

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



CONNECT FOR
CULTURE AFRICA





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

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Published in 2024 by Selam
Mäster Mikael's gata 2, 116 20 Stockholm, Sweden

ISBN 978-91-989193-4-9

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Graphic design: Tres Multimedia

ACKNOWLEDGEMENTS

This baseline study on public funding for culture in Zimbabwe (2019-2024) was commissioned by Selam through its Connect for Culture Africa (CfCA) project. Selam is a Pan-African organisation based in Addis Ababa, Ethiopia. Selam was created in 1997 and has since evolved into an international player, partnering with artists, cultural producers, the private sector, the media, culture institutions, researchers, and national and regional governments across the African continent as well in other regions in the world.

The study expresses appreciation for the collaboration, feedback, and insights provided by government ministries, agencies, artists, and cultural professionals from Zimbabwe's creative civil society.



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List of Abbreviations and Acronyms

AU	African Union
CCI/s	Creative Cultural Industry/ies
CCS	Cultural and Creative Sectors
CfCA	Connect for Culture Africa
CSO/s	Civil Society Organisation/s
GDP	Gross Domestic Product
GoZ	Government of Zimbabwe
ICT/s	Information and Communication Technology
IFCD	International Fund for Cultural Diversity
IMF	International Monetary Fund
IRC	Internal Revenue Code, USA
KBFUS	King Baudouin Foundation United States
M&E	Monitoring and Evaluation
MoFED	Ministry of Finance and Economic Development
MoSRAC	Ministry of Sport, Recreation, Arts and Culture, Zimbabwe
NAB	National Annual Budget
NANGO	National Association of Non-government Organisations
NACZ	National Arts Council of Zimbabwe
NATCOM	The Zimbabwe National Commission for UNESCO
NCCI	National Cultural and Creative Industries
NDS1	National Development Strategy 1
OECD	Organisation for Economic Co- operation and Development
PFM	Public Finance Management Act
QPR	Quadrennial Periodic Report
SADC	Southern African Development Community
SDGs	Sustainable Development Goals
SI	Statutory Instrument
UNESCO	United Nations Educational, Scientific and Cultural Organization
ZIMCDD	Zimbabwe Coalition on Debt and Development
ZINATHA	Zimbabwe National Traditional Healers Association
ZIMRA	Zimbabwe Revenue Authority
ZNIPPIS	Zimbabwe National Intellectual Property Policy and Implementation Strategy



Teshome Wondimu
Executive Director
Selam

Foreword

Over the years, traveling across the continent and attending various cultural events, one thing consistently stood out: the vibrant enthusiasm and energy of young people toward the cultural sector. These events were not just celebrations of arts and culture; they represented a growing job market with youth at its core. This insight has guided our work at Selam for over two decades, focusing on building a world where everyone has equal access to the potential of culture. Our initiative, Connect for Culture Africa (CfCA) exists to advance this vision by supporting young creators, policy makers and Civil Society Organisations in Africa in advocating for increased public funding for the arts, cultural heritage, and creative industries

In May 2023, the African Union Ministers of Youth, Sports, and Culture recognized the importance of the CfCA initiative. They made several resolutions to enhance its impact, acknowledging the project's potential to boost the creative economy across the continent. Their support for CfCA reflects a shared vision for a thriving cultural sector. The ministers emphasized the need for close collaboration between CfCA and the African Union Commission (AUC) and urged us to advocate for Assembly Decision AU/Dec.772, which aims to allocate 1% of national budgets to the arts, cultural heritage, and creative industries by 2030. This decision is a cornerstone of the Revised AU Plan of Action on Cultural and Creative Industries (CCIs) and is crucial for ensuring the arts, culture, and heritage sector receive the attention and resources they deserve.

Following this directive, we launched a baseline study and actor mapping exercise in Ethiopia, Uganda, Zimbabwe, and Zambia to explore public funding dynamics, identify critical gaps, and uncover future opportunities. Conducted with independent consultants and key stakeholders, these studies provided valuable insights into the allocation, distribution, and utilization of public funds within the cultural sector. They also identified key players within the cultural landscape, facilitating future advocacy and resource mobilization efforts at the national level. The studies engaged participants from government institutions, NGOs, private enterprises, and independent actors, offering a comprehensive understanding of the sector's financial landscape.

The findings across all four countries highlighted significant challenges in the allocation and utilization of funds for cultural development. There is a notable gap between policy priorities and practical implementation, with the cultural sector continuing to receive inadequate funding despite its recognized importance. This issue is particularly evident regionally, where resource distribution remains uneven.

To address these challenges, the studies recommend grassroots advocacy, strong public participation during budget planning processes, and the effective use of allocated budgets as essential for securing future funding. Diversifying funding sources and fostering collaborative partnerships among stakeholders are also crucial for enhancing financial sustainability and promoting cultural development.

Allocating sufficient financial resources to the cultural sector is not only about preserving heritage and fostering creativity but also about recognizing CCIs as vital drivers of economic growth and social cohesion. Government support should focus on investing in modern facilities, digital platforms, and resources that empower artists and cultural practitioners to excel globally. Infrastructure development is key to enabling the sector to reach its full potential and contribute significantly to our economies. Governments should also facilitate public-private partnerships and ensure policies and frameworks support such engagements for a vibrant cultural ecosystem.

Our experience with governments has taught us that dialogue is essential. Governments respond better when approached with a collaborative mindset, backed by data and practical propositions. Constructive dialogue has been crucial in making meaningful progress on budget allocations and policy changes.

I would also like to extend special thanks to Madam Angela Martins, Acting Director for Social Development, Culture, and Sport, the Department Of Health, Humanitarian Affairs And Social Development at the AU. Her unwavering support has been instrumental in ensuring the CfCA agenda receives the regional recognition and goodwill necessary for successful implementation.

We hope this report serves as a valuable tool in advancing advocacy efforts and securing the necessary support for the cultural sector across the continent, and that the data will be used to support advocacy efforts in these countries. .



Teshome Wondimu
Executive Director
Selam



Josh Nyapimbi
Executive Director,
Nhimbe Trust Zimbabwe

Executive Summary

The national budget is the GoZ's most powerful social and economic policy instrument, playing a central role in the lives of artists and the entire value chain of the cultural and creative sectors in Zimbabwe. It is therefore vital that artists understand the national budget process, outputs, and outcomes, and have access to information and processes that enable them to hold the government accountable for the use of public funds, particularly in relation to culture.

Unfortunately, artists, cultural professionals, and the broader creative civil society have not consistently taken an active interest in the annual national budget consultations conducted by the Parliament of Zimbabwe, thus excluding themselves from decision-making and budget monitoring. This lack of engagement is also evident among broader civil society organizations, parliamentarians, and the media. Little attention has been given to establishing an effective multi-stakeholder budget oversight system or ensuring that independent stakeholders have the information and capacity necessary to hold the GoZ accountable.

At least fourteen government ministries and departments are mandated with some component of, or oversight over, programs or initiatives in the arts, culture, and heritage sectors. However, there is no centrally defined set of priorities guiding this support, nor is periodic monitoring and evaluation conducted.

As of 2024, the annual budget allocated to culture stands at 1.24%. However, the impact of this funding cannot be independently verified or clearly seen due to the lack of a structured system for distributing public funding to culture.

There is, therefore, a need for an overarching framework and systems for public funding of culture in Zimbabwe, aligned with international best practices. This report proposes such a framework under the Recommendations section.

Background

The CfCA initiative, implemented by Selam in partnership with the African Union (AU), aims to promote and develop the culture and creative industries within AU member states. A key objective of the initiative is to advocate for increased public funding for the cultural sector from government sources.

Selam was established in 1997 and has since evolved into an international player, partnering with artists, cultural producers, the private sector, media, institutions, researchers, and national and regional governments across Africa and other regions globally. The organization participates in global and African cultural networks, as well as annual networking meetings and Pan-African conferences in Africa, Europe, Latin America, the Caribbean, and Asia. Selam has

implemented numerous regional and national projects and studies across the African continent.

CfCA in Zimbabwe

Selam engaged a consultant under the banner of CfCA in Zimbabwe to conduct a Baseline Study and Actor Mapping. This consultancy aims to provide valuable insights into the current state of public investment in the culture sector and to identify key stakeholders to enhance lobbying efforts for cultural development in Zimbabwe.

In the past, the mapping of funding sources and modes of engagement for the culture sector in Zimbabwe has been limited to corporate and non-profit support. This baseline study is therefore the first to specifically focus on government funding for culture.

The initiative is timely, as it highlights the National Cultural Policy and the need for public funding to support its broad strategies and sector-specific action plans.

To address some of the challenges identified, CfCA in Zimbabwe plans to launch an advocacy program informed by the specific needs and contexts uncovered by this baseline study.

Study Approach

This baseline study explored issues from both policy and civil society perspectives through discussions with government ministries, their agencies, and artists and cultural professionals from the broader creative civil society. It was developed using a combination of key informant interviews, a review of national annual budgets, data provided by relevant ministries, and recommendations based on gathered perspectives.

Findings

Funding for civil society organizations (CSOs) to advocate around national budget processes is very limited in Zimbabwe. The situation is especially dire for the creative civil society, which has no history of engaging in such programming.

Creative civil society leaders and outspoken artists expressed concern over the loss of autonomy associated with government funding, fearing that their freedom of creative expression might alienate the government.

Over the years, only a few local NGOs have worked to improve their capacity to understand, analyze, and influence the government's annual budget processes through a cultural lens. Overall, there is a lack of national budget literacy.

However, two NGOs have made significant strides in improving civil society's capacity for budget oversight in Zimbabwe, enhancing the quantity and quality of public information concerning the budget.

Despite these advances, they lack the capacity to address broader governance issues for culture or public funding for culture through the national budget.

As civil society's budgetary capacity improves, so does the ability of parliamentarians and the media to engage in the budget process.

Sustainable improvements in public funding for culture in Zimbabwe will require building the capacity of both government and independent oversight institutions—such as civil society, the legislature, and the media—to take an active and consistent role in national budget consultations.

Recommendations

While increasing national budgets for culture is the advocacy goal of Connect for Culture Africa, guided by this research—budget work must focus on developing tools to address the challenges of implementation.

This will require educational materials, training, and discussion forums focused on the national budget through a cultural lens.

There is a need for:

- A Government of Zimbabwe (GoZ) culture-funding framework with clear priorities for resource allocation and accountability, including consultations with all stakeholders and commitments from non-state actors.
- A coordinating authority for all government funding for culture, which is currently spread across various line ministries and government agencies.
- A Monitoring and Evaluation (M&E) framework to enhance GoZ's capacity for quality assurance, oversight, and informed policy adaptation.

The GoZ should also review Statutory Instrument 136 of 2003, which allows registered arts organizations—as defined by the National Arts Council Act [Chapter 25:07]—to import musical, broadcasting, recording, and PA systems duty-free. In its current form, SI 136 of 2003 is outdated and does not align with ongoing cultural policy developments in Zimbabwe.

Future advocacy efforts around public funding for culture should recognize that timing is crucial for impact. The national budget process should be highly structured and time-bound.



Josh Nyapimbi
Executive Director,
Nhimbe Trust Zimbabwe

REFORM



1. SCOPE OF THE CONSULTANCY

1.1. Baseline Study

The baseline study was fed by feedback and insights from valuable cooperation with government ministries and their agencies, artists and cultural professionals from the broader creative civil society.

1.2. Actor Mapping

The artists, cultural professionals and creative civil society organisations involved in this baseline as informants, and those recommended in this report as possible allies in future advocacy work informed by this report, were identified in consultation with

the National Arts Council of Zimbabwe (NACZ), and key creative civil society networks and associations.

1.3. Collaboration with Government Stakeholders

The Ministry of Sport, Recreation, Arts and Culture (MoSRAC) rendered tremendous support and facilitation to gather information, data and meetings with various government ministries responsible for arts, culture and heritage support. The list of ministries and agencies are acknowledged in the findings where their respective budgetary contributions are outlined.



2. METHODOLOGY

2.1. Study Design

This baseline study has been formulated through a combination of:

- Key informant interviews.
- A review of national annual budgets “Bluebooks” and related data as provided for by relevant ministries.
- Recommendations based upon perspectives gathered from across state and non-state actors within the cultural and creative sector value-chain.

2.2. Data Sources

Government of Zimbabwe (GoZ) annual budgets “Bluebooks” and related data as provided for by relevant government ministries.

2.3. A Systematic Approach to Sampling Participants

All ministries that administered culture budgets during the period under review, were engaged through physical meetings held in Harare. Their Permanent Secretaries and Chief Finance Officers

where the primary sources of information and data necessary for this Baseline.

A number of artists and cultural professionals working independently, or sitting on boards of creative civil society associations/networks, or heading creative civil society organisations, were engaged through interviews both in person and over the phone.

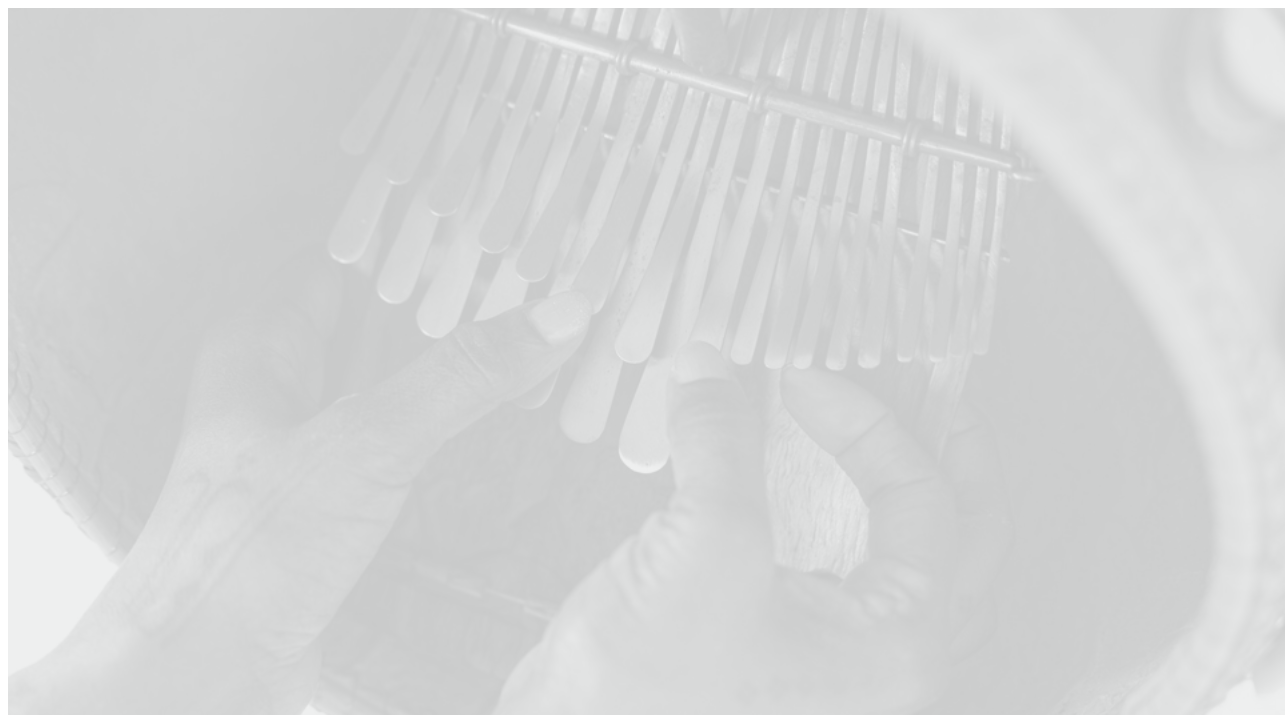
2.4. Data Collection Techniques

Desktop literature reviews, questionnaires and in-person interviews where the main approaches used to gather data and information.

2.5. Document Review

The National Cultural Policy, the National Cultural and Creative Industries (NCCI) Strategy 2020–2030 and Action Plan offered valuable insights critical for this baseline study. The latter has been informed by a myriad of national, regional and international policies and instruments, which include the following:

- Transitional Stabilisation Programme, October 2018–December 2020 – This outlines policies,



strategies and projects that have guided Zimbabwe's social and economic development interventions up to December 2020, simultaneously targeting immediate quick-wins and laying a robust base for economic growth for the period 2021–2030.

- The National Arts, Culture and Heritage Policy, November 2019 – This aims to promote and ensure respect for cultural identity as an important ingredient for nation-building.
- United Nations Sustainable Development Goals (SDGs) 2015–2030 – are a call to action to end poverty and inequality, protect the planet, and ensure that all people enjoy health, justice and prosperity.
- Zimbabwe National Intellectual Property Policy and Implementation Strategy (ZNIPPIS) 2018–2022 – aims to promote and ensure respect for cultural identity as an important ingredient for nation-building.
- National Youth Policy, 2013 – The revised National Youth Policy launched by the Government of Zimbabwe' as a framework to provide common aspirations and priorities for youth development across Zimbabwe.
- National Gender Policy, 2017 – The overall goal of which is to eradicate gender discrimination and inequalities in all spheres of life

and development by following the principles of gender justice, equality, integration and inclusiveness.

- Revised Education Curriculum, 2017 – The updated curriculum is intended to modernise the education system, at the infant, junior and secondary level, to bring them in line with global trends and modern technologies.
- National Information and Communication Technologies (ICTs) Policy, 2018 – The overall objectives of the policy framework are:
 1. Transformation – Facilitate delivery of Zim-ASSET and other National Developmental goals
 2. Growth – Enable and foster access to and increased use of telecommunications/ICT in all spheres of life (such as e-Government, e-Commerce, e-Employment, ICT in education, ICT in health, ICT in science and ICT in agriculture),
 3. Inclusiveness – Bridge the digital divide and provide broadband for all
 4. Sustainability – Manage challenges resulting from the telecommunication/ICT development



5. Innovation and partnership – Lead, improve and adapt to the changing telecommunication/ICT environment
- National Trade Policy and National Export Strategy, 2019 – To promote export-led production and industrialisation; promote the diversification of export products and markets to increase the national export of goods by at least 10% annually from US\$4.5 billion in 2018 to US\$7 billion in 2023; to improve the balance of trade position by at least 10% annually.
 - UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) – The first international treaty to give cultural goods a special status, having cultural as well as economic value.
 - UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) – which aims for the safeguarding of a specific form of (intangible) heritage: practices, representations, expressions, knowledge, skills that communities recognize as their cultural heritage.
 - Southern African Development Community (SADC) Protocol on Culture, Information and Sport, 2001 – Aims for the safeguarding of a specific form of (intangible) heritage: practices, representations, expressions, knowledge, skills that communities recognize as their cultural heritage.
 - African Union's (AU) Agenda 2063 (2015) – Aspiration 5 of Agenda 2063 envisions 'An Africa with a strong cultural identity, common heritage, shared values and ethics'. This calls for an African cultural renaissance, which is pre-eminent and that inculcates the spirit of Pan Africanism; tapping Africa's rich heritage and culture to ensure that the creative arts are major contributors to Africa's growth and transformation; and restoring and preserving Africa's cultural heritage, including its languages.
 - AU Charter on Cultural Renaissance (2006) calls for an African cultural renaissance, which is pre-eminent and that inculcates the spirit of Pan Africanism; tapping Africa's rich heritage and culture to ensure that the creative arts are major contributors to Africa's growth and transformation; and restoring and preserving Africa's cultural heritage, including its languages.
 - AU Plan of Action on Creative and Cultural Industries (2021) – Seeks to strengthen the African cultural identity and creativity as well as broaden people's participation in endogenous cultural development; and the acknowledgment of the cultural dimension of sustainable development in Africa.





2.6. Key Informant Interviews

(numbers interviewed in brackets)

Questions in Key Informant interviews asked the following:

- How much funding for culture did the Government of Zimbabwe (GoZ) extend to the following during the period 2019–2024?
 - Selected line ministries (14)
 - Selected government Agencies (3)
 - Artists (20)
 - Cultural Professionals (10)
 - Creative enterprises (5)
 - Creative Civil Society Organisations (CSOs represented under cultural professionals)
- What were the funding priorities? What was the Return on Investment (ROI)?
- Was the funding support extended through Open or Closed Calls for Proposals? How many applications were received? How many applications were supported?
- Were standardised reporting formats used? What was the success rate of initiatives supported?
- How is the impact of grants monitored and evaluated? Give at least two examples of outstanding projects supported for each year under review? Is there a mechanism of replicating or scaling up good practices?
- Zimbabwe has ratified and localised a number of international Treaties and Conventions in the field of culture, some of which place financial obligations on the GoZ. How much has the GoZ spent towards such financial obligations during the period under review?
- What business has the GoZ (through its line ministries, agencies) given to the culture sector during the period under review?
- What are the capacity gaps within line ministries and government agencies in funding culture, and how are they being addressed?
- Can you identify key stakeholders within the culture sector who enable the formation of a national network that will subsequently connect on a regional level to amplify lobbying efforts for cultural development?

3. EXPLORING THE STUDY FROM POLICY PERSPECTIVE

3.1. Opportunities for the Cultural and Creative Sectors in The Constitution of Zimbabwe

Introduction

The Constitution of Zimbabwe presents opportunities for developing and promoting the cultural and creative sectors (CCS) in two respects:

- a) Protective opportunities – those provisions of the Constitution that protect and enhance the development of the CCS in Zimbabwe. They comprise:
 - i. The normative: values, principles, objectives
 - ii. The peremptory or mandatory: fundamental rights and freedoms which are corresponding obligations for the duty-bearers concerned.
- b) Business opportunities – those provisions of the Constitution that provide entry points for CCS. These are in two respects:
 - i. Windows of engagement with policy-making processes and institutions of government to enhance the environment for the arts and creative industries to flourish.
 - ii. Opportunities provided for artistic and creative products and services in relation to the national Constitution.

This Baseline Report shares the actual provisions with the above bearing to the CCS and comments briefly on them. The idea is that artists, cultural professionals and allied organisations claim and utilise these provisions for maximum benefit.

Protective Opportunities

The Constitution of Zimbabwe passed on 22 May 2013 marks a radical departure from the previous constitutional dispensation of a rigid formal supreme legal instrument inherited from the former colonial power as a ceasefire document, then cut and chiselled to fit a narrow governmental power retention agenda. Article 6 of the Global Political Agreement that ushered in the new Constitution provided that the principals desired that the new National Constitution 'deepens our democratic values and principles.' It does just that, giving a boon to the CCS mainly due to the liberal and permissive outlook it promotes.

The Normative

The Constitution enshrines, and states repeatedly for emphasis, the values of diversity, freedom, democracy, equality, human rights and freedoms, tolerance etc. from the onset, in its base comprising the Preamble, Chapter 2 on the Founding Values, and Chapter 3 on the National Objectives. Those values and aspirations are necessary for free artistic expression, creativity and development.





The Preamble reads in part:

'We the people of Zimbabwe united in our diversity by our common freedom, justice and equality...

Recognizing the need to entrench democracy...

Reaffirming our commitment to upholding and defending fundamental human rights and freedoms...

Celebrating the vibrancy of our traditions and cultures...

Cherishing freedom, peace and tolerance...

Resolve by the tenets of this Constitution to commit ourselves to build a united, just and prosperous nation, founded on the values of transparency, equality, freedom, fairness and honesty.

Chapter 2 lists the Founding Values on which Zimbabwe is built, to include:

Section 3(1) –

- c) Fundamental human rights and freedoms
- d) The nation's diverse cultural, religious and traditional values
- f) Recognition of the equality of each human being – deflates stigma against the arts and artists
- l) Devolution and decentralisation of governmental power – allows local authorities to plan for and promote local arts, culture and heritage by providing the necessary policy frameworks and administrative measures

including human and financial resources. The City of Bulawayo is a fine example in that regard.

Section 3(2) – Good governance for all institutions of State and its agencies, which includes:

- g) Transparency, justice, accountability and responsiveness, all of which are critical for arts and cultural policymaking;
- h) Fostering national unity, peace and stability, with due regard to the diversity of languages, customary practices and traditions – which together (with (i) below) provide a wealth of material for artistic and creative work:
- i) Recognition of the rights of cultural, religious and linguistic groups.
- l) The devolution of governmental power and functions.

Section 6 establishes official recognition of 16 languages including sign language, which is also fertile ground for artistic and creative expressions.

The National Objectives enunciated in **Chapter 3** further promote an environment conducive and supportive to the development of the CCS in the following ways:

- a) Section 8 sets the key national objective as for the State and all institutions and agencies of government at every level to formulate and implement laws and policy decisions 'that will lead to the establishment, enhancement, and promotion of a sustainable, just, free and democratic society in which people (including in



the CCS) enjoy prosperous, happy and fulfilling lives,' which include the following:

- i. Section 9(2) Good governance, which includes resourcing State agencies sufficiently to function conscientiously, efficiently, fairly and honestly, which would counteract the CCS development's chronic under-resourcing;
- ii. Section 11 fostering fundamental human rights and freedoms in Chapter 4 to ensure their full realisation and fulfilment;
- iii. Section 13 to promote private initiative and self-reliance, which is very much a CCS issue; together with
- iv. Section 14 empowerment and employment creation for all;
- v. Section 16 promote and preserve cultural values and practices, which enhance the dignity, wellbeing and equality of every Zimbabwean and;
- vi. Section 16(2) endeavour to protect and preserve Zimbabwe's heritage;
- vii. Section 20 for youths, that is those between the ages 15 and 35, to participate in social and economic spheres of life, afford them employment and other avenues of economic empowerment, as well as recreational facilities, including through national youth programmes;
- viii. Improve the quality of life of the elderly; and
- ix. Section 22(d) the same for people with disabilities;

- x. Section 24(2)(b) to remove restrictions that unnecessarily inhibit or prevent people (including censorship of artists) from working or otherwise engaging in gainful economic activity, as well as to develop vocational training and guidance programmes;
- xi. Section 32 to take all practical measures to encourage sporting and recreational activities including facilities for all people;
- xii. Section 33 to preserve, protect and promote indigenous knowledge systems;
- xiii. Section 34 to ensure the domestication of international treaties which include those on the arts such as the SADC Protocol on Media and Arts.

3.2. The Peremptory/Mandatory - Human Rights and Freedoms

Chapter 4 of The Declaration of Rights guarantees fundamental rights and freedoms and entrenches them by being one of the only two chapters of the Constitution which are not only amended by a special, that is, extra majority of 2/3, but can only be amended through a referendum Section 329(6). The other one is Section 16 on agricultural land.

3.2.1. The fundamental rights and freedoms guaranteed in Chapter 4 are deep, broad, sweeping and universally compelling in the following ways:

- i. Section 44 – absolutely everyone including the State and all its agencies at every level, every person – juristic (non-natural) and natural,

private and public institutions have a duty to respect, uphold, protect and promote the rights;

- ii. Section 45 – the chapter applies and is binding to everyone as mentioned above;
- iii. Section 46 demands that the human rights provisions must be interpreted in a manner that promotes values and principles critical to the arts, i.e. those underlying a democratic society based on 'openness, justice, human dignity, equality, freedom and in particular the values set out in Chapter 3';
- iv. Section 47 – the rights enshrined in the chapter are not to the exclusion of other rights and freedoms conferred by law.

3.2.2. The specific rights that speak more to the arts are of two kinds – the arts-specific and the arts-sensitive.

The arts-specific rights are as follows:

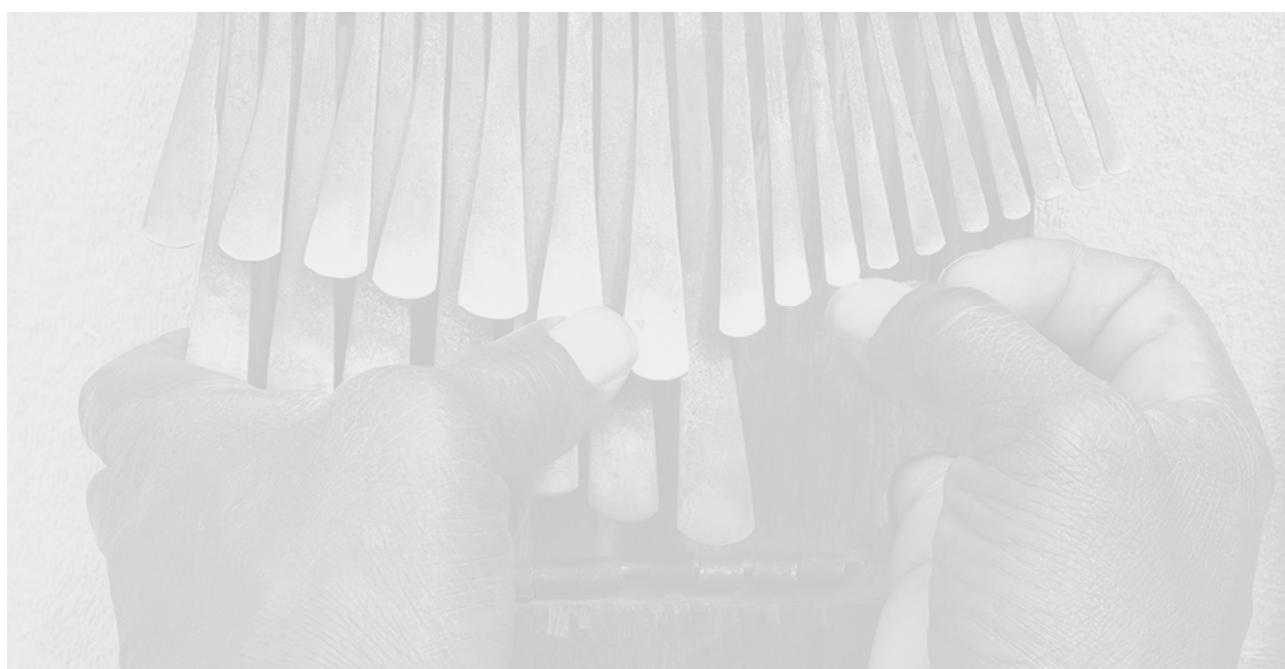
- i. Section 56(1) All persons are equal before the law; (2) *'Every person has the right not to be treated in an unfairly discriminatory manner on such grounds as their ...opinion...; (5) discrimination ... is unfair unless it is established that the discrimination is fair, reasonable and just in a democratic society based on openness, justice, human rights, dignity, equality and freedom.*
- ii. Section 60 freedom of conscience, that is, freedom of thought, opinion, including propagating and giving expression to it in private, individually or in groups.
- iii. Section 61(1)(b) freedom of expression – *'Every person has the right to freedom of expression*

which includes freedom of artistic expression and creativity...'

- iv. Section 61(3) *'Broadcasting and other electronic media have freedom of establishment'* subject only to State licensing procedures that are necessary to regulate the airwaves and other signal distribution and independent of government or commercial control.
- v. Section 61(4) All State-owned media must be free, determine its editorial content, of government, political or commercial control, must be impartial, afford divergent views space, BUT excludes incitement to violence or hatred, or injuring others' dignity.
- vi. Section 63 – every person has the right to use the language of their choice and participate in the cultural life of their choice.

3.2.3. The provisions on fundamental human rights and freedoms that are arts-sensitive and therefore of particular value to artistic and CCS are as follows:

- i. Section 57 – the right to privacy and not to have one's premises entered without permission, correspondence searched or seized.
- ii. Section 66 – freedom of movement and residence to Zimbabwean citizens to enter, from expulsion, the right to passport and other travel documents. The right of every citizen and person lawfully in Zimbabwe to move freely and reside in Zimbabwe and leave it.
- iii. Section 68 – administrative justice, i.e. everyone has the right to administrative conduct that is prompt, efficient, reasonable,



proportionate, impartial, fair, procedurally and substantively fair.

- iv. Section 80 – the rights of children to education (including art), and the best interests of the child which include cultural development.
- v. Section 83 – rights of people with disabilities to measures to realize their full potential including to live with their families and participate in social, creative and recreational activities.

It is important to note that these rights are enforceable that is, in terms of Section 85 which allows any person, including a third party to approach any court with a complaint of infringement of the rights, which are limited only for the sake of the rights of others, and only to an extent reasonably justifiable in a democratic society.

3.3. Business Opportunities

The constitution enshrines processes and institutions requiring the action of the CCS to either enhance their stature and promote their interests, or commercially exploit them for gain or non-profit.

3.3.1. Windows of Opportunity for Policy Engagement

The architecture of the Constitution of Zimbabwe is designed for enforcement and application of the Constitution's foundational provisions discussed above that set the norms of the nation state. They do so through the preamble, values, national objectives and fundamental human rights and freedoms that underpin the fundamental law of the nation. The three arms of government, that is the Legislature, Judiciary and the Executive, are designed to administer the rule of law.

The CCS will do well to understand this architecture and its processes so that they can demand their dues for a flourishing CCS through sound cultural policies and law-making and implementation.

The provisions, which allow this are:

- i. Section 90 in Chapter 5 on the Executive, whose head, the President, is tasked with the primary duty to uphold, defend, obey and respect the Constitution as well as protect fundamental human rights and freedoms and uphold the rule of law.
- ii. Section 114(4)(d) in the President, the Attorney General must promote, protect and uphold the

rule of law, and defend the public interest, which includes artists.

- iii. Section 117(2) in Chapter 6 – the legislature must make laws for the peace, order and good governance of Zimbabwe. Section 119 must protect the Constitution and promote democratic governance for which purpose all institutions and agencies of the State are accountable.
- iv. Section 149(1) every citizen and permanent resident has the right to petition Parliament to consider any matter within its authority including the enactment, amendment or repeal of any legislation.
- v. Section 167 in Chapter 8 on the judiciary establishes the Constitutional Court which is the highest court in Constitutional matters.
- vi. Section 194 in Chapter 9 on the Principles of Public Administration and Leadership complements the right to administrative justice in Section 68 with its following principles of public officials:
 - a) High standard of professional ethics;
 - b) Public administration must be development-oriented;
 - c) People's needs must be responded to within a reasonable time and the public (including the CCS) must be encouraged to participate in policy making;
 - d) Public administrators must be accountable to Parliament and to the people of Zimbabwe;
 - e) Transparency must prevail including giving timely and accurate information to the public.
- vii. Section 195 State-controlled entities such as the National Arts Council are also subject to the principles.
- viii. Section 196 Authority assigned to a public officer must be exercised in a manner which demonstrates respect for the people and a readiness to serve them rather than rule them.
- ix. Section 200 in Chapter 10 on the Civil Service requires its members to comply with the Constitution and the law, and not violate human rights, similarly;
- x. Sections 207 and 208 provide the same for the Security Services that include the Defence Forces, the Police Service and the Intelligence Service.
- xi. Section 210 even provides that an Act of Parliament must provide an Independent Complaints mechanism for complaints on misconduct of the security services.

- xii. Section 219(1) The Police service's function is to protect and secure lives and property without fear or favour, must be non-partisan, national in character, patriotic, professional and subject to the civilian authority, and the same for the Intelligence Service, meaning they must not cause terror and tension, or extract money for providing security at performances or other public functions.
- xiii. Chapter 12 has Independent Commissions accountable to Parliament also by an annual report by March of the following year. The CCS can exploit these Commissions mandates, as their functions in terms of Section 233 are to support and entrench human rights and democracy, protect the sovereignty and interests of the people, accountability, and constitutionalism. They can address the public's complaints. These are:
 - a) Section 242 Human Rights Commission whose functions in Section 243 are to generally promote, defend and uphold and enforce human rights.
 - b) Section 249 Media Commission to generally promote media and freedom of expression.
 - c) Section 251 National Peace and Reconciliation Commission to generally promote national healing, which is yet to be set up.
- xiv. Section 254 Anti-Corruption Commission in Chapter 13 for Institutions Combating Corruption and Crime.
- xv. Chapter 14 on devolution whose Section 264 provides the purpose as being to let local communities decide, using State power, their own fate, locally for their issues which include CCS.
- xvi. Section 282 Traditional leaders must promote and uphold cultural values and preserve culture, traditions, history and heritage in their communities.
- xvii. Chapter 17 Section 298 (1)(b)(ii) Finance Provision principles include that '*Public financial management must be directed towards the development of Zimbabwe and special provision must be made for marginalized groups and areas*' which no doubt includes the CCS.
- xviii. Section 324 '*All constitutional obligations must be performed diligently and without delay*' meaning these guarantees must be enjoyed now and therefore demanded.

3.3.2. Opportunities for Commercial Benefit from Constitution Provisions

Practically the whole Constitution has opportunities for Cultural and Creative Industries (CCI) to generate business and revenue due to the novelty of the dispensation it has ushered in. Promotional



and advocacy initiatives needed throughout the Constitution are potentially lucrative entry points for the CCI medium of communication. The key points are:

- i. Section 7 – the State's obligation to promote public awareness of the Constitution through translating it and disseminating it as widely as possible, teaching it in schools and the security services, and encouraging all persons including artists to disseminate its knowledge and awareness throughout society.
- ii. Section 6 – the 16 nationally recognized languages require translation and materials development, and to be promoted.
- iii. Section 68 requires people with disabilities to have measures to enable them to participate fully in specifically creative and recreational activities.
- iv. Section 20 and Section 80 respectively require children and youths to have recreational opportunities and vocational education and training which presents opportunities for the CCI.
- v. Section 233 – the Independent Commission's mandate to promote awareness and respect for human rights and democracy and the rule of law – that is, the Human Rights, Media, National peace and Reconciliation, Gender and Electoral Commissions, the traditional leaders and the Anti-Corruption Commission – all need those skills and expertise of artists.

- vi. Section 315 provides safe passage for exploiting the commercial potential of the Constitution requiring the passing of an Act to prescribe procurement procedures that are transparent, fair, honest, cost effective and competitive, including creative industry expertise.

The GoZ's current blueprint, the National Development Strategy 1 (NDS1) January 2021 to December 2025 under Section 105 further promotes the CCI by seeking to improve the infrastructure through provision of efficient infrastructure delivery in the realisation of key National Priorities and for social economic development across all its departments.

The NDS1 as read under Chapter 12 Section 732 under Youth, Sport, Art, Culture and Gender Mainstreaming – considers that Sport, Arts and Culture are very important priority areas in ensuring unity and influencing identity, debate and dialogue. It further stresses that Culture is important for nation-building, promotion of family values and for peace and reconciliation. They also enhance quality of life and increase overall well-being and happiness for individuals, families and communities.

The above is a consolidation of the GoZ's commitment in growing the local CCI. Hence the implementation of these policies is further witnessed through the creation of the enabling instruments such as SI 136 of 2003 on the 'Rebate of duty on equipment imported by registered arts organization', the Music Strategy and the National Cultural and Creative Industries Strategy 2020 to 2030 that seek to attain the Government of Zimbabwe's National Vision 2030.

3.4. National Cultural and Creative Industries Strategy 2020-2030

The National Cultural and Creative Industries (NCCI) Strategy 2020-2030, herein referred to as 'the Strategy', is a roadmap developed by the GoZ through the (then) Ministry of Youth, Sport, Arts and Recreation in order to guide the development and growth of the local cultural and creative sectors.

The Strategy is one of numerous governance-for-culture frameworks developed to guide the implementation of the National Arts, Culture and Heritage Policy. The Strategy comprises ten pillars, namely:

1. Cultural markets and business development
2. Intellectual property
3. Funding, financing and investment
4. Education, capacity-building and training
5. Cultural infrastructure
6. Cultural statistics and research
7. Media and information and communication technologies
8. Cultural diplomacy and global business
9. Cultural governance
10. Safeguarding cultural heritage.

This strategy aims to achieve the following goals by 2030:

- Improve legal and regulatory frameworks to promote fairness and ease of doing CCI business
- Increase visibility of, and access to markets by Zimbabwean CCIs goods and services on local, regional and international platforms.
- Avail reliable and user-friendly data and information on the CCIs including their socio-economic impact.
- Ensure equitable and inclusive access to affordable, fit-for-purpose cultural infrastructure by CCI practitioners.
- Promote professional, accountable and inclusive institutions and businesses at all levels of CCIs' value chains.
- Provide and promote quality, professional education and training for CCI practitioners at all levels of the value chain
- Stimulate opportunities for innovation, and the nurturing of talent and professionalism.

3.5. Funding, Financing and Investment

The Strategy acknowledges and states that currently there is limited government funding to support the creation, production and distribution of cultural goods, activities and services. It further concedes that, owing to lack of capital as a result of limited financial investment by both the government and the private sector, optimum CCI production will remain constrained across the value chains; in addition, that CCIs do not feature clearly in national development plans and consequently cooperating partners find it difficult to fund them directly; and that private sector funding has been affected by the macro-economic challenges which have seen the erosion of disposable

incomes. Moreover, the absence of clear guiding frameworks meant for the CCI sector (such as equity documents and standard agreements) have misdirected CCI funding and investment.

"Persistent inflation, high dependence on low-productivity agriculture, slow structural transformation, and intermittent shocks like drought, natural disasters, and the COVID-19 pandemic have contributed to the high rate of poverty and vulnerability in Zimbabwe. This has reduced public funding for culture."

<https://www.worldbank.org/en/country/zimbabwe/overview> - April 2024

The macro-economic context of the country should be favourable for doing business. Without addressing fiscal and current deficits, CCIs will be hamstrung to produce and distribute the quality and competitively-priced goods and services it affirms.

In the context of this baseline study, it is important to highlight the following key priorities for the Government of Zimbabwe (GoZ):

- To partner with key stakeholders to research and identify funding opportunities for CCIs
- To establish government-supported CCIs Development Fund
- To lobby government for appropriate legislation that incentivises private sector investment
- To establish microfinance schemes for creative enterprises which accept intellectual property as collateral for the benefit of CCIs
- To engage development partners to provide systematic funding for CCIs
- To improve artists' financial literacy and financial management skills
- To lobby for local authorities to include CCIs in their budgets
- To leverage funding opportunities that exist in the lotteries and gaming sector.

4. EXPLORING THE STUDY FROM CIVIL SOCIETY PERSPECTIVES

4.1. Current National Budget Advocacy Work

Despite the relative lack of attention referred to above, there have been important developments in civil society capacity for budget surveillance in Zimbabwe. Some of the most impressive progress has been driven by the likes of the National Association of Non-government Organisations (NANGO), and the Zimbabwe Coalition on Debt and Development (ZIMCDD). They have improved the quantity and quality of public information concerning the budget, and are often the only dependable source of information on the budget's impact on poor people. They also have considerably expanded budget literacy and engagement in the budget process.

"The NANGO recognises the value and contribution of culture to the socio-economic development of Zimbabwe, and that is why the organisation has a "culture cluster" to ensure that the needs and aspirations of the sub sector are addressed. However, there is still a gap in integrating appropriate advocacy messaging in NANGO's annual campaigns on national budget formulation civic engagement processes."

While NANGO has an arts and culture cluster as part of its membership structure, it does not have the capacity to tackle governance for culture

broadly, and public funding for culture through the national budget in particular.

4.2. Lack of National Budget Literacy

Over the years a few local NGOs have been working to improve their capacity to understand, analyse and influence the government's annual budget processes through a culture lens.

"The relationship between the government and civil society is that of suspicion and mistrust as the government thinks CSOs are criticizing too much and CSOs think the government wants to muzzle them. Advocacy in Zimbabwe attracts great risks, and we in the arts do not have support systems both funding and humanitarian to take risks, which often lead to being excluded from performing at government events nor benefit from the very funding that we will be advocating for."

For some artists and cultural professionals, creative civil society budget work is the key to establishing active and engaged cultural and creative sector players, and effective checks and balances over government funding for culture in Zimbabwe.

While anecdotal information has been very useful as local artists and cultural professionals' most compelling rationale for the cultural and creative





sectors in the national budget framework, there is not yet sufficient information available to answer the central question, which is whether, given the high levels of informality characterised by the lack of structures among representative bodies (associations, guilds etc), the local creative civil society are able to improve the transparency, accountability and impact of public spending for culture.

An important related finding is that as civil society budget capacity improves, so does the capacity of parliamentarians and the media to engage in the budget process. Successful civil society budget groups tend to work closely with both of these constituencies, building an effective overseeing system. This insight offers important best practices to consider during the post-research advocacy for increased public funding for culture in Zimbabwe.

"As a musician my major preoccupation is finding the next paying gig. Talking about the need for public funding for culture does not bring food on the table."

Given the current general lack of basic skills to engage meaningfully with budget issues, there is the need to invest considerable effort in raising the general level of budget literacy in creative civil society, and build a constituency of 'culture budget champions', both state and non-state, for budget work. Their major tools in this effort would be providing educational materials, training, and discussion forums on the national budget through a culture lens; for example a basic guide to the national budget, which would help artists and cultural professionals with keen interest in national budget processes to gain knowledge, establish credibility on the issue and start building a constituency of allies.

4.3. Transparency and Access to Information

Access to budget information was one of the major hurdles faced in the undertaking of this assignment; it was overcome thanks to well-established relationships between the researcher and senior government officials over many years.

Once data had been obtained, considerable effort was invested in analysing and repackaging the information from across several government ministries for use by creative civil society and other actors, in their efforts to hold the GoZ accountable.

Finally, there is a need to invest further considerable effort in enhancing the quality of financial and budget journalism. For example, a key element of Selam's work may be to put the results of such research and analysis into the hands of arts journalists in order to influence media coverage of public funding for culture, ensuring that it is noticed by political officials and opinion leaders. However this has to be approached with caution as some governments may take exception to such information being made public, and therefore instead of aiding advocacy efforts, this could stall it. Working on national budgets can be seen as sensitive or even dangerous because it impinges on core political interests dealing with the control of public resources. Creative civil society, when undertaking advocacy, therefore needs to constantly monitor the political landscape and shift strategies to maximise results. At all times they must stay focused on producing high-quality research and working strategically, in collaboration with – rather than with – government ministries and

their agencies responsible for governing funding towards culture.

4.4. Donor Influences on National Budget Priorities

International donors sometimes influence recipient countries' budget systems and budget policies. Zimbabwe is no exception. For example, Zimbabwe has concluded a fourth Structured Dialogue Platform meeting on debt clearance with creditors and development partners. The IMF and World Bank and other major creditors have shown clear influence over the macroeconomic framework used to define the major budget parameters since the dialogues started. Further research is necessary to determine how Zimbabwe's debt clearance obligation will impact government funding for culture now or in future. Suffice to say, advocacy efforts for increased budget transparency and allocations should therefore include international donors as targets in order to convince them of the need to influence government policies.

4.5. Impediments to Engaging with National Budget Processes

The research uncovered three main challenges that creative civil society need to address for effective advocacy on public funding for culture:

1. Creative civil society should decide the level of government at which contact should be sought. While ministers, as politicians, may be somewhat open to outside voices on policy issues, their appointments are subject to the vagaries of the political cycle and they tend to be less accessible. Senior officers are the ones mostly responsible for policy making; they are the ones who prepare budget proposals for ministers to consider and assess the feasibility of different public finance policy options. There is a need to identify 'like-minded' technocrats in key government positions who will take creative civil society inputs into account in formulating public finance policies.
2. Establishing such linkages with key government officials can be difficult. Creative civil society needs to think creatively and exploit both formal and informal channels.
3. Creative civil society needs to think about how they present information to government officials. Engagements by the researcher with senior government officials highlight the

importance of constructive criticism and 'quiet diplomacy', of the need to convince officials that the analysis is credible and the recommendations are feasible – particularly in financial terms, and of basing arguments on evidence rather than immediately adopting a confrontational approach based on media campaigns. A careful weighing of the costs and benefits of different kinds of interventions should guide such decisions, however, more forceful action through more public approaches should be kept as an option in case other approaches do not bear fruit.

"The relationship between the government and civil society is that of suspicion and mistrust as the government thinks CSOs are criticising too much and CSOs think the government wants to muzzle them. Advocacy in Zimbabwe attracts great risks, and we in the arts do not have support systems both funding and humanitarian to take risks, which often lead to being excluded from performing at government events nor benefit from the very funding that we will be advocating for."

4.6. Leveraging on Parliamentarians

There is a natural partnership between civil society budget lobbyists and parliamentarians. Both have a key function in ensuring accountability during the national budget process. It goes without saying therefore that creative civil society needs access to data and advocacy channels, while parliamentarians need access to research capacity and independent advice. The focus on parliamentarians is because they are the key point for intervention in the budget process for several reasons: the tabling in Parliament is often the first time the budget is made public; there is strong media interest in the legislature's work; and the legislature often has some degree of influence over the executive.

"The media, particularly arts journalists, raise the social demand for information. The issues that give rise to media sound bites are those that MPs (particularly those who double as artists), arts celebrities and influencers raise. Sadly, none raise the issue of the need for increased funding for culture."

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

5.1. Budget Approval Process

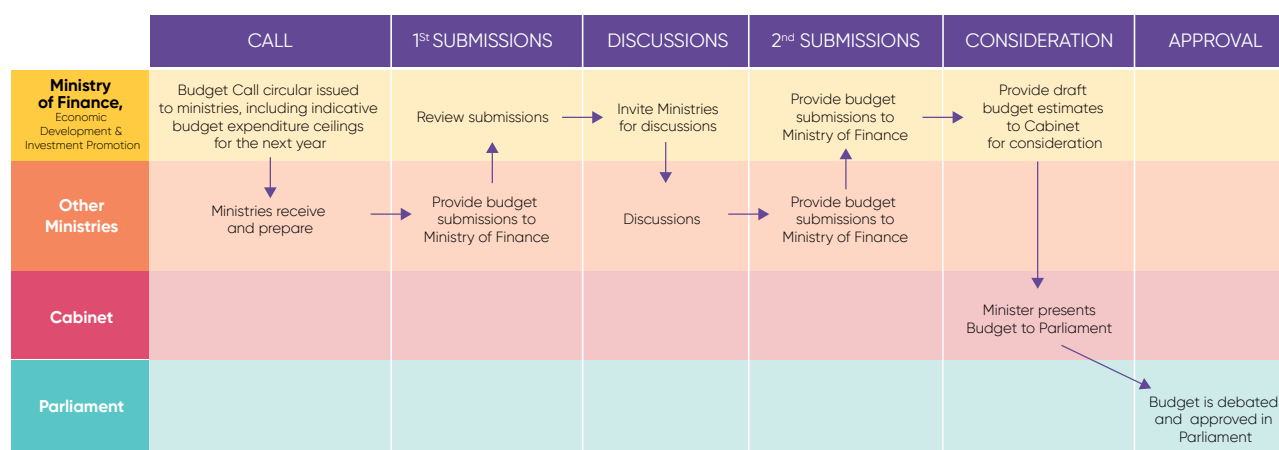


Figure 1. Zimbabwe Budget Approval Process.

5.2. Institutional Framework and Coordination

"The Second Republic can no longer afford to ignore the role of artists, because their input into the national budget processes is of great value if the aspirations of the National Arts, Culture and Heritage Policy are to be realised."

The Ministry responsible for arts, culture and heritage play a leading role in establishing linkages and the effective coordination of arms of government in the implementation of the National Cultural Policy. The GoZ takes all the necessary steps within reasonable limits of the available financial and technical resources to ensure that this Policy is implemented.

"Guided by government's mantra; 'leaving no one and no place behind', as government we are committed to ensuring that public funding for culture is allocated in a fair and equitable manner; and that the aspiration of at least 1% annual national budget allocations towards culture can be realised."

5.2.1. GoZ Mitigation Measures for Capacity Gaps

The GoZ'S mitigation measures of capacity gaps include the following:

To recall Article 11 of the 2005 UNESCO Convention (on the protection and promotion of the diversity of cultural expressions) 'Participation of civil society', the GoZ as a State Party to the 2005 Convention has a demonstrable and evidence-based commitment to the fundamental role of creative civil society in protecting and promoting the diversity of cultural expressions as exemplified by the active participation of civil society in their efforts to achieve the objectives of the 2005 Convention, in pursuance with UNESCO Operational Guidelines (June 2009) that define civil society as "non-governmental organisations, non-profit organisations, professionals in the culture sector and associated sectors, groups that support the work of artists and cultural communities."

These Guidelines also state that civil society plays an "essential role in the implementation of the 2005 Convention" by bringing their concerns to

public authorities, monitoring policies, and serving as “value-guardian and innovator” while contributing to transparency and accountability in governance. It goes on to delineate civil society’s contribution to the implementation of the 2005 Convention and the work of the Convention’s organs, and their participation in the International Fund for Cultural Diversity (IFCD). It also contains an Annex setting out the criteria for admission of civil society representatives to the meetings of the organs of the 2005 Convention.

Further to this are the many specified roles for civil society integrated throughout the Operational

Guidelines, which the GoZ adheres to as reflected in its past QPRs on the 2005 Convention. Together they provide the elements for a localised governance model for culture that is participatory and transparent.

5.3. Findings from Actors Mapping

A number of government Ministries and departments are mandated with some component or have oversight of some programmes or initiatives in the arts, culture and heritage sectors as outlined below:

Table 1. Government Ministries and Departments with Mandates or Oversight in Arts, Culture, and Heritage Sectors.

No	Zimbabwe Government Ministry	Key Function	Influence on Budget & Policy Processes out of 10'
1	Sport, Recreation, Arts & Culture	Ministry of Youth, Sport, Arts and Recreation	10
2	Primary and Secondary Education	Arts, Culture and Heritage Education	7
3	Home Affairs and Cultural Heritage	National Museums and Monuments, National Archives, Board of Censors	9
4	Justice, Legal and Parliamentary Affairs	Copyright Legislation	8
5	Information, Media and Broadcasting Services	Audio-visual Industries: Broadcasting, TV, Film and Music Recording	8
6	Local Government, Public Works and National Housing	Traditional Leadership and Local Authorities	5
7	Women Affairs, Gender and Community Development	National Handicrafts Centre	5
8	Defence, Security and War Veterans Affairs	Liberation War Heritage Sites and Culture	5
9	Tourism and Hospitality Industry	Cultural Tourism	5
10	Environment, Water and Climate	Natural Heritage Sites	6
11	Higher and Tertiary Education, Science and Technology Development	Arts Teacher Education, Arts and Culture Programmes	6
12	Health and Child Care	ZINATHA, Traditional Midwives, Herbal medicine, Indigenous knowledge	5
13	Lands, Agriculture and Rural Resettlement	Small grains and food security.	4
14	Foreign Affairs and International Trade	Cultural Diplomacy	3



5.4. Distribution and Trends of Public Funding for Culture: National Budget Allocations for Culture: 2019 – 2024

Table 2. Selected line Ministries

Ministry	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	TOTAL
Youth, Sport, Arts & Recreation	4,811,000	1,149,141	2,105,479	3,787,220	1,186,026	-	13,038,866
Sport, Recreation, Arts and Culture						2,164,280	2,164,280
Home Affairs & Cultural Heritage	320,000	850,871	85,589	184,050	555,284	253,668	2,249,462
Information & Publicity	1,153,000	461,068	476,851	416,013	179,611	289,872	2,976,415
Women Affairs, Community, Small and Medium Enterprises Development	15,159,600	3,705,105	244,539	460,126	29,226	819,038	20,417,634
National Council of Chiefs	16,672,000	3,410,161	4,866,323	23,516,261	7,591,557	34,503,843	90,560,145
Justice, Legal & Parliamentary Affairs	1,884,000	380,841	4,795,896	7,902,481	8,505,900	12,824,358	36,293,476
Office of the President & Cabinet			140,000				140,000
TOTAL	40,709,600	11,172,385	15,890,808	39,095,311	23,812,083	57,856,235	188,536,422

Budgets for Ministries highlighted above captured only Arts and Culture related allocations. The budgets also include acquisition of non-financial assets i.e. funds for construction of buildings, purchase of motor vehicles, furniture and equipment.

Table 3. Selected Government Agencies

Government Agencies	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	TOTAL
National Arts Council of Zimbabwe	925,000	274,303	880,340	1,341,100	878,080	1,502,267	5,801,090
National Gallery of Zimbabwe	1,547,000	493,460	53,701	1,449,515	1,036,135	1,740,617	7,220,428
Zimbabwe Film Training School	745,000	51,832	76,851	669,897	368,984	680,335	2,992,899
National Museums & Monuments	5,090,000	1,873,442	2,589,703	8,984,586	6,126,328	6,634,750	31,298,809
TOTAL	8,307,000	2,693,037	4,900,595	12,445,098	8,409,527	10,557,969	47,313,226

Budget allocations contain arts and culture programming items. The budgets include capital grants which enable Government Agencies to build infrastructure and purchase assets for the Arts and Culture Sector. Salaries for employees are also included in the budgets above.

Table 4. Percentage of the Culture Budget to the Annual National Budget per annum

Year	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD
Total Ministry Annual Budgets (Ministries incl Govt Agencies)	48,306,600	12,650,224	17,615,272	48,711,249	26,457,131	61,413,028
Annual National Budget Total (excl Constitutional and Statutory budgets)	11,427,418,000	2,333,987,623	3,172,874,285	5,453,720,722	3,541,612,834	4,948,645,095
% CONTRIBUTION TO NATIONAL BUDGET	0.42%	0.54%	0.56%	0.89%	0.75%	1.24%

The table above highlights the percentage of the Arts and Culture Sector budget to the Annual Budget of the Country. In 2019 the contribution was 0.42% but we can see a percentage increase from 2020, although there was a slight decrease in 2023.



“The 1.24% milestone in public funding for culture has been significantly influenced by the increased engagement between the Executive (President of Zimbabwe) and creative civil society – advocating at high levels in Government to ensure the GoZ fulfils promises made during the launch of the National Arts, Culture and Heritage Policy by the President.”

Table 5. Allocations: Artists & Cultural Professionals

	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	TOTAL
Artists	2,430,397	724,702	211,505	5,269,516	6,897,533	980,313	16,513,966
Cultural Professionals	68,000	4,816		268,208	124,420	7,853	473,297

The Artists and Cultural Professionals were funded through facilitation by the Government to perform at International Exhibitions, Local Galas, Public and State functions.

5.5. Non-budgetary Support

Purchase of goods and services:

- Purchasing artworks from artists for the adornment of government buildings and for resale
- Hiring artists for branding services
- Event and concerts equipment hire
- Wide ranging consultancy services including research

Marketing platforms:

- Performing at State functions
- Facilitating travel arrangements for artists to perform at annual international festivals like Surajkund Festival (India) and Dubai 2020 expo.
- Exhibiting artworks for artists at local and international trade fairs such as the Venice Biennale Exhibition
- Contracting artists to create content for marketing events on social media platforms

Tax Incentives from a cultural policy lens:

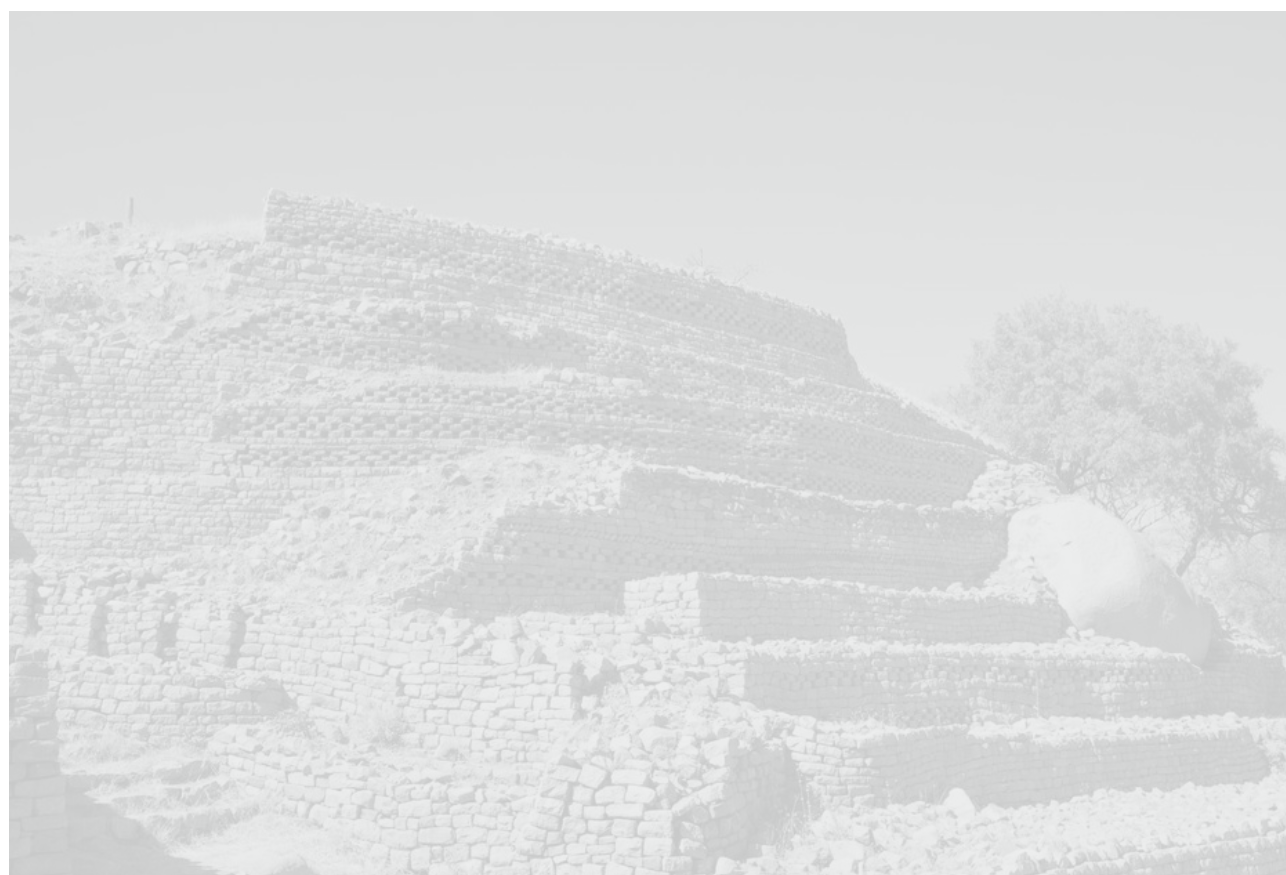
In 2003 the GoZ gazetted Statutory Instrument 136 of 2003 that allows registered arts organisations to import musical, broadcasting, recording and PA Systems duty-free. This is a useful tool for attracting investments in the arts, culture and heritage

sectors; investments that would not have been made without the provision of tax benefits.

In the following summary for the period 2003–2023, the music subsector was the highest beneficiary, and festivals the lowest. (See GoZ Statutory Instrument 136 of 2003 at Annex 1).

Table 6. Administration of SI 136 of 2003 two decades later: 2003 – 2023

	Art Genre	Number of Applications Assessed	Number of Applications Approved	Total USD Rebate Valuation	Remarks
Year 2003 – 2023	Music	189	184	178,300.64	The music sub-sector was the highest beneficiary
	Film	26	21	30,228.83	The genre remains operating at average
	Studio & Television	56	53	111,277.64	There has been an increase in the utilisation of the rebate under this category over the past 7 years
	Dance	10	7	8,664.96	
	Arts Education	2	1	1,883.32	Need for increased awareness of rebate facility within the subsector
	Theatre	13	10	8,505.35	The sub sector does not attract foreign financial support for importation of equipment as other sectors.
	Festivals	1	1	2,300.03	The equipment requirements leveraged from the music sub sector hence the low figure



6. CHALLENGES AND STRATEGIES IN CULTURAL FUNDING AND INVESTMENT

6.1. Emerging Engagement between the GoZ and Creative Civil Society

- There are a number of best practices emerging relating to involvement, dialogue and consultation with creative civil society in the national 2005 UNESCO Convention processes. The GoZ actively solicits the contributions of creative civil society, often with information sessions or questionnaires. Previously there was a Task Team appointed by the National Arts Council of Zimbabwe (NACZ), however none has been constituted for the 2024 Quadrennial Periodic Report (QPR) process.
- The information provided in the national QPRs indicate that the GoZ include creative civil society organisations in regular policy-making processes.
- From creative civil society members however, there is concern that they are not given adequate opportunity to sit at the table with decision-makers and that the GoZ makes policy decisions without real consultation with artists, cultural professionals and cultural and creative sector organisations, arguing they are “not organised” and therefore hard to reach. The 2005 Convention for example, can be conducive to such a consultation mechanism but is non-binding and therefore cannot compensate where there is a lack of interest in engaging more fully in participatory governance for culture.
- Creative civil society is clearly committed to lending its voice to defining the GoZ’s funding policy for culture, priorities, and resource allocation, and to help raise visibility, implementation and impact of government funding in this regard. The government Ministry of Sport, Recreation, Arts and Culture (MoSRAC) and its agencies (mainly NACZ, and National Gallery of Zimbabwe), in recognising this and their commitment, need to better define activities of cooperation while keeping expectations reasonable to ensure that results and change are forthcoming and lead to an increase in creative civil society’s motivation for engagement, both at national level as well as directly in the work of

the intergovernmental governing bodies in which the GoZ is a state party.

6.2. Concerns of the Creative Sector

Creative civil society leaders and artists who are outspoken in their dissent, expressed anxiety over the loss of autonomy that comes with government funding and feared that their freedom of creative expression would drive the government away. They further posit that the more advocacy creative civil society organisations, for example, relied on government funding, the more constrained they felt in criticizing government; and decisions to fund creative civil society are perceived to be made according to political imperatives rather than moral, economic and social arguments. Some applicants to the IFCD also submit that applications addressing the national questions around governance and human rights deficits do not carry favour with NATCOM which is responsible for the shortlisting of applications, which later have to be endorsed by the GoZ (to the MoSRAC) before submission to UNESCO.

CSOs funding for advocacy around national budget processes is very limited in Zimbabwe, and the situation is dire for creative civil society, which has no track record of programming in this area.

This is an important point to note for future advocacy work geared to public funding for culture in the national budget of Zimbabwe.



7. RECOMMENDATIONS

7.1. Capacity Gaps and Recommendations

There are three key pathways to enhancing public sector investment in the culture sector in Zimbabwe. These are :

1. an effective M&E system for the funding extended by the Government through its various ministries and their agencies.
2. a stand-alone institution, an independent agent to at least play the role of Monitoring and Evaluation (M&E) or at best, including disbursing public funding for culture.

Given that the GoZ has achieved 1.24% as per current financial year what is needed is not simply more money, but a smart system of supporting the culture sector. Some artists rightly argue (and some government discretely concurred) that most of the money is going towards government administration overheads.

"There is the need for a smart way of funding the culture sector; to clean up the way funding is allocated before calling for more money, which would still be wasted in the current setup."

Key recommendations are:

7.1.1. An independent organisation to monitor recipient ministries/agencies, beneficiaries, initiatives supported and impact of the work

Non-state actors respondents posit that neither the National Arts Council nor the Ministry of Sport, Recreation, Arts and Culture (or any other ministries that are currently extending support in financial or other forms) have the capacity to play the crucial role of monitoring and evaluation. One possibility is that the money can continue to go to ministries, but it's disbursing monitored and a standalone agency.

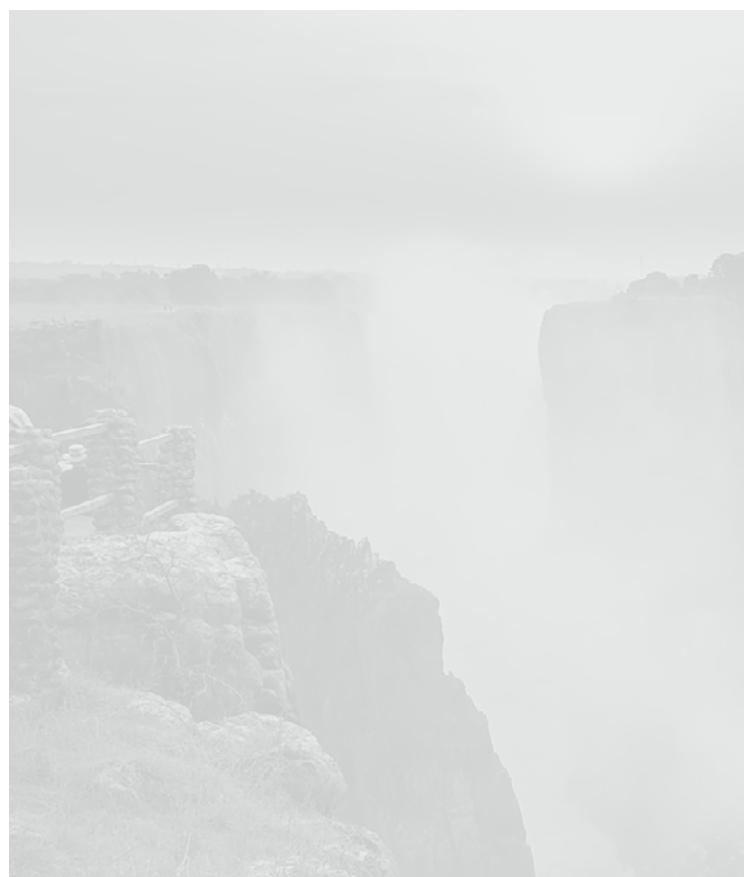
7.1.2. A GoZ culture-funding framework that provides the basis for coordinating the work of all government ministries, government agencies and partners

Such a framework requires:

- *Clear priorities* for resource allocation and accountability, making it possible to link priorities, resource flows and outcomes/results.
- *Regular joint reviews and consultations* on progress that include all partners and beneficiaries.
- *Commitment by non-state actors* to coordinate within the *National Cultural and Creative Industries Strategy*, which outlines strategic priorities for cultural and creative sectors' development, including intellectual property, market access and capacity building.
- *Transversal links* with the Sustainable Development Goals (SDGs) and the architecture of the GoZ's debt clearance with creditors and development partners.

7.1.3. A coordinating authority for all government funding for culture currently spread across numerous line ministries and government agencies

The legitimacy and effectiveness of such an authority is dependent on the following principles:



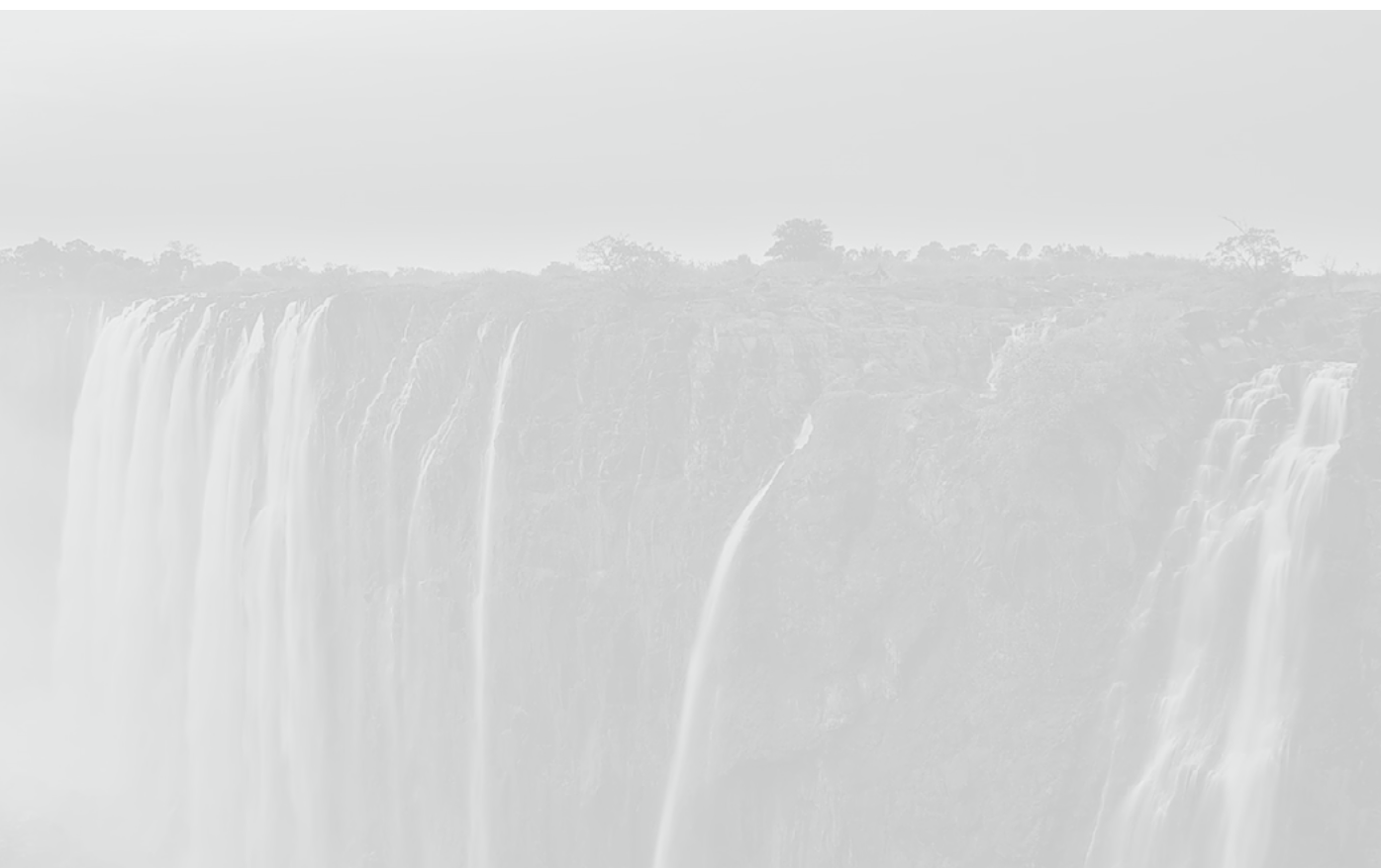
- *A legal status and formal mandate* that reflects national ownership, broad and inclusive “membership or affiliation” and clear lines of authority and accountability. It is further recommended that the review of the SI 136 of 2003 may provide the quickest way to formalising the funding authority/framework/mechanism.
- *A clearly defined role* to coordinate the development, implementation, monitoring and evaluation of the GoDs funding for culture in an accountable and transparent manner. This includes coordinating requests for financing according to agreed national priorities, while leaving financial management and implementation to other entities.
- *Democratic oversight* by legislative authorities, creative civil society and media including regular information sharing and reporting.
- *Commitment* by all stakeholders to the realisation of the GoZ's priorities and objectives for culture funding which may come into force from time to time, and the responsible authority as the basis for cooperation that will enhance rather than constrain cooperation.
- *Establishment* of a broad-based national space for dialogue with non-state actors that bridges the policy and umbrella

functions of the responsible authority and the actual implementation of GoZ strategy for funding culture.

7.1.4. A Monitoring and Evaluation (M&E) framework

The absence of an operational M&E framework has hampered efforts to maximise GoZ's capacity for quality assurance, oversight and informed policy adaptation, and scaling/replicating/profiling best practices of funded initiatives. As a result, the GoZ and its cooperating partners and beneficiaries may misjudge national cultural policy priorities. Principles to forge stronger national M&E framework for GoZ funding for culture, include:

- *Global-level alignment of M&E needs* around the indicators linked to 2003 and 2005 UNESCO Conventions QPRs at a minimum – and additional core elements that emphasise performance and accountability.
- *Agreement amongst stakeholders* for a core national M&E system for GoZ funding for culture.
- *National and external investment* in building critical capabilities (human, technological) to meet a national M&E system for GoZ funding for culture.



7.1.5. Development of tools for monitoring allocations, implementation and service delivery

While increasing national budgets for culture is the goal of the advocacy for Connect for Culture Africa, to be informed by this research, it is important to remember that increasing budget allocations in itself is no guarantee that money will be spent well and will actually enhance the social and economic status of the artist, as per the aspirations of the UNESCO 1980 Recommendation concerning the Status of the Artist.

Based on current creative civil society experiences in national budget processes, budget work has to be geared towards developing tools to take on the challenge of implementation, moving from monitoring budget allocations to monitoring budget implementation and service delivery, since increasing budget allocations in itself is no guarantee that money will be spent well and will actually enhance the social and economic status of the artist.

7.2. GoZ Enabling actions

The 2005 Convention and the Operational Guidelines provide for numerous and clear roles for creative civil society in Zimbabwe (to leverage in its advocacy for an enabling public funding framework for culture) that include, but are not limited to the following enabling actions by the GoZ:

7.2.1. On the international level:

- Collect data and share information on measures to protect and promote the diversity of cultural expressions.
- Transparency and accountability in the governance of culture.
- Carry out capacity-building activities in specific domains linked to the 2005 Convention.
- Domestication, implement and report on international Treaties and Conventions including fulfilling attendant financial obligations. These are the UNESCO 1972, 2003 and 2005 Conventions.
- The GoZ meets the cost of travel to obligatory meetings, and preparing and submission of Quadrennial Periodic Reports (QPRs) for the 2005 Convention submitted every four years. A total of USD 441,664.00 was utilised during the period under review on the three Conventions. Such commitments enable the local cultural and creative sectors to access the IFCD,

which arguably granted supported projects in Zimbabwe more than any other State party to UNESCO, thanks to the technical support extended by the National Commission for UNESCO (NATCOM) to shortlisted applicants.

7.2.2. On the national level:

- Raise visibility of the 2005 Convention by organising seminars, workshops and forums at every level; and developing and publishing information tools to facilitate understanding of the 2005 Convention.
- Disseminating information to stakeholders through national media, websites and newsletters.
- Participated in the preparation of 2005 Convention QPRs.
- Participate in consultations with public authorities on the development and monitoring of cultural policies and measures.

* The above measures have a direct correlation and catalytic effect on enhancing success chances for local applicants to the IFCD.

7.2.3. Section 38 of the Public Finance Management Act (PFM) makes provision for the publication of a statement of actual revenue and expenditure with regard to the Consolidated Revenue Fund in the Gazette.

This provision limits the right to information as stipulated in section 62 of the Constitution. It is recommended that the financial statements of the National Arts Council, National Gallery, and the Ministry of Sport, Recreation, Arts and Culture, be published in other media to ensure wider access to information and enhanced creative civil society scrutiny, and oversight of the Government's public expenditure on culture.

7.2.4. The role of the Parliamentary Youth, Sports, Arts and Recreation Thematic Committee must be strengthened through institutional, technical and analytical capacity to enable them to play their role of culture budget oversight.

8. CONCLUSION

The above submission has been curated bearing in mind that it is meant to inform evidence-based advocacy work around enabling public funding for culture in Zimbabwe. Every effort has been made to ensure that the analysis of collected data is accurate (to ensure credibility), accessible (to guarantee a wide audience), and timely (to have an opportunity to influence policy); that it endeavours to ensure that policymakers, creative civil society, and the media will place greater weight on these findings and policy recommendations.

The Constitution of Zimbabwe guarantees the right to language and culture through Section 63 (a) to use the language of their choice; and (b) to participate in the cultural life of their choice;

The letter and spirit of the above constitutional provision – the National, Arts, Culture and Heritage Policy, and its concomitant National Cultural and Creative Industries (NCCI) Strategy 2020–2030 and Action Plan – international standard-setting instruments in the field of culture that Zimbabwe is a party to, commit the GoZ to uphold the right of creative civil society to access public funding for culture, Official Development (ODA) for culture with the support of facilitation of the GoZ.

The UN Special Rapporteur on assembly and association and the Venice Commission have developed standards affirming that the right to access funding, including from foreign sources, derives

from the right to freedom of association and is an integral part of it.

“The ability to seek, secure and use resources is essential to the existence and effective operations of any association, no matter how small. The right to freedom of association not only includes the ability of individuals or legal entities to form and join an association but also to seek, receive and use resources – human, material and financial – from domestic, foreign, and international sources.” – UN Special Rapporteur on the rights to freedom of peaceful assembly and of association Maina Kiai. 2013

Finally, any future advocacy work around public funding for culture should consider that timeliness is crucial to impact. The national budget process is highly structured and time-bound, often leaving small windows of opportunity for civil society input and influence. Creative civil society should therefore always keep an eye on the policy processes and the national budget cycle; think strategically about key entry points and policy events, maintain an updated statistical database, and be able to allocate resources to a specific issue when needed.

It is equally important to stay abreast of developments or lack thereof in other countries or regions so as to draw on lessons or best practices.

