CfCA Study on Trends in Public Investment in Zimbabwe's Culture Sector: A 2025 Follow-up to the 2024 Baseline Assessment

CONNECT FOR CULTURE AFRICA

SELAM

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ACRONYMS

CCI	Cultural and Creative Industries
CMOs	Collecting Management Organisation
CSOs	Civil Society Organisations
GDP	Gross Domestic Product
IFCD	International Fund for Cultural Diversity
IPR	Intellectual Property Rights
MDA	Ministries, Departments and Agencies
MOUs	Memorandum of Understanding
MoSRAC	Ministry of Sport, Recreation, Arts and Culture
NACZ	National Arts Council of Zimbabwe
NDS	National Development Strategy
ROSA	Regional Office for Southern Africa
SADC	Southern African Development community
SI	Statutory Instrument
UNESCO	United Nations Educational, Scientific and Cultural Organization
UN	United Nations
XR	Extended Reality
ZIMRA	Zimbabwe Revenue Authority

Disclaimer

The views expressed here do not in any way represent the views of Selam and or Chenhaka, their technical partners African Union, Swedish Arts Council. Although all care has been taken to produce an error-free research report, the study consultant takes full responsibility for any inadvertent errors (factual or otherwise) or omissions that may still remain in the report.

EXECUTIVE SUMMARY

This is an Analysis Study on Trends in Public Investment in Zimbabwe's arts, culture, and heritage sector: 2025. The study was carried out in order to capture trends, latest changes, identify persistent gaps and disparities, and present evidence-based policy recommendations to foster sustainable growth and development of the arts, culture and heritage in line with the project's goals of increasing the sector's role and translating political will into increased budget allocations. The analysis reinforces the CfCA project's overarching objective of enhancing the sector's contribution to national development and ensuring that political commitments are translated into increased and strategically targeted public investment.

The analysis was conducted through active engagement with key stakeholders, including the Ministry of Sport, Recreation, Arts and Culture, registered arts associations, the Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture, and the National Arts Council of Zimbabwe (NACZ). In addition, a comprehensive review of secondary sources, such as budget presentations, parliamentary progress reports, and sectoral briefings was undertaken to enrich the study. A mixed-methods approach, was employed in the study, combining qualitative and quantitative research techniques, which enhanced the robustness of the analysis by leveraging the strengths of each methodology and mitigating their respective limitations.

A review of the 2024 and 2025 national budget allocations shows a concerning shift in public investment in the arts, culture, and heritage sector. While the Government of Zimbabwe allocated 1.24% of the national budget to the sector in 2024, demonstrating a positive commitment to strengthening cultural development, the allocation for 2025 declined markedly to 0.60%. This decrease occurred despite a substantial expansion of the overall public expenditure ceiling by 130.4% in the same year. The observed contraction in sector funding suggests that the additional fiscal space did not translate into increased support for art, culture and heritage. Furthermore, several ministries received lower allocations in 2025 compared to 2024.

Study findings, further reveal a marked contraction in the actual resources disbursed to the arts, culture and heritage sector in 2025. Government agencies received USD 2,476,701 in 2025, compared to USD 10,557,969 in 2024, representing a reduction of 76.5%. For ministries of - Youth, Sport, Arts & Recreation

Sport, Recreation, Arts and Culture, Home Affairs & Cultural Heritage, Information & Publicity, Women Affairs, Community, Small and Medium Enterprises Development, National Council of Chiefs, Justice, Legal & Parliamentary Affairs, and Office of the President & Cabinet, the total amount disbursed in 2025 was USD 8,690,632 lower than the amount recorded in 2024. These trends stand in contrast to the 130.4% increase in the national budget for 2025, raising concerns about the consistency of public investment in the sector.

The analysis highlights that arts, culture, and heritage sector remains significantly underfunded, with public allocations falling short of actual sector needs. On the other hand, Parliament is working on the development of an Arts Bill, which proposes that at least 1% of the national budget be guaranteed for supporting arts and culture initiatives. Despite this, relevant government departments continue to demonstrate strong commitment through active engagement with a range of stakeholders in the arts, culture, and heritage sector. Comparative analysis further indicates that, relative to sport, the arts, culture and heritage sector consistently receives a smaller share of public funding.

Sustained engagement between cultural operators, government ministries, national institutions, and the Parliamentary Portfolio Committee is essential for fostering coordinated development in the arts, culture, and heritage sector. Such engagement facilitates the establishment of performance targets, the definition of clear monitoring milestones, and the alignment of sector priorities. Unlike the sports sector, which consistently receives higher budgetary prioritisation and benefits from well-structured interventions, such as renovations of national and community sports facilities and international competition participation, the arts and culture sector continues to face significant gaps. The absence of a strong apex body capable of systematically coordinating across diverse cultural sub-sectors limits the sector's ability to identify key needs, set measurable targets, and monitor implementation in a structured manner, including through a bottom-up approach with cultural operators. As a result, the flow from budget allocation to priority setting, implementation, and reporting remains fragmented. Furthermore, there is a persistent disconnect between civil society advocacy and Parliamentary Portfolio Committee reporting, which reduces the effectiveness of sector-wide planning and oversight.

Findings, further indicates that, 2025 support for the arts, culture, and heritage sector has witnessed purchase of new vehicles for the ten provincial officers from the Ministry of Sport, Recreation, Arts and Culture (MoSRAC) to support grassroots, provincial and national initiatives within the sector. Moreso, events, celebrations, and commemorations, including National Culture Month and the Bira ReMbira Arts Festival were supported. These initiatives have received notable support from His Excellency Cde Emmerson D. Mnangagwa, President of the Republic of Zimbabwe, reflecting recognition of the sector's national significance.

Partnerships with institutions such as the Higherlife Foundation Trust have further supported the sector, with three galleries—including the Victoria Falls Gallery—selected for renovation through formal Memoranda of Understanding, paving the way for their refurbishment. Despite these positive developments, effective lobbying for increased public funding remains limited, and sustained advocacy efforts are required to prevent the sector from contracting. The closure of the National Gallery in Mutare and the re-possession of the Courtauld Theatre by the City of Mutare underscore ongoing structural challenges. Although city officials have reaffirmed their commitment to preserving the cultural heritage of these venues, the combination of restricted access to cultural infrastructure and reductions in public funding continues to pose significant challenges for the broader arts and culture sector and its operators.

Key Recommendations

Lobbying and advocacy efforts are significant tools that promote positive engagements between key stakeholders – Ministry of Sport, Recreation, Arts and Culture, Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture, cultural operators, Arts Associations and the National Authorities governing the arts and culture sector such as National Galleries, National Arts Council of Zimbabwe (NACZ). Efforts to lobby and advocate for more resources for the arts and culture sector cannot be a once off engagement but persistent one driven by cultural operators and the respective government ministries.

- At a regional level -SDAC, there is a need to convene a council of minister's conference where non-state actors also participate and engage directly with government officials on key matters that requires the attention SADC, local governments towards growing the arts, culture and heritage matters. Currently, there is limited engagement between governments and cultural actors either at a national level or at SADC level. This continues to create inconsistencies and misunderstandings. Such engagements facilitate clear SADC regional roadmaps and link them back to national priorities

- At a national level, recommending having a Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture outreach sessions with government officials, and cultural operators. This will assist to present key matters affecting smooth progression of the arts, culture and heritage and assist to critique the way artists, government and parliament are meeting

- At a national level, there must be fairness in the distribution of funds between sport and arts, culture, and heritage

- Research and analysis studies should be a consistent process which produces credible data that will continue generate data, trends and behaviors on the arts, culture and heritage

- The government of Zimbabwe, should continue engaging with researchers, grant them opportunities to participate during government programs, ad hoc meeting open to the public and workshops to allow for them to generate evidence required for policy related studies. That will assist to capture developments of the work of government

Conclusions

- At SADC level there is a need to engage, regional countries, UNESCO and cultural operators to have specific desk which will support all regional efforts on arts, culture and heritage. Currently there is none. Countries are inward looking and inappropriately engaging as SADC
- The Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture is working towards creating an "Arts Bill where at least 1% Fund should be guaranteed money for supporting arts, culture, and heritage projects. The interactions being advocated for by the parliament revealed that all projects that will be done should give a minimum of 1% to the sector. The engagement further requires effective support, parliamentary, and sector's stakeholder engagements and follow-up
- Artists and cultural practitioners lack clarity on how they can access government funding. More engagements are required to ensure that cultural operators receive more information to avoid any speculations
- Some sub-sectors are excluded from accessing duty free scheme through the SI 136 of 2003. Duty Rebates and Tax Incentives limit rebates to recording and broadcasting equipment, excluding consumables and tools necessary for other creative sub-sectors. More advocacy initiatives are required to ensure that the SI 136 of 2003 expand on consumables and tools for customs and clearance agency -ZIMRA recognise these when processing papers
- Training and capacity building need to be strengthened in all areas for those working in the arts and culture sector. For example, Intellectual Property Rights (IPR), fundraising, governance and accountability, new media, digital spaces and Extended Reality (XR), financial literacy and exporting of cultural goods and services
- There is high demand for the mobility of artists who require to be travelling to attend international exhibitions, residencies, festivals, and trade opportunities. More work on advocacy and lobbying for more funding is require

1. INTRODUCTION

1.1. Background

This is an analysis study on trends in public investment in Zimbabwe's arts, culture, and heritage sector. The research focuses on reviewing the 2025 national budget allocation to ministries which support arts, culture, and heritage. The analysis further reviewed and reflect on efforts made by the Government of Zimbabwe, other relevant non-state actors towards lobbying and advocacy. The study captured key matters needed by the artists and cultural operators for their development and progressive interest. The analysis did not only track emerging patterns in resource allocation, identifying persistent gaps, and disparities but it also appreciated the efforts being carried out by the Government towards the upliftment of the arts, culture and heritage. This study presents evidence-based policy recommendations to support sustainable sector growth and strengthen the role of arts, culture and heritage in national development.

The analysis draws on new evidence of commitments and support from government sources, bilateral agreements, and contributions from local corporates and development partners. By consolidating these insights, the report provides a comprehensive overview of the sector's funding landscape in 2025, identifies areas requiring strategic intervention, and offers guidance for future policy and investment decisions. It aims to inform policymakers, civil society organisations, artists, development partners, and the private sector, strengthen advocacy for equitable and sustainable public funding, and monitor progress against policy commitments.

Ultimately, the report highlights the current state of Zimbabwe's arts, culture, and heritage – reflecting on cultural and creative industries, intangible cultural heritage where gaps in resources and institutional support were identified. The study further outlined pathways for enhancing the sector's economic, social, and cultural contributions. Achieving this potential requires not only policy objective but also sustained, transparent, and targeted public investment that aligns with national development priorities and sectoral needs.

1.2. Objectives of the Study

Key objectives of this analysis study for Zimbabwe are to:

- Provide an evidence-based analysis of public funding to Zimbabwe's Arts, Culture, and Heritage as reflected in the approved 2025 national budget
- Compare changes in public investment between the 2024 and 2025 fiscal years, identifying areas of growth, decline, or stagnation in government support for the sector
- Assess the responsiveness of government institutions to previous advocacy, including institutional reforms, policy statements, or reprioritization of the cultural and creative sector
- Highlight emerging challenges and opportunities for targeted stakeholder engagement and advocacy at both national and subnational levels
- Offer actionable recommendations to strengthen civil society advocacy, parliamentary engagement, and media outreach to enhance future investment in Zimbabwe's cultural and creative industries

2. STUDY BACKGROUND | LITERATURE REVIEW

The cultural and creative industries, which is a special sub-component that stems out of the broader arts, culture and heritage, continue to gain traction towards generating opportunities for a considerable number of creatives which include young people, and women. In Zimbabwe, the marginalised groups - minority cultures, rural/village based artists, and people with disabilities continue making significant inroads into various sub-sectors of the arts and culture sector. They are establishing their creative and social enterprises which are producing various cultural goods and render services that are generating foreign currency receipts for the country. A fair share of foreign currency exceeding USD 61 million was generated by Zimbabwean artists between 2022 and 2025[1]. The culture sector is therefore among "the fastest-growing sectors in the world, accounting for 6.1% of the global economy. Cultural and creative industries generate an annual revenues of US$ 2,250 billion and nearly 30 million jobs worldwide, employing more people aged 15 to 29 than any other sector"[2]. Zimbabwe is well represented. Income generation through foreign currency receipts is as a result of coordinated efforts within Zimbabwe's Government ministries and department, corporates and non-state actors working in the arts, culture, and heritage offering policy, technical and financial support.

While African governments have established specific ministries and departments that support arts, culture and heritage, broadly the arts, culture, and heritage sector continues to lack specific international benchmarks to public funding from their treasurers. Broadly, there is no clarity on specific percentages to total national budgets allocation which should be directed to the arts, culture, and heritage sector. When compared to other sectors such as education, the arts, culture and heritage falls short of aligning to specific international instruments or protocols that present specific internationally agreed positions. Good examples **i) education**, it stipulates through The Dakar Framework for Action – that Governments should ensure at least 7% of GDP is allocated to education within five years and 9% within ten years. On the other hand, international agencies are encouraged through the same Dakar Framework to aim doubling their financial support, especially for capacity building and management development[3]. **ii) health**, The African Union (AU) has strongly advocated for Member States to dedicate at least 15% of their national budgets to health through the Abuja Declaration.

Regional frameworks such as Africa Union Agenda 2063: The Africa We Want (2015), African Union Plan of Action on Cultural and Creative Industries, AU Charter for African Cultural Renaissance (2006), Africa Cultural Industries: Factors of Development in Dakar Plan of Action for the Promotion of ACP Cultures and Cultural Industries (2003), Nairobi Plan of Action for Cultural Industries in Africa (2005), SADC Revised Regional Indicative Strategic Development Plan (RISDP) (2020), SADC Protocol on Culture, Information and Sport (2001), Southern Africa Sustainable Cultural Tourism Strategy (SCTS) (2021), and African Charter on Human and Peoples' Right are serving a good purpose, which are largely outside recommending specific percentage which should be allocated to the arts, culture and heritage sector from the national budget.

While it is significant to appreciate that Selam under Connect for Culture and African Union are partnering African Union to boost Africa's creative industries carrying out advocacy for African governments to give at least 1% of national budget

1. Consolidated data collected through from various stakeholders
2. https://www.unesco.org/en/node/108127#:~:text=The%20cultural%20and%20creative%20industries,and%20collaborating%20for%20sustainable%20development.&text=The%20culture%20sector%20is%20among,29%20than%20any%20other%20sector.&text=UNESCO%20Brasilia%20works%20on%20the,creative%20economy%20locally%20and%20regionally.
3. The Dakar Framework for Action Education for All: Meeting our Collective Commitments Adopted by the World Education Forum Dakar, Senegal, 26-28 April 2000

allocation to the arts and culture sector[4] , specific regional support mechanism through the SADC Protocol of arts, culture and sport (2001), doesn't have enough human resources in place to further buttress the position at a SADC level. Currently, there is no culture desk to facilitate regional efforts as regards regional deliberation of driving the arts, culture, and heritage sector. Nonetheless The Agenda 2063 – The Africa we want, remains relevant with the existence of Aspiration 5, and 6.

It is recognised that "cultural action can develop properly only on a solid material and economic basis and it cannot be separated from the socio-economic reality, which constitutes its backbone"[5]. Public investment in the culture sector remains significant for the development of arts, culture and heritage so as for other sectors.

In Zimbabwe, there are appropriate national policies, strategies, legislations, and statutory instruments that support arts, culture, and heritage sector. These include Zimbabwe Intellectual Property Office (ZIPO) (founded 1894), National Arts Council Act (1985), Intellectual Property Tribunal Act (2001), Trademarks Amendment Act (2001), Patents Act (Chapter 26:03) (as amended in 2002), Copyright and Neighbouring Rights Act (2004), Zimbabwe National Intellectual Property Policy and Implementation Strategy (ZNIPPIS) (2018-2022), National Arts, Culture and Heritage Policy of Zimbabwe (2019), Cultural and Creative Industries Strategy (2020-2030), The National Music Strategy of Zimbabwe (2022-2027), Zimbabwe Film Strategy (2025 – 2030). Statutory Instrument - SI 136 of 2003. Government of Zimbabwe has generated a conducive environment for various non-state actors to operate. These efforts are well recognised.

While efforts continue to be consolidated towards lobbying for increasing budget allocations to the arts, culture, and heritage, through various ways which include engaging with the parliamentary portfolio committee, the environment remains favourable for programmes and projects to be rolled out across the ten provinces of Zimbabwe.

4. https://cfcafrica.org/selam-to-present-cfca-at-the-6th-pan-african-cultural-congress-in-the-union-of-comoros/#:~:text=Lucy%20Ilado%2C%20Regional%20Programme%20Director,sustainable%20social%20and%20economic%20development.

5. Nairobi Plan of Action -2005

3. METHODOLOGY

3.1. Study design, approach, techniques and methods

This sections outlines study design, overall approach, and the methods that were employed during the data collection process, analysis and presentation.

3.1.2. Study Design | Comparative Analysis (QCA) Design

A comparative analysis was used in carrying out the study. The design facilitated for a more structured approach which enabled the analysis - comparison of datasets on public funding trends in Zimbabwe to be smooth. This design assisted to identify similarities, differences, strengths, and weaknesses. Identification of patterns has been key towards reflecting on either improvements on public investment or differentiating the changes on investment to the arts, culture and heritage often through side-by-side tabulation of specific budgets that were given to ministries between previous years and 2025.

3.2. Overall Approach to the study

The major focus of the analysis study is to provide interested stakeholder – Selam, Government of Zimbabwe, civil society organisations, the academia and funding partners sufficient detail on the public investiment to the arts, culture and heritage. In order for the analysis study to reach a level where it can present evidence on any changes, trends and developments, more of qualitative data technique was used. The predominance of using qualitative approach allowed for utilising perceptions and experiences of relevant stakeholders in the analysis and collection of data. The researcher engaged government officials, parliamentary portifolio committee on sport, recreation, arts and culture and respective officials of parastatals and representatives of independent arts, culture and heritage groups. The tools that were used to collect primary data included stakeholder consultative meetings, key informant interviews (KIIs), and in-depth interviews. Secondary data sources were also used to review documents.

3.2.1. Key phases of the Analysis Study

Guided by the key deliverables, the analysis study was undertaken in the following phases, together with the key tasks and activities:

Table 1: Public Investment Analysis Study Phases

Phase	Tasks & Activities
Inception and briefing	• Inception meeting between Chenhaka Trust and director of the Ministry of Sport, Recreation, Arts and Culture • Identification and agreement on project stakeholders, and key documents for the analysis study • Introductory engagement with Ministry of Sport, Recreation, Arts and Culture finance and budget focal point • Introductory meeting with a representative of the Parliamentary Portfolio Committee

Desk review	Desk review was a continuous activity from inception to the report writing phase. It involved the review of, but not limited to; • Policy documents, in order to get a detailed overview of the regional frameworks and national policies rationale on public investment • Baseline and/or needs assessment reports to help in understanding the status and previous public funding allocated to the arts, culture and heritage • Government of Zimbabwe (GoZ) annual budgets and information "Bluebooks" and related data as provided for by relevant government ministries.
Fieldwork	• This phase invovled the collection of primary data from relevant stakeholders entailing Government – Ministry of Recreation, Sport, Arts and Culture, and National Arts Council of Zimbabwe (NACZ). • Collection of data from the Parliamentary Portfolio Committee on Sport, Recreation Arts and Culture, attending consultative and national dialogue serminars and meetings held between government and civil society organisations
Report writing	• This phase comprised of analysing primary and secondary data using matrices and summaries; and the actual compilation of the analysis report

3.3. Data Collection Methods and Target Groups

The study team used stakeholder consultative meetings; key informant interviews (KIIs), in-depth interviews and desk review for data collection. The target was to engage with the government officials, representatives of artists from various representative associations and sub-sectors of the arts, culture and heritage - film, audio-visual and multi-media productions, visual arts and crafts, literary arts, music, dance, theatre, festivals, fairs and events, new digital media representatives etc. Further to this process included engaging with officials from the Ministry of Sport, Recreation, Arts and Culture, government departments such as the National Arts Council of Zimbabwe, the National Galleries representatives, both private and public.

3.3.1. Stakeholder consultative / seminars

Stakeholder views which align to key objectives of the study were captured during deliberations and engagement between government, cultural operators and other institutions which are working in the area of advocacy and lobbying. The dialogue meetings were highly participatory in nature with facilitation from key cultural rights advocates. Chenhaka Trust carried out other specific engagements that were specific to the Selam project were cultural operators participated in together with government departments and stakeholders. Further work was also carried out with cultural operators and The Culture Fund, with funding of European Union Delegation to Zimbabwe on high level advocacy. Chenhaka advocacy engagements include – i) advocacy consultative training and meeting with National Arts Council of Zimbabwe (NACZ), capacity building and advocacy, ii) the parliamentary portfolio committee on sport, recreation arts and culture engagement and dinner, iii) The National Dialogue Indaba held under shaping the Future of Zimbabwe's Creative Sector. These were informative sessions that were relevant to providing key insights that have informed key areas of need, reflected on existing gaps in the arts, culture and heritage sector.

Photograph 1: Policy Dialogue Initiative | © Simbarashe Mudhokwani

Further to the advocacy work, key work of Performing Arts Network for Empowerment Leadership in Zimbabwe – (PANELZ), Nhimbe Trust-inclusive cultural policy and rights advocacy, Aaron Chiundura Moyo - Creative Voices for Policy Engagement (CVPE), Arterial Network - Blueprint to Brushstrokes: An Evaluation of Cultural and Creative Industries (CCIs) Policies of Zimbabwe and Linda Chaya - National Music Strategy Literacy, Legal framework Appreciation, are some key initiatives that have been highly effective and insightful towards engaging with government departments, officers and directors of ministries. Further, the consultations devolved into districts and rural villages where the rural district councils and government officers at a local level presented their satisfactions, needs and gaps.

3.3.2. Desk Review

Desk review was used to complement primary data throughout the analysis of the study. A range of documents from the regional framework, policy documents, in order to get a detailed overview, national policies rationale on public investment, baseline and/or needs assessment reports to help in understanding the status and previous public funding allocated to the arts, culture and heritage were reviewed to allow for a comprehensive analysis, synthesis, and corroboration of information.

4. FINDINGS

The study captured key findings on public investment in Zimbabwe's arts, culture and heritage sector. The report presents significant study findings which reflects on efforts of government, and that of civil society organisations. Broadly, the research aimed at answering study questions. Findings are aligned to specific areas of the following questions;

i. Reviewing the 2025 national budget, with particular attention to ministries, departments, and agencies (MDAs) that have direct or indirect mandates related to Zimbabwe's Cultural and Creative Industries (CCIs)

ii. Conducting a comparative analysis showing changes in public investment between 2024 and 2025 fiscal years, identifying areas of growth, decline, or stagnation in government support for the sector

iii. Understanding evidence-based analysis of public investment to Zimbabwe's arts, culture and heritage as reflected in the approved 2025 national budget

iv. Assessing the responsiveness of government institutions to previous advocacy, including institutional reforms, policy statements, or reprioritization of the arts, culture and heritage sector

v. Highlight emerging challenges and opportunities for targeted stakeholder engagement and advocacy at both national and sub-national levels

vi. Offer actionable recommendations to strengthen civil society advocacy, parliamentary engagement, and media outreach to enhance future investment in Zimbabwe's cultural and creative industries

Photograph 2: Basketry products by Lupane Women's Centre – Zimbabwe | © Simbarashe Mudhokwani

4.1. Review of 2025 National Budget

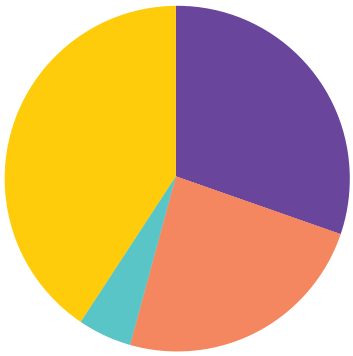
The 2025 national budget was **USD7,5 billion** when compared to the previous year – 2024 which was **USD4,9 billion** . The national budget supported 25 ministries and meet all constitutional and statutory appropriations by the Government of Zimbabwe. The table below presents key areas of the arts, cultural and heritage sector with particular attention to ministries, departments, and agencies (MDAs) that have direct or indirect mandates related to Zimbabwe's arts, cultural and heritage sector. The table below provides information which clearly provides detail which reflects on public investment in Zimbabwe's arts, culture, and heritage sector. It provides clear distribution reflecting trends on public funding for arts, culture and heritage for the period 2019 – 2025.

Table 3: National Budget Allocation to Government Agencies | 2019-2025

Ministry	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	2025 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	4,540,146	6,704,426
Home Affairs & Cultural Heritage	320,000	850,871	85,589	184,050	555,284	253,668	10,538,900	12,788,362
Information & Publicity	1,153,000	461,068	476,851	416,013	179,611	289,872	120,960	3,097,375
Women Affairs, Community, Small and Medium Enterprises Development	15,159,600	3,705,105	244,539	460,126	29,226	819,038	1,277,747	21,695,381
National Council of Chiefs	16,672,000	3,410,161	4,866,323	23,516,261	7,591,557	34,503,843	7,602,985	98,163,130
Justice, Legal & Parliamentary Affairs	1,884,000	380,841	4,795,896	7,902,481	8,505,900	12,824,358	18,083,689	54,377,165
Office of the President & Cabinet	-	-	140,000	-	-	-	-	140,000
TOTAL	39,999,600	9,957,187	12,714,677	36,266,151	18,047,604	50,855,059	42,164,427	210,004,705

N.B: 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.

Government Agencies I Budget Allocations



Pie Chart 1: Government Agencies | Budget Allocation

The budget allocations released to agencies in 2025 is further represented in the pie chart. The National Museums and Monuments received more funding. The National Arts Council of Zimbabwe which is where highest number of artists are found received 49.7% of what it received in 2024.

The 2025 national budget seen a total of **USD42,164,427** released to ministries that work within related arts, culture and heritage sectors. Under government agencies, **USD2,476,701** was released to them. A total of four agencies - National Arts Council of Zimbabwe, National Gallery of Zimbabwe, Zimbabwe Film Training School, and National Museums & Monuments make up the government agencies which are mandated to be operating within arts, culture and heritage. It is therefore imperative to recognise that a number of artists are accommodated under the National Arts Council of Zimbabwe (NACZ). The National Gallery of Zimbabwe (NGZ) has a considerable number of creatives as well, mainly those in the visual and crafts sub-sector. Under these agencies, in 2025, more resources were awarded to the National Museums and Monuments - **USD1,007,988**, followed by National Arts Council of Zimbabwe - (NACZ) - **USD747,831**. The National Gallery of Zimbabwe - **USD599,922**. Zimbabwe Film Training School - **USD120,960** received the least resources. Government Agencies received far less of public funding from treasurer in 2025 – **USD2,476,701** when compared to the amount that it received in 2024 -**USD10,557,969**. Only **23.4%** in value was received in 2025 by agencies when compared to the 2024 received public funding. In respect of cumulative public funding received between 2019 - 2025, a total of **210,004,705**, has been injected into the arts, culture and heritage, with **42,164,427** being the current public funding injected into the arts, culture and heritage for the 2025 year.

Photograph 1: Policy Dialogue Initiative | © Simbarashe Mudhokwani

4.2. Comparative Analysis

Key findings of the study captured that there has been some changes in public investment into the arts, culture and heritage sector between 2024 and 2025 fiscal years. Public funding has grown when compared to 2024. In 2025, **USD4,540,146** was released to the Ministry of Sport, Recreation, Arts and Culture when compared to **USD2,164,280** released by Treasurer in 2024 to the same ministry. This reflects government commitment to supporting the arts and culture sector. However, when comparing same allocations using the total national budget value between **USD7,5 billion** (2025) and **USD4,9 billion** (previous 2024), there will be a seemingly notable discrepancy which obviously reflects a decline of public investment to the arts, culture and heritage sector. Combining, ministries and agencies allocations, a total of **USD44,641 128.00** was received from the national budget value of **USD7,5 billion** (2025). Key findings of the study therefore recorded that, the total national budget released to the arts, culture and heritage sector in 2024 was **1.24%** . Latest data for 2025, shows that public investment to arts, culture and heritage stands at **0.60%.**

Table 4: National budget vs allocation

Year	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	2025 USD
Total Ministry Annual Budgets (Ministries including- Govt Agencies)	48,306,600	12,650,224	17,615,272	48,711,249	26,457,131	61,413,028	44,641,128
Annual National Budget Total	11,427,418,000	2,333,987,623	3,172,874,285	5,453,720,722	3,541,612,834	4,948,645,095	7,500,000,000
% CONTRIBUTION TO NATIONAL BUDGET	0.42%	0.54%	0.56%	0.89%	0.75%	1.24%	0.60%

Regardless of having 2025 public expenditure ceiling ballooning with 130.4% to ZWG276.37 billion **(equivalent USD7,5 billion)** from ZWG119.97 billion projected for 2024 **(equivalent USD4,9 billion)**, actual funds which reached the arts and culture sector, declined significantly down by 76.5% in government agencies (only **USD2,476,701** was received in 2025 when compared to USD10,557,969 which was allocated in 2024. More so, ministries in 2025 received **USD8,690,632** less than what was received in 2024. **USD50,855,059** was received in 2024, when compared to **USD42,164,427** received in 2025. Public funding allocation for 2025 did not take into account an increase of the national public expenditure. The increase from **USD4,5 billion** to **USD7,5 billion** is an almost **130.4%** for the 2025 year.

Allocation: The artists and cultural professionals were funded through facilitation by the Government to perform at International Exhibitions, Local Galas, Public and State functions. On Cultural Professionals, latest data was not available at the time of report compilation.

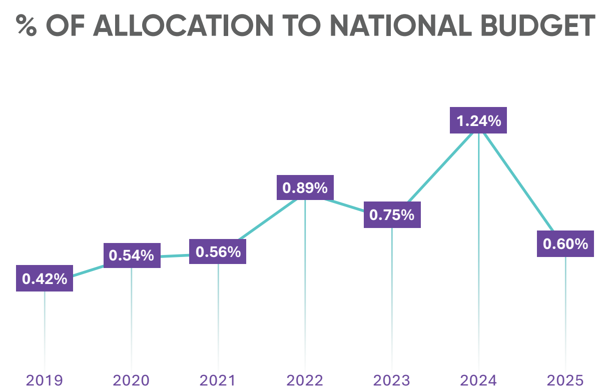
Table 5: Allocation of funding to artists for performances, locally & internationally

	2019 USD	2020 USD	2021 USD	2022 USD	2023 USD	2024 USD	2025 USD	TOTAL
Artists	2,430,397	724,702	211,505	5,269,516	6,897,533	980,313	303 678	16,513,966
Cultural Professionals	68,000	4,816	-	268,208	124,420	7,853	-	473,297

Overall, allocations to the arts, culture and heritage sector from the national budget have exhibited significant inconsistencies. The data show fluctuations that lack a clear trend, as illustrated in the graph below. Notably, the 2025 national budget allocated only **0.60%** to the arts and culture sector, representing a marked decline from previous years and signalling ongoing challenges in securing consistent and adequate funding for the sector.

In comparing percentage allocations of national budgets between 2019 and 2025, the table below provides a visual insight onto what the arts, culture and heritage ministries and departments have been receiving.

Table 6: Trends on national budget allocation | 2019-2025



Overall, total budget allocations, as far back as 2019 have been progressively growing when looking at total allocations which used to be received by the arts, culture and heritage sectors. The fiscal years, 2019 through to 2022, has been recording steady increases from national budget allocations. In 2023 funding to ministries recorded a decline down to **0.75%** before making a sharp increase in 2024, recording **1.24%**. In 2025, there was a sharp decline down to **0.60%**. However the total value of public expenditure (national budget) in USD terms had increased by **130%** for the same year, thereby generating potential distortions when analysing. It is however significant to appreciate that the increase in total national budget were reflections of the growing economy for Zimbabwe. In that regard, continued funding of government and respective ministries from the national fiscal budget is a positive recognition on the value that arts, culture and heritage is bringing to broader development framework and priorities of the country.

4.3. Evidence-Based Analysis of Public Investment

Further analysis was carried out to gather evidence supporting public investment to Zimbabwe's arts, culture and heritage. In addition to the national budget, further instrument that support the arts, culture heritage were looked at, especially under government framework. In this regard, Statutory Instrument – (SI 136 of 2003), administered through the National Arts Council of Zimbabwe (NACZ), was looked at closely. The arts, culture and heritage, largely those in the cultural and creative industries (CCIs) benefited from duty rebates amounting to **USD 26,586.10** during 2024–2025 period. It is important to acknowledge the presence of Statutory Instrument 136 of 2003, which was established to support duty-free importation of equipment for artists. However, the instrument remains narrowly defined, recognising primarily recording and broadcast equipment. As a result, most applications submitted by artists and cultural practitioners fall outside the approved categories, leading to a considerable number of applicants rejected and limiting the intended impact of the incentive.

Of those that applied for duty rebate support through the SI 136 of 2003, some sectors did not benefit from the Statutory Instrument considering the key areas which it is restricted to.

Table 7: Administration - SI 136 of 2003 (2024-2025)

Administration of SI 136 of 2003 two decades later: 2024-2025				
	Number of applicants assessed	Number of applicants approved	Total USD rebate valuation	Any comments
Art Genre	27	21	18,293.05	Some products did not qualify for duty free
Music	8	4	891.25	
Film	3	2	1,372	
Studio & Television	13	12	5,738.80	
Dance	1	1	20.00	
Arts Education	1	0	271.00	
Theatre	0	0	0	
Festivals	0	0	0	
TOTAL	**53**	**40**	**26,586.10**	

4.4. Responsiveness of Government Institutions to Reforms, Advocacy, and Policy

The government ministries and its departments were very much responsive to the reforms, advocacy and policy matters. The Culture Fund of Zimbabwe Trust, in partnership with the European Union (EU) Delegation to Zimbabwe, invested USD119,200.00 in grants to support six Zimbabwean cultural operators in the last quarter of 2025. These were key towards promoting policy dialogue for supportive arts and culture policies. These initiatives collaborated between independent operators and key government ministries - including the Ministry of Sport, Recreation, Arts and Culture, and the Ministry of Justice, Legal and Parliamentary Affairs, National Arts Council of Zimbabwe (NACZ).

Performing Arts Network for Empowerment Leadership in Zimbabwe – (PANELZ), Nhimbe Trust-inclusive cultural policy and rights advocacy, Aaron Chiundura Moyo - Creative Voices for Policy Engagement (CVPE), Chenhaka – Shaping the future of Zimbabwe's Creative Sector. Arterial Network - Blueprint to Brushstrokes: An Evaluation of Cultural and Creative Industries (CCIs) Policies of Zimbabwe and Linda Chaya - National Music Strategy Literacy, Legal framework Appreciation, are some key initiatives that have been highly effective and insightful towards engaging with government departments, officers and directors of ministries. The interventions focused on several strategic areas. There has been effective policy engagement on advocacy and policy, fighting for the arts, culture and heritage to be more sustainable, profitable. These organisations worked closely with government ministries and departments to also assess, the National Development Strategies (NDS 1 ending 2025 and further inform on what the cultural operators think should be prioritised in NDS 2 spanning 2026–2030), particularly under a specific stand-alone pillar which focuses on job creation, youth development, creative industries, and cultural preservation.

The music sector strengthening, including improving literacy around national music strategies, enhancing legal frameworks and upgrading intellectual property rights issues was also executed with close analysis of Collecting Management Organisations (CMOs) roles, weakness and strengths. Ministry of Justice, Legal and Parliamentary through Zimbabwe Intellectual Property Organisation (ZICO) was very engaging with legal practitioners that were assisting to interpret legal documents and laws such as the Copyright and Neighbouring Rights Act (2004) in order to strengthen policy and legal environment.

Officers, provincial managers, deputy directors, and directors were very much responsive in their engagement on the arts, culture and heritage sector. The commitment of engaging in arts, culture and heritage was further supported by UNESCO – Regional Office for Southern Africa.

Photograph 4 Government & CSO engagement under PANELZ| © Eden Chisvo

The government ministries were also responsive on researches that was executed in the last quarter of 2025, commissioned by Selam - on the Economic Contribution of the Cultural and Creative Industries (CCIs) to Gross Domestic Product (GDP), Employment, and Informal Sector Dynamics in ZIMBABWE. This study was supported by MoSRAC, the NACZ and ZimStat.

4.5. Supportive environment

Zimbabwe benefits from a robust framework of national legislation, policies, and strategies that guide the development of the arts, culture, and heritage sectors. The country has ratified several international conventions that strengthen the protection, preservation, and promotion of cultural and heritage assets. These international conventions, legal and policy frameworks provide an enabling environment for the creative industries, supporting both local development and international engagement.

Despite this supportive framework, challenges remain in ensuring that public funding effectively reaches cultural operators. During a dialogue seminar organised by Chenhaka Trust in partnership with the National Arts Council of Zimbabwe in July 2025, association leaders requested clarity on how they could access government funding through line ministries and specific departments, arts associations and cultural operators highlighted that, while resources are technically available, there is limited transparency regarding how funds are allocated and utilized. For example, in 2024, USD 34,503,843 was directed to the National Council of Chiefs; however, it is unclear how this allocation directly benefited artists or cultural practitioners.

Consolidation and tracking of funding released by both state and non-state actors remains key. Tracking and reporting on funding injected in the arts sector is important. Monitoring and evaluation of public funding, in terms of total amount raised, usage, and impact reporting for such funds is yet to be strengthened. The analysis study in the future will aim to get more information on how public funding is distributed, separating between resources for administration, infrastructure development and that for development assistance.

4.6. Non-State Public Funding | UNESCO Conventions

In specific terms, Zimbabwe ratified the following conventions which aligns to the arts, culture and heritage sectors;

- 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage. Ratified on 16 August 1982
- 2003 UNESCO Convention for safeguarding of Intangible Cultural Heritage. Ratified on 30 May 2006
- 2005 UNESCO Convention - on the Protection & Promotion of the diversity of Cultural Expressions. Ratified on 15 May 2008.

These three international frameworks represent significant global commitments to arts, cultural, and heritage development. They have provided guidance for development initiatives aligned with the specific conventions ratified by Zimbabwe. As State Parties, governments are primarily responsible for ensuring that the objectives and targets of these conventions are met. At the same time, civil society organizations (CSOs), development partners, and United Nations agencies play a critical role in supporting the effective implementation of these instruments.

Harare, Zimbabwe hosts the UNESCO Regional Office for Southern Africa (ROSA), which oversees regional coordination and technical support across the SADC region. Collectively, these conventions are highly relevant to the development of both natural and cultural heritage as well as the broader cultural and creative industries. They directly support the promotion of cultural rights, preservation of heritage, and growth of creative industries, key areas that reinforce national identity, enhance international recognition, and establish a distinctive national profile in arts and culture.

The ratification of UN Conventions has assisted Zimbabwe to benefit from some of the UNESCO facilities promoting specific programmes and projects such as International Fund for Cultural Diversity (IFCD). Since the IFCD was launched in 2010 as part of the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, more than **US$ 12.6 million** was invested into **164** projects across **76** developing States[6] . Zimbabwe has shown its competency, and demonstrated the capacity to work on such high-level projects, thereby demonstrating its relevance and impacts. In total, between 2010 and 2025, over **USD 4, 487 537.00,** supported various interventions managed through different projects and programmes in Zimbabwe.

Some of the beneficiaries of the 2005 Convention IFCD as well as from European Union funding facilities since 2010 included the following;

i. *The Culture Fund of Zimbabwe Trust - **Measuring the economic contribution of cultural industries – USD99,023.00** (2012-2013)*

ii. ***Nhimbe Trust - Management and business training for cultural professionals and arts associations USD 97 365,00** (2013)*

iii. *ZIMCOPY - Reproduction Rights Organization of Zimbabwe - **Developing a National Strategy on Copyright - USD92 928.00** (2014)*

iv. *International Music Council - **Empowering African youth to harness the potential of the music sector - USD 98 756,00** (2015-2016)*

v. *Amagugu International Heritage Centre - **Strengthening local cultural policy USD99 465,00** (2016 to 2019)*

vi. *UNESCO – ROSA recently received funding from European Union under 'Africa-Europe Partnerships for Culture,' which aims to promote culture and heritage-based sustainable tourism in Southern Africa **€4 million** (2025)*

Close to **USD500 thousands** of grants from IFCD have assisted Zimbabwe to contribute significantly to the growth and continued existence of the culture sector. Creative Civil Society Organisations and key national institutions such as national statistical agencies - Zim-Stats, National Arts Council, National Galleries, National Handicraft Centres and specific line Ministries such as Ministry of Recreation, Sports, Arts and Culture, remained as key players, which are strategically positioned and remained significant towards driving various policy goals and objectives of the arts and culture sector, initiate and support key programmes and projects for Zimbabwe. The presence of such institutions is particularly noteworthy, as many countries are still working to establish comparable structures. For example, Kenya continues to pursue the establishment of a National Arts Council, Malawi is still in the process of setting one up, and Botswana has had a National Arts Council for less than a decade and is still refining its operational framework. The strategic positioning of Zimbabwe's institutions thus represents a critical advantage in advancing the arts and culture sector.

The recently awarded €4 million (2025) by European Union under 'Africa-Europe Partnerships for Culture will support Matopos Hills in Zimbabwe. Part of Zimbabwe's heritage organisations and institutions will benefit as well from an additional €6 million funding under the same facility - 'Africa-Europe Partnerships for Culture which aim to benefit 6 Southern African countries: Botswana, Eswatini, Lesotho, Namibia, South Africa, Zimbabwe.

Having Zimbabwean projects benefit under International Fund for Cultural Diversity (IFCD) and European Union (EU), does not only demonstrated key competencies that the cultural operators have but it also reflect that local policies support such non-state initiatives to flourish. On the other hand, non-state actor initiatives have potential to identify their own problems and further develop their own solutions which addresses identified problems. Zimbabwe has been able to work closely within international standards, frameworks and agendas. This has generated positively to local, regional, and global insights and statistics reflecting and advocacy initiatives on arts, culture and heritage.

6. https://www.unesco.org/creativity/en/international-fund-cultural-diversity

Zim Trade in export sales 2022 –	USD2,6 million[7]
Zim Trade in export sales 2023 –	USD3,3 million[8]
Zim Trade in export sales 2024 –	missing values
Zim Trade in export sales 2025 –	missing values
Swiss Support to Arts Development in Zimbabwe (SSADZA)- (2024-2028) -	USD2,1 million[9]
The Culture Fund & European Union Del- (2023-2025) -	USD2 million
Africa Europe Partnerships for Culture UNESCO -	€4 million
Ministry of Recreation Sport Arts & Culture (2024) -	USD 2,164,280
Ministry of Home Affairs (2024) -	USD 253,668.00
National Council of Chiefs (2024) -	USD 34,503,843
National Arts Council of Zimbabwe (NACZ – Film Fund (2024) -	USD 1,502,267
National Gallery of Zimbabwe (2024) -	USD 1,740,617
NACZ – Film Fund (2025) -	USD 6,250.00
National Museums & Monuments (2024) -	USD 6,634,750
Selam – Connect for Culture (2023-2024)-	USD42,000.00
Arts Development Fund -NACZ -	USD6,200.00
2025 Ambassador's Fund 4 Cultural Preservation -	USD500 Thousand

7. https://tradezimbabwe.com/arts-and-craft-sector-exports-grow-by-24-percent/
8. https://tradezimbabwe.com/arts-and-craft-sector-exports-grow-by-24-percent/
9. https://www.eda.admin.ch/countries/zimbabwe/en/home/international-cooperation/projects.html/content/dezaprojects/SDC/en/2020/7F10466/phase1

N.B: USD57,354,325.00 | Generated, between 2022 and 2025 and injected into the arts, culture and heritage sector. Of the generated funding

- **USD5.9 million** came from visual arts, specifically crafts sub-sector– Zim-Trade data
- **USD4,6 million** from non-state actors
- The corporates sub-sector contribution in Corporate social responsibility is not easily available as data is not published publicly
- Profits declarations and exports are not available
- Other sub-sectors are also under-represented

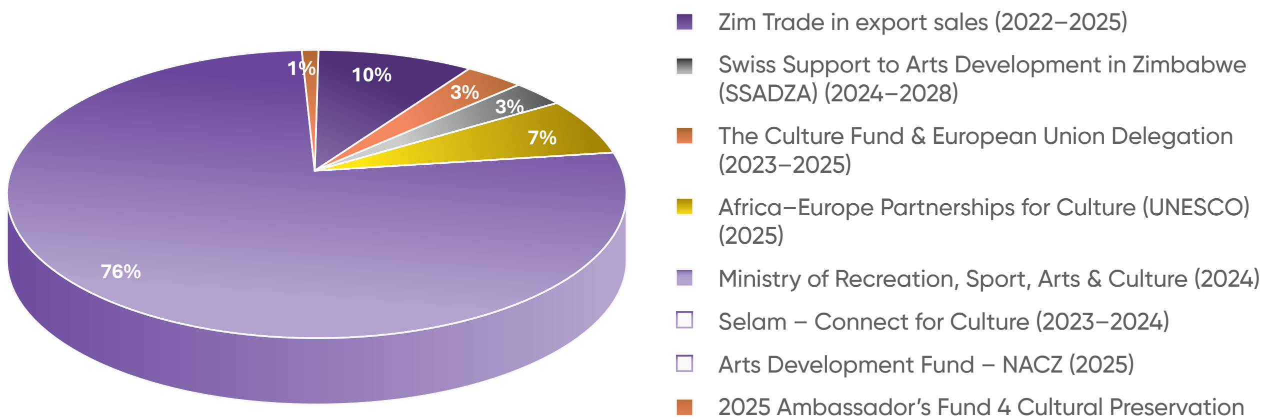
Public Funding outlook

Public funding generated exceeds USD61 million from 2022-2025. This includes funding from Government, external institutions and through exports of cultural products.

Table 8: Other funding outlook

Institution	Revenue	%age
Zim Trade (Export Sales 2022–2025)	5,900,000.00	9.6%
Swiss Support to Arts Development in Zimbabwe (SSADZA) (2024–2028)	2,100,000.00	3.4%
The Culture Fund & European Union Delegation (2023–2025)	2,000,000.00	3.3%
Africa Europe Partnerships for Culture UNESCO (2025)	4,000,000.00	6.5%
Ministry of Recreation Sport Arts & Culture (2024)	46,799,425.00	76.3%
Selam – Connect for Culture (2023–2024)	42,000.00	0.1%
Arts Development Fund – NACZ (2025)	6,400.00	0.0%
2025 Ambassador's Fund for Cultural Preservation	500,000.00	0.8%
Total	**61,347,625.00**	**100%**

Public Funding I Revenue Generation



Pie Chart 2: Other funding outlook

4.7. Emerging Challenges and Opportunities for Targeted Stakeholder Engagement

The study highlights emerging challenges and opportunities faced by stakeholder at both national and sub-national levels. In this regard, findings of the study, reflect that public funding remains in huge demand by the practitioners within the arts, culture and heritage sector. The Ministry of Sport, Recreation, Arts and Culture oversees both the sport and arts portfolios; however, the allocations it receives from Treasury remain significantly lower than its submitted budget requests. Within this constrained fiscal environment, the sport portfolio carries substantially higher immediate financial demands. For example, the cost of facilitating international fixtures for the Zimbabwe Men's National Soccer Team typically ranges between **USD 500,000** and **USD 750,000** per match, covering logistics, accommodation, and associated revenue losses.

These high recurrent expenditures place considerable pressure on the ministry's limited resources, effectively crowding out potential funding that could otherwise be directed toward the arts and culture sub-sector. In addition, cultural operators continue to engage with several development partners and relevant government ministries and departments to either do projects or continue with their operations. Some require to get more spaces where they are able to establish venues and co-working spaces, and acquire more high-end equipment in order to strengthen their operations and projects. There has been an increase in demand for training and capacity building, executing productions, and holding events, festivals and exhibitions.. The growing number of young people with diverse talents are finding opportunities of working in the creative sector and as such, the availability of public funding is regarded as key towards opening opportunities for youths and other economically active groups.

4.8. Limitations associated with low budgetary allocations

Within the arts, culture and heritage sector, it is imperative to note that there was a target to carry out at least 5 infrastructural development projects in Zimbabwe with the support of public funds that were to be taken from the Treasurer. The feedback presentation held in the third quarter of 2025, by the Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture acknowledged limited venues for local artists. In that regard, it targeted to alleviate the situation of shortages of venues so that it will not remain the same. In addition to that The Ministry of Recreation, Sport, Arts and Culture has 63% staff vacancies which still need to be filled in order to increase its capacity to process grants and strengthen its own administrative management of the arts and culture sector. In this regard, MoSRAC has some of its staff overwhelmingly inundated with duties and tasks. In addition, there is a lack of gender-disaggregated data. The allocations provide insufficient information regarding gender disaggregation, making it difficult to assess how funding is distributed to women-led cultural groups thereby making them invisible in public funding.

The arts, culture, and heritage budget allocation are not commensurate to its needs. The sector is currently experiencing significant underfunding within the national budget framework. According to the Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture, the arts and culture portfolio received only 28% of the 2024 allocation, compared with 44% directed to sport. The situation did not improve in 2025. Although 59% of the 2025 allocation was earmarked for infrastructure, by 23 July 2025 none of these funds had reached the arts, culture and heritage.

4.9. Other limitations surrounding Public Funding in Zimbabwe

4.9.1 Lack of data

A significant constraint in understanding investment for the arts and culture sector is the lack of comprehensive cultural statistics. While data from government sources are relatively accessible, information on contributions from corporates and other private actors, including the amounts provided and the specific beneficiaries, is limited and difficult to obtain. This challenge is compounded by the absence of dedicated data collection centres for the arts and culture sector, which restricts the ability to systematically capture and analyse funding trends. Research efforts are sporadic, inconsistent, and often fragmented, resulting in substantial gaps and inconsistencies in the evidence base.

4.9.2 Mobility of Artists

There is a substantial demand for increased mobility among artists. Expanding into new markets requires significant investment to facilitate the movement of cultural operators, artists, professionals, and their goods and services. Existing programs that support artist mobility remain limited, highly competitive, and insufficient to meet the volume of requests, leaving many operators without the resources needed to access broader opportunities.

4.9.3 Duty Rebates and Tax Incentives

The duty rebate framework, as currently structured under Statutory Instrument 136 of 2003, requires expansion to benefit a broader range of cultural and creative sub-sectors. The instrument aims to enhance the production of cultural goods and activities by allowing duty-free importation of specified equipment. Currently, SI 136 covers recording and broadcasting equipment, musical instruments, and public address systems, but it excludes spare parts and consumables. To more effectively support sectoral growth, the rebate facility should be extended to additional areas, such as procurement of power tools, raw materials, and sewing machines, which would directly benefit creative industries including fashion, design, and other artisanal production.

4.9.4 Government and Non-State Actor engagement

There is a critical need to enhance engagement between government institutions and non-state actors within the arts, culture and heritage sector. Currently, limited interaction contributes to speculation and misunderstandings regarding how creatives can access and benefit from public funding. Strategic, well-organized engagement mechanisms are required to ensure that accurate information on available funding opportunities is effectively communicated to artists and cultural operators. The government positions will also be articulated effectively to facilitate mutual understanding between artists ad policy holders.

4.9.5 Promoting Zimbabwean Cultural Identity Abroad

There is a need to strengthen initiatives that enable artists and cultural professionals to promote Zimbabwean stories, heritage, and creative expressions internationally. Supporting these efforts will enhance the country's cultural visibility abroad, contribute to national branding, and create opportunities for cultural diplomacy, market expansion, and cross-border collaborations within the creative industries.

5. CONCLUSION | Identified areas for future advocacy Initiatives

- At SADC level there is a need to engage, regional countries, UNESCO and cultural operators to have specific desk which will support all regional efforts on arts, culture and heritage. Currently there is none. Countries are inward looking and inappropriately engaging as SADC
- The Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture is working towards creating an "Arts Bill where at least 1% Fund should be guaranteed money for supporting arts, culture, and heritage projects. The interactions being advocated for by the parliament revealed that all projects that will be done should give a minimum of 1% to the sector. The engagement further requires effective support, parliamentary, and sector's stakeholder engagements and follow-up
- Artists and cultural practitioners lack clarity on how they can access government funding. More engagements are required to ensure that cultural operators receive more information to avoid any speculations
- Some sub-sectors are excluded from accessing duty free scheme through the SI 136 of 2003. Duty Rebates and Tax Incentives limit rebates to recording and broadcasting equipment, excluding consumables and tools necessary for other creative sub-sectors. More advocacy initiatives are required to ensure that the SI 136 of 2003 expand on consumables and tools for customs and clearance agency -ZIMRA recognise these when processing papers
- Training and capacity building need to be strengthened in all areas for those working in the arts and culture sector. For example, Intellectual Property Rights (IPR), fundraising, governance and accountability, new media, digital spaces and Extended Reality (XR), financial literacy and exporting of cultural goods and services
- There is high demand for the mobility of artists who require to be travelling to attend international exhibitions, residencies, festivals, and trade opportunities. More work on advocacy and lobbying for more funding is require

6. RECOMMENDATIONS

Lobbying and advocacy efforts are significant tools that promote positive engagements between key stakeholders – Ministry of Sport, Recreation, Arts and Culture, Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture, cultural operators, Arts Associations and the National Authorities governing the arts and culture sector such as National Galleries, National Arts Council of Zimbabwe (NACZ). Efforts to lobby and advocate for more resources for the arts and culture sector cannot be a once off engagement but persistent one driven by cultural operators and the respective government ministries.

It is important to appreciate that the arts and culture sector players have a key role to play in advocacy. The establishment of an Apex body or various players representing different sub-sectors would need to be put in place such that, from time to time, they engage with government and the parliamentary portfolio committee to dialogue and debate on the sector's priorities and needs, track and monitor progress on specific agreed targets. This Apex body will further check on the fairness towards resources allocation between sport and arts and culture and request of appropriate stakeholder to avoid one area benefitting more or legging behind.

Continued tracking of national budget allocations and updating data is key for monitoring trends. Representatives of arts associations have recommended that funding for the arts should have clear guidelines as to who and how they could benefit from it especially funding meant to support the artists and cultural practitioners

- At a regional level -SDAC, there is a need to convene a council of minister's conference where non-state actors also participate and engage directly with government officials on key matters that requires the attention SADC, local governments towards growing the arts, culture and heritage matters. Currently, there is limited engagement between governments and cultural actors either at a national level or at SADC level. This continues to create inconsistencies and misunderstandings. Such engagements facilitate clear SADC regional roadmaps and link them back to national priorities
- At a national level, recommending having a Parliamentary Portfolio Committee on Sport, Recreation, Arts and Culture outreach sessions with government officials, and cultural operators. This will assist to present key matters affecting smooth progression of the arts, culture and heritage and assist to critique the way artists, government and parliament are meeting
- At a national level, there must be fairness in the distribution of funds between sport and arts, culture, and heritage
- Research and analysis studies should be a consistent process which produces credible data that will continue generate data, trends and behaviors on the arts, culture and heritage
- The government of Zimbabwe, should continue engaging with researchers, grant them opportunities to participate during government programs, ad hoc meeting open to the public and workshops to allow for them to generate evidence required for policy related studies. That will assist to capture developments of the work of government

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