



# NHIMBE



annual report 2014



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Zimbabwe Theatre Association

Zimbabwe Festivals Network

### **Funders**

Africalia

UNESCO-IFCD

(International Fund for Cultural Diversity)

Culture Fund of Zimbabwe Trust in partnership  
with European Union

Freemuse

### **Government and Parliament**

National Arts Council of Zimbabwe

Ministry of Sport, Arts and Culture

Parliamentary Portfolio Committee on Education,  
Sport, Arts and Culture

City of Bulawayo

### **International Networks**

Arterial Network

Britain-Zimbabwe Society

International Federation of Arts Councils and Cultural Agencies

International Federation of Coalitions for Cultural Diversity

Observatory of Cultural Policies in Africa

Zimbabwe Association



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# annual report 2014





about us

*Nhimbe Trust is a non-profit NGO working at the intersection of culture and development to foster social cohesion, poverty reduction and economic growth. The organisation was founded in 2003 by Josh Nyapimbi (Executive Director), and is chaired by Professor Lupwishi Mbuyamba.*





about us

## policy dialogue

Nhimbe is the convener of the Zimbabwe Creative Civil Society platform, which set up a committee that in turn formulated the National Plan of Action for Arts and Culture (NPAAC). Through dialogue with members of the legislature and through grassroots action, Nhimbe has led creative civil society advocacy to affect a wide range of changes to public policy and legislation governing the creative sector in Zimbabwe, based on the needs of the creative sector, the reforms prescribed by the new constitution and international best practice. This is done through:

- Identification and prioritisation of policies and laws affecting the Zimbabwean cultural/creative industries;
- Research and making of submissions;
- Networking and partnering with relevant government agencies, media, creative industries, cultural associations/networks, funders, local and international CSOs and Parliamentary Portfolio Committees; and
- lobbying to influence the decision making of governmental and nongovernmental organisations

## capacity building

- **SPAA** – *Schools Playwrights and Actors Academy* (high school students) provides vocational theatre training in acting, playwriting and directing leading to professional performances in theatres and at festivals
- **WiTLabs** – *Women in Theatre* provides capacity building training and resources to emerging women writers, directors and producers for live theatre
- **ZiTA** – nurturing the Secretariat of the Zimbabwe Theatre Association
- **ZFN** – nurturing the Secretariat of the Zimbabwe Festivals Network
- **City of Bulawayo** – technical support in setting up a Cultural Affairs Office



## cross-cutting

### (defending freedom of artistic expression)

Nhimbe recognises the need to guard against strict censorship and classification laws that are unnecessarily restrictive and prevent freedom of artistic expression. On the other hand, Nhimbe Trust understands that freedom of artistic expression must be balanced by appropriate safeguards for the protection of children and indigenous culture and the constraints relating to defamation, copyright, trade practices and other laws. Nhimbe Trust advocates for a positive right to artistic expression subject to limits which are just and proportional, and which do not unfairly impede the creation of legitimate art works.

Nhimbe Trust is a strong advocate for freedom of artistic and cultural expression and for legal reforms that create modern and functional safeguards protecting the right to such expression. Over the years Nhimbe has monitored, documented and alerted regarding violations of freedom of artistic expression in Zimbabwe and across Africa. The significant part of this work involved a baseline survey (commissioned by Arterial Network) on the current state of freedom of artistic expression in 47 African countries in order to enhance efforts in monitoring and exposing factors that hinder freedom of speech. Nhimbe Trust's brief entailed coordinating researchers in 18 English-speaking countries ( Angola, Botswana, Ethiopia, Ghana, Kenya, Lesotho, Malawi, Mauritius, Nigeria, Namibia, Somalia, South Africa, Swaziland, Tanzania, Mozambique, Uganda, Zambia, Zimbabwe) this accounted for 38.3% of the countries involved in the baseline survey. The survey led to the production of Monitoring Freedom of Creative Expression Arterial Network-ARTWATCH Report 2013.

At the end of 2014 Nhimbe commenced a study on censorship legislation and practices in Zimbabwe, with the purpose of submitting a UPR (Universal Periodic Review) report to the UN Human Rights Council in January 2016 including recommendations to the Zimbabwean Government and relevant authorities. The further studies, stakeholder validation of study findings and preparation of the UPR Report are planned for 2015. We hope the study will influence the current legislation and censorship practices in Zimbabwe and serve as a model for network partners and human rights organisations in Africa.





## message from the board chairman

The year 2014 has been a highly successful year for Nhimbe Trust despite a decline in annual budget compared to 2013. Nhimbe continued to play the leading role in advocacy on law and policy reform on culture. The key policy discourses and milestones during the year included the launch of Parliament Artwatch, which monitored, documented and publicised (in Nhimbe-NPAAC Monthly Newsletter) parliamentary legislative discourses relating to culture. We are grateful to Culture Fund of Zimbabwe Trust in partnership with the European Union for funding Parliament Artwatch as part of a Law and Policy Reform on culture in line with the new constitution and international best practices. Further, Nhimbe submitted a Report to UNESCO on Status of the Artist in Zimbabwe as part of the Status of the Artist 2014 Survey of Non-Governmental Organizations and other civil society organizations initiated by UNESCO. A national stakeholders' conference on new cultural policy was held in partnership with the Ministry of Sport, Arts and Culture, with funding from Africalia. Nhimbe in partnership with the Zimbabwe Local Government Association (ZLGA), hosted a Symposium on Cultural Policies and Strategies for Local Authorities, which enhanced appreciation and understanding of the need and role of local authorities in promoting and safeguarding cultural heritage and the creation of an environment for the people to participate in their cultural life and to exercise their cultural rights. An equally important result of the Symposium was the signing of a memorandum of understanding between Nhimbe and ZILGA, to collaborate in the promotion of projects and activities that build the capacities of local authorities to create enabling environments for the development of a vibrant cultural sector in local authorities and the adoption of local cultural policies and strategies that ensure the creation of such enabling environments. It is under this partnership framework that Nhimbe is extending technical support to the City of Bulawayo, which saw the Council pass a resolution for the establishment of a Cultural Affairs Office of Bulawayo. This resulted in an international award, as the United Cities and Local Governments (UCLG) – Mexico City – Culture 21 Jury commended Bulawayo in its efforts to establish a Cultural Affairs Office, and urged the UCLG Committee on Culture to support the City of Bulawayo following a funding bid to UCLG by the city of Bulawayo facilitated by Nhimbe.

The Nhimbe-NPAAC project, "Management and Business Training for Zimbabwe's Cultural Professionals and Arts Associations", funded by the UNESCO-IFCD (International Fund for Cultural Diversity) was selected and featured as one of the impact stories on the **IFCD e-update's** second issue of July

Further the Nhimbe-NPAAC project has also been published in the third edition of the **IFCD Brochure**, which profiles best practices and results of the IFCD projects.

We are humbled by this initial recognition.

The Women in Theatre broke new ground nationally and internationally. WIT's new play *Mothers* written by I.E Issak and directed by Thembi Ngwabi of Amakhosi Cultural Centre featured Sarah Sibanda Mpfu, a veteran theatre and film actress, and Musa Sibanda, a graduate of the Nhimbe Schools Playwrights and Academy (SPAA), who now works professionally in mainstream theatre.





*Mothers* featured in five major local festivals namely: Amakhosi Cultural Centre's Inxusa International Theatre Festival, Cape Town Fringe Festival, Intwasa Arts Festival, Ideas Festival and the Women's Arts Festival. The cast of *Mothers* also pioneered the partnership between the Performing Arts Network of South Africa (PANSAs) and Nhimbe, which saw Sarah Mpofo-Sibanda and Musa Sibanda featured in PANSAs's *Taxi* at the Cape Town Fringe Festival, with a reciprocal two performances of Kurt Egelhof *For Generations* at Intwasa Arts Festival koBulawayo.

The Schools Playwrights and Actors Academy produced two new plays, *The Flat Dwellers* and *Colour of Hope*, which were performed at a number of local high schools and two local festivals, namely the Youth Cultural Arts Festival Masvingo, Intwasa Arts Festival koBulawayo.

In conclusion important milestones for the year include: the adoption of a constitution for the Zimbabwe Chamber of Creative Industries (ZCCI) at the National Arts and Culture Indaba, and appointment of a Task Team to mobilise membership and prepare for the launch of the ZCCI by April 2015. The Nhimbe Executive Director Josh Nyapimbi seats on the ZCCI Task Team. We applaud the government of Zimbabwe for launching a culture-sensitive national tourism policy, and the waiving of police clearance for international artists waived, which was out of sync with international best practices as it made it impossible for promoters and festivals to engage international artists already on tours.

We are delighted to have concluded our technical assistance in the setting up of the Zimbabwe Theatre Association with the employment of a National Coordinator and having piloted a national theatre tour circuit; Further we supported four festival managers representing Intwasa Arts Festival koBulawayo, Protest Arts International Festival, Shoko Festival and Zimbabwe International Film Festival, to participate at the Atelier Young Festival Managers Training Programme of the European Festival Association held in Poznan, Poland. Technical support was funded by Africalia.

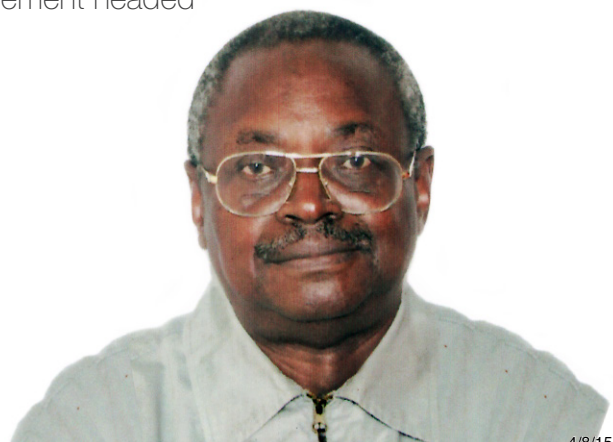
Lastly, Nhimbe children's offshoot sister organisation VAVEZI (Vana VeZimbabwe) supported twenty five orphans and other vulnerable children in primary school with fees, uniforms and stationery. This was made possible with a grant from the Tibden Trust Scotland.

We thank management for the sterling work carried out in 2014 despite a hostile economic environment. We look forward to a new Strategic Plan 2015-2018 to be launched in May 2015 with the support of current and new partners under consideration.

Over the next few pages of this Annual Report, the management headed by our Executive Director Josh Nyapimbi, gives an overview of Nhimbe's work in 2014.

We hope you will find the report informative and inspiring.

### Professor Lupwishi Mbuyamba



# key results and impact

## POLICY ENVIRONMENT

- 12x Monthly Reviews of Parliamentary Debates relating to arts and culture
- 5x Policy Reviews Published
  - Local Authorities and Provincial and Metropolitan Councils Administration Bills
  - NANGO PVO Amendment Bill
  - National Tourism Policy
  - Education Curriculum Review
  - Report to UNESCO on Status of the Artist in Zimbabwe
- *National Cultural Policy Draft* distributed to 30 cultural festivals, 25 cultural associations, 92 Urban and Rural Local Authorities, and 100 Zimbabwean artists and cultural workers in Britain, Scotland and South Africa - Synthesized Civil Society inputs to National Cultural Policy Draft presented to Ministry of Sport, Arts and Culture.
- Signing of a Memorandum of Understanding between Nhimbe and the Zimbabwe Local Government Association (ZILGA)
- *Symposium on Cultural Policies and Strategies for Local Authorities*: enhanced appreciation and understanding of the need and role of local authorities in promoting and safeguarding of cultural heritage and the creation of an environment for the people to participate in their cultural life and to exercise their cultural rights.
- *City of Bulawayo* passes Council Resolution for the establishment of a *Cultural Affairs Office (CAO)*
- International Award UCLG – Mexico City – Culture 21 Jury commends Bulawayo on its efforts to establish a CAO, and urges the UCLG Committee on Culture to support the endeavour (City of Bulawayo's Bid to UCLG facilitated by Nhimbe)
- Zimbabwe Chamber of Creative Industries (ZCCI) Constitution adopted at the *National Arts and Culture Indaba*
- ZCCI Task Team setup at the *National Arts and Culture Indaba* and Nhimbe Executive Director Josh Nyapimbi sits on the Task Team
- The Nhimbe Executive Director Josh Nyapimbi presented on *Cultural Industries and Technology; a Global South Perspective* at the 3rd UNESCO World Forum on Cultural and Cultural Industries held in, Florence, Italy
- Zimbabwe ratifies the Charter for African Cultural Renaissance
- National Tourism Policy (arts and culture sensitive) launched
- Police clearance for international artists waived



**CAPACITY BUILDING**

**ZiTA – Zimbabwe Theatre Association**

- Fulltime National Coordinator employed
- Website
- 12x Monthly Newsletter
- New Steering Committee elected

**ZFN – Zimbabwe Festivals Network**

- Website
- Monthly Newsletter
- 4x Festival managers representing Intwasa Arts Festival koBulawayo, Protest Arts International Festival, Shoko Festival and Zimbabwe International Film Festival participated in the Atelier Young Festival Managers Training Programme of the European Festival Association held in Poznan Poland
- 3x Eminent arts and culture persons nominated to Zimbabwe Media Commission, Zimbabwe Gender Commission, and National Peace and Reconciliation Commission

**SPAA**

- Police clearance for international artists waived
- 17x Graduated (Ronald Sigeca, Dalton Ngubeni, Sharon Bhuru, Elton Sibanda, Stanford Bayana, Belinda Dube, Vimbiso Mpofu, Cedric Msongelwa, Hlengiwe Sibanda, Patrick Mabhena, Tinotenda Mutewa, Andile Simanga, Kenneth Moyo, Edward Sibanda, Simelinkosi Mpunzi, Delicacy Ngulube and Philip Moyo)



# key results and impact

## MARKET DEVELOPMENT & Regional Cooperation (SA/ZIM)

### ZITA

- National tour-circuit piloted
- 3x Plays (*Washington Junction* by Edzai Isu Theatre Projects, *Half Empty-Half Full* by Savanna Trust, *Mothers* by Women in Theatre, *Senzeni Na 20th Anniversary* by Albert Nyathi)
- 6x Theatres/Art Spaces (Bulawayo Theatre, Charles Austin Theatre Masvingo, Courtauld Theatre Mutare, University of Zimbabwe Beithall Harare, Midlands State University Gweru, Amakhosi Cultural Centre)
- 5x Festivals (Inxusa Theatre Festival, Cape Town Fringe Festival, Intwasa Arts Festival, Ideas Festival and the Womens Arts Festival)
- 17x Performances
- **2,002 Audience**

### SPAA

- 3x Plays (*Flat Dwellers*, *Colour of Hope*, *Kolobeja* and *Jazi*)
- 7x Theatres/Art Spaces (Townsend High School Eveline High School, Msiteli High School, Amakhosi Cultural Centre)
- 3x Festivals (Youth Cultural Arts Festival in Masvingo, Inxusa Theatre Festival and Intwasa Arts Festival koBulawayo)
- 12 x Performances
- **4,735 Audience**

### WiT

- 3x Plays (*Song of a Woman*, *Mothers* and *The Proposal*)
- 6x Theatres/Art Spaces ((Bulawayo Theatre, Charles Austin Theatre, Masvingo, Courtauld Theatre Mutare, University of Zimbabwe Beit Hall Harare, Midlands State University Gweru, Amakhosi Cultural Centre)
- 5x Festivals (Inxusa Theatre Festival, Cape Town Fringe Festival, Intwasa Arts Festival, Ideas Festival and the Womens Arts Festival)
- 10 x Performances
- **1,078 Audience**

### REGIONAL COOPERATION (SA/ZIM)

- WiTLabs's Sarah Mpfu-Sibanda and Musa Sibanda featured in PANSAs *Taxi* at the Cape Town Fringe Festival
- Kurt Egelhof performed two shows of *For Generations* at Intwasa Arts Festival koBulawayo

# statistics

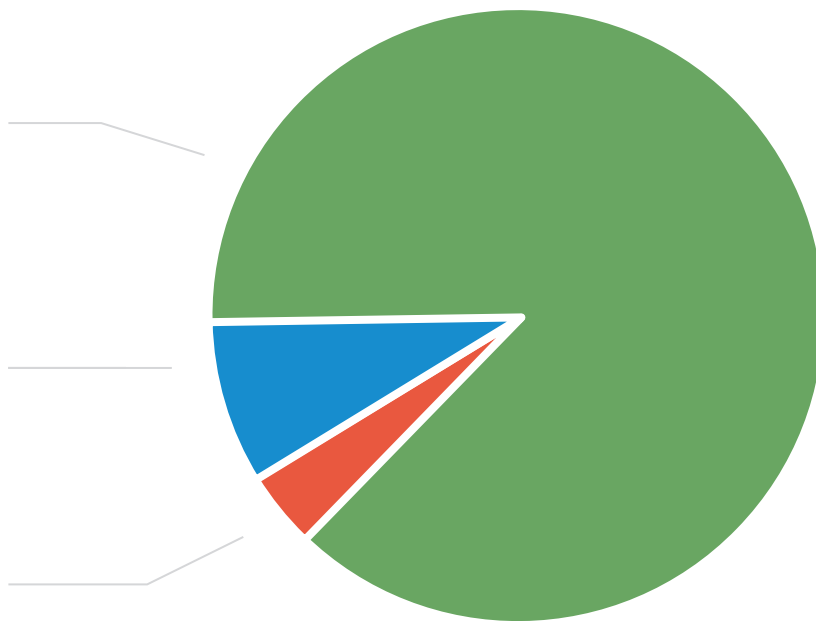
THEATRE	PRODUCTIONS	PERFORMANCES	AUDIENCES
SPAA	4	12	4735
WIT-LABS	3	10	1078

DIGITAL REACH	NEWSLETTER x12 issues	PRESS RELEASES x10 statements	WEBSITE	BLOG x3 articles	FACEBOOK
DIRECT (Database)	18984	160	2988 visitors	62 views	612 followers

## programme grants for 2014



**CULTURE FUND**  
Investing in Ideas





## quotes

*“After working in the creative field for over 20 years, I came to realize that, when it comes to building and strengthening human creative capacities, there are always two sides to it: on the one hand, there’s the work that needs to be done on the ground, like teaching art skills. On the other hand, there’s the work that needs to be done at the top, like getting local authorities involved. In Zimbabwe, there has always been a void between these two sides. But thanks to Nhimbe Trust, we’re taking major steps towards bridging this gap”*

**Tsitsi Dangarebgwa**

*“Nhimbe’s consistent engagement with the city since 2010 has awoken the city to global realities and trends on the role of culture in development. We are privileged as a city to have such an engaged and resourceful creative civil society and are happy to witness that Nhimbe is not only a Bulawayo organisation but a national organisation working from the grassroots up to parliament with well defined partnerships and strategic alliances.”*

**The Mayor of Bulawayo - Councillor M.K Moyo**



*"Trip to Cape Town and collaboration with the Taxi Project was an eye opener and enriching experience."*

**Sarah Mpofu-Sibanda**

*"I really enjoyed watching your play, it had some great acting and SPAA students are greatly talented and are what the cultural industries need for the future."*

**Albert Nyathi**

*"I'm happy that because of SPAA I was able to get a role in the film, The Bicycle Thief, I am also excited because film is a new thing for me."*

**Ronald Sigeca** - SPAA graduate 2014

*"We are grateful to Africalia and Nhimbe trust for their assistance, your interest in the development of the new national cultural policy is much appreciated. We look forward to continued and fruitful partnership."*

**Andrew Langa** - (MP) Minister of Sport, Arts and Culture





## SPAA student profile

Name: **Bongelani Ncube**

Age: **21**

Period in SPAA: **2009 – 2010**

Current occupation: **Bambelela Arts Ensemble member**

Professional productions involved in:

***The Naked Truth, By Roadside, Silent Screams and Wish List.***

Bongelani is currently a member of Bambelela Theatre Arts Ensemble. Bambelela Theatre Arts Ensemble is a full time community theatre group formed in 2012. He received training in the SPAA class for a period of one year six months and has been a member of Bambelela Theatre Arts Ensemble since its inception in 2012. Bambelela Theatre Arts Ensemble was formed in Matshobana suburb of Bulawayo. The ensemble has produced such plays as *By Roadside, The Naked Truth, Silent Screams* and *Wish List* among others Bambelela has represented Zimbabwe on the international stage such as at the Sadc Multi-Arts Disciplinary Festival. The ensemble has won several local and international awards including United Nations Development Programme's Poverty Alleviation Award.

Bongelani Ncube an account of his time as a SPAA student and his growth in the arts industry:

*"When I got into SPAA all I had was a passion for the arts, I didn't have any idea about playwriting and directing. SPAA matured me as an artist and gave me the necessary skills I needed to grow in theatre and as a playwright."*

*"I enjoyed my time in SPAA and loved the spirit of brotherhood and sisterhood that is there in SPAA. I think what also inspired me to take the skills I learnt at SPAA back to other youths and train them in Bambelela was just being around so many other kids who have a passion in art during SPAA, this made me notice that there is so much talent out there that needs to be nurtured and i am glad SPAA made me notice this," he said*

*"I also think Memory Kumbota is the best teacher in theatre. He managed to make us relaxed and make learning so easy. I also enjoyed the exercises we did every morning before classes with Aleck, they created this vibe in the class, they would relieve pressure and make the whole experience fun. Raisedon Baya helped me become better at writing and Busi was a good person, she was like a sister to us students."*

Bongelani Ncube said being in SPAA has inspired him to train other youths through Bambelela who have talent in theatre but have no facilities to nurture their talent through Bambelela.





*"SPAA boosted my confidence, other kids out there in schools have the talent to be big in the theatre industry or to be great actors but they lack the confidence to actually go out there and perform in front of people, since SPAA brought out my confidence as an actor I hope to do the same with others."*

*"I can now say I am somebody because of SPAA, I gained a lot through SPAA and i am now taking my knowledge to another level, which is back to the people," he said.*

Bongelani Ncube said he has some productions which he has written particularly for his former high school, Msiteli High School.

*"I can now say I have productions of my own which I have made for students from Msiteli High School drama. SPAA also helped me get noticed by Amakhosi and get into Dreams to Fame and this was one of the highlights of my career in the arts."*

Bongelani will continue using his experience in theatre to train other young people and his goal is to become a distinguished playwright and producer.



## SPAA student profile

Name: **Musawenkosi Sibanda**

Age: **21**

Period in SPAA: **2011 – 2012**

Current occupation: **Women in Theatre actress/ Centre for Talent Development (CTD) actress**

Productions involved in: ***Mothers, Lion and the Jewel, Song of Lawini, A Dolls House, The Importance of Being, The Taking, Master Harold and the Boys, Shoes, Inside My House and A Slice of the Pie***

Musa Sibanda is currently an actress at the Centre for Talent Development (CTD), an arts organisation that specialises in training young people and involving them in theatre activities. She is also an actress in Women in Theatre, a Nhimbe Trust programme, which provides vocational training and resources to emerging writers, directors and producers for the theatre. Musa Sibanda has also represented Women in Theatre at the Cape Town Fringe Festival through the Nhimbe – PANSA cultural exchange programme. Musa Sibanda gives an account of her time at SPAA and her growing career in the arts.

“When I started SPAA I knew nothing about theatre but I was eager to learn. During my time at SPAA I managed to get prizes as the best actress and best behaved student,” she said.

“I am hoping that from what I’ve learnt at SPAA and from my experience, I will become a director in five years time. For now I want to grow as an artist and be involved in more plays and to work with a lot of other experienced women actors, writers and directors in the industry.”

“Next year I want to study arts at a university because I’m passionate about the arts. I am already learning a lot from Women in Theatre and the artists I’ve been working with so far, even those in South Africa from the *Taxi* project we did with PANSA,” said Musa

Musa Sibanda wants to explore traditional dance in addition to being active in theatre.

“This year (2014) I did some traditional dance at the Bulawayo City’s 120th anniversary celebration and I enjoyed it too, I want to learn more of it and do some more dance in the future” she said.

Musa Sibanda is looking forward to Women In Theatre producing broadcast content, adding that she would love to be involved in television and radio theatre series.





## what's next

Nhimbe will launch a refreshed three year Strategic Plan 2015 – 2018. The new strategic focus is particularly significant in two ways:

### **First**

The strategy explores Nhimbe's role in the promotion of cultural industries within the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (ZimAsset).

### **Second**

The strategy explores Nhimbe's role in the Post 2015 Sustainable Development Goals (SDGs) Agenda. All of Nhimbe's current programmes reported herein will continue under the refreshed strategy. We are grateful to Africalia for their continued support for the period 2015 – 2016.



# NPAAC index 2014





## about NPAAC index

The adoption of the Zimbabwe Creative Civil Society's Strategy in the Formulation of a National Plan of Action for Arts and Culture (NPAAC) in Harare on 26 May 2011, marked an historic moment, as creative civil society leaders committed themselves to articulate clearly the concerns and aspirations of the creative sector and to provide clear strategies that should be taken to achieve clearly spelt out objectives for a viable arts and culture sector in Zimbabwe. The NPAAC Implementation Matrix translates this commitment into a framework of measurable objectives and timelines by which progress can be measured from 2012-2015, being the implementation phase of NPAAC. Progress is tracked against 15 objectives over 3 years addressing the status of the artist, creative industries/cultural industries, arts education, heritage, intercultural dialogue, HIV and AIDS, gender and women's rights, UN International Conventions in the field of culture that Zimbabwe ratified, AU and SADC standard setting instruments, the operating environment and cultural governance. This Index provides an assessment/tracking of the prescribed NPAAC Objectives for 2014. Indicators are reported on the basis of information available as of December 2014.

*“After working in the creative field for over 20 years, I came to realize that, when it comes to building and strengthening human creative capacities, there are always two sides to it: on the one hand, there’s the work that needs to be done on the ground, like teaching art skills. On the other hand, there’s the work that needs to be done at the top, like getting local authorities involved. In Zimbabwe, there has always been a void between these two sides. But thanks to Nhimbe Trust we’re taking major steps towards bridging this gap.”*

Tsitsi Dangarebgwa



# theory of change

*Theory of change has become common parlance among both funders and civil society organisations; the term is generally used to describe the conceptual model for achieving a collective vision. A theory of change typically addresses the set of linkages among strategies, outcomes and goals that support a broader mission or vision, along with the underlying assumptions that are related to these linkages (i.e. "If we implement these strategies, why do we expect these changes will occur?").*

## Why Theory of Change for NPAAC?

- Being able to better explain and articulate the theory behind NPAAC can help us to transfer knowledge to other colleagues, get funders or other constituents on board, and identify when and how to partner effectively with other groups or organizations.
- Knowing how to articulate the assumptions that guide our work can help us work more effectively with evaluators and funders to describe and appropriately measure our efforts.



The NPAAC 2014 Index is a hybrid policy change indicators framework benchmarked across six social science and global best practice theories about how policy change occurs (the matrix on next page provides an overview of all six). These include global theories developed by political scientists to explain how various kinds of advocacy strategies and conditions relate to policy change, and theories about common advocacy strategies or tactics that are likely part of broader advocacy efforts or campaigns.





	THEORY	DISCIPLINE	HOW CHANGE HAPPENS	THIS THEORY MAY BE USEFUL WHEN:
GLOBAL THEORIES	<b>1</b> <b>“Large Leaps” or Punctuated Equilibrium Theory</b> <i>(Baumgartner &amp; Jones)</i>	Political Science	Like seismic evolutionary shifts, significant changes in policy and institutions can occur when the right conditions are in place.	<ul style="list-style-type: none"> <li>• Large-scale policy change is the primary goal</li> <li>• Strong capacity for media advocacy exists</li> </ul>
	<b>2</b> <b>“Coalition” Theory or Advocacy Coalition Framework</b> <i>(Sabatier &amp; Jenkins-Smith)</i>	Political Science	Policy change happens through coordinated activity among a range of individuals with the same core policy beliefs.	<ul style="list-style-type: none"> <li>• A sympathetic administration is in office</li> <li>• A strong group of allies with a common goal is in place or can be formed</li> </ul>
	<b>3</b> <b>“Policy Windows” or Agenda Setting</b> <i>(Kingdon)</i>	Political Science	Policy can be changed during a window of opportunity when advocates successfully connect two or more components of the policy process: the way a problem is defined, the policy solution to the problem or the political climate surrounding their issue.	<ul style="list-style-type: none"> <li>• Multiple policy streams can be addressed simultaneously (problem definition, policy solutions and/or political climate)</li> <li>• Internal capacity exists to create, identify, and act on policy windows</li> </ul>
THEORIES RELATED TO STRATEGIES OR TACTICS	<b>4</b> <b>“Messaging and Frameworks” or Prospect Theory</b> <i>(Tversky &amp; Kahneman)</i>	Psychology	Individuals' policy preferences or willingness to accept them will vary depending on how options are framed or presented.	<ul style="list-style-type: none"> <li>• The issue needs to be redefined as part of a larger campaign or effort</li> <li>• A key focus of the work is on increasing awareness, agreement on problem definition, or an issue's salience</li> </ul>
	<b>5</b> <b>“Power Politics” or Power Elites Theory</b> <i>(Wright Mills &amp; Domhoff)</i>	Sociology	Policy change is made by working directly with those with power to make decisions or influence decision making.	<ul style="list-style-type: none"> <li>• One or more key allies is in place</li> <li>• The focus is on incremental policy change (e.g. administrative or rule changes)</li> </ul>
	<b>6</b> <b>“Grassroots” or Community Organizing Theory</b> <i>(Alinsky &amp; Biklen)</i>	Social Psychology	Policy change is made through collective action by members of the community who work on changing problems affecting their lives.	<ul style="list-style-type: none"> <li>• A distinct group of individuals is directly affected by an issue</li> <li>• The advocacy organization can and is willing to play a “convener” or “capacity-builder” role rather than the “driver” role</li> </ul>

Source: *Pathways for Change* by Sarah Stachowiak Organizational Research Services



STRATEGIES	OUTCOMES	INFLUENCE-LEVERAGE	PARTNERSHIPS
<ul style="list-style-type: none"> <li>• Audit of National Cultural Policy Draft</li> <li>• Audit of National Action Plan for Arts and Culture by the Ministry of Sport Arts and Culture</li> <li>• Audit Constitution of Zimbabwe for opportunities and gaps for arts and culture</li> <li>• Audit of the Local Authorities and Provincial and Metropolitan Councils Administration Bills</li> <li>• Audit of the NANGO PVO Amendment Bill implications on arts and culture organisations</li> <li>• Audit of National Tourism Policy for provisions or gaps on arts cultural tourism promotion</li> <li>• Audit of National Education Curriculum for provisions on Arts Education</li> <li>• Status of the Artist 2014 Survey of Non-Governmental Organizations and other civil society organizations</li> </ul>	<ul style="list-style-type: none"> <li>• Shadow Arts and Culture Bill (work-in-progress)</li> <li>• Parliament Art Watch launched</li> </ul> <p><b>Reviews published/ Media Advocacy:</b></p> <ul style="list-style-type: none"> <li>• Local Authorities and Provincial and Metropolitan Councils Administration Bills</li> <li>• NANGO PVO Amendment Bill</li> <li>• National Tourism Policy</li> <li>• Education Curriculum Reform Exercise well but process of consultation faulty</li> <li>• Report to UNESCO on Status of the Artist in Zimbabwe</li> </ul>	<ul style="list-style-type: none"> <li>• Policy impact statements</li> <li>• Policy analysis and debate</li> <li>• Media campaigns</li> <li>• Baseline data to develop evidence based policy proposals</li> <li>• Watchdog function</li> <li>• Local media accurately cover the message(s) of the media campaign.</li> <li>• Media increase accuracy and completeness in coverage of issue.</li> </ul>	<p><b>Culture Fund Trust of Zimbabwe</b></p> <p><b>European Union</b></p>



# capacity building

STRATEGIES	OUTCOMES	INFLUENCE-LEVERAGE	PARTNERSHIPS
<ul style="list-style-type: none"> <li>Zimbabwe Theatre Association (ZITA)</li> </ul>	<ul style="list-style-type: none"> <li>Fulltime National Coordinator employed</li> <li>Website</li> <li>Monthly Newsletter</li> <li>New Steering Committee elected</li> <li>National Theatre Awards</li> <li>National Theatre Tour-circuit piloted</li> </ul>		
<ul style="list-style-type: none"> <li>Zimbabwe Festivals Network (ZFN)</li> </ul>	<ul style="list-style-type: none"> <li>Website</li> <li>Monthly Newsletter</li> <li>4 festival managers representing Intwasa Arts Festival koBulawayo, Protest Arts International Festival, Shoko Festival and Zimbabwe International Film Festival participated in the Atelier Young Festival Managers Training Programme of the European Festival Association held in Poznan Poland</li> <li>Eminent arts and culture persons nominated to Zimbabwe Media Commission, Zimbabwe Gender Commission, and National Peace and Reconciliation Commission</li> </ul>	<ul style="list-style-type: none"> <li>Buyin from critical stakeholders</li> <li>Legitimacy</li> <li>National representative voices for theatre and festivals</li> </ul>	<p><b>Africalia</b></p> <p><b>The Atelier for Young Festival Managers</b></p> <p><b>European Festivals Association (EFA)</b></p>

# policy dialogue

STRATEGIES	OUTCOMES
<ul style="list-style-type: none"> <li>• All Stakeholders Cultural Policy Conference</li> <li>• Symposium on Cultural Policies and Strategies for Local Authorities</li> <li>• Stakeholders Consultative Meeting on the Shadow PVO Amendment Bill</li> <li>• National Arts and Culture Indaba</li> <li>• UNESCO World Conference on Culture And Cultural Industries</li> </ul>	<ul style="list-style-type: none"> <li>• National Cultural Policy Draft distributed to 30 cultural festivals, 25 cultural associations in Zimbabwe, 92 Urban and Rural Local Authorities, and 100 Zimbabwean artists and cultural workers in Britain and South Africa</li> <li>• Synthesized Civil Society inputs to National Cultural Policy Draft presented to Ministry of Sport, Arts and Culture</li> <li>• Enhanced appreciation and understanding of the need and role of local authorities in promoting and safeguarding of cultural heritage and the creation of an environment for the people to participate in their cultural life and to exercise their cultural rights</li> <li>• Signing of a Memorandum of Understanding between Nhimbe Trust and the Zimbabwe Local Government Association</li> <li>• City of Bulawayo passes Council Resolution for the establishment of a Cultural Affairs Office (CAO)</li> <li>• International Award UCLG – Mexico City – Culture 21 Jury commends Bulawayo in its efforts to establish a CAO, and urges the UCLG Committee on Culture to support the endeavour</li> <li>• Zimbabwe Chamber of Creative Industries (ZCCI) Constitution adopted at the National Arts and Culture Indaba</li> <li>• ZCCI Task Team setup at the National Arts and Culture Indaba and Nhimbe Executive Director Josh Nyapimbi sits on the Task Team</li> <li>• The Nhimbe Trust Executive Director Josh Nyapimbi was invited to present on Cultural Industries and Technology; a Global South Perspective at the 3rd UNESCO World Forum on Cultural and Cultural Industries held in Florence, Italy</li> <li>• Zimbabwe ratifies the Charter for African Cultural Renaissance</li> <li>• Ministry of Sport, Arts and Culture formulates National Action Plan on Arts and Culture</li> <li>• National Tourism Policy (arts and culture sensitive) launched</li> </ul>



INFLUENCE-LEVERAGE	PARTNERSHIPS
<b>SHIFT TOWARDS POSITIVE OFFICIAL ATTITUDES AND POLITICAL WILL</b>	
<ul style="list-style-type: none"> <li>Increased awareness on policy reform priorities</li> <li>Increased convergence on the key pertinent national cultural policy priorities, challenges and possible remedial actions (e.g. common language)</li> <li>Improved expectation and amiable engagement and dialogue between Nhimbe Trust (as lead agent for NPAAC) and the National Arts Council and the Ministry of Sport, Arts and Culture</li> <li>NACZ Directorate and Minister/Deputy, Principal Director Arts, Culture and Heritage – of Ministry of Arts and Culture (and their officials) open to engage and dialogue on ad hoc basis on pertinent and urgent</li> </ul>	<p>Observatory of Cultural Policies in Africa (OCPA)</p> <p>Ministry of Sport, Arts and Culture</p> <p>UNESCO International Fund for Cultural Diversity</p> <p>Zimbabwe Local Government Association (ZLGA)</p>
<b>STRENGTHENED ALLIANCES</b>	
<ul style="list-style-type: none"> <li>Increased number of partners supporting the Walk the Talk Campaign</li> <li>Increased level of collaboration</li> <li>Improved alignment of partnership efforts</li> <li>Strategic alliances with important partners</li> <li>Increased ability of NPAAC coalition working toward policy change, to identify policy change processes (based on strong understanding of the issues, barriers, and jurisdiction of policy change)</li> </ul>	<p>City of Bulawayo</p> <p>Africalia</p> <p>National Association of Nongovernmental Organisations (NtANGO)</p>
<b>STRENGTHENED BASE OF SUPPORT</b>	
<ul style="list-style-type: none"> <li>Increased creative civil society involvement in cultural policy discourse</li> <li>Increased level of actions taken by advocates/lobbyists</li> <li>Increased breadth of partners supporting cultural policy formulation and legislation reforms in line with the new constitution</li> <li>Increased media coverage (quantity, quality, prioritization, extent of coverage, variety of media “beats,” message echoing)</li> <li>Increased awareness of campaign principles and messages among selected groups (policy makers, creative civil society, opinion leaders)</li> <li>Increased visibility of the Walk the Talk Campaign (presence of campaign messages in the media)</li> <li>Funding partners increased aligned grant support in priority areas</li> </ul>	<p>Amakhosi Cultura Centre</p> <p>Pamberi Trust Book Café</p> <p>Intwasa Festival koBulawayo</p> <p>Zimbabwe Association (UK)</p> <p>Scotland Zimbabwe Group (Scotland)</p> <p>Britain Zimbabwe Association (UK)</p>
<b>CHANGE IN POLICIES</b>	
<ul style="list-style-type: none"> <li>New National Cultural Policy being formulated;</li> <li>Government National Plan of Action for Arts and Culture developed and being implemented</li> <li>Charter for African Cultural Renaissance ratified</li> <li>NACZ Directorate and Minister/Deputy Minister of Arts and Culture (and their officials) open to engage and dialogue on ad hoc basis on pertinent and urgent issues</li> <li>Ability to create and support networks and coalitions (ZITA, ZFN)</li> <li>Influential parliamentarian supporters are willing and frequent advocates for systems building, willingly using political capital to gain support from policy makers and within their own circles</li> </ul>	<p>National Arts Council</p> <p>Zimbabwe Chiefs Council</p> <p>Parliamentary Portfolio Committee on Education, Sport, Arts and Culture</p> <p>Parliamentary Portfolio Committee on Justice, Legal and Parliamentary Affairs</p>



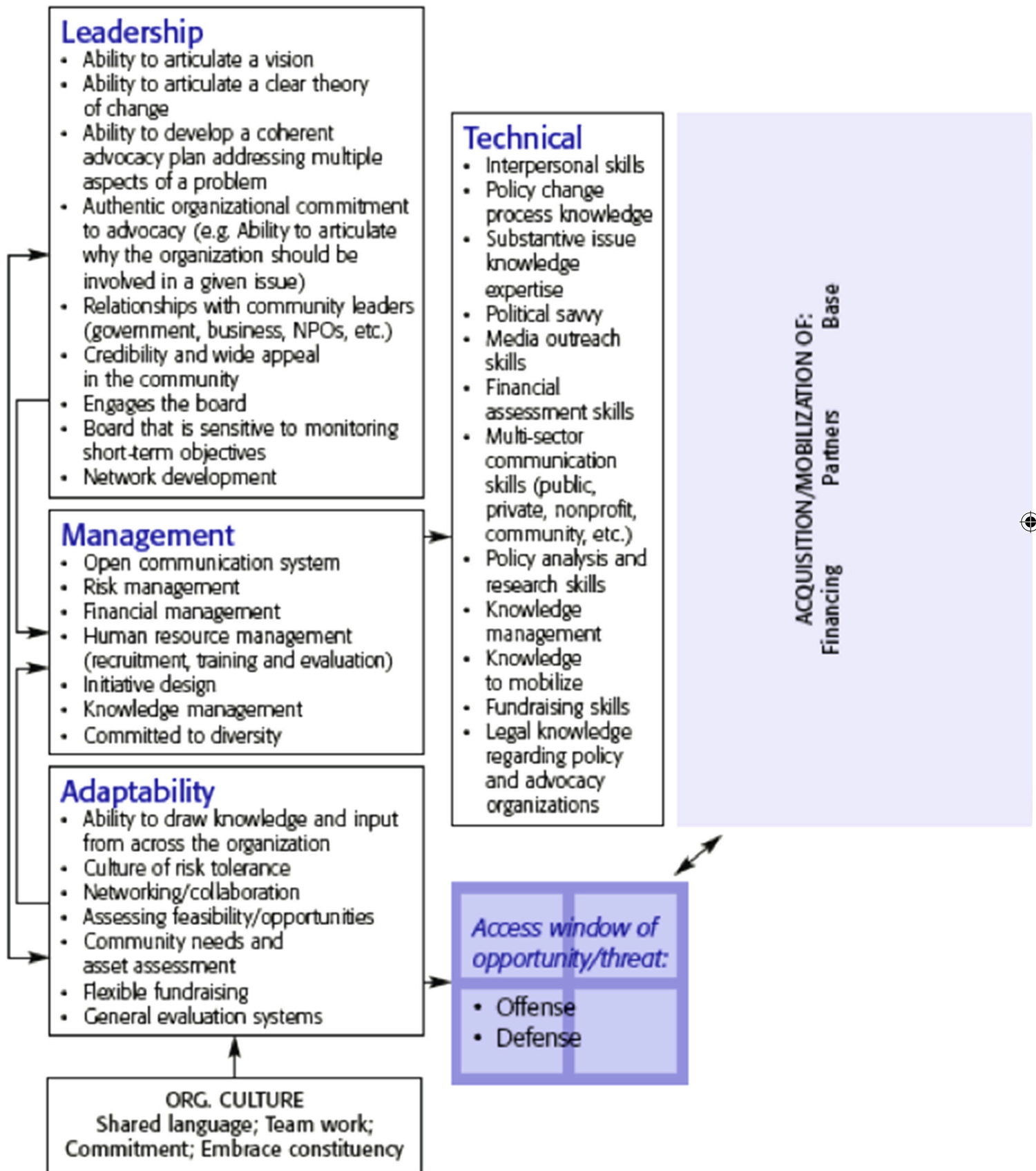
# market development

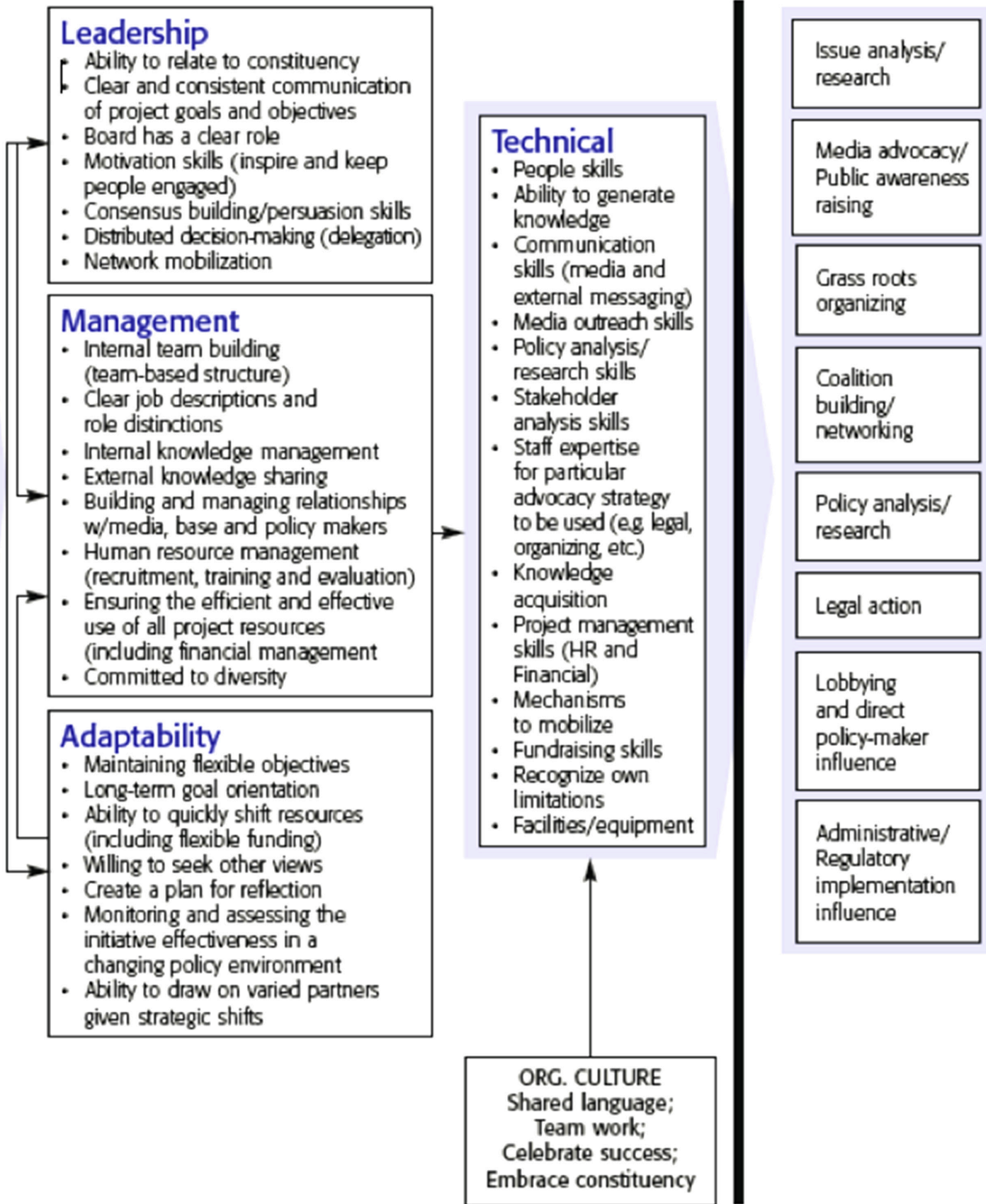
STRATEGIES	OUTCOMES	INFLUENCE-LEVERAGE	PARTNERSHIPS
<ul style="list-style-type: none"> <li>National Theatre Tour Circuit (cultural decentralization) pilot project</li> </ul>	<ul style="list-style-type: none"> <li>Venues: (tour circuit covered)  Bulawayo Theatre  Charles Austin Theatre (Masvingo)  Courtauld Theatre (Mutare)  University of Zimbabwe Beit Hall (Harare)  Midlands State University (Gweru)  Amakhosi Cultural Centre</li> <li>Plays/Production Houses:  <i>Half Empty Half Full</i> by Savanna Arts Trust  <i>Washington Junction</i> by Edzai Isu Theatre Arts Project  <i>Mothers</i> by Women in Theatre</li> </ul>	<ul style="list-style-type: none"> <li>Audience development</li> <li>Employment creation</li> <li>Role-modelling</li> <li>Skills and knowledge sharing</li> <li>Baseline survey on audience trends and market development gaps and priorities for theatre</li> </ul>	<p><b>ZiTA (lead agent)</b></p> <p><b>Africalia</b></p> <p><b>Nhimbe</b></p> <p><b>Women in Theatre</b></p> <p><b>Bulawayo Theatre</b></p> <p><b>Charles Austin Theatre</b></p> <p><b>Courtauld Theatre</b></p> <p><b>University of Zimbabwe</b></p> <p><b>Midlands State University</b></p> <p><b>Amakhosi Cultural Centre</b></p> <p><b>Savanna Arts Trust</b></p> <p><b>Edzai Isu Theatre Arts</b></p>

# freedom of artistic expression

STRATEGIES	OUTCOMES	INFLUENCE-LEVERAGE	PARTNERSHIPS
<ul style="list-style-type: none"> <li>Regulations on mobility of international guest artists</li> </ul>	<ul style="list-style-type: none"> <li>Police clearance for international artists waived</li> </ul>	<ul style="list-style-type: none"> <li>We hope the study will influence the current legislation and censorship practices in Zimbabwe and serve as a model for network partners and human rights organisations in Africa.</li> </ul>	<p><b>Freemuse Denmark</b></p>
<ul style="list-style-type: none"> <li>Zimbabwe UPR Artistic Freedom and Creativity</li> </ul> <p>(analyse and describe provisions, articles and paragraphs in current and planned legislation in Zimbabwe restricting and/or guaranteeing artistic freedom of expression (music, film, literature, theatre, visual arts etc.) including the production, publishing, distribution and access to take part in cultural activities); analyse and describe mechanisms and practices of (pre and post) censorship boards and authorities (such as police, institutions, syndicates, state controlled media/broadcasting, universities etc.) regulating artistic freedom including description and analysis of existing complaints mechanisms and transparency of the decisions and work of such boards. The study shall include specific restrictions and regulations applied to cultural products and artists from other countries; describe and discuss typical examples of pre and post censorship and decisions made by censorship boards and/or authorities in regards to artistic freedom; analyse and describe Zimbabwe's ratification in practice and theory of international conventions and covenants promoting and defending artistic freedom and discuss issues related to Zimbabwe's ratifications and reservations of these specifically</p>			

# what makes our advocacy effective







# congratulatory message







## CONGRATULATORY MESSAGE

**To:** Honourable Andrew Langa M.P – Minister Of Sport, Arts And Culture

**From:** Steering Committee Of The Zimbabwe Creative Civil Society's National Plan Of Action For Arts And Culture (NPAAC)

**Date:** 1st October 2013

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We, the Steering Committee of the Zimbabwe Creative Civil Society's National Plan of Action For Arts And Culture (NPAAC), would like to express our very warm and heartfelt congratulations to you, Honorable Andrew Langa, for your appointment as the Minister of Sport, Arts and Culture. We are grateful to His Excellency the President Cde Robert Gabriel Mugabe for choosing you from among all worthy candidates to be our minister. We take this opportunity to convey our sincere gratitude, through you, to His Excellency the President for creating the Ministry of Sport, Arts and Culture. We also wish to confirm the commitment of those we represent, the Zimbabwe Creative Civil Society, to follow your leadership and to contribute all that is necessary to make the Ministry an effective vehicle of creating a viable cultural sector that effectively contributes to the nation's socio-economic development.

In 2011, cultural operators from different sections of the cultural sector of Zimbabwe met in Harare and established the Zimbabwe Creative Civil Society Forum as a way of contributing to the efforts of the Government towards the building of a viable cultural sector. The Forum proceeded to elect a Steering Committee that was tasked to produce a three year Plan of Action on the Arts and Culture in Zimbabwe and to lead in the implementation of the plan.

We take this opportunity to highlight areas we strongly believe require your attention.





1

We regard the promotion of cultural industries as the most critical, rewarding and impacting action you can take, in order to ensure that the cultural sector is not only a major source of employment creation and income generation, but also to make the Ministry of Sport, Arts and Culture a major economic ministry. In this regard, therefore, we recommend that you consider setting up a Task Force of prominent cultural operators to draw up a national cultural industry development plan. Our Committee would welcome an invitation to put forward names for such a task force.

2

We regard the existence of a National Arts Council that does not provide grants to players in the arts and culture sector as a wasted resource. The current pre-occupation of the National Arts Council of Zimbabwe, mainly to control and manage arts and culture operations, is of little benefit in meeting the objectives for which the parastatal was created. Ensuring that the National Arts Council creates a structure for funding the arts through a grant system would show that Government appreciates that financial support to the arts and culture sector is one way of ensuring the growth of viable cultural industries.

3

We recommend that the efforts towards reviewing the 2006 Cultural Policy and the production and adoption of a new cultural policy not only be prioritized, but also that the efforts are truly national, in order to produce a national cultural policy. We are concerned that the 2011-2012 efforts of the then Ministry of Education, Sport, Arts and Culture did not show that there would be a possibility of producing a cultural policy that would have been national in scope and accepted by Cabinet. A cultural policy would also need to be accepted by all the stakeholders in the culture sector, both public (government departments and parastatals with some responsibility for some cultural aspect), and private (national organizations of cultural operators, associations, unions, federations and foundations). We appreciate the fact that the issue of producing a national cultural policy is complicated and is led by government. We however recommend, Honorable Minister, that you investigate the process and approaches that have been taken to achieve the production of a national cultural policy. It would be a waste of resources and a national disservice to produce a document similar to that of 2006 that was a policy solely to the then Ministry of Education, Sports, Arts and Culture. It was neither known nor regarded as a national policy by other Ministries or by public institutions, which are responsible for some aspects of culture.





In this regards we **recommend** that, when deciding upon the steps in coming up with a new cultural policy for Zimbabwe, you consider the following:

- To issue a statement on what action is being taken to review, revise or produce a new national cultural policy. To advise that while consultations in this process will be comprehensive, inclusive and national in scope, individuals and concerned organizations and institutions are free to submit what they think the national cultural policy should include.
- To initiate a process of consultation with ministers who have some responsibility for an aspect of culture in the task of producing a national cultural policy. The following Ministers would need to be consulted: Home Affairs; Primary and Secondary Education; Higher Education and Science Development; Local Government and Public Works; Media Information and Broadcasting Services; Small and Medium Enterprises; Gender and Community Development; Youth and Economic Development and Tourism and Hospitality Industry.
- An audience with the President of the Chiefs Council and chiefs representing the provinces, at which the chiefs will be able to articulate what should be contained in the national cultural policy.
- To issue a progress report, preferably once every three months, on the formulation and production of a national cultural policy, through a press statement that could also be made available to national associations of cultural operators.
- To meet with cultural operators and artists representing specific disciplines, heritage experts and representatives of boards of the following public cultural institutions: National Arts Council; National Gallery; Museums and Monuments; National Archives; Censorship Board and the National Library and Documentation Services, for the purpose of discussing the question of whether it is feasible and proper to have a national heritage policy separate from a national cultural policy or to have both.

#### 4

We regard consultations between the Minister and stakeholders in the arts and culture sector as a basis for the production of a service delivery system for the sector that is comprehensive, sensitive to the needs and aspirations of all sections of the sector and that takes cognizance of the enormous potential of the sector in national development. In the past, we have witnessed platforms for the Minister responsible for culture to consult with representatives of stakeholders in the sector. There have not been national cultural consultations, conferences or forums, except a national arts indaba, organized





by the National Arts Council, which did not feature the Minister or members of the boards of the National Arts Council or the National Gallery. We have not witnessed ministerial statements on events and critical cultural sector developments, even on the occasions of commemorating international arts and culture days. The arts community was not given an opportunity to meet members of the boards of the National Arts Council and the National Gallery but only met members of the secretariats of these boards. We are also not made aware of consultations between the Minister and other ministers with some responsibilities for culture. Honorable Minister, if you introduce a culture of consultation you will not only raise the profile of the ministry but also be seen as a minister for the entire nation, as there is no Zimbabwean who is not concerned or involved in some aspect of culture.

## 5

We have in the past not seen a dialogue between the sport and arts sectors, even though at the international level of Olympic Games, World Cup or World Athletics Championships, culture programmes are a critical component. We recommend, Honorable Minister that you create a system where the two sectors share their plans and collaborate. This would ensure that any major sporting event is supported by cultural programmes, especially ones that would entertain the sports-people during their free time. We believe that the challenge will be for the arts and sport sectors to appreciate each others' contribution. There is a need to forge collaboration in order to produce events that brand Zimbabwe appropriately and that share effectively the human, material and financial resources provided to the ministry.

## 6

When the project of national galas was assigned to the then Ministry of Media, Information and Publicity, the creative civil society saw it as good way of enhancing the role of the arts, not only in effective commemoration of national events and heroes, but also in broadening the people's access to entertainment. However, this very positive policy action has, in the process, created an impression of "two ministries" that did not recognize each other. We see the need for early dialogue with the Minister responsible for Media, Information and Broadcasting Services on the issue of co-managing national galas in such a manner that will bring benefits to the cultural sector at large, without creating an impression of two ministries at war when implementing a national objective.

## 7

We are unclear why the boards of the National Arts Council and the National Gallery





have not found the time to consider recommending to the Minister amendments to the two ACTS. The fact that these two pieces of legislation have not been amended has been noted for a long time and yet we have not seen any attempt at their amendment. If there have been any serious efforts at amending these two pieces of legislation, such efforts did not involve consultations with the widest cross-section of stakeholders in the arts and culture. We therefore recommend that you consider calling upon the boards of the National Arts Council and the National Gallery to initiate consultations with concerned stakeholders on possible amendments to the two pieces of legislation.

**8**

The rationalization of the then Ministry of Education, Sport and Culture in the period between 1998 and 2000 created a situation where only the National Arts Council had officers for the arts and culture at provincial level. We believe that continued rationalization of cultural governance and the delivery system in the arts and culture should entail re-defining the role of the National Arts Council provincial officers so that there is no unnecessary rationalization of the provincial and district structure of the Ministry of Sport, Arts and Culture but the effective use of the provincial structures of the National Arts Council, the National Gallery and the Sport and Recreation Commission. We are at your disposal to contribute ideas on how such a rationalization of a service delivery system and cultural governance structure can be of benefit to the arts and culture sector without unnecessary creation of administrative structures that duplicate and waste resources.

**9**

Since 2004 there have been statutory instruments dealing with some aspects of activities in the arts and culture sector which were guided by policy actions towards responding to negative external forces. We are convinced that the present environment brought about by the July 31st general election, has resulted in the need to review these statutory instruments, especially those that clearly impact negatively on the vibrancy of cultural industries and operations of cultural organizations. We are available to indicate those aspects of the existing statutory instruments we consider require your attention.

**10**

Many members of the Zimbabwe Creative Civil Society are involved in their individual capacities or through membership of international cultural organisations, in the implementation of several UNESCO Conventions, which Zimbabwe has ratified. We have noted with concern that, at the Ministry of Culture level, there have been several





indications of, firstly, a lack of appreciation of the need for transparent systems of engaging the stakeholders in the cultural sector in the implementation of the UNESCO Conventions in the field of culture and, secondly, a lack of government interest in securing financial resources from the international funds for supporting national projects in the implementation of the Conventions. The Conventions that are of major concern to us are the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression. We recommend the re-activation and revitalization of the National Intangible Cultural Heritage Committee, which was housed in the Division of Sport, Arts and Culture and the creation of a national committee on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.



The efforts of Dr Temba Petros Ndlovu, the Acting Secretary General of the Zimbabwe National Commission for UNESCO, to make the Commission relevant to the stakeholders in the culture sector have caught our attention. We are, however, aware of the fact that while some cultural operators serve on the Specialized Standing Committee on Culture on the National Commission for UNESCO, where they assist in coming up with arts and culture programmes, the absence of Commissioners to the National Commission make the efforts of the Acting Secretary General and his programme officers and those of the Specialized Standing Committees less effective. We therefore recommend you consider playing a role in influencing the Chairman of the National Commission for UNESCO, the Minister of Higher Education and Science Development, to move towards the appointment of Commissioners whom, we understand, should be permanent secretaries of ministries concerned with the five sectors of UNESCO – natural science, education, humanities and social sciences, culture and information and communication.



In recent years film makers have had consultations with the then Minister of Media, Information and Publicity concerning a variety of issues to do with the development of the film industry in Zimbabwe. The absence of the involvement of the then Minister of Education, Sports, Arts and Culture was clearly a weakness that, if continued, would lead to the production of a flawed national film policy and strategies to build a viable film industry. We therefore recommend that you consider seeking to establish the presence of your ministry in the dialogue on national film policy and the film development programmes, as well as in ensuring that the film policy becomes a component of the national cultural policy.





## 13

Many cultural operators are involved in promoting arts education. Since the adoption by Zimbabwe of the UNESCO Road Map to Arts Education (the result of the First World Conference on Arts Education: Building the Creative Capacity for the 21st Century, Lisbon, March 2006), we have not seen a national action plan on the implementation of the road map. Earlier African efforts in arts education, which were the result of the UNESCO Regional Conference on Arts Education in Africa; (Port Elizabeth, South Africa, June 2001), were also not attended to nationally. The main objectives of the conference were: a) To improve the provision of arts education in the formal and informal sectors of education in Africa; b) To provide arts education focusing on how the arts influence the economies of Africa. There have been no national efforts to consider the results of the Second World Conference on Arts Education (Seoul, Republic of Korea, 2010, the Seoul Agenda: Goals for the Development of Arts Education). We therefore recommend that you consider entering into dialogue with your colleagues, the Minister of Higher Education and Science Development and the Minister of Primary and Secondary Education concerning the examination of these UNESCO Reports and to consider ways of effecting arts education in the formal sectors of education in Zimbabwe.

## 14

We regard the cultural agendas and cultural actions of the African Union and the SADC as crucial in our development programmes and processes. We are not convinced that Ministers responsible for Culture have in the past found value in the programmes, agenda, actions and cultural instruments of the African Union and the SADC. We do not remember any national forums led by the Ministers responsible for Culture to consider the implementation or observations of the following cultural instruments of the African Union and the SADC:

- Dakar Plan of Action (Cultural Industries for the Development of Africa June 1992)
- Nairobi Plan of Action for Cultural Industries in Africa (December 2005)
- SADC Protocol on Culture, Information and Sport
- Cultural Charter for Africa (July 1976)
- Dakar Plan of Action on the Promotion of ACP Culture and Cultural Industries (June 2003)





We also recommend that our government ratifies the Charter for African Cultural Renaissance, which was adopted by the Sixth Ordinary Session of the Assembly of the African Union held in Khartoum in 2006.

## 15

while we recognize the value of the National Arts Council's National Arts Merit Awards (NAMA), we recommend that consideration be given to facilitating a more national process of recognizing the contributions of individuals and institutions to the growth and development of Zimbabwe's arts and culture. We therefore recommend the introduction of Presidential Awards of Recognition for contribution to the development of the arts and culture of Zimbabwe by individuals and institutions. An awards ceremony should be seen as a prime Presidential Gala on the arts and culture, at which performances by artists would be a stamp of national recognition and special honor.

## 16

we note with concern that 2014 will be the end of the Decade for Sustainable Education. It has been stressed that sustainable education is the result of a process that encompasses Education, Environment and Culture as the three components; hence the recommendation to establish national committees that oversee the process of integrating the three aspects was made by the World Summit on Sustainable Education. We note that the involvement of the cultural sector in this process has not been realized in Zimbabwe and that many cultural operators, especially those involved in arts education, are not aware of this Decade, as well as what Zimbabwe is doing to achieve sustainable development through sustainable education. We therefore recommend consideration be given to discussing with your colleagues, the Minister of Higher Education and Science Development, the Minister of Primary and Secondary Education and the Minister of Environment on what role the cultural sector can play in this exercise of global concern.

## 17

in the last ten years, a world movement recognizing the critical contribution of cultural industries and creative industries to economic growth of the world has developed. This movement has led to the embracing of the term "Creative Economy" to describe the economy produced by cultural industries and creative industries. The United Nations Development Programme (UNDP) and the United Nations Centre for Trade and Development (UNCTAD), with the support of UNESCO and World Intellectual Property (WIPO), have published "The Creative Economy Report" in 2008 and 2010.







These reports contain crucial recommendations on how nations can develop viable creative economies in their territories. Unfortunately there have not been any national efforts or programmes to study these reports and to considering the recommendations they contain. We therefore recommend that you consider setting up a small team of cultural operators to read through the two reports in order to produce a brief for your consideration.

*In conclusion, we humbly apologize if the tone of our statement to you reads like an unwarranted and uncalled for self-appointed advisory note. We feel obliged to ensure that you are made aware of the concerns and aspirations of the stakeholders in the arts and culture sector, which may not find adequate expression in the briefs you receive from the civil servants in your ministry and the briefs from the secretariats of the National Arts Council, the National Gallery and the National Library and Documentations Services. We are fully aware of the fact that it may take time as you settle down before we are privileged to directly interface with you and that even when such opportunities arise, it may not be possible for us to prioritize our concerns as we have done in this statement.*

*Honorable Minister, we commit ourselves to work with you in a manner that will ensure that the experience and leadership that you and Deputy Minister Tabettha Kanengoni bring to the Ministry are effectively utilized to grow a vibrant, viable and beneficial cultural sector. We are available for dialogue with you and to participate in all efforts to bring about comprehensive consultations in an effort to solve challenges that are faced by the arts and culture sector.*

We wish you and the Deputy Minister well in your leadership of the arts and culture sector.

Sincerely Yours

**Josh Nyapimbi**

General Secretary NPAAC



