



ZIMBABWE CREATIVE CIVIL SOCIETY'S
STRATEGY
IN THE FORMULATION OF A
PLAN OF ACTION
FOR ARTS & CULTURE



TABLE OF CONTENTS

FOREWORD *page 3*

INTRODUCTION *page 5*

MOTIVATION FOR THE FORMULATION OF A PLAN OF ACTION *page 6*
FOR ARTS AND CULTURE

PRINCIPLES GUIDING THE FORMULATION OF THE PLAN OF ACTION *page 6*

BACKGROUND AND JUSTIFICATION *page 7*

SITUATION OF ARTS AND CULTURE IN ZIMBABWE *page 9*

THE OPERATING ENVIRONMENT FOR ARTS AND CULTURE IN ZIMBABWE *page 14*

ZIMBABWE CREATIVE CIVIL SOCIETY'S PLAN OF ACTION *page 17*
FOR ARTS AND CULTURE

ACKNOWLEDGEMENTS *page 25*

LIST OF PARTICIPANTS TO THE VALIDATION CONFERENCE *page 27*

IMPLEMENTATION MATRIX *page 29*





1. FOREWORD

I feel greatly honoured and privileged to have been invited to write in my personal capacity this brief foreword to the Report of the Zimbabwe Creative Civil Society's Strategy in the Formulation of a Plan of Action for Arts and Culture. Following my service on the UN/UNESCO World Commission on Culture and Development (WCCD), which presented its report to both the UN General Assembly and UNESCO's General Conference in 1995, and my participation in subsequent dialogues triggered by the Commission's Report – 'Our Creative Diversity', I consider myself a cultural theorist whose interest and passion for matters to do with culture and the arts has developed over the years. Indeed, my interest and passion continue today as I am inspired by those I interface with in the world of arts and culture.

I was truly delighted when I was informed that Nhimbe Trust had taken the initiative to bring together various players and practitioners in the arts and culture sector in order to harmonize the ideas of creative society. Creative society can and should influence policy in that sector, so that culture and the arts can be recognized as an important force in all areas of life, but also to breathe a new lease of life into the work of the various practitioners. Judging by the report, the various consultative meetings of artists and cultural workers that were held in Bulawayo, Harare and Masvingo, and the historic and timely Zimbabwe Creative Sector's Conference on the Formulation of the Plan of Action for Arts and Culture held in Harare on 26 May 2011, produced remarkable results.

I have in the past bemoaned the fact that, in Zimbabwe, we had no common platform that brought together artists and cultural activists so that they could share ideas on a whole spectrum of matters that affect their activities, but also on creating greater awareness of not just the importance of, but also of the 'power of culture'. Hence I was overjoyed that members of creative civil society who met in Harare had agreed to set up such a structure and to appoint a team of cultural activists and artists to champion their cause in facilitating the development of a viable and dynamic cultural sector in Zimbabwe. It is only by working together and speaking with a unified voice that the sector can become powerful, be listened to and respected, particularly at policy formulation level. It will be up to the new creative society body to ensure that arts and culture are recognized for their real value, their contribution to the economy and their ability to harmonize a plural society. Indeed culture, considered as 'a way of life' – the working definition of culture by the WCCD – permeates all aspects of our lives.

Indeed such a strategy of unity will ensure that cultural rights will be respected, as will adherence to copyright and patent legislation.

I would very much hope that it will also strengthen the participation in international cultural and artistic activities, including discussion of various international cultural tools such as the Convention on the Protection and Promotion the Diversity of Cultural Expression, which Zimbabwe has ratified. Zimbabwe Creative Society must

take a lead in discussions and in any future inputs in matters of culture and the arts at regional and international level so that the creative sector can make an impact and become a force to reckon with in the development programme.

This document articulates the result of a SWOT analysis of Zimbabwe's arts and culture sector by the representatives of key stakeholders in the arts and culture sector that was undertaken at both the consultative meetings in Masvingo, Harare and Bulawayo, and the national conference in Harare. The resultant adoption of the principles and objectives that will be pursued through a three year plan of action is an example of the consensus in creative civil society as to what should be done to create a viable arts and culture sector in Zimbabwe.

Many times, symposia, colloquia and conferences on arts and culture have concluded with declarations, resolutions, recommendations and communiqués that neither get implemented nor made known to the players in the cultural fields concerned or to those responsible for formulating required policies and action plans. Extensive distribution of this strategy within Zimbabwe, to those Zimbabweans in the diasporas and to international cultural networks and organizations should therefore be regarded as the first step in the implementation of the proposed three year plan of action that is expected to emerge out of this strategy.

It should be appreciated that, in Zimbabwe, due to the economic difficulties the country is facing, it is not possible to gather all stakeholders in the arts and culture sector to consultative meetings to produce a strategy document like this one. It is therefore important that players in the arts and culture sector in Zimbabwe who access this strategy for the formulation of the Zimbabwe Creative Society's Plan of Action on Arts and Culture should view it as an important collective call to action.

As a former member of the World Commission on Culture and Development (WCCD), I am delighted to note that the WCCD's report, "Our Creative Diversity", is one of the major UNESCO instruments that Zimbabwe Creative Civil Society has found useful in addressing a host of cultural development issues. Equally gratifying is the fact that this strategy will make use of all the African Union and SADC instruments and UNESCO Conventions in the field of culture to help in the task of facilitating the development of a viable arts and culture sector. I am very confident that the Government of Zimbabwe, local authorities, traditional leaders, the Zimbabwe corporate sector, international foundations and multilateral development agencies will respond favourably to the request for financial and material resources required by the Zimbabwe Creative Civil Society to implement the plan of action.

I thank and congratulate all those who have made this possible and commit my own support in ensuring its viability and dynamism.

Dr Angeline S Kamba (Hon PhD)

3 September 2011



2. INTRODUCTION

In May 2010, Nhimbe Trust, in collaboration with the Bulawayo Arts Forum (BAF) and with the financial support of Pro Helvetia, based in Cape Town, and with the technical support from the Observatory of Cultural Policies in Africa (OCPA) and the Arterial Network, hosted a two-day seminar in Bulawayo to review the status and implementation of the National Cultural Policy of Zimbabwe. After the seminar, Nhimbe saw the need for continued collective dialogue on how to address the challenges faced by stakeholders in the arts and culture sector in Zimbabwe. Nhimbe proceeded to consult cultural scholars about conceptualising the process of engaging creative civil society in Zimbabwe. A comprehensive SWOT analysis of the sector was undertaken in order to recommend strategies that could be implemented to address challenges identified. In this context, creative civil society means non-governmental organisations (non state actors), not for profit organisations, professionals in the arts and culture sector and groups that support the work of artists and cultural communities.

In its role as facilitator, Nhimbe organised three consultative meetings of creative civil society leaders and practitioners in the arts and culture sector. In addition to the views recorded at these consultative meetings, Nhimbe solicited views from other creative civil society leaders and practitioners through e-mail and social media. The meetings, which were held in Masvingo, Bulawayo and Harare, were followed by a Validation Conference (Zimbabwe Creative Sector Conference on the Formulation of the Plan of Action for Arts and Culture), which was held in Harare on 26 May 2011.

The Validation Conference did not only capture the prevailing mood and sentiments of the creative sector in Zimbabwe, it also acknowledged the work and status of Nhimbe as a lead agent in facilitating the process that culminated in the production of the Zimbabwe Creative Civil Society's Strategy in the Formulation of the Plan of Action for Arts and Culture. The Conference also mandated Nhimbe to provide further leadership in the production and implementation of a time-bound and comprehensive three year Creative Civil Society Plan of Action for Arts and Culture in Zimbabwe.

The Validation Conference also appointed a five member Steering Committee comprising Daniel Maposa, Ms Dudu Manhenga, Dr. Jacob Mapara, Ms Virginia Phiri and Josh Nyapimbi (Project Manager). They were mandated to formulate and catalyse the implementation of the *Plan of Action for Arts and Culture* that takes advantage of emerging opportunities while addressing the challenges presented by the prevailing social, economic and political circumstances in the country.



3. MOTIVATION FOR THE FORMULATION OF A PLAN OF ACTION FOR ARTS AND CULTURE

From the views of the creative civil society leaders and practitioners gathered at consultative meetings and at the Validation Conference, it became evident that:

- In a democratic framework, civil society has become increasingly important in the fields of national cultural policy formulation and implementation;
- The creative civil society has to play a role in addressing challenges to cultural development and preservation;
- One of the functions of a national cultural policy is to ensure sufficient scope for the support and development of creative capacities of institutions and artists in all fields of arts and culture;
- It is essential to take cognisance of the rapid processes of socio-economic, technological and political change;
- Recognising the importance of respecting copyright and ownership of intellectual property becomes a recognition of the socio-economic status of the artist;
- It is essential to be constantly aware of the challenges arising from the promotion of cultural industries and international trade in cultural products;
- Being aware of the responsibility and role of government in formulating policies, it is critical for the creative civil society to participate fully in the process of reviewing the National Cultural Policy of Zimbabwe undertaken by the Department of Arts and Culture in 2010.



4. PRINCIPLES GUIDING THE FORMULATION OF THE PLAN OF ACTION

The Validation Conference recognised the following as principles that should guide the formulation of the Zimbabwe Creative Civil Society's Plan of Action for Arts and Culture:

- Continued commitment to the view that the process of formulating the Zimbabwe Creative Civil Society's Plan of Action for Arts and Culture should be guided by the principles of accountability, transparency, participation, evaluation, compliancy and responsiveness.
- Whatever Plan of Action for Arts and Culture produced by creative civil society must seek to complement government efforts to formulate, review and implement the national cultural policy, the UNESCO Conventions and other international standard setting instruments in the field of culture that Zimbabwe has ratified;
- The essential aims of a National Cultural Policy are to establish objectives, create structures and secure adequate resources in order to create an environment conducive to human fulfilment;
- Creating, promoting and preserving an enabling environment for creativity, in particular the freedom of artists to create and participate within every community, is fundamental;
- The interdependence of the Millennium Development Goals, sustainable development and the flourishing of arts and culture.

- The continued recognition of the fact that one of the chief aims of human development is the social and cultural fulfilment of the individual;
- The continued appreciation of the fact that, since access to and participation in cultural life is a fundamental right of individuals in all communities, government has a duty to create conditions for the full exercise of this right in accordance with *Article 27 of the Universal Declaration of Human Rights*;
- The continued appreciation of the view that all people and communities must be empowered to harness their creativity and to consolidate and forge ways of tolerance and living together and facilitating human development and the transition to a culture of peace and non-violence.



5. BACKGROUND AND JUSTIFICATION

The creative sector is considered to be one of the most robust and lively sectors in Zimbabwe. The following significant milestones in the last five years are worth noting:

- The adoption of the National Cultural Policy of Zimbabwe in 2007;
- The process of reviewing this policy, which began in 2010;
- The establishment of the Culture Fund of Zimbabwe Trust;
- The creation of the Department of Arts and Culture within the Ministry of Education, Sport, Arts and Culture;
- The promulgation of the statutory instrument that enables duty-free importation of equipment for the entertainment industry;
- The pronouncement of the policy of 75% local content on radio and television;
- The establishment of the Arterial Network Chapter in Zimbabwe in 2010.

These developments are important moves towards the consolidation of efforts to advance the creative sector of the country. However, the operating environment for arts and culture remains constrained by the inadequate funding and challenges and limitations brought about by some applications of the Censorship Act, the National Gallery Act, the National Arts Council Act and the Broadcasting Services Act. These Acts have not been reviewed and amended to accommodate the many changes that have taken place in the cultural sector across the world, the concerns and aspirations of those working in the arts and culture sector and those who wish to invest in it, as well as the demands and benefits of implementing the UNESCO Conventions and other international standard setting instruments that the country has ratified.

Globalisation has become a defining process of the present arts and cultural discourses. These new discourses include the creative economy, cultural diversity, climate change, intercultural dialogue, sustainable development and culture and development. Technology plays a pivotal role in linking the world together into a global village. International trade in tangible and intangible cultural heritage goods has affected their impact not only on the economy but also on the preservation of cultural identities. This has in the process called for comprehensive national plans for the creation, protection, preservation and promotion of arts and culture both as industry and as a way of life.

Arts and culture should be at the forefront of the national agenda as they are the fabric of the country. As the country is grappling with the implementation of Millennium Development Goals (MDGs) it is important to note that culture plays a fundamental role in achieving sustainable development, which the MDGs seek to achieve. Since development processes are fundamentally a question of human development and not just about the economic and social questions, culture should be at the foundation of all development programmes aimed at facilitating the achievement of MDGs. It must be borne in mind that the discourse on culture and development initiated by the World Commission on Culture and Development has brought to the forefront critical appreciation of the importance of culture in national development. The Commission's report *Our Creative Diversity* points out that, 'it is worthless to talk of culture and development as if they are separate things, when in fact development and economy are elements or aspects of the culture of the people. Culture is not, thus, an instrument of material progress: it is the purpose and objective of development understood in the sense of utter fulfilment of the human existence in all forms and all its plenitude.'

Principle 6 of the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005) provides that: 'Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.'

Although the necessity for a plan of action for arts and culture could simply be justified by stressing the importance of culture as a total sum of the values, knowledge, experiences, beliefs, attitudes and aspirations of a people, it is necessary to further highlight the role played by the arts and culture in Zimbabwe. Socially, the arts and culture contribute significantly to social cohesion through participation in community activities. Arts and culture activities promote interpersonal trust, freedom of self-determination and of expression. The arts are used to challenge people to think critically.

They are also a vibrant tool for communicating development messages and are a major source of entertainment. Economically, arts and culture activities contribute significantly to the nation's Gross Domestic Product, to employment creation in varied cultural industries, to sustainable tourism and to an ever expanding trade in cultural goods and services. Politically, the arts help to boost and promote the image of the nation at the international level and are effective means of civic education. They are useful in the articulation of political orientation, national aspirations and solidarity.

If these values of the arts and culture are acknowledged, the arts and culture sector like any other important sector requires comprehensive plans of action in order to realise the above mentioned benefits to the individual and to Zimbabwean society at large.



6. SITUATION OF ARTS AND CULTURE IN ZIMBABWE

6.1 Cultural Governance Structure

In terms of governance, the arts and culture sector responds to several ministries that have no common platform for planning and regular consultation on several issues. These include the formulation, review and implementation of the National Cultural Policy, the development of strategies for the implementation of UNESCO Conventions in the field of culture, and protocols, agreements and charters of the African Union and the SADC. There is also no platform for collectively responding to urgent issues affecting the arts and culture sector, such as issues to do with the application of legislation on arts and culture and the necessity to come up with new legislation and the amendment of existing laws.

The governance of arts and culture activities in Zimbabwe is segmented into the following ministries: Education, Sport, Arts and Culture (the arts, arts education, the National Arts Council, the National Gallery, the National Library and Documentation Services); Home Affairs (heritage sector - Museums and Monuments, National Archives, Censorship Board); Justice (copyright legislation); Information and Publicity (audio-visual industries - broadcasting, TV, film and music recording); Local Government (chiefs and local authorities); Medium and Small Enterprises (national handicrafts centre); Tourism (cultural tourism); Higher and Tertiary Education (UNESCO and arts teacher education); Natural Resources and Environment (natural heritage sites); Health (ZINATHA, traditional midwives); Agriculture (herbal medicine, indigenous knowledge systems, indigenous varieties)

6.2 Cultural Industries/ Creative Industries

Cultural Industries are defined as those industries that produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and the production of knowledge-based goods and services.

Cultural industries use creativity, cultural knowledge and intellectual property to produce goods and services with social and cultural meaning. They include: advertising; antiques; architecture; crafts; designer furniture; fashion clothing; film, video and other audio-visual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts; and writing and publishing.

The term 'cultural industries' is also interchangeable with the concept of 'creative industries'. Whereas the notion of 'cultural industries' emphasises those industries whose inspiration derives from heritage, traditional knowledge and the artistic elements of creativity, the notion of 'creative industries' places emphasis on the individual and his or her creativity, innovation, skill and talent in the exploitation of intellectual property.

The cultural industries (cultural and creative sectors) play an important economic and social role in Zimbabwe, but this role is not very clear due to lack of statistical evidence of the performance of the sectors. The creative industries in Zimbabwe have

not taken full advantage of the local, African and international markets, and have not adapted to the rapidly changing environment characterised in particular by globalisation and the digital revolution. No national strategies have been adopted to ensure that creative industries fully contribute to the nation's economic development.

6.3 Arts Education

Arts education in Zimbabwe exists in three forms: curriculum based teaching and learning in schools and universities, vocational training and experiential learning by non state agencies.

The state of arts education in Zimbabwe is far from satisfactory. The Baseline Survey conducted by the Culture Fund of Zimbabwe Trust in 2008, which mapped the arts and culture sector of Zimbabwe, only identified 15 institutions that provide arts education in Zimbabwe besides primary and secondary schools. This shows that very few artists have had access to professional arts education. Rachel Abraham (2002), writing about art education in post-colonial Zimbabwe, observes that, 'art still retains a poor image and has not expanded into mainstream education. However, the country has a rich artistic heritage and informal art education has developed to provide sculptures and crafts for the tourist industry. The government made art compulsory in primary education but have been unable to provide the necessary resources. About 80 of the 1548 (5%) schools who have students sitting 'O' level examinations offer art as a subject.'

While this is the situation in Zimbabwe, arts education is increasingly becoming important across the rest of the world. UNESCO has taken the advocacy for strengthening arts education to a new level, including the development of the UNESCO Road Map to Arts Education, which member states were called upon to implement. In May 2010, UNESCO successfully organised the Second UNESCO World Conference on Arts Education in Seoul .One of its major outcomes is the *Seoul Agenda: Goals for the Development of Arts Education*.

Zimbabwe has not embraced these new developments. There has been no national strategy to study and implement the UNESCO Road Map to Arts Education. Also absent is a national platform to consider the Seoul Agenda and to make organisations involved in arts education aware of the outcomes of the Second World Conference on Arts Education. The arts have not become part of the mainstream curriculum that is examined from primary school to university.

6.4 Status of the Artist

The work of artists accounts for a significant share of the country's labour force. Artists serve the community, public arts organisations and private industries. Despite generally flourishing, the work that artists do is often carried out in far more challenging circumstances than other occupations.

One of the main recommendations of the 1980 UNESCO Recommendation on the Status of the Artist was 'the need to improve the social security, labour and tax conditions of the artist, whether employed or self-employed, taking into account the contribution to cultural development which the artist makes.' No national strategy has been adopted to study and use the UNESCO Recommendation on the Social Status of the Artist and other international standard setting instruments of the

International Labour Organisation that relate to workers in the arts and culture sector.

6.5 Heritage

Heritage is closely linked with people's self identity, values, environment and where they live. Heritage exists in different forms - tangible and intangible, cultural and natural, movable and immovable.

The *Convention for the Safeguarding of the Intangible Cultural Heritage (2003)* defines intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested inter alia in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practice concerning nature and the universe; and traditional craftsmanship.

Tangible cultural heritage refers to objects, movable and immovable, which men and women use to benefit from their physical environment. Tangible culture is, therefore, the outcome of design and product development that incorporates our past and adds value to our future.

Zimbabwe has a rich cultural heritage. This is evidenced by the fact that there are five UNESCO World Heritage Sites in the country: Matobo Hills, Great Zimbabwe, Mana Pools, Khami Monument and the Victoria Falls. This heritage is not only important by way of bringing in tourists to the country, but also to carry meaning of our past and present to future generations.

Platforms have not been created to involve a wider spectrum of the creative civil society in the promotion and implementation of the various international conventions that uphold the safeguarding, protection and promotion of tangible and intangible heritage. These conventions include the 1972 *Convention Concerning the Protection of the World Cultural and Natural Heritage*, the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* and the 2009 *Convention on the Protection of the Underwater Cultural Heritage*.

6.6 Intercultural Dialogue

Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world-views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

Although one of the broad objectives of the National Cultural Policy of Zimbabwe (2007) is to promote cultural expression of different ethnic, linguistic and religious groups in Zimbabwe, no national strategy has been created to promote intercultural dialogue that facilitates an open and respectful exchange of views between individuals and groups – a dialogue that leads to a deeper understanding of each other's national or global perception.

6.7 HIV and AIDS

It is estimated that one in ten people in Zimbabwe is living with HIV. Despite a decline in the HIV prevalence rate in Zimbabwe, the poor economic performance and hostile political and social environment continues to promote the spread of HIV and AIDS. There has not been an effective HIV and AIDS policy and strategy that targets the special nature and needs of the Arts and Culture sector, especially supporting artists living with HIV and AIDS and needing anti-retroviral therapy. There seems to be no political will to implement the holistic National Plan of Action on HIV and AIDS.

6.8 Gender and Women's Rights

Women play a vital role in the arts and culture sector of Zimbabwe and yet they constitute only 30% of people working in the formal sector. There are already organisations and associations that promote women working in the sector. These focus on training and skills acquisition, but also lobbying and advocating on issues that affect women. Promotion and protection of the rights of women working in the arts and culture sector remains an area requiring concerted and collective efforts of the creative civil society towards the reduction and elimination of gender inequalities and imbalances.

6.9 International Conventions

While Zimbabwe's ranking in the timely ratification of UNESCO Conventions in the field of culture is commendable, the same cannot be said about meaningful implementation. The creative sector, as a primary beneficiary of these conventions, has a moral responsibility to put mechanisms in place to implement these conventions while, at the same time, monitoring, evaluating and holding the government accountable on its primary obligations regarding the implementation of UNESCO Conventions and indeed national cultural policy.

Creative civil society has not played a significant role in facilitating the implementation of the following conventions: 1952 Universal Copyright Convention; 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict; 1970 Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Cultural Property; 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage; 2003 Convention for the Safeguarding of Intangible Cultural Heritage; 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions; 2009 Convention on the Protection of the Underwater Cultural Heritage. It is equally evident that the creative sector in Zimbabwe has not acquired sufficient knowledge about these international instruments. The sector does not possess requisite skills to carry out effective advocacy and lobbying in the implementation of these instruments.

In 2010, Zimbabwe made its contribution towards the *International Fund for Cultural Diversity*. This is a voluntary multi-donor fund established to promote cooperation for sustainable development and poverty reduction, with the view to fostering the emergence of a dynamic cultural sector in developing countries. Resources for the fund are derived from voluntary contributions received from States

Parties as well as from other states, regional/international organisations, public/private organisations and private persons.

Unfortunately many members of the creative sector have not developed the requisite skills to access such funds.

6.10 African Union Standard Setting Instruments

The African Union has structures, protocols and instruments to address issues of arts and culture on the continent. These include the *Cultural Charter for Africa*, the *Nairobi Plan of Action on Cultural Industries in Africa* and the protocol to the *African Charter on Human and Peoples' Rights*.

In 2008 at their second conference in Algiers, Ministers of Arts and Culture of the African Union readopted the *Plan of Action on Cultural Industries*. The Plan of Action recognises the need to foster partnerships between the public sector, the private sector and civil society as a way of promoting cultural industries in Africa. It also reinforces the need to ensure political leadership and commitment to creating an enabling environment and adequate policies for investment in the development of cultural industries.

In 2010, at their third conference, the African Union Ministers of Arts and Culture adopted the *Abuja Declaration*. Under item 3 of this declaration, ministers agreed to commit to implement long term culture development national plans, based on the development of infrastructure, access to capacity building funds and human resources.

Creative civil society has not been taken on board in the discussions about the implications of these instruments, progress in the ratification of AU conventions, the provision of a national budget to implement the *Plan of Action on Cultural Industries* and the implementation of these instruments, which have set the stage for the support of creativity in Africa.

6.11 SADC Standard Setting Instruments

Creative civil society has noted that, although there is a *SADC Protocol on Culture, Information and Sport* (2001), there is no relevant department to provide information about the protocol, or to promote and monitor the implementation of the protocol. Creative civil society has found it difficult lobbying for the implementation of this protocol as it is not aware of the point of contact in government to communicate with regarding arts and culture issues.



7. THE OPERATING ENVIRONMENT FOR ARTS AND CULTURE IN ZIMBABWE

Below is a summary of the arts and culture operating environment presented in the form of a SWOT analysis.

7.1 Strengths

- Growing membership to international cultural networks such as Arterial Network that provides training, information and resources to artists and arts organisations, as well as critical information and data to policy makers and funders.
- Zimbabwean artists have earned a deserved reputation for being professional and dedicated, and to have a flair for art that has great potential to penetrate local, regional and international markets and make substantial economic returns.
- Existence of arts and culture organisations and institutions.

7.2 Weaknesses

- Weak activism and lobbying capacity.
- Lack of an effective copyright regime.
- Inadequate entrepreneurial skills.
- The lack of statistical information on the economic contribution of the arts.
- Highly informal and under resourced arts education and training.
- Negative social and economic perceptions of the arts and artists.
- Inadequate capacities to harness the human and financial resources to support a productive industry.
- Lack of cohesion within creative civil society.
- Lack of cohesion between government, its institutions and the creative civil society.
- Lack of standards and quality body determining pricing of cultural products.
- Inadequate political and family tolerance towards the rights of the artists.
- Lack of knowledge and support to access key distribution channels for artistic products and services.

7.3 Opportunities

- Availability of new technologies.
- The country's economy recovering from inflation.
- Availability of cheaper seamless broadcasting hardware allowing greater opportunity for arts development and economic gain.
- The country's ratification of several UNESCO Conventions and other international standard setting instruments in the field of culture.
- The growing number of educational institutions that provide arts and culture education and training in the country.

7.4 Threats

- Lack of political will to finance the rehabilitation and maintenance of arts infrastructure, such as community theatres and galleries.
- Fragmentation - the sector is managed by different ministries, which have no framework and platform for planning and regular consulting on urgent issues and concerns on legislation and policy.
- Existence of several unfavourable aspects in, and application of, such legislation as the Censorship Act, National Arts Council Act, Broadcasting Services Act and National Gallery Act.
- Existence of new technology that makes it easy for the infringement of copyright.
- Lack of professional institutions such as a national employment council for the sector.
- Inappropriate selection and representation by artists in decision making bodies of public cultural institutions.
- Continued high unemployment, which hinders people from attending performances and buying cultural goods and services.
- Travelling and trade barriers affecting cultural exchanges and tours, both within the SADC region, the African continent and across the world.
- Poor government funding of the arts and culture sector.
- Lack of a framework to access corporate involvement in funding the arts.



ZIMBABWE CREATIVE CIVIL SOCIETY'S
PLAN OF ACTION
FOR ARTS & CULTURE



8.1 Goal

The goal of the Zimbabwe Creative Civil Society's Plan of Action for Arts and Culture is 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.

8.2 Broad Strategy

The Validation Conference adopted as a strategy a plan of action anchored on already existing channels and frameworks and based on ways articulated as means of improving the arts and culture sector in Zimbabwe. The envisaged plan of action is expected to be built on the following priority areas:

- Research
- Advocacy and Lobbying
- Capacity Building
- Communication and Information Dissemination
- Expanding Markets for Cultural Goods and Services
- Resource Mobilisation
- Access to Justice
- Monitoring and Evaluation

8.3 Guiding Principles

Zimbabwe Creative Civil Society's strategy in the formulation of a Plan of Action for Arts and Culture takes cognisance of a wide range of UN, AU, and SADC standard setting instruments the government has ratified and from which the following guiding principles are derived:

- Respect for human rights and fundamental freedoms, particularly freedom of expression and the freedom to choose cultural expressions that are essential to creativity and self-expression;
- Respect for cultural diversity;
- The stimulation of healthy competition in the arts and culture sector;
- The creation of an arts and culture sector that respects and enjoys freedom of expression;
- The elimination of all forms of discrimination against people on grounds of ethnicity, gender, religion, economic status, age and physical challenges;
- The protection of cultural goods and services from the forces and logic of the free market economy through securing tax relief and other measures in order for

creativity and cultural entrepreneurship to thrive and contribute to wealth and employment creation.

8.4 Summary Implementation Matrix

MAIN GOAL: 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.

	OBJECTIVE	TIMELINE
Year 1	<ol style="list-style-type: none"> 1. To promote Creative Civil Society’s Plan of Action for Arts and Culture 2. To stimulate a culture of rights based advocacy and lobbying 3. To contribute to the review and amendment of policies and legislation relating to arts and culture 4. To facilitate the embracing of new technology by the creative sector 5. To facilitate the capacity building of national arts and culture associations 6. To mainstream gender, promote and protect women’s rights in the creative sector 	<p>1st Quarter</p> <p>1st Quarter 2nd Quarter</p> <p>2nd Quarter</p> <p>3rd Quarter</p> <p>3rd Quarter</p>
Year 2	<ol style="list-style-type: none"> 7. To champion a sustainable campaign against negative social and economic perceptions of the arts and artists, and to champion the promotion and protection of the rights of the artist 8. To advocate for the establishment of a stand-alone Ministry of Arts and Culture 9. To contribute to the growth, development and promotion of viable and comprehensive arts education 10. To effectively contribute to the promotion and implementation of UNESCO Conventions, SADC, AU and other international standard setting instruments in the field of culture 11. To contribute to increased accessibility of the arts by underserved communities 	<p>1st Quarter</p> <p>1st Quarter</p> <p>2nd Quarter</p> <p>2nd Quarter</p> <p>3rd Quarter</p> <p>3rd Quarter</p>
Year 3	<ol style="list-style-type: none"> 12. To contribute to the building of mechanisms for the profitable distribution of cultural goods and services 13. To contribute to an environment that financially supports the arts and culture sector 14. To promote and support transparency and accountability (good corporate governance) within the creative sector 15. To galvanise and promote national efforts that prioritise the development of a viable creative economy 	<p>1st Quarter</p> <p>1st Quarter</p> <p>2nd Quarter</p> <p>2nd Quarter</p>

8.5 Specific Objectives

This broad strategic thrust is to be translated by the Steering Committee into a comprehensive, results-based plan of action with mutually agreeable accountability benchmarks, time-frames, clearly identified implementers and expected sources of funding. There shall also be a funding plan and a costing of the plan of action. The envisaged plan of action is to define strategies to achieve the following;



Objective: 1

To promote Creative Civil Society's Plan of Action for Arts and Culture

Strategies:

- Undertake regional meetings to raise awareness about *Creative Civil Society's Plan of Action for Arts and Culture*



Objective: 2

To stimulate a culture of rights based advocacy and lobbying

Strategies:

- Undertake training on advocacy and lobbying
- Compile, circulate and update list of advocacy issues on arts and culture
- Mount advocacy and lobbying campaigns



Objective: 3

To contribute to the review and amendment of policies and legislation relating to arts and culture

Strategies:

- Review the National Arts Council Festival Guidelines, their application and produce a paper
- Present to the National Arts Council Board the paper on the Festival Guidelines
- Commission a team to review the National Arts Council Act and its application and produce a paper
- Present a paper on the National Arts Council Act and its application to the National Arts Council Board
- National consultations on challenges and inadequacies of National Arts Council Act and its application
- Commission a team to review the National Gallery Act and its application
- Presentation of a paper on challenges and inadequacies of the National Gallery Act and its application to the National Gallery Board
- National consultations on challenges and inadequacies of the National Gallery Act and its application
- Commission a team to study and report on the Censorship Act and its application

- Presentation of a paper on the Censorship Act and its application to the Censorship Board
- National consultations on challenges and inadequacies of the Censorship Act and its application
- Consultation on the 75% local content on radio and television policy and its application
- Presentation of a paper on 75% local content on radio and television policy to Ministry of Media, Publicity and Information



Objective: 4

To facilitate the embracing of new technology by the creative sector

Strategies:

- Lobby for the setting up of e-resources centres with computers connected to fast broadband internet services that are accessible to artists
- Facilitate training of artists in the effective use of ICT, the internet and social media
- Create an online database of arts promoters, event managers, venues and festivals
- Support Arterial Network Zimbabwe to produce a monthly newsletter



Objective: 5

To facilitate the capacity building of national arts and culture associations

Strategies:

- Commission a study on arts and culture leadership and management capacity gaps
- Conduct leadership and management training for national arts and culture associations



Objective: 6

To mainstream gender, promote and protect women's rights in the creative sector

Strategies:

- Convene a consultative meeting to appreciate the National Gender Policy and its application in the creative sector
- Commission a study on the status of women in the creative sector

- Convene a consultative meeting to conduct a study report on status of women in the creative sector
- Facilitate the formulation and adoption of a charter on women in arts and culture
- Facilitate and support an awareness campaign on the Domestic Violence Act in the creative sector



Objective: 7

To champion a sustainable campaign against negative social and economic perceptions of the arts and artists and to champion the promotion and protection of the rights of the artist

Strategies:

- Provide training and share strategies for all aspects of culture worker-in-distress case management
- Create a network, communications and support system between national case consultants within the regional and international triage team
- Facilitate consultative meetings to consider the application of the *UNESCO 1980 Recommendation on the Status of the Artist* and ILO standard setting instruments
- Facilitate the establishment of a *National Employment Council* for the creative sector
- Organise seminars to educate artists about IP Regulatory Body (Tribunal) Act of 2001 and the IP Regulatory Body Statutory Instrument 2010



Objective: 8

To advocate for the establishment of a stand-alone Ministry of Arts and Culture

Strategies:

- Commission a paper on the current cultural governance structure and the case for a Ministry of Arts and Culture
- Set up a team to review the paper advocating for a stand-alone Ministry of Arts and Culture
- Convene consultative meetings to consider the paper advocating for a stand-alone Ministry of Arts and Culture
- Presentation of paper advocating for a stand-alone Ministry of Arts and Culture to the President



Objective:9

To contribute to the growth, development and promotion of viable and comprehensive arts education

Strategies:

- To develop a database on arts education in Zimbabwe
- Facilitate and support the establishment of a National Arts Education Association
- Set up a team to study the *Seoul Agenda: Goals for Development of Arts Education* and the UNESCO Road Map on Arts Education and produce a paper
- Facilitate a national consultative meeting on the UNESCO Road Map on Arts Education
- Commission a team to undertake a comprehensive arts education curriculum review
- Convene an annual conference on arts education to exchange and share good practices
- Facilitate civil society representation at the 3rd UNESCO Conference on Arts Education



Objective: 10

To effectively contribute to the promotion and implementation of UNESCO Conventions, SADC, AU and other international standard setting instruments in the field of culture

Strategies:

- Commission articles for the press and online about the 7 UNESCO Conventions in the field of culture
- Convene an annual National Consultative Meeting on the implementation of UNESCO Conventions in the field of culture
- Convene workshops on how to apply for international assistance from funds of the UNESCO Conventions in the field of culture
- Secure the participation of a representative of Zimbabwe creative civil society in meetings of inter-governmental committees and general assemblies of the conventions
- Lobby for National Advisory Committees for each convention with creative civil society representatives
- Lobby for a National Heritage Month



Objective: 11

To contribute to increased accessibility of the arts by underserved communities

Strategies:

- Lobby local urban/rural councils to formulate cultural policies and action plans, and to set up sections responsible for arts and culture
- Map urban/rural communities that are not accessing the arts
- Facilitate and catalyse resources to enable tours and exhibitions in underserved urban/rural communities



Objective: 12

To contribute to the building of mechanisms for the profitable distribution of cultural goods and services

Strategies:

- Commission a study on the distribution of cultural goods and services
- Convene a consultative meeting on the report on the distribution of cultural goods and services
- Facilitate compilation of data on arts and crafts festivals, exhibitions and fairs
- Lobby for the production of comprehensive national promotional material on cultural tourism, that includes festivals, exhibitions, cultural fairs, cultural centres and cultural venues
- Convene a Cultural Tourism Fair
- Provide arts marketing training and refresher training to arts journalists
- Promote membership to Arterial Network and subscription to the OCPA Newsletter



Objective: 13

To contribute to an environment that financially supports the arts and culture sector

Strategies:

- Commission a study on the current models in the financing of the arts and culture sector and recommendations of new models
- Convene a consultative meeting to consider a paper on models of financing the arts and culture sector
- Facilitate training on resource mobilisation
- Facilitate public debate on national budgeting for arts and culture and allocations to statutory bodies responsible for arts and culture
- Create an on-line funding directory for arts and culture



Objective: 14

To promote and support transparency and accountability (good corporate governance) within the creative sector

Strategies:

- Raise awareness and disseminate the NANGO Corporate Governance Manual
- Commission a team to adapt the NANGO Corporate Governance Manual for the creative sector
- Promote adherence and monitor compliance by national arts associations and other creative civil society organisations to reporting (transparency, accountability, effective and efficient use of resources, sound governance and management structures and systems) to statutory regulatory bodies (National Arts Council); honour and reward good practices
- Facilitate and support a creative sector Corporate Governance Tribunal.



Objective: 15

To galvanise and promote national efforts that prioritise the development of a viable creative economy

Strategies:

- Commission a team to study and produce a paper on the NDP/UNCTAD 2008 and 2010 Reports on Creative Economy
- Convene a national workshop on UNDP/UNCTAD 2008 and 2010 Reports on Creative Economy
- Convene a national consultative conference on the Nairobi Plan of Action on Cultural Industries in Africa
- Organise seminars for artists about IP Regulatory Board (Tribunal) Act of 2001 and IP Regulatory Statutory Instrument 2010
- Commission a paper on measuring culture
- Organise a national workshop on measuring culture
- Convene a national workshop on the production of statistics on contribution of creative sector to national GDP
- Facilitate and support a national conference on the creative economy in Zimbabwe
- Commission a study on challenges in the distribution of cultural goods and services in Zimbabwe
- Convene a consultative meeting to consider the results of the study on distribution of cultural goods and services
- Lobby for university level studies on cultural economics



9. ACKNOWLEDGEMENTS

Nhimbe was fortunate to secure financial support from MIMETA and British Council; and technical support from the Observatory of Cultural Policies in Africa (OCPA) and Arterial Network towards undertaking this process.

Message from MIMETA

MIMETA originated in one of the smallest spheres of the world - culturally speaking - and we really feel an urgent need to contribute to both cultural diversity and a dynamic exchange of expressions within this diversity. The bottom line is to keep societies peaceful, structures pluralistic, ideas different, brains reflecting and life more interesting. Within the limits of human rights, let us guard both pride and originality and let us work together to prevent self-glorification and isolation. In short, let's move minds by advancing the opportunities for professionals within arts and culture. Their imaginations and expressions are among the strongest movers of our minds.



Message from the BRITISH COUNCIL

Through our arts work, we are looking for creative and imaginative ways in which we can use the UK experience to meet the objectives of local artists. We see the British Council's role as supporting the talent and skills that Zimbabwe has, promoting enterprise opportunities and, where possible, offering platforms for artists to share information and exchange ideas as well as express them, possibly engaging with and contributing to the wider world.

We have some excellent partners to work with in the long term. These are trusted partners with whom we will jointly deliver projects. Our partners include the National Gallery of Zimbabwe, the Zimbabwe German Society, Alliance Française, Harare International Festival of the Arts (HIFA), and International Images Film Festival. As we work with local arts organisations, we continue dialoguing on how to do work that is not only right, but is relevant and excites our target audiences.



We are grateful to the Observatory of Cultural Policies in Africa (OCPA) for their technical support in the formulation of this strategy document.





Message from ARTERIAL NETWORK

The African Union's Plan of Action on Cultural Industries calls for countries on the continent to develop and adopt cultural policies that set a normative framework for the development of the creative sector in each country. UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to which more than half of the countries in Africa are signatories, calls for a similar development of cultural policy. Both also emphasise the role of civil society in achieving this, and in pursuing the goals of such policies.

To this end, Arterial Network, a continental, civil society network operating within the African creative sector and with representation in more than 30 countries, has created a template for cultural policies that draws on international cultural policy instruments, best practice African cultural policy models and the analyses and experiences of civil society. We are delighted to have been able to make a contribution to the National Plan of Action for Arts and Culture drafted by Zimbabwe's creative civil society sector through this template and the leading roles played by Arterial Network members in this process. In turn, we – and the other countries that are part of our network – will benefit from Zimbabwe's experience. We look forward to Zimbabwe being a model for progressive and effective cultural policies that reap social, cultural, artistic and economic benefits.

Mike van Graan
SECRETARY GENERAL





10. LIST OF PARTICIPANTS TO THE VALIDATION CONFERENCE

Name	Surname	Organisation
Ericah	Gwetai	Author
Tinashe	Muchuri	Global Arts Trust
Susan	Hains	Theatre Practitioner
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Dr Xavier F	Carelse	Zimbabwe International Book Fair
Thomeki	Dube	Black Umfolosi
Peter	Churu	Zimbabwe Theatre Association
Dudu	Manhenga	Musician
Stephen	Muchaka	
Elizabeth	Muusha	National Gallery of Zimbabwe
Thelma	Boettrich	Aauwena Arts
Sikumbuzo	Sibanda	
Lupwishi	Mbuyamba	Observatory of Cultural Policies Africa
Jacob	Mapara	Great Zimbabwe University
Virginia	Phiri	Author Ministry of Education: Curriculum Development Unit
Chipo. S	Ndadzungira	
Farai	Mpfungya	Culture Fund of Zimbabwe Trust
Peter	Muzawazi	Ministry of Education, Sport, Arts & Culture
Walter	Muparutsa	Global Arts Trust
Florence	Mukanga	Arterial Network, Zimbabwe
Daniel	Maposa	Savanna Arts Trust
Joseph	Chifamba	Chief African Jewels
Lloyd Tapuwa	Mudiwa	Ministry of Education, Sport, Arts & Culture
Ignatius	Mabasa	British Council
John	Nguruve	Music Time International
Eresina	Hwede	Zimbabwe Women Writers Association
Chipo	Muvezwa	Culture Fund of Zimbabwe Trust
Shoes	Lambada	Zimbabwe Poets for Human Rights
Ticha	Muzavazi	Stiches
Simety	Tsindikidzo	Ministry of Education, Sport, Arts & Culture
Daves	Guzha	Rooftop Promotions
Cont	Mhlanga	Amakhosi Theatre
Jasen	Mphepo	Patsime Trust
Media		
Anozivashe	Shumba	Zimbo Jam
Tracy	Muchechete	Voice of Zimbabwe Radio
Jonathan	Mbiriyamveka	The Herald newspaper
Godwin	Muzari	The Standard newspaper
Tinashe R.V	Sibanda	Newsday newspaper



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ZIMBABWE CREATIVE CIVIL SOCIETY'S
PLAN OF ACTION
FOR ARTS & CULTURE
IMPLEMENTATION MATRIX



MAIN GOAL: To articulate clearly 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.

YEAR	OBJECTIVE	TIMELINE
1	<ol style="list-style-type: none"> 1. To promote the Creative Civil Society's Plan of Action for Arts and Culture 2. To stimulate a culture of rights based advocacy and lobbying 3. To contribute to the review and amendment of Policies and Legislation relating to arts and culture 4. To facilitate the embracing of new technology by the creative sector 5. To facilitate the capacity building of National Arts and Culture Associations 6. To mainstream gender, promote and protect women's rights in the creative sector 	<p>1st QUARTER 1st QUARTER 2nd QUARTER</p> <p>2nd QUARTER 3rd QUARTER 3rd QUARTER</p>
2	<ol style="list-style-type: none"> 7. To champion a sustainable campaign against negative social and economic perceptions of the arts and artists and to champion the promotion and protection of the rights of the artist 8. To advocate for the establishment of a stand-alone Ministry of Arts and Culture 9. To contribute to the growth, development and promotion of viable and comprehensive Arts Education 10. To effectively contribute to the promotion and implementation of UNESCO Conventions; SADC, AU and other international standard setting instruments in the field of culture 11. To contribute to increased accessibility of the arts by underserved communities 	<p>1st QUARTER 1st QUARTER 2nd QUARTER</p> <p>2nd QUARTER 3rd QUARTER</p> <p>3rd QUARTER</p>
3	<ol style="list-style-type: none"> 12. To contribute to the building of mechanism for profitable distribution of cultural goods and services 13. To contribute to an environment that financially supports the arts and culture sector 14. To promote and support transparency and accountability (good corporate governance) within the creative sector 15. To galvanise and promote national efforts that prioritise the development of a viable creative economy 	<p>1st QUARTER</p> <p>1st QUARTER 2nd QUARTER</p> <p>2nd QUARTER</p>

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
1. To promote the Creative Civil Society's Plan of Action for Arts and Culture	Undertake regional meetings to raise awareness on the Creative Civil Society's Plan of Action for Arts and Culture	Accountable stakeholders Steering Committee, Secretariat Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Reports on Awareness Meetings undertaken 	1 st QUARTER
2. To stimulate a culture of rights based advocacy and lobbying	Undertake training on advocacy and lobbying	Accountable stakeholders Steering Committee, Secretariat Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Reports on Training undertaken 	1 st QUARTER
	Compile, circulate and update list of advocacy issues on arts and culture	Accountable stakeholders Steering Committee, Secretariat Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Evaluation of the Training 	1 st QUARTER
	Mount Advocacy and Lobbying Campaigns	Accountable stakeholders Steering Committee, Secretariat Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ On-line Data-base and Blogs 	1 st QUARTER
			<ul style="list-style-type: none"> ■ Reports on Campaigns undertaken ■ Evaluation Report 	1 st QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
<p>3. To contribute to the review and amendment of policies and legislation relating to arts and culture</p>	<p>Review the National Arts Council Festival Guidelines , their Application and produce a Paper</p>	<p>Network Zimbabwe</p> <p>Accountable stakeholders Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , Managers of Arts Festivals</p>	<p>Paper with Recommendations on National Arts Council Festival Guidelines</p>	<p>2nd QUARTER</p>
	<p>Present to the National Arts Council Board the Paper on the Festival Guidelines</p>	<p>Accountable Stakeholders Steering Committee, Secretariat</p>	<p>Report on the National Arts Council Board's response to Creative Civil Society's Paper on the National Arts Council Festival Guidelines</p>	<p>2nd QUARTER</p>
	<p>Commission a Team to review the National Arts Council Act and its Application and produce a Paper</p>	<p>Accountable stakeholders Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts and Culture</p>	<p>A paper on National Arts Council Act and its application</p>	<p>2nd QUARTER</p>
	<p>Present a Paper on the National Arts Council Act and its application to the National Arts Council Board</p>	<p>Accountable stakeholders Steering Committee, Secretariat</p>	<p>Report of the Meeting with National Arts Council Board</p>	<p>2nd QUARTER</p>

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	National Consultations on challenges and inadequacies of National Arts Council Act and its Application	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	Reports of National Consultative Meetings	2 nd QUARTER
	Commission a Team to review the National Gallery Act and its Application	<u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	Paper on National Galley Act and its Application	2 nd QUARTER
	Presentation of a paper on challenges and inadequacies of the National Gallery Act and its Application to the National Gallery board	<u>Accountable stakeholders</u> Steering Committee, Secretariat	Report of the Meeting with National Gallery Board	2 nd QUARTER
	National Consultations on challenges and inadequacies of the National Gallery Act and its Application	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	Reports of National Consultative Meetings on National Gallery Act	2 nd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Commission a Team to Study and Report on the Censorship Act and its Application	<p>Accountable stakeholders Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe</p>	Paper on the Censorship Act and its Application	2 nd QUARTER
	Presentation of paper on Censorship Act and its Application to Censorship Board	<p>Accountable stakeholders Steering Committee, Secretariat</p>	Report of Meeting with Censorship Board	2 nd QUARTER
	National Consultations on challenges and inadequacies of the Censorship Act and its Application	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe</p>	Report on the National Consultative Meetings	2 nd QUARTER
	Consultation on the 75% Local Content on Radio and Television Policy and its Application	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe</p>	A paper on 75% Local Content on Radio and Television	2 nd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Presentation of Paper on 75% Local Content on Radio and Television to Ministry of Media, Publicity and Information	Accountable stakeholders Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	Report on engagement and dialogue on 75% local content with Ministry of Information and Press Release, (CommuniQuarterue)	2 nd QUARTER
4. To facilitate the embracing of new technology by the creative sector	Lobby for the setting up of e-resources centres with computers connected to fast broadband internet services which are accessible to artists	Accountable stakeholders Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts	<ul style="list-style-type: none"> ■ e-Resource Centres 	2 nd QUARTER
	Facilitate Training of artists in the effective use of ICT, the Internet and Social Media	Accountable stakeholders Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Report on Training courses 	On going
	Create an Online Database of Arts Promoters, Events	Accountable stakeholders Steering Committee,	<ul style="list-style-type: none"> ■ Online Database of Arts Promoters , Events Managers, Venues and 	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Managers, Venues and Festivals	Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	Festivals ■ Press Release	2 nd QUARTER
	Support Arterial Network Zimbabwe to produce a Monthly Newsletter	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	■ Arterial Network monthly Newsletter	2 nd QUARTER
5. To facilitate the capacity building of National arts and Culture Associations	Commission a study on Arts and Culture Leadership and Management capacity gaps Conduct leadership and management Training for National Arts and Culture Association	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Accountable stakeholders</u> Steering Committee, Secretariat	A Paper on the Arts and Culture Leadership and Management capacity gaps ■ Reports on Training conducted	3 rd QUARTER 3 rd QUARTER
6. To mainstream gender, promote and protect women's rights in the creative sector	Convene a Consultative Meeting to appreciate the National Gender Policy and its Application in the creative sector	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National	■ A report of the Consultative Meeting	3 rd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Commission a Study on the Status of Women in the Creative Sector	Arts Council, Women's Coalition of Zimbabwe <u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Women's Coalition of Zimbabwe	<ul style="list-style-type: none"> ■ Study Report on Status of Women in the Creative Sector 	3 rd QUARTER 3 rd QUARTER
	Convene a Consultative Meeting to conduct a Study Report on Status of Women in the Creative Sector	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Women's Coalition of Zimbabwe	<ul style="list-style-type: none"> ■ Report of the Consultative Meeting 	3 rd QUARTER
	Facilitate the Formulation and Adoption of a Charter on Women in Arts and Culture	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial	Charter on Women in Arts and Culture	3 rd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Facilitate and support an Awareness Campaign on the Domestic Violence Act in the creative sector	Network Zimbabwe, National Arts Council, Women's Coalition of Zimbabwe <u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Report on Awareness Campaigns and Capacity Building conducted 	3 rd QUARTER
7. To champion a sustainable campaign against negative social and economic perceptions of the arts and artists and to champion the promotion and protection of the rights of the artist	<p>Provide Training and share strategies for all aspects of culture worker-in-distress case management</p> <p>Create a Network, communications and support system between national case consultants within the regional and international Triage Team</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network-ArtsWatch, FreeDimensional, Lawyers for Human Rights, Counselling Services Unit</p>	<ul style="list-style-type: none"> ■ A cultural rights clinic ■ Tools for identifying need of psycho-social, legal and other forms of support that is available from pro bono service providers within a community ■ Reports on Advocacy Campaigns conducted ■ Reports on Training Conducted ■ Reports on cultural workers supported 	<p style="text-align: center;">YEAR 2</p> <p style="text-align: center;">1st QUARTER</p>
	Facilitate Consultative Meetings to consider the application of the UNESCO 1980 Recommendation on the Status of the artist and ILO standard setting instruments	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , UNESCO in-Country Office, National Arts Council, Department of Arts and</p>	<ul style="list-style-type: none"> ■ Report of Consultative Meetings on UNESCO 1980 Recommendation on Status of the Artist 	1 st QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Facilitate the Establishment of a National Employment Council for the creative sector	<p>Culture, National Social Security Authority, ILO in-Country Office</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, UNESCO in-Country Office, National Arts Council, Department of Arts and Culture, National Social Security Authority, ILO in-Country Office</p>	<ul style="list-style-type: none"> ■ Report on the Establishment of a National Employment Council for the Creative Sector 	<p>1st QUARTER</p> <p>1st QUARTER</p>
8. To advocate for the establishment of a standalone Ministry of Arts and Culture	Organise Seminars to educate artists about IP Regulatory Body (Tribunal) Act of 2001 and the IP Regulatory Body Statutory Instrument 2010	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, ZIMCOPY, ZIMURA</p>	<ul style="list-style-type: none"> ■ Reports of the Seminars 	1 st QUARTER
	Commission a Paper on the current Cultural Governance Structure and the case for a Ministry of Arts and Culture	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture</p>	<ul style="list-style-type: none"> ■ Paper on the need for the establishment of a Ministry of Arts and Culture 	1 st QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Set up a Team to review the Paper advocating for a standalone Ministry of Arts and Culture	Associations, Arterial Network Zimbabwe <u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Paper on the need for the establishment of a Ministry of Arts and Culture 	1 st QUARTER
	Convene Consultative Meetings to consider the Paper advocating for a standalone Ministry of Arts and Culture	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Report on Resolutions 	1 st QUARTER
	Presentation of Paper advocating for a standalone Ministry of Arts and Culture to the President	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Report on engagement and Dialogue with the President 	1 st QUARTER
9. To contribute to the growth, development and promotion of a viable and comprehensive arts education	To develop a Database on Arts Education in Zimbabwe	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe,	<ul style="list-style-type: none"> ■ Arts Education Online Directory 	2 nd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Facilitate and support the establishment of a National Arts Education Association	National Arts Council, National Gallery		
		<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> Report on the establishment of the National Arts Education Association 	2 nd QUARTER
	Set up a Team to study the Seoul Agenda; Goals for Development of Arts Education and the UNESCO Road Map on Arts and Education and produce a paper	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery	<ul style="list-style-type: none"> Paper on the Seoul Agenda and UNESCO Road Map of Arts Education 	2 nd QUARTER
	Facilitate a National Consultative Meeting on UNESCO Road Map on Arts Education	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> Report of the National Consultative Meeting on UNESCO Road Map on Arts Education 	2 nd QUARTER
	Commission a Team to undertake a comprehensive Arts Education Curriculum Review	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> Arts Education Curriculum Review Report 	2 nd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	<p>Convene an Annual Conference on Arts Education to exchange and share good practices</p>	<p>Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery, Department of Arts and Culture</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p>Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery</p>	<p>■ Conference Report</p>	<p>2nd QUARTER</p>
<p>10. To effectively contribute to the promotion and implementation of UNESCO</p>	<p>Facilitate civil society representation at the 3rd UNESCO Conference on Arts Education</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p>Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p>	<p>■ Report on the 3rd UNESCO Conference on Arts Education</p>	<p>2nd QUARTER</p>
	<p>Commission Articles for Press and Online about the 7 UNESCO Conventions in the field of culture</p>	<p>Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p>	<p>■ Articles in Newspapers and Online about UNESCO Conventions</p>	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
<p>Conventions; SADC, AU and other international standard setting instruments in the field of culture</p>	<p>Convene a Annual National Consultative Meeting on the Implementation of UNESCO Conventions in the field of culture</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p>Other Stakeholders National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts and Culture, National Gallery, National Archives, Museums and Monuments</p>	<ul style="list-style-type: none"> ■ Report of Consultative Meetings 	<p>On going</p>
	<p>Convene workshops on how to apply for international assistance from funds of the UNESCO Conventions in the field of culture</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts and Culture, National Gallery, National Archives, Museums and Monuments</p>	<ul style="list-style-type: none"> ■ Register of UNESCO funded initiatives Increase in number of UNESCO funded initiatives 	<p>3rd QUARTER</p>
	<p>Secure the participation of a representative of</p>	<p><u>Accountable stakeholders</u> Steering Committee,</p>	<ul style="list-style-type: none"> ■ Reports of Creative Civil Society participation in Meetings of IGCs and 	<p>3rd QUARTER</p>

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Zimbabwe Creative Civil Society in meetings of Inter-governmental Committees and General Assemblies of the Conventions	Secretariat	General Assemblies of UNESCO Conventions	3 rd QUARTER
	Lobby for National Advisory Committees for each Convention with Creative Civil Society Representatives	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ REPORT on the establishment of National Advisory Committees for all UNESCO conventions 	3 rd QUARTER
	Lobby for a National Heritage Month	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial	<ul style="list-style-type: none"> ■ A month declared as the National Heritage Month 	3 rd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	<p>Convene a Annual National Consultative Conference on the implementation of UNESCO Conventions</p>	<p>Network Zimbabwe</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts and Culture, National Gallery, National Archives, Museums and Monuments, Ministry of Home Affairs</p>	<p>Conference on Report</p>	<p>3rd QUARTER</p>
<p>11. To contribute to increased accessibility of the Arts by underserved communities</p>	<p>Lobby local Urban/Rural Councils to formulate Cultural Policies, Action Plans, and setup Sections responsible for Arts and Culture</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , BAF, National Association of Local Governments, UNESCO in-Country Office, Agenda 21 for Culture</p>	<ul style="list-style-type: none"> ■ Cultural Planning Toolkit for Rural/Urban Councils ■ Rural/Urban Council Cultural Policies ■ Rural/Urban Council Plan of Actions ■ Terms of Reference for Rural/Urban Council Sections for Arts and Culture ■ Reports on Advocacy Campaigns conducted ■ Reports on Capacity Building Training conducted ■ Databases and Directories for Arts and Culture 	<p>3rd QUARTER</p>

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	<p>Map communities that are not accessing the Arts Rural/Urban Communities</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , BAF, Rural/Urban Councils</p>	<ul style="list-style-type: none"> ■ Newsletters by Rural/Urban Councils Sections on Arts and Culture ■ Arts and Cultural Mapping Reports 	<p>3rd QUARTER</p>
	<p>Facilitate and catalyse resources to enable Tours and Exhibitions to/in underserved Rural/Urban Communities</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p>	<ul style="list-style-type: none"> ■ Reports by Rural/Urban Councils Arts and Culture Sections 	<p>3rd QUARTER</p>
<p>12. To contribute to the building of a profitable mechanism for distribution of cultural goods and services</p>	<p>Commission a Study on the distribution of cultural goods and services</p>	<p><u>Accountable stakeholders</u> Steering Committee, Secretariat, ZIMTRADE, Ministry of Trade</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts</p>	<ul style="list-style-type: none"> ■ Study Report 	<p>YEAR 3</p> <p>1st QUARTER</p>
	<p>Convene a</p>	<p><u>Accountable</u></p>	<ul style="list-style-type: none"> ■ Report on Consultative 	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Consultative Meeting on the Report on the distribution of cultural goods and services	<u>stakeholders</u> Steering Committee, Secretariat, ZIMTRADE, Ministry of Trade	Meeting	1 st QUARTER
	Facilitate compilation of Data on arts and crafts Festivals, Exhibitions and Fairs	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts	<ul style="list-style-type: none"> ■ Directory on Arts and Crafts Festivals, Exhibitions and Fairs 	1 st QUARTER
	Lobby for the production of comprehensive National promotional material on Cultural Tourism, that has Festivals, Exhibitions, Cultural Fairs, Cultural Centres, Cultural Venues	<u>Accountable Stakeholders</u> Steering Committee, Secretariat, ZIMTRADE, Zimbabwe Tourism Authority <u>Other Stakeholders</u> National Arts Council, National Gallery, National Handicrafts Centre, National Arts and Culture Associations	<ul style="list-style-type: none"> ■ Promotional Material on Cultural tourism in Zimbabwe 	1 st QUARTER
	Convene a Cultural	<u>Accountable</u>	<ul style="list-style-type: none"> ■ Cultural Tourism Fair Report 	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Tourism Fair	<u>Stakeholders</u> Steering Committee, Secretariat, ZIMTRADE	and DVD	1 st QUARTER
	Provide Arts Marketing Training and Refresher Training to Arts Journalists	<u>Accountable Stakeholders</u> Steering Committee, Secretariat, Zimbabwe Union of Journalists	<ul style="list-style-type: none"> ■ Journalists Arts Marketing Training Report 	1 st QUARTER
	Promote membership to Arterial Network and subscription to the OCPA Newsletter	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Increased networking, access to information and resources, visibility of local arts and culture, access to markets and funding 	On going
13. To contribute to an environment that financially supports the arts and culture sector	Commission a Study on the current Models in the financing of the arts and culture sector and recommendations of new Models	<u>Accountable Stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ A Paper on the current Model of financing the arts and culture in Zimbabwe and recommendation of new Models 	1 st QUARTER
	Convene a Consultative Meeting to consider a Paper on Models of financing the arts and culture sector	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u>	<ul style="list-style-type: none"> ■ A Paper with Recommendations on New Models of financing the arts and culture in Zimbabwe 	1 st QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Facilitate Training on Resource Mobilisation	National Arts and Culture Associations, Arterial Network Zimbabwe, National Arts Council, Department of Arts <u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> Report on Training 	1 st QUARTER
	Facilitate Public Debate on National Budgeting for arts and culture and allocations to Statutory Bodies responsible for arts and culture	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> Report on Public Debate on National Budgeting 	On going
	Create On-line Funding Directory for Arts and Culture	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> On-line Funding Directory for Arts and Culture 	1 st QUARTER
14. To promote and support transparency and accountability (good corporate governance) within the creative sector	Raise awareness and disseminate the NANGO Corporate Governance Manual	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial	<ul style="list-style-type: none"> Reports of awareness campaigns 	2 nd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	<p>Commission a Team to adapt the NANGO Corporate Governance Manual for the Creative Sector</p>	<p>Network Zimbabwe , National Arts Council, National Gallery, NANGO</p> <p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery, NANGO</p>	<ul style="list-style-type: none"> ■ Creative Sector Corporate Governance manual 	<p>2nd QUARTER</p>
<p>Promote adherence and Monitor compliance by National Arts Associations and other creative civil society organisations to reporting (transparency, accountability, effective and efficient use of resources, sound governance and management structures and systems) to Statutory Regulatory Bodies (National Arts Council); honour and reward good practices</p> <p>Facilitate and support</p>		<p><u>Accountable stakeholders</u> Steering Committee, Secretariat</p> <p><u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery</p>	<ul style="list-style-type: none"> ■ Reports ■ Arts and Culture Corporate Governance Barometer 	<p>2nd QUARTER</p> <p>2nd QUARTER</p>
		<u>Accountable</u>	<ul style="list-style-type: none"> ■ Reports on the Tribunal 	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
15. To galvanise and promote national efforts that prioritise the development of a viable creative economy	a creative sector Corporate Governance Tribunal.	<u>stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe , National Arts Council, National Gallery		2 nd QUARTER
	Commission a Team to Study and produce a Paper on the UNDP/UNCTAD 2008 and 2010 Reports on Creative Economy	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ A Paper on critical features of the UNDP/UNCTAD 2008/2010 Reports on Creative economy 	3 rd QUARTER
	Convene a National Workshop on UNDP/UNCTAD 2008 and 2010 Reports on Creative Economy	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Workshop REPORT on UNCTAD/UNDP 2008/2010 Report on Creative Economy, CommuniQuarterué of outcomes of Workshop 	3 rd QUARTER
	Convene a National Consultative Conference on the Nairobi Plan of Action on Cultural Industries in Africa	<u>Accountable stakeholders</u> Steering Committee, Secretariat	<ul style="list-style-type: none"> ■ Report of National Consultative Conference 	3 rd QUARTER
	Organise Seminars for artists about IP	<u>Accountable Stakeholders</u>	<ul style="list-style-type: none"> ■ Report of Seminars 	

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	Regulatory Board(Tribunal) Act of 2001 and IP Regulatory Statutory Instrument 2010	Steering Committee, Secretariat <u>Other stakeholders</u> National Arts and Culture Associations, Arterial Network, ZIMURA, ZIMCOPY		3 rd QUARTER
	Commission a Paper on Measuring Culture	<u>Accountable Stakeholders</u> Steering Committee of the Zimbabwe Creative Civil Society's Plan of Action	<ul style="list-style-type: none"> ■ A Paper on measuring Culture 	3 rd QUARTER
	Organise a National Workshop on measuring Culture	<u>Accountable stakeholders</u> Steering Committee, Secretariat, National Arts Council, Department of arts and culture	<ul style="list-style-type: none"> ■ Report of National workshop 	3 rd QUARTER
	Convene a National Workshop on the production of Statistics on contribution of creative sector to National GDP	<u>Accountable Stakeholders</u> Steering Committee, Secretariat, ZIMSTATS <u>Other Stakeholders</u> National Arts Council, National Gallery, Research Council of Zimbabwe	<ul style="list-style-type: none"> ■ Report of National Workshop 	3 rd QUARTER
	Facilitate and support a National Conference on the Creative Economy in Zimbabwe Commission a Study	<u>Accountable Stakeholders</u> Steering Committee, Secretariat <u>Accountable Stakeholders</u>	<ul style="list-style-type: none"> ■ Report of National Conference ■ A paper on challenges in the 	3 rd QUARTER

OBJECTIVES	STRATEGIES	STAKEHOLDERS	OUTCOMES	TIMELINE
	on challenges in the distribution of cultural goods and services in Zimbabwe	Stakeholders Steering Committee, Secretariat, ZIMTRADE, Research Council, National Arts Council, Department of arts and culture	distribution of cultural goods and services	3 rd QUARTER
	Convene a Consultative Meeting to consider the Results of the Study on distribution of cultural goods and services	<u>Accountable Stakeholders</u> Steering Committee, Secretariat, ZIMTRADE, Research Council, National Arts Council, Department of arts and culture	<ul style="list-style-type: none"> ■ Report on Consultative Meeting 	3 rd QUARTER
	Lobby for University level Studies on Cultural Economics	<u>Accountable stakeholders</u> Steering Committee, Secretariat <u>Other Stakeholders</u> National Arts and Culture Associations, Arterial Network Zimbabwe	<ul style="list-style-type: none"> ■ Report on engagement and dialogue with Universities 	3 rd QUARTER



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