

## COUNTRY PROFILE

# Zimbabwe

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### **1. Historical perspective: cultural policies and instruments**

The political history of Zimbabwe can be sub divided into three phases. These are the pre- colonial, colonial and post colonial eras. All these periods have had influences on cultural policy of Zimbabwe.

Through the first phase cultural policy was neither written nor comprehensive. In the pre-colonial era no such exercise would have been possible. The various ethnic groups that constituted small nations could not have been expected to write down their codes of conducts, and manner of preserving their cultural identity.

The second phase was the colonial period. For this period no comprehensive studies have been undertaken on the policy guidelines used by local authorities and central government during the colonial

period to guide cultural practice in the pre-independent Zimbabwe and yet most of what exists today in term of structures of cultural governance, statues, institutions and infrastructure are what retained from Rhodesia. Although the colonial cultural policy action was comprehensive and documented in various fields of human endeavour such as education, social development (urban areas) economic and political spheres, there was no single document that outlined cultural policy. It can only be inferred piecemeal from various laws and regulations that impinge on cultural practice.

For instance the policy of denying that Africans built the Great Zimbabwe Monument was a fundamental cultural policy expressed in various forms most of which were not written but solidly legislated in such a manner that most of the institutions and facts about culture were in the hands of the Ministry responsible for police and law and order.

Most of the policies and legislation segregated the traditional African culture. Owen Seda (2004:136) observes that, 'in colonial Rhodesia, cultural and social life had been marked by forced separation, prejudice and cultural polarisation.' Kaarsholm affirms this by saying: In the narrowly exclusive Rhodesian colonial cosmology, dramatic and other cultural modes of expression of black Africans were firmly situated outside the boundaries of art or culture and relegated to the dark hinterlands of anthropology (1990, p.249)

A number of racially exclusive statutes were enacted to foster the system of segregating black arts and culture from those of the white people. These included National Galleries of Rhodesia Act (Chapter 312) 1974, the Welfare Organisations Act (Chapter 93) 1967 and The National Arts and Foundation Act which was derived from the Charter of the Arts Council of Great Britain (1967).The later operated in a similar way, 'at arm's length', with a National Board in the capital city and nine District Arts Councils based in smaller towns.

In 1980 Zimbabwe became independent. This marked a new era for the country in terms of cultural policy action, though the country inherited most of its pieces of legislation from the colonial era. The new government recognised the important role which arts and culture played during the liberation struggle. The new government was determined to redress the imbalances that had been created by the colonial government. The government came up with policies that were meant to bridge the gap that existed between black and white people's arts and culture. These efforts were backed by pieces of legislation enacted to regulate the sector. In some cases it was just a matter of amending the old colonial legislation to accommodate black artists who were segregated before. The new legislation enacted includes the National Arts Council of Zimbabwe Act of 1985 and National Library and Documentation Act 11 of 1985.

A series of discussions around cultural policy were held and these finally gave birth to the cultural policy of 2007. Most recently broad consultations have been undertaken country wide as part of a process to review this policy in order to make it more comprehensive and more inclusive and also to align it to regional and international trends.

## **2. General objectives and principles of cultural policy**

The broad objectives of the National Cultural Policy of Zimbabwe (2007) are to: -

- Promote Zimbabwe culture in multi – cultural society and take into account the different ethnic, linguistic and religious groups;
- Ensure that all political and economic development programmes take into account the culture of the people;
- Encourage an environment that allows the growth of traditional cultural technologies as part of development of contemporary science and technology;
- Make provision for the development of research and propagate Zimbabwe's history, cultural institutions and traditions as a heritage to protect, project and transform for prosperity;
- Promote environmental care and improvement as a way to enhance the quality of life through policies and actions aimed at a more efficient management of national resources;

- Promote the evolution of a dynamic national culture that reflects the historic realities and experiences of Zimbabwe's past, the changes that have taken place, the present and future directions;
- Promote those social and moral values that Zimbabwe stands for, patriotism, freedom, independence, democracy, self reliance and the respect for human dignity;
- Provide for effective suitable cultural administrative structures and strengthen the administrative structure of the Culture Division and departments responsible for culture in various ministries;
- Stimulate the growth of all development professions such as architecture, town planning, civil engineering and others in order to enhance traditional values in the living environment in Zimbabwe;
- Provide for all development of traditional medicine and its enhancement of contemporary medicine;
- Promote cultural expression of different ethnic, linguistic and religious groups in Zimbabwe;
- Support and develop Zimbabwean individuals and groups working in culture by providing support and promotional systems particularly of training and fellowships;
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- Provide for all development of traditional medicine and its enhancement of contemporary medicine;
- Promote cultural expression of different ethnic, linguistic and religious groups of Zimbabwe;
- Support and develop Zimbabwean individuals and groups working in culture by providing support and promotional systems particularly of training and fellowships;
- Raise the level of professionalism in the arts;
- Promote Africanism by developing knowledge and experience of the culture of other African countries in particular those of SADC and PTA, now COMESA, through cultural exchanges exhibitions and festivals;
- Promote and reflect Zimbabwean culture internationally with artistic integrity,
- Promote the African languages in order to make them effective tools in the country's socio – economic development.

## **2.1 Main features of the current cultural policy model**

It is not easy to explain the cultural policy model that Zimbabwe is currently using because the state provides very minimal support to arts and culture programmes. A close look at the government's actions shows some features of a mixture of many models. Firstly the model has some aspects of facilitator where the state uses more of a 'hands off' approach which leaves the private sector and the donor community as the main players in supporting arts and cultural programmes. The government in some cases provides tax incentives to artists for the importation of audio-visual equipment through its parastatals like the Zimbabwe Revenue Authority. However the 'hands off' approach that is used by the Zimbabwean government is mostly a result of lack of adequate resources.

A close look at the legal framework shows aspects a model that can be referred to as regulator model. The legal framework is in such a way that it provides powers to the government to make and manage cultural policy. This is done directly by ministries or through statutory bodies/parastatals such as the

National Arts Council of Zimbabwe. These bodies are directly controlled by the government and their employees are civil servants. They are the only organisations that receive funding from the government mostly to cover salaries and minimal operational costs. Their role mainly is to regulate the arts and culture sector.

## **2.2 National definition of culture**

The cultural policy of Zimbabwe has two definitions of culture. The first definition is tied to the very definition of culture adopted by *UNESCO* in 1982. The totality of a people's way of life, the whole complex of distinctive spiritual material, intellectual and emotional features that characterise a society or social group and includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems and traditions and beliefs.

The second definition notes that culture can be defined as the sum total of a way of life a society can offer in terms of material implements and possession; in terms of intellectual and educational level of development; in terms of standards of living and ways of life; in terms of values and value systems, and in terms of social relations between members of the society, in terms of arts and crafts and in terms of religion.

Both definitions acknowledge that culture evolves over time due to life processes involving external and internal forces and that it is integral in the development process.

## **3. Competence, Decision-making and Administration**

### **3.1 Organigram**



## **Organogram of the Ministry of Education, Sport, Arts and Culture- See Diagram attached Separately**

### **3 Overall Description of the system**

At national level the governance of arts and culture activities in Zimbabwe is segmented to 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, Legal and parliamentary Affairs (copyright legislation), Information and Publicity (audio-visual industries-broadcasting, TV, film and music recording industry), Local Government (Chiefs and local authorities), Medium and Small Enterprises industries (national handcrafts centre) Environment and Tourism (cultural tourism), Higher and Tertiary Education (UNESCO and arts teacher education), Environment and Natural Resources Management (natural heritage sites), Health and Child Welfare (ZINATHA, traditional midwives), Agriculture (herbal medicine, Indigenous Knowledge Systems-indigenous varieties) and Foreign Affairs (Cultural Diplomacy).

However, the Ministry of Education, Sport, Arts and Culture remains the main government authority that draws national cultural policies. It has a department of Arts and Culture that was established in 2007. The Department of Arts and Culture works closely with parastatals under it to manage arts and culture and to implement arts and cultural activities at the national level. For example the National Arts Council of Zimbabwe, the National Art Gallery and the National Library and Information Services as its parastatals that deals with arts and culture. These parastatals are more of a political structure of the government than 'arm's length' organisations.

In 2010 the Cabinet approved draft proposals for the restructuring of parastatals in order to improve service deliver. However very little progress is being made in this regard.

#### **3.3 Inter-ministerial or intergovernmental co-operation**

Besides the Ministry of Education, Sports, Arts and Culture, arts and culture are also scattered across parastatals and government departments in other ministries. However there is little proper coordination of these parastatals and government departments, so they hardly work together. Below are some of the departments and parastatals from other ministries that manage arts and culture.

**Board of Censors**-The Board of Censors, which was instituted in 1967 under the Censorship and Entertainment Control Act Chapter 10:04 operate from within the Ministry of Home Affairs. Its main responsibility is to censor the works produced by artists. Before any live performances of theatre or music and dance can be done they have to be cleared by this Board.

**The National Museums and Monuments of Zimbabwe (NMMZ)**-This is Zimbabwe's premier heritage organisation established under an Act of Parliament.

**The National Archives of Zimbabwe (NAZ):** It was established through an Act of Parliament in 1935 now known as the National Archives Act 1986. NAZ is the storehouse of the nation's documented history. Its mission is to "acquire, preserve and provide public access to Zimbabwean documentation in whatever format, in an efficient and economic manner. In our endeavour to provide quality service, we are always guided by commitment to our employees, clients and all stakeholders. Our core values have always been integrity, professionalism, transparency and continuous improvement.

**Zimbabwe Tourism Authority:** Arts and culture feature a lot as part of Zimbabwe's tourist attractions. This organisation is the one that is responsible for the promotion of tourism and the implementation of

Zimbabwe's tourism policy which also covers cultural tourism. It is located within the Ministry of Tourism and Environment.

**National Handicrafts Centre:** This is a government body that is committed to the development of art and craft producers and the marketing of their wares locally, regionally and internationally. Particular interest is given to the development of rural women who produce 75 percent of the marketed handicrafts.

**Production Services** which is responsible for film and videos is located within the ministry of Media, information and publicity together with the national broadcaster the **Zimbabwe Broadcasting Holdings**. ZBH promotes Zimbabwean music.

The Ministry of foreign affairs cooperates with the ministry of Education, Sports, Arts and Culture though publicising Zimbabwean arts and culture at embassies. Zimbabwe does not specifically have cultural attachés but often those responsibilities are shouldered by tourism attachés found at most of the embassies of Zimbabwe across the world.

Ministry of Justice and Legal Affairs also work with the Ministry of Education, Sport, Arts and culture especially in implementing copyrights laws. Sometimes they co-organise training workshops for practitioners in the arts and culture sector.

### 3 International cultural co-operation

#### 3.4.1 Overview of main structures and trends

Zimbabwe is a signatory to many international conventions governing arts and culture. These include the Convention for the Safeguard of Intangible Cultural Heritage of 2003 and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Ministry of Education, Sport, Arts and Culture and the Ministry of Home Affairs remain the implementing agencies for the two conventions respectively.

Zimbabwe's National Commission for UNESCO established by a Presidential Decree in 1987 in the then Ministry of Education, Sport and Culture is one of the instrumental apparatus of the government in international cooperation. Its mission is to initiate and develop policy and provide advice, coordinate and facilitate the participation of Zimbabwe nationals in UNESCO activities, projects and programmes that contribute to peace and development by promoting collaboration with the rest of the world through Education, Science, Culture, Communication and Information. In 1988 it was moved to the newly created Ministry of Higher Education and has operated in the Ministry since then. (Source: <http://www.mhet.ac.zw/index.php/divisions>)

There is a specialised standing committee of experts created through this organisation whose functions include to advise the government on the need to develop and or review national policies with regard to Education, Science, Culture, and Communication and Information in the light of current global trends;

However in Zimbabwe the general trend is that after the government has ratified a convention, it has to be domesticated after which legislation for the enforcement of the convention is enacted. Generally this process happens in a very slow manner. The same applies to conventions that are administered by the SADC and African Union.

Overallly Zimbabwe has ratified the following international conventions: Convention concerning the Protection of the World Cultural and Natural Heritage. Paris, 16 November 1972. 16/08/1982 Ratification

- Convention on Technical and Vocational Education. Paris, 10 November 1989. 29/05/1991 Acceptance
- Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention. The Hague, 14 May 1954. 09/06/1998 Accession

- Agreement on the Importation of Educational, Scientific and Cultural Materials, with Annexes A to E and Protocol annexed. Florence, 17 June 1950. 01/12/1998 Notification of succession
- Convention against Discrimination in Education. Paris, 14 December 1960. 30/05/2006 Acceptance
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Paris, 14 November 1970. 30/05/2006 Acceptance
- Convention for the Safeguarding of the Intangible Cultural Heritage. Paris, 17 October 2003. 30/05/2006 Acceptance
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris, 20 October 2005 15/05/2008 Ratification

### 3.4.2 Public actors and cultural diplomacy

Zimbabwe hosts quiet a number of cultural organisations of other countries. These include Alliance Francaise, British Council, Spanish Cultural Centre launched in 2011, Chinese cultural centre and the Goethe-Institut Most of the funding for arts and culture in Zimbabwe comes from international donors and embassies.

The former British Council Director, David Martin notes that even if there is a difficult relationship between Britain and Zimbabwe, British Council continues to use cultural diplomacy to maintain a good relationship between the two governments.

Cultural diplomacy is part of Zimbabwe's foreign policy. The implementation of this policy is guided by a number of considerations, namely, forging regional, political, economic and cultural co-operation with Zimbabwe's neighbors as well as with the Southern African Development Community (SADC) and the Common Market for Eastern and Southern Africa (COMESA) regions; promoting African unity and solidarity through the African Union (AU); development through regional and sub-regional initiatives; promoting solidarity and cohesion among developing countries through such organizations as the Non-Aligned Movement; promoting South-South cooperation through the Group of Fifteen (G15), the Group of Seventy Seven (G77) and other organisations; and promoting international peace, security and co-operation through the United Nations.

Diplomatic Missions abroad serve as the main agency for interpreting and implementing Zimbabwe's foreign policy as well as tendering informed advice to government on the necessary changes thereof, in an effort to meet new challenges. At the moment there are thirty eight Missions and three consulates. However currently there are a few official programmes run by Zimbabwe in relation to cultural diplomacy and intercultural dialogue with other countries due to lack of resources.

Zimbabwe has numerous cultural agreements with countries such as China, Germany, India, Egypt and Angola. Article 2 of the cultural agreement between Zimbabwe and China provides that, the two Contracting Parties agree to have exchanges and cooperation in the field of culture and art in the following ways:

- (a) Exchange visits of writers, artists and cultural experts;
- (b) Exchange performing tours by troupes of artists;
- (c) Hold exhibitions on culture and art in each other's country.

Source: [http://www.chinaculture.org/exchange/2003-12/31/content\\_342834.htm](http://www.chinaculture.org/exchange/2003-12/31/content_342834.htm)

However the country remains constrained by the lack of resources to meaningfully implement these cultural agreements.

### 3.4.3 International actors and programmes

No data.



#### 3.4.4 Direct professional co-operation

Zimbabwe does not have a policy in which it supports training of foreign artists in Zimbabwe. Most of the training programmes that take place happen outside of government's facilitation.

Zimbabwean musicians, crafters and stone sculptures regularly tour other countries and continents to perform and showcase their works. Zimbabwe's legendary Book Cafe, home to Harare's vibrant live and alternative cultural scene and artists' centre at Harare Culture House was launched in the United Kingdom in 2010. It will host Afro-Jazz, Poetry, Afrobeat and Comedy.

#### 3.4.5 Cross-border intercultural dialogue and co-operation

Zimbabwe is a member of the Southern African Development Community (SADC) along with its neighbouring countries: South Africa, Botswana, Namibia, Zambia and Mozambique. This organisation has been created with the intention of increasing the level of cultural interaction between the member states. Zimbabwean artists have participated in SADC festivals as well as organising some of the festivals in Zimbabwe. For instance in November 2007, the first edition of the *SADC Artists AIDS Festival* was launched in Harare, Zimbabwe.

#### 3.4.6 Other relevant issues

No Data

### 4. Current issues in cultural policy development and debate

#### 4.1 Main cultural policy issues and priorities

**The Arts and Cultural Industries-** The cultural policy of Zimbabwe 2007 stresses on the importance of arts and culture industries in the development of the economy of Zimbabwe. The cultural policy of 2007 provides that, 'Cognisant of the potential the creative and cultural industry plays in both the economic and social development of the country, the Government will **enact legislation** to provide an enabling environment for the growth of this sector. The resultant effect should be the adoption of strategies, which will yield public appreciation, participation and consumption of our diverse arts and culture products.' Art products are one of Zimbabwe's major exports to the developed countries. In 2006 NACZ was supported by UNESCO to carry-out a survey on the contribution of the creative industry to Gross Domestic Product.

**Cultural diversity-** The NACZ with the support of the Ministry of Education, Sport, Arts and Culture every year organises the Culture Week celebrations around May 21 to commemorate cultural diversity in the country. The theme for Culture Week Celebrations for the year 2010 was, 'Zimbabwe's Cultural Diversity at 30.'

**Safeguarding tangible and intangible cultural heritage-** Zimbabwe has been active in the implementation of the 2003 Convention on Safeguarding tangible and intangible cultural heritage. The implementation was initiated by the Zimbabwean National Commission of UNESCO's Standing Committee on Culture which comprises representatives of Government departments responsible for culture aspects, arts and culture parastatals and arts and culture experts and representatives of some arts and culture national associations.

All UNESCO Conventions on Culture are processed through the Standing Committee on Culture. The committee oversees the implementation of Conventions on culture by requesting to be informed by implementing agencies, and assisting in dealing with challenges faced by those involved. The committee also process applications for UNESCO Country Participation Projects.

In 1991, the Standing Committee set up a Committee to deal with issues to do with intangible cultural heritage. The Committee, set up under the Ministry of Education, Sport & Culture under the Ministry's Permanent Secretary composed of 25 individuals who were considered experts in intangible cultural heritage, as well as custodians and creators of intangible cultural heritage for nominations for the Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity by UNESCO.(Chifunye 2010).

## **4.2 Specific policy issues and recent debates**

### **4.2.1 Conceptual issues of arts policies**

One of the major issues that people in Zimbabwe have been discussing is the issue of arts administration. Stakeholders in the education, sport, arts and culture sector say there is need for government to consider splitting the Ministry of Education, Sport, Arts and Culture, arguing that the current set up is compromising efficiency and service delivery as it is too broad. Artists are expressing views about the underperformance of the responsible ministry and have called on government to split it as it is too broad. They also lament the lack of funding in sport and arts programmes which is mostly due to the fact that the larger part of the budget is set aside for education.

Stakeholders have also complained about the National Arts Council which is operating under an outdated Act. According to them the NACZ should be an autonomous body free from government interference. The government's role would then be to fund the council, so it carries out the responsibility of funding arts and culture.

The second major issue at policy level is the budget allocation given to arts and culture. The government has not given enough support to the budgets for the NAC, National Gallery and National Library and Documentation Services and the National Museums and Monuments of Zimbabwe among other parastatals and departments that deal with arts and culture. These institutions do not get funding for programmes. In the end they have to rely on partnerships with the private sector and donors for the implementation of programmes.

The other controversial issue is the cultural policy document itself. Since its adoption in 2007 it has not been publicised enough to the extent that most stakeholders have never seen it. The adoption of the document was not followed by the development of a national cultural strategy and plan of action to facilitate for the implementation of the policy.

### **4.2.2 Heritage issues and policies**

Zimbabwe is a signatory to the Convention on Safeguarding Tangible and Intangible Cultural Heritage. At international level Zimbabwe plays a significant role in the implementation of global strategies on Heritage. For instance in 1995 and 2000, two meetings were held in Zimbabwe to identify ways of implementing the Global Strategy for a balanced and representative World Heritage List which was adopted by UNESCO's World Heritage Centre and ICOMOS in 1994 and to identify heritage places in a more inclusive way. Zimbabwe also hosted the annual ICOMOS meeting that was held in October 2003 and focused on intangible heritage.

At local level Zimbabwe has got heritage legislation (the *National Museums and Monuments Act- which is administered by the Ministry of Home Affairs*) dating from 1972. The old piece of legislation protects buildings, objects and culturally or scientifically significant natural places. Intangible heritage like sculpture, drama and traditional dance and instruments for safeguarding intangible heritage fall under the Ministry of Education, Sport, Arts and Culture.

The cultural policy of Zimbabwe emphasises the importance of celebrating and preserving cultural heritage.

There are also associations such as the Oral Traditions Association of Zimbabwe (OTAZI), formed in 1988. It is closely linked with the Oral Traditions Association of Southern Africa (OTASA) and aims at promoting Zimbabwe's oral history and at improving the methodology of working with oral data.

In 2002 the government formed Zimbabwe National Intangible Cultural Heritage Committee to work towards the safeguarding and conservation of traditional practices and knowledge that are faced with extinction. That Committee did not do much from 2002 to 2009 when it was reconstituted due to lack of resources and proper coordination.

2006 saw the proclamation of Jerusarema dance as a Masterpiece of the Oral and Intangible Heritage of Humanity however, not much has been made known about what is being done to safeguard the masterpiece. This could be the result of the critical shortage of financial resources needed in implementing the convention.

#### **4.2.3 Culture industries: policies and programmes**

The cultural policy of Zimbabwe (2007) defines cultural industries as, 'the production, whether for sale, consumption or enjoyment, of cultural products which seek to educate, inform and entertain with messages, symbols, information or moral and aesthetic values of a given people or society.' There is a lot of discussion around cultural industries in Zimbabwe for example in the 2010 Culture Indaba the issue dominated discussions.

Markets for Zimbabwean cultural industries are very slim. According to the baseline survey conducted by the Culture Fund of Zimbabwe Trust, 71% of artists are marketing goods and services within the Zimbabwean market, 26.2% are accessing both local and foreign markets, while 2.6% rely on foreign markets. This makes it clear that the industry mostly relies on the local market for the consumption of their products and yet the local market is still impoverished and cannot afford to spend a lot of money on cultural industries.

As mentioned earlier on, the government does not have enough resources to nurture creative industries. However there have been initiatives around training of practitioners working in creative industries by the British Council in partnership with the Culture Fund. In 2010 the two organisations launched a business skills training programme for Zimbabwean practitioners who have started or are about to start a business in the creative sector. The elements of the training programme consisted of training in core business skills to give every participant grounding in business skills which are appropriate to the creative industries. The subjects on offer included brand building and communication, defining your market, fundamentals of business planning and basic financial management and record keeping just to mention a few.

One of the major challenges of creative industries in Zimbabwe is the absence of a central authority that is empowered to show statistically the contribution of the Creative Industry to GDP. There is no coordination among ministries and the various arts groups to consolidate and share information. Although the African Union has a Charter on Statistics very little has been done to implement it in Zimbabwe.

#### **4.2.4 Cultural diversity and inclusion policies**

The majority group in Zimbabwe is the Shona people, who make up 75% of the population, followed by the Ndebele who make up 17%. Other minority groups, including whites and Asians, make up 8% (CSO, 2005). The majority of the Shona ethnic groups are found in seven provinces, the Ndebele in three provinces. Asians and whites are found in the urban areas of most provinces. It must be noted, however, that due to internal migration, most ethnic groups are found in almost all parts of Zimbabwe.

#### **4.2.5 Language issues and policies**

Zimbabwe has three main languages namely Shona, Ndebele and English. Of the three languages English remains the official language. The issue of language policies is an on-going debate in Zimbabwe.

In 1997, African state representatives gathered in Harare, Zimbabwe for an intergovernmental conference on language policies in Africa hosted by UNESCO in order to discuss the question of language planning and policy in Africa. The meeting resulted in the Harare Declaration in which each country represented declared its commitment to the vision for Africa ([ocpa.irmo.hr/resources/docs/Harare\\_Language\\_Declaration-en.pdf](http://ocpa.irmo.hr/resources/docs/Harare_Language_Declaration-en.pdf)).

There are three main national languages in In addition to the three main national languages; there are fourteen minority indigenous languages as follows:

- Kalanga (predominantly spoken Zimbabwe but also spoken in Botswana)
- Nyanja/Chewa (predominantly spoken in Malawi)
- Tonga (predominantly spoken in Zambia; also spoken in Namibia, Botswana, and Mozambique)
- Nambya (Zimbabwean)
- Hwesa (Zimbabwean)
- Shangani (predominantly spoken in South Africa; also spoken in Mozambique)
- Barwe (predominantly spoken in Mozambique)
- Sotho (predominantly spoken in Lesotho, also Africa)
- Venda (predominantly spoken in South Africa)
- Chikunda (predominantly spoken in Mozambique; also Zambia)
- Xhosa (predominantly spoken in South Africa)
- Sena (predominantly spoken in Mozambique)
- Tshwawo (Khoisan) (also spoken in Botswana, Namibia, and Zambia)
- Tswana (predominantly spoken in Botswana and South Africa)

The minority groups constitute approximately 10% of the total Zimbabwean population. Six of these minority languages, namely, Kalanga, Shangani, Chewa, Venda, Tonga, and Nambya are officially recognized (Thondhlana: [http://jan.ucc.nau.edu/~jar/ILAC/ILAC\\_4.pdf](http://jan.ucc.nau.edu/~jar/ILAC/ILAC_4.pdf)).

#### **4.2.6 Media pluralism and content diversity**

Media in Zimbabwe has been constrained by the unfavourable operating environment. In 2002 the government enacted the notorious Access to Information and Protection of Privacy Act (AIPPA) Act and Public Order and Security Act (POSA). AIPPA prohibits any individual who is not a citizen or permanent resident of Zimbabwe, or any company in which one or more Zimbabwean citizens hold – directly or indirectly - a controlling interest, to hold or acquire shares in a mass media service. Article 65 (1) (a) of AIPPA makes it clear that, ‘any individual who is not a citizen of Zimbabwe or any body corporate in which a controlling interest is not held, directly or indirectly, whether through any individual, company or association or otherwise, by one or more individuals who are citizens of Zimbabwe.’

The Act also requires that all media houses be registered with the Media and Information Commission (MIC), which issues media houses with two-year renewable registration licenses.

Newspaper reporting is affected by the political situation in Zimbabwe, where both private and state-owned publications have to adopt certain positions on almost every issue, including sport. The table below shows newspapers currently available in Zimbabwe.

Zimbabwe witnessed a gradual growth in privately owned print media during the 1990s. However, the enactment in 2002 of the Access to Information and Protection of Privacy Act (AIPPA), which introduced a stringent licensing regime for media houses, coupled with the country’s economic meltdown, has stifled investment in the sector (Guthrie Munyuki, 2003). One of the companies that run a news agency and provincial newspapers, New Ziana is wholly owned by the government.

The Broadcasting Services Act of 2001 regulates broadcasting in the country. Article 8 (1) provides that, ‘Subject to subsection (3), a broadcasting licence shall be issued only to individuals who are citizens of Zimbabwe and ordinarily resident in Zimbabwe or to a body corporate in which a controlling interest is

held, whether through any individual, company or association or otherwise, by one or more individuals who are citizens of Zimbabwe and ordinarily resident in Zimbabwe.’ Currently there is a US\$7,500 license application fee levied on would-be commercial broadcasters.<sup>1</sup>

The state controlled Zimbabwe Broadcasting Holdings is the only holder of four commercial radio and two television licenses. Although one of the requirements for having those licences is to pay a range of fees this company is not paying any regulatory fees.

Generally in the broadcasting sector 75% of broadcast material should be local content to give more visibility to local artists.

The media environment is slowly improving in Zimbabwe. In July 2009 Zimbabwean journalists set up a rights body, the Zimbabwe Journalists for Human Rights to defend media freedom in the country and the establishment of a new government body, the Zimbabwe Media Commission to replace the Media and Information Commission. Three papers – the previously banned *Daily News*, *Financial Gazette* and *NewsDay* were to relaunch. A license was issued to the Associated Newspapers of Zimbabwe (ANZ) that publishes *Daily News* which the government previously banned, was now free to operate. The *Daily News* newspaper re-appeared again on March 18, 2011.

However there are huge gaps in the newspaper market - notably the lack of independent Ndebele and Shona language newspapers, and the absence of affordable A4 or even A5 sized newspapers for low-income earners in the townships and rural centers.

#### **4.2.7 Intercultural dialogue: actors, strategies, programmes**

#### **4.2.8 Social cohesion and cultural policies**

#### **4.2.9 Employment policies for the cultural sector**

Zimbabwe does not have a clear employment policy for the cultural sector. However recently there has been a lot of talk around the need to professionalise the arts and culture sector. This year (2011)’s culture week celebrations organised by the National Arts Council of Zimbabwe was around the need for artists to be professional. The National Arts Council of Zimbabwe said that it is time to professionalise the creative industries; by also formalising their operations in order to give them equal market space and considerations. However the people to make the first step towards that are the arts practitioners themselves. There is need to generate talk around the issue and proffer solutions for the need to professionalise the sector.

According to the baseline survey done by the Culture Fund of Zimbabwe Trust 78% of respondents interviewed (during the survey) earned more than 50% of their livelihoods from employment in the various culture sector activities.

#### **4.2.10 Gender equality and cultural policies**

Women are very active in the cultural sector. According to the baseline survey of the cultural sector commissioned by the Culture Fund of Zimbabwe Trust, ‘the highest proportion of female relative to male artists is in the film sub-sector (33%), and least in the visual arts sub-sector (24%). Within the visual arts sub-sector, females were concentrated in such activities as basketry, batik, crochet art and pottery while male counterparts focused on wood and stone sculptures, weld art and painting.

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<sup>1</sup> <http://www.voanews.com/zimbabwe/news/Zimbabwean-Broadcasting-Authority-Raises-Issue-of-Monitoring-New-Radios-125171114.html>

Within the music sub-sector the highest ratio of female artists in leading roles was in the gospel and choral music genres. Across all genres, females played a larger role as backing vocals and dancers. Women were in leadership in less than 20% of music groups. This distribution could be explained by gender specific traditional roles in which men and women produced items to perform different household and community tasks.

The civil liberties of women in Zimbabwe are severely restricted by tradition. In principle, the law guarantees women's freedom of movement, but in practice, most men exercise almost constant control over their wives' actions.<sup>2</sup> This reflects the true situation in Zimbabwe where gender imbalances continue to prevail in almost all sectors including education and politics despite several government policies to deal with these imbalances.

#### **4.2.11. New technologies and digitalisation in the arts and culture**

Zimbabwe is grappling with information technology issues. The government introduced information technology at a subject that is now taught from secondary school level in Zimbabwe. IT has also been included as part of communication skills courses at tertiary educational institutions.

Internet access in Zimbabwe started to improve around 2009 when the country's biggest mobile phone operator, Econet Wireless, launched its 3G service. According to a 2008 report by Internet World Stats, Internet usage in Zimbabwe has grown by 165 per cent over the last three years, bringing the number of users to 1 351 000. Over the same period, Internet penetration (the percentage of people using the Internet) has gone up from 6.7 per cent to 10.9 per cent.<sup>3</sup>

Although internet usage is not restricted information technology skills in the sector are very limited and this directly impinges on the use of technology in the arts and culture sector. NGOs are working hard to assist artists in improving their information technology skills. For example The Africolours Artists' Association (AAA), sponsored by the Culture Fund of Zimbabwe Trust conducted visual arts seminars around the country in September 2007. The main objective of the seminars was to encourage the country's visual artists to use the various forms of Information Technology around to publicize their work to a global audience and help contribute to the growth of the country's culture sector.

Culture Fund also has an internet resource centre at its premises where artists can access internet for a maximum of 1 hour per day.

### **4.3 Other relevant issues and debates**

No Data

## **5. Main legal provisions in the cultural field**

### **5.1 General Legislation**

The constitution is the source of law in Zimbabwe. The current constitution of Zimbabwe upholds the citizen's right to freedom of expression. 20 (1) notes that,

'except with his own consent or by way of parental discipline, no person shall be hindered in the enjoyment of his freedom of expression, that is to say, freedom to hold opinions and to receive and impart ideas and information without interference, and freedom from interference with his correspondence.'

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<sup>2</sup> <http://genderindex.org/country/zimbabwe>

<sup>3</sup> <http://afriMAP.org/english/images/report/AfriMAP-Zim-Broadcasting-Survey-Nov09.pdf>

That right also is not absolute and is subject to the provisos in section 20 (2). For instance, nothing contained in or done under the authority of any law shall be held to be in contravention of subsection (1) to the extent that the law in question makes provision—

(a) in the interests of defence, public safety, public order, the economic interests of the State, public morality or public health;

(b) for the purpose of—

(i) protecting the reputations, rights and freedoms of other persons or the private lives of persons concerned in legal proceedings;

(ii) preventing the disclosure of information received in confidence;

(iii) maintaining the authority and independence of the courts or tribunals or the Senate or the

It also has the following provision against discrimination.

23 (1) a) no law shall make any provision that is discriminatory either of itself or in its effect; and

(b) no person shall be treated in a discriminatory manner by any person acting by virtue of any written law or in the performance of the functions of any public office or any public authority.

In other words the Constitution enshrines the rights of Artists to freely create their works of art and recognises cultural diversity.

### **5.1.2 Division of jurisdiction**

There is no general legislation regulating the division of cultural competence between the national, regional and local levels in the country. Most of the culture priorities of the provinces, municipalities, districts and local authorities are informed by the national priorities of the ministries responsible for arts and culture.

### **5.1.3 Allocation of public funds**

There is no specific legislation that governs the allocation of public funds in Zimbabwe.

### **5.1.4 Social security frameworks**

There are no specific social security programmes for practitioners working in the arts and culture sector. There is the National Social Security Authority of Zimbabwe (NSSA) which is a body corporate, established by an Act of Parliament in 1989 to administer social security schemes in Zimbabwe. It started operations in October 1994 with two schemes namely the National Pension Scheme (NPS) and the Workers Compensation Insurance Fund (WCIF) also known as The Accident Prevention Scheme. These two schemes cover members in formal employment and therefore referred to as occupational schemes. The NSSA Act 17:04 however does not make a clear definition of formal employment. Arts and culture practitioners who are in formal jobs are covered by NSSA.

There are also some programmes that are administered by the various bodies (for instance National Employment Councils) under which some sections of arts and culture fall. For example the National Employment Council for the Printing, Packaging and Newspaper Industry established its own pension fund, in April 1988. The object of a Pension Fund is to provide benefits to Members and Pensioners who are or have been employed by The Printing, Packaging and Newspaper Industry and also for the *Dependants of Members* or Pensioners upon their death.

### **5.1.5 Tax laws**

In 2003, government gazetted a Statutory Instrument 136 of 2003 that allows artists to import musical, broadcasting, recording and PA Systems duty free. This has over the years changed the face of the arts and culture in Zimbabwe as it has led to growth of television programmes, theatre, films and music.

However, there are still other arts and culture sectors that would like to enjoy the same privileges. The incentive is only for the importation of music instruments.

### **5.1.6 Labour laws**

Labour issues in Zimbabwe are regulated by the Labour Act [*Chapter 28:01*]. The main purpose of the Act is, 'to declare and define the fundamental rights of employees; to give effect to the international obligations of the Republic of Zimbabwe as a member state of the International Labour Organisation and as a member of or party to any other international organisation or agreement governing conditions of employment which Zimbabwe would have ratified; to define unfair labour practices; to regulate conditions of employment and other related matters; to provide for the control of wages and salaries; to provide for the appointment and functions of workers committees; to provide for the formation, registration and functions of trade unions, employers organizations and employment councils; to regulate the negotiation, scope and enforcement of collective bargaining agreements; to provide for the establishment and functions of the Labour Court; to provide for the prevention of trade disputes, and unfair labour practices; to regulate and control collective job action; to regulate and control employment agencies; and to provide for matters connected with or incidental to the foregoing.

Just like any other sector the arts and culture sector in Zimbabwe is regulated by this Act. Under Article 23 (1) of this Act, 'employees employed by any one employer may appoint or elect a workers committee to represent their interests: Provided that no managerial employee shall be appointed or elected to a workers committee, nor shall a workers committee represent the interests of managerial employees, unless such workers committee is composed solely of managerial employees appointed or elected to represent their interests.' This means that arts and culture organisations are free to form their own workers unions that represent these workers. The music sector has a vibrant union- The Zimbabwe Union of Musicians which represents them.

Article 56 and 57 of the same Act also provides that employers and employees may form an employment council to regulate their sector. Zimbabwe has many of these councils and the arts and culture sector is scattered across many employment councils. For instance there is a National Employment Council for the Printing, Packaging and Newspaper Industry which has its own constitution and the National Employment Council for the Commercial Sector which covers theatre and film.

### **5.1.7 Copyright provisions**

Copyrights in Zimbabwe are regulated by the Copyright and Neighbouring Rights Act Chapter 26:05. Article 17 of this Act outlines the acts restricted by the copyright in literary, dramatic and musical work as reproducing the work in any material form, publishing the work, performing the work in public, broadcasting the work, causing the work to be transmitted to subscribers to a diffusion service, making any adaptation of the work and doing in relation to an adaptation of the work any of the acts mentioned in paragraphs (a) to (e).

Article 25 provides general exception from protection of literary, dramatic or musical works. Such exceptions cover the use of works for the purposes of research or private study; personal or private use; criticism or review if sufficient acknowledgment is made; reporting current events in a newspaper, magazine, broadcast, TV programme or movie; reproduced and/or performed for judicial proceedings and the performance or broadcast of a reasonable extract if sufficient acknowledgment is made;

In the government of Zimbabwe gazetted General Laws Amendment Bill 2010 there was a clause which proposed to amend the Copyright and Neighbouring Rights Act which has serious implications for the rights of citizens to freely access and distribute legislation, notices and other material in the Government Gazette, court judgments and certain public registers. The amendment proposes to subject such information to copyright protection.



### **5.1.8 Data protection laws**

#### **Access to Information and Protection of Privacy Act Chapter 10:27**

This Act was enacted to provide members of the public with a right of access to records and information held by public bodies; to make public bodies accountable by giving the public a right to request correction of misrepresented personal information; to prevent the unauthorised collection, use or disclosure of personal information by public bodies; to protect personal privacy; to provide for the regulation of the mass media; to establish a Media and Information Commission and to provide for matters connected therewith or incidental to the foregoing.

#### **Interception of Communications Act Chapter 11:20**

An Act enacted to provide for the lawful interception and monitoring of certain communications in the course of their transmission through a telecommunication, postal or any other related service or system in Zimbabwe; to provide for the establishment of a monitoring centre; and to provide for any other matters connected with or incidental to the foregoing.

#### **Censorship and Entertainments Control Act Chapter 10:04**

An Act enacted to regulate and control the public exhibition of films, the importation, production, dissemination and possession of undesirable or prohibited video and film material, publications, pictures, Statues and records and the giving of public entertainments; to regulate theatres and like places of public entertainment in the interests of safety; and to provide for matters incidental to the foregoing.

### **5.1.9 Language laws**

Zimbabwe does not have a language policy that is legally backed by the constitution. However article 13 (3) provides that, 'any person who is arrested or detained shall be informed as soon as reasonably practicable, in a language that he understands...'

Article 82 (1) (b) (ii) provides that in order for someone to be eligible for appointment as a Judge of the High Court or the Supreme Court or for appointment to a tribunal, a legal practitioner must have been qualified for at least seven years and practicing, 'in a country in which the common law is Roman-Dutch or English and English is the official language.'

#### **According to Zimbabwe's Education Act Chapter 25:04 Article 62:**

(1) Subject to this section, the three main languages of Zimbabwe, namely, Shona, Ndebele and English, shall be taught in all primary schools from the first grade as follows—

(a) Shona and English in all areas where the mother tongue of the majority of the residents is Shona; or  
(b) Ndebele and English in all areas where the mother tongue of the majority of the residents is Ndebele.

(2) Prior to the fourth grade, either of the languages referred to in paragraph (a) or (b) of subsection (1) may be used as the medium of instruction, depending upon which language is more commonly spoken and better understood by the pupils.

(3) From the fourth grade, English shall be the medium of instruction: Provided that Shona or Ndebele shall be taught as subjects on an equal-time-allocation basis as the English language.

(4) In areas where minority languages exist, the Minister may authorize the teaching of such languages in primary schools in addition to those specified in subsections (1), (2) and (3).

## **5.2. Legislation on Culture**

<b>Title of Act</b>	<b>Year of Adoption</b>
Broadcasting services Act Chapter 12:06 <a href="http://www.kubatana.net/docs/legisl/broadcastact_consol_030919.pdf">http://www.kubatana.net/docs/legisl/broadcastact_consol_030919.pdf</a>	2001
The National Arts Council of Zimbabwe Act 27 of 1985	1985
National Museums and Monuments Act Chapter 25:11	1972
Printed Publications Act Chapter 25:14 <a href="http://www.parlzim.gov.zw/cms/Acts/Title25_EDUCATION,_SPORT_AND_CULTURE/PRINTED_PUBLICATIONS_ACT_25_14.pdf">http://www.parlzim.gov.zw/cms/Acts/Title25_EDUCATION,_SPORT_AND_CULTURE/PRINTED_PUBLICATIONS_ACT_25_14.pdf</a>	1975
National Library and Documentation Service Act Chapter 25:10 <a href="http://www.law.co.zw/downloads/statutes/25/National%20Library%20And%20Documentation%20Service%20Act.pdf">http://www.law.co.zw/downloads/statutes/25/National%20Library%20And%20Documentation%20Service%20Act.pdf</a>	1985
National Archives of Zimbabwe Act Chapter 25:06 <a href="http://www.law.co.zw/downloads/statutes/25/National%20Archives%20Of%20Zimbabwe%20Act.pdf">http://www.law.co.zw/downloads/statutes/25/National%20Archives%20Of%20Zimbabwe%20Act.pdf</a>	1986
National Gallery of Zimbabwe Act Chapter 25:09 <a href="http://www.law.co.zw/downloads/statutes/25/National%20Gallery%20Of%20Zimbabwe%20Act.pdf">http://www.law.co.zw/downloads/statutes/25/National%20Gallery%20Of%20Zimbabwe%20Act.pdf</a>	1972
The Harare City Library Act Chapter 25:05 <a href="http://www.law.co.zw/downloads/statutes/25/Harare%20City%20Library%20Act.pdf">http://www.law.co.zw/downloads/statutes/25/Harare%20City%20Library%20Act.pdf</a>	1961
Access to Information and Protection of Privacy Act Chapter 10:27 <a href="http://www.sokwanele.com/pdfs/AIPPA.pdf">http://www.sokwanele.com/pdfs/AIPPA.pdf</a>	2002
Public Order and Security Act Chapter 11:17 <a href="http://www.kubatana.net/html/archive/legisl/020122posaa.asp?sector=LEGISL&amp;year=0&amp;range_start=1">http://www.kubatana.net/html/archive/legisl/020122posaa.asp?sector=LEGISL&amp;year=0&amp;range_start=1</a>	2002
Postal and Telecommunications Act Chapter 12:05 <a href="http://www.potraz.gov.zw/files/Postal_Act.pdf">http://www.potraz.gov.zw/files/Postal_Act.pdf</a>	
National Arts Council of Zimbabwe (General) Regulations, 2006 <a href="http://www.natartszim.org/filess/RESOURCES/sinstruments/si87of2006.pdf">http://www.natartszim.org/filess/RESOURCES/sinstruments/si87of2006.pdf</a>	2006
Interception of Communications Act Chapter 11:20 <a href="http://www.kubatana.net/html/archive/legisl/070803ica.asp?sector=legisl">http://www.kubatana.net/html/archive/legisl/070803ica.asp?sector=legisl</a>	2007
Censorship and Entertainments Control Act Chapter 10:04 <a href="http://www.law.co.zw/downloads/statutes/10/Censorship%20And%20Entertainments%20Control%20Act.pdf">http://www.law.co.zw/downloads/statutes/10/Censorship%20And%20Entertainments%20Control%20Act.pdf</a>	1967
Radiocommunication Services Act [Chapter 12:04]	

### **5.3 Sector specific legislation**

#### **5.3.1 Visual and applied arts**

National Gallery of Zimbabwe Act [Chapter 25:09]

#### **5.3.2 Performing arts and music**

##### **Censorship and Entertainments Control Act Chapter 10:04**

An Act enacted to regulate and control the public exhibition of films, the importation, production, dissemination and possession of undesirable or prohibited video and film material, publications, pictures, Statues and records and the giving of public entertainments; to regulate theatres and like places of public entertainment in the interests of safety; and to provide for matters incidental to the foregoing.

#### **5.3.3 Cultural heritage**

National Museums and Monuments Act Chapter 25:11

#### **5.3.4 Literature and libraries**

The Harare City Library Act Chapter 25:05

National Library and Documentation Service Act Chapter 25:10

Printed Publications Act Chapter 25:14

#### **5.3.5 Architecture and spatial planning**

The Architects Act ch27.01: regulates the designing of buildings and their additions, and the supervision of the construction works.

#### **5.3.6 Film, video and photography**

##### **Censorship and Entertainments Control Act Chapter 10:04**

An Act enacted to regulate and control the public exhibition of films, the importation, production, dissemination and possession of undesirable or prohibited video and film material, publications, pictures, Statues and records and the giving of public entertainments; to regulate theatres and like places of public entertainment in the interests of safety; and to provide for matters incidental to the foregoing.

#### **5.3.7 Mass media**

**Access to Information and Protection of Privacy Act Chapter 10:27:** It was enacted in 2002 to oversee how the print and electronic media operate in the country.

**Broadcasting Services Act 12:06:** An Act to provide for the functions, powers and duties of the Broadcasting Authority of Zimbabwe; to provide for the constitution of the Authority; to provide for the planning, management, allocation, regulation and protection of the broadcasting frequency spectrum and the regulation and licensing of broadcasting services and systems; to provide for programme standards; to regulate and license signal carriers; to encourage and develop the creative arts through broadcasting content standards; to create a sense of national identity through broadcasting services;

**Radiocommunication Services Act Chapter 12:04:** An Act to provide for the control of and supervision over radiocommunication services within, into and from Zimbabwe.

#### **All the laws listed below also regulate mass media in Zimbabwe:**

Access to Information and Protection of Privacy Amendment Act, 2007 (Act 20, 2007)

Broadcasting Services Act, 2001

Broadcasting Services Amendment Act, 2007 (Act 19, 2007)

Censorship and Entertainments Control Act 2004

Interception of Communications Act Ch 11:20, Act 6/2007

Official Secrets Act (Ch 11:09)

Official Secrets Act [Chapter 11:09]

Postal and Telecommunications Act (Ch 12:05)

Printed Publications Act (Ch 25:14)

#### **6.1 Short overview**

Recently, the arts and culture funding trends in Zimbabwe have been shaped by many circumstances and policies. From 2000 the country faced acute economic challenges and hyper-inflation. During the height

of inflation in 2008, it was difficult to accurately account for and monitor Zimbabwe's inflation because the government stopped filing official inflation statistics. However, Zimbabwe's monthly inflation reached 231 million percent by July 2008, and then Government stopped publishing inflation figures but was estimated to be 6.5 sextillion percent in mid-November 2008 (Kararach, Kadenge & Guvheya, 2010). These challenges affected the investment in the arts and culture sector by the government, donor community and the corporate world.

In terms of politics, the same period was punctuated by political instability in Zimbabwe. In fact, since the formation of the Movement for Democratic Change, which is one of the strong opposition parties to the ruling party, there has been increased political violence in Zimbabwe and the space for political freedom has diminished. In 2008 the country witnessed the most violent election in its history. No political party emerged with the required 50% plus one vote to become the president of the country. This led to the signing of the Global Political Agreement (GPA) in 2008 and the creation of the Inclusive Government, but that did not address political uncertainty which tends to discourage external investment in the economy as it is viewed as a risk to business. This leads to poor investment in the arts and culture sector by the business and corporate community in Zimbabwe.

The political and economic circumstances in the country also led to the donors, who had been strong in supporting the arts in Zimbabwe, refocusing their funding energy to support 'important' sectors such as health and food security which were seriously affected by the economic and political challenges. Some donors stopped investing in Zimbabwe for political reasons (for instance the Commonwealth Foundation and the European Union). Currently some of these donors are in the process of reengaging Zimbabwe and this might mean that in the near future they will be supporting the arts and culture sector in Zimbabwe.

However it is crucial to note that funding for the arts and culture in Zimbabwe is generally weak. According to the Cultural Statistics Survey conducted by the Culture Fund of Zimbabwe Trust in collaboration with ZimStat, about 76.3 percent of artists in Harare and surrounding areas of Norton, Chitungwiza, Epworth and Ruwa cited lack of funding as the greatest challenge which they meet in their everyday work.

## **6.2 Public cultural expenditure**

It is not easy to quantify the resources that are channeled to the development arts and culture from the public purse in Zimbabwe. In 2010 the Minister of Finance allocated \$ 469 million [17.4% of the total budget] to the Ministry of Education, Sport, Arts and Culture.<sup>4</sup> However it is not easy to quantify the total resources allocated to the sector due to lack of statistics and also due to the fact that arts and culture are scattered in many ministries. The only issue that one can point out is the fact that arts and culture parastatals like the National Arts Council of Zimbabwe do not get enough funding to remunerate their staff members and maintain their offices. This is detrimental to the development of the arts sector. It is important to note that the budget is the government's most important economic policy instrument. It reflects a government's social and economic policy priorities more than any other document, translatable policies, political commitments and goals into decisions on where funds should be spent and on whom and how these funds should be raised.<sup>5</sup>

### **6.2.1 Aggregated indicators**

It is not easy to measure the total amount of funding which the national and local government in Zimbabwe spend on the arts and culture sector because of the fragmentation of the sector in many Ministries. However the government significantly supports cultural institutions that are of national importance. For instance, the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe and the National Library and Documentation Centre among others.

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<sup>4</sup> <http://www.thezimbabwean.co.uk/news/36112/bill-watch-502010-of-4th-december-2011-budget.html>

<sup>5</sup> The People's Budget: Key civil society demands on the 2011 national budget – a consolidated report on national constitutive meetings 9 September – 26 October 2010 pg 3

As for individual artists funding programmes, these are very minimal, if any. The same applies to funding channelled towards cultural developmental programmes in general. According to a Cultural Statistics Survey conducted by the ZimStat and the Culture Fund of Zimbabwe Trust in 2012, 11.7% of artists working in Harare and surrounding areas of Chitungwiza, Norton, Epworth and Ruwa accessed government funding for their work.

### **6.2.2 Public cultural expenditure broken down by level of government**

It is important to note that the participation of local government in supporting cultural work financially is difficult to quantify. Generally Town and City Councils in Zimbabwe do not have cultural policies, which are necessary for the promotion of cultural industries. There seems to be lack of appreciation by local authorities of the need to promote cultural industries in their towns and cities. Equally absent have been opportunities for clerks/mayors of town and city councils to meet with stakeholders in the arts and culture sector to discuss what is expected of the local authorities in terms of cultural governance and promotion of cultural industries. Thus most of the towns and cities do not actively support arts and culture work.

However there seems to be a wave of developments and activities which might change this situation. Currently Nhimbe Trust is implementing a project aimed at raising awareness of the importance of cultural industries among representatives of cities and towns in Zimbabwe. It is hoped that this project will help to educate cities and encourage them to start actively supporting arts and culture financially and in any other ways possible.

### **6.2.3 Sector Breakdown**

There is currently no data on this subsector.

## **6.3 Private Sector Funding**

Most of the arts activity in Zimbabwe is dependent on the support of a range of donor agencies such as the Swedish International Development Cooperation Agency (SIDA), which channels its grant through the Culture Fund of Zimbabwe Trust; Africalia (Belgium), which has supported film-making, dance and theatre; Pro Helvetia; HIVOS, which has been prominent in supporting publishing, dance and theatre; Prince Claus Fund; and Mimeta, among others.

Of these donors, SIDA, through the Culture Fund of Zimbabwe Trust is the greatest funder of the arts. The fund was established and registered as a Trust in 2006 to contribute to the growth and development of the culture sector in Zimbabwe through provision of financial and technical support to cultural practitioners, institutions and activities. The establishment of the fund came as a result of the Swedish International Development Agency (SIDA) and stakeholders' desire to address inconsistent funding to the culture sector in Zimbabwe.

The Fund was allocated \$US 3 million in 2007 and since then it has supported and invested in more than 500 projects. However, in the case of this fund, SIDA does not decide on the beneficiaries of the fund. The other streams of funding from the private sector come from development cooperation partners, United Nations organs, Non-governmental organisations, foreign embassies and EUNIC members such as the British Council, Goethe Institute and the Alliance Francaise.

According to the Cultural Statistics Survey conducted by the Culture Fund of Zimbabwe Trust, in collaboration with ZimStat, 63.1 % of artists who accessed funding for their work were getting their support from the donors.

While it is important to applaud the donor community for funding arts and culture in Zimbabwe there are a few issues that need to be seriously considered by these funders. For instance, currently there are no formal donor collaboration mechanisms in the area of culture and sport, but informal ad hoc meetings and consultations are made from time to time. This might lead to duplication of efforts.

Most of the arts funding programmes by donors working in Zimbabwe are generally not enough to meet the needs of the sector. According to a report produced by the Commonwealth Team which visited Zimbabwe in 2012, there was no arts organisation that was not suffering from a lack of funding. In fact very few institutions get institutional funding support from these donors and the majority of those organisations that do, are based in the big cities of Bulawayo, Mutare and Harare. The rest of the institutions receive project specific funding which is not good for the development of the creative sector. One of the biggest challenges regarding donor funding is that in most cases it pursues agendas of the donors at the expense of nurturing creativity. This is not surprising as all such funding is an extension of the foreign policy and foreign relations of the donor countries. However, for the recipient countries they are both positive and negative sides. One poet Mgcini Nyoni from Bulawayo commented that, 'the donor community has been throwing loads of money at "productions" that are big on issues to do with good governance, domestic violence, sexual rights and so on and rather tiny on creativity. The productions are becoming more and more mediocre, more and more ridiculous and the audiences have stayed at home and coaxing them back will be difficult.'[7]

### **Private sector funding**

The private sector in Zimbabwe is not very active in sponsoring arts and culture activities. They usually invest in arts festivals. Corporates such as Telecel, Bank ABC, CBZ Bank Limited among others are visible during the time of the Harare International Festival of the Arts (HIFA). HIFA is a six day annual festival and workshop programme that showcases local, regional and international arts and culture in a comprehensive festival programme of theatre, dance, music, circus, street performance, spoken word and visual arts.[8]

There are also events that are sponsored by corporates such as the Neshamwari Dance Festival which is targeted at dance groups aimed at practicing and preserving traditional dances through this festival. The festival, which is run in partnership with the Chibuku brand, has generated a lot of interest among the young and older generation in Zimbabwe.

## **8. Promoting creativity and participation**

### **8.1 Support to artists and other creative workers**

#### **8.1.1 Overview of strategies, programmes and direct or indirect forms of support**

The main strategy of the government in supporting artists has been through supporting parastatals that then work with artists. The government provides funding for operational costs to the National Arts Council of Zimbabwe and the National Art Gallery for instance. These institutions are the ones that in turn work with artists. The National Gallery is a platform for exhibitions and networking for artists.

In some cases artists are paid money to exhibit their work locally and internationally. In 2011 the National Art Gallery had a Pavilion at the Venice Biennale where four artists's works were exposed to international markets. The Zimbabwe Pavilion at the Venice Biennale is pivotal in establishing a platform after the isolation of many years.

The government remains constrained by its inability to fund arts and culture programmes. Most of the funding channelled towards arts and culture is allocated to Parastatals and it is not for disbursement to artists. These institutions apply to international partners and funders for funding to implement programmes.

Government parastatals also serve as references for artists whenever they apply to participate in international events or when they apply for support to undertake further studies. They also assist artists to quickly acquire travel documents if they have to travel to other countries to participate in festivals or exchange programmes (Passports or travel documents in general are difficult to get in Zimbabwe).

#### **8.1.2 Special artist's funds**

There are no special artist's funds that are provided by the government of Zimbabwe.

### **8.1.3 Grants, awards, scholarships**

The National Arts Council of Zimbabwe launched the inaugural National Arts Merit Awards, popularly known as NAMA in February 2002. The occasion of the National Arts Merit Awards is the main forum where the National Arts Council of Zimbabwe recognises outstanding achievements in the area of Arts. It covers seven categories of the arts namely dance, film, literary arts, theatre, visual arts, media and music. By rewarding excelling artistes with the awards of merit, NAMA aims at stimulating more interest in the arts and raise the profile of the same. The National Arts Council of Zimbabwe considers the awards as one of the means that will stimulate and encourage creativity and quality in the arts. This is purely an initiative of the government through its parastatals but it is done with funding from private sector and donors.

Awards are also given by artists unions and associations. In March 2011 the Zimbabwe Theatre Association, as part of national activities to commemorate the World Theatre Day, conferred vital recognition awards to prominent theatre practitioners and institutions in Zimbabwe. These awards are given with the support of the National Arts Council but they are initiated by arts associations.

There are no scholarships that are being offered to students who intend to study arts and culture by the government of Zimbabwe or its partner donor organisations. Most of the scholarships that are administered by the Ministry of Higher and Tertiary Education are meant to cater for critical manpower shortage areas such as Medicine, Engineering, Architecture, Quantity Surveying, Computer Sciences, Actuarial Sciences, Law and many others (<http://www.mhet.ac.zw/index.php/scholarships>). Since the arts do not fall in the category of scarce skills they usually do not get an allocation of available scholarships.

The Ministry of Higher and Tertiary Education of Zimbabwe is also currently offering studying assistance to students who are studying at higher tertiary institutions through a programme called cadetship. Under this programme funded students will be bonded to the government for an agreed number of years after completing their degrees. This programme, though not specifically meant to cater for artists, it ultimately caters for students who are studying towards arts-related qualifications such as degrees in Theatre Arts and in Heritage.

### **8.1.4 Support to professional artists associations or unions**

All professional artists associations and unions are required to register with the National Arts Council of Zimbabwe and pay registration fees of USD25 (as at 31 August 2011). All associations are required to submit their constitutions and membership lists to the National Arts Council. This regulatory role helps to improve governance of the arts associations. There is no monetary support given to associations by the government.

## **8.2 Cultural participation and consumption**

### **8.2.1 Trends and figures**

Cultural participation is a complicated issue which cannot be easily measured in Zimbabwe. This is because culture is part of the people's everyday life. Traditional rituals, oral traditions and folktale sessions are integral parts of culture and everyday lives of people. It would be unfair to restrict measuring cultural participation to examining *household expenditure* resulting from the purchase of cultural goods and services, *how often people visit cultural and art institutions and events*, *pursuit of amateur activity*, *domestic leisure time use*, *time used for listening to music*, *reading etc.*, and *audiences / sales / box office figures* in terms of how many visitors different cultural and art institutions attract.

The figures for cultural participation by local people in Zimbabwe are only available in formalised institutions such as museums and formal arts festivals. Less formalised cultural participation in rituals and ceremonies cannot be easily measured

## **8.2.2 Policies and programmes**

There are a number of policies that were put in place by the government in order to make sure that Zimbabweans are encouraged to visit museums. These programmes include coming up with a special fee for Zimbabwean Museum visitors which is reasonable. At major museums such as the Great Zimbabwe Museum Zimbabwean visitors pay USD5 while visitors from other countries pay USD 15 to enter into a museum.

There also has been increased cooperation between schools, artists and museums as a way of encouraging pupils to participate in cultural life.

On the side of formalised cultural events there has been a lot of effort by the National Arts Council in facilitating the formation of formalised arts festivals in provinces where they have not existed before. For instance Provincial Arts Managers in Bulawayo and Manicaland played a significant role in the establishment of Africa University Festival, Dzimbahwe Arts Festivals and the Intwasa Arts Festival in Mutare and Bulawayo respectively.

## **8.3 Arts and cultural education**

### **8.3.1 Institutional overview**

There are two ministries that are mainly responsible for arts education in Zimbabwe-Ministry of Education, Sport, Arts and Culture and the Ministry of Higher and Tertiary Education.

The Ministry of Education, Sport, Arts and Culture designs programmes and curricular for arts education in Primary and Secondary Schools whilst the Ministry of Higher and Tertiary Education oversees tertiary education.

Art education in Zimbabwe has a rather negative image which dates back to the colonial era. Art was usually confined to wealthy urban schools and taught mostly to white students. The subject was often used as a dumping ground for non-achievers and girls (who had few career options available to them outside of marriage). As a result art was considered an expensive and non-academic subject in former Rhodesia. The situation did not improve after independence. Though the government opened up the educational institutions of the colonial minority to the children of the majority, they made no fundamental changes to the content and practice of their arts education programmes.

Two significant events have led to a growing recognition of arts education in Zimbabwe. The first one is the organisation of a series of workshops and meetings involving ASSITEJ, UNESCO, the Southern African Theatre Initiative (SATI), the Zimbabwe Academy of Arts Education, universities, arts colleges and various informal arts education organisations. This was a result of a regional conference on Arts Education in Port Elizabeth, South Africa, in 2001, and was followed by the 'Approaches to arts education in Southern Africa' conference in Harare/Lake Chivero, Zimbabwe, in 2002 and the 'Finding Feet' workshop in Windhoek, Namibia, in 2003.

However very little has been done in the formal education sector and art still retains a poor image and has not expanded into mainstream education. The government made art compulsory in primary education but have been unable to provide the necessary financial backing to implement the scheme.

### **8.3.2 Arts in schools (curricula etc.)**

Zimbabwe has embraced arts education with minimal success. From the colonial period Art education has a negative image. During the colonial era art was usually confined to wealthy urban schools and taught mostly to white students. The subject was often used as a dumping ground for non achievers and girls



(who had few career options available to them outside of marriage). As a result art was considered an expensive and non-academic subject in former Rhodesia.<sup>6</sup> The situation did not improve after independence. Art still retains a poor image and has not expanded into mainstream education. The government made art compulsory in primary education but have been unable to provide the necessary financial backing to implement the scheme.

At primary school level music is taught just like mathematics and science, with a fully developed curricular. Arts and crafts are part of social studies and general paper. However other arts subjects such as drama, dance, are offered as co curricular activities. Some of these activities culminate into competitions such as the Jikinya Dance Festival. The Jikinya Dance Festival showcases various traditional dances by primary school pupils around the country. The festival aims at encouraging children to appreciate and perform Zimbabwean traditional dances thus preserving its rich cultural heritage which is faced with disappearance. This festival is also regarded as participation and consumption of dance by school children.

The same applies to secondary school with the only slight difference being that at this level Art (Drawing) is also offered as a subject with a fully developed curriculum just as music. Again at this level drama, dance, crafts and other forms of arts are taken as co curricular activities.

### **8.3.3 Intercultural education (question added)**

No Data

### **8.3.4 Higher arts education and professional training**

Higher arts education in Zimbabwe is offered by universities and colleges and it takes various forms at these institutions. Universities that offer arts Education include the University of Zimbabwe (Department of Theatre Arts), Midlands State University (Department of African Languages and Culture, Department of Music and Musicology and Department of Theatre Arts.), Great Zimbabwe University and Chinhoyi University of Technology. In addition, in the numerous Education Faculties at these universities there are Curriculum and Arts departments in which student teachers or often already practicing teachers and lecturers at colleges of education are trained in arts practice, theory and teaching methods. These tertiary institutions mainly provide training which leads to the awarding of degrees. Most of the training offered is rooted in theoretical work with very minimal practical training.

Besides universities there are the colleges of education or teacher training colleges themselves where teachers are trained to teach the arts curriculum. A tendency from the colonial era has been inherited in which teacher training colleges train teachers in music and ethnomusicology studies only - to the exclusion of theatre, dance and the visual arts.<sup>7</sup>

Outside of the universities there are 'dedicated' colleges and institutions offering degree, diploma or certificates training programmes, most frequently in music but less numerous in dances, fine arts, theatre arts and film and television. These include the Zimbabwe College of Music, the Zimbabwe Academy of Arts Education (both offering university-accredited degrees and diplomas), the Dance Trust of Zimbabwe and the National Gallery's BAT Arts Workshop.<sup>8</sup>

However most of the arts education programmes in Zimbabwe are inhibited by lack of infrastructure and human resources. Most of the properly trained human resources have left the country due to economic

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<sup>6</sup> Rachel Abraham, (2002), Article on Arts Education in Zimbabwe Published in the international Journal of Art and Design Education

<sup>7</sup> Kavanagh, R, ed. *Ngoma: Approaches to Arts Education in Southern Africa*, (Zimbabwe Academy of Arts Education for Development, Harare, 2006)

<sup>8</sup> Kavanagh, R, ed. *Ngoma: Approaches to Arts Education in Southern Africa*, (Zimbabwe Academy of Arts Education for Development, Harare, 2006)

hardships. The government cannot afford to purchase proper equipment for the effective delivery of arts and culture training.

### **8.3.5 Basic out-of-school arts and cultural education (music schools, heritage etc.)**

In Zimbabwe there are also many informal initiatives that focus on arts education. Arts education outside the formal sector is conducted in many different ways - starting with the individual artist who trains those he or she works or creates with to fully-fledged arts education organisations working with children of all ages, the youth and adults in local and national programmes. The informal education programmes are usually meant to cater for school drop outs, people who cannot afford higher education due to exorbitant school fees and those people who fail to secure places to study at tertiary institutions due to failure to meet the entry requirements of these institutions which tend to be very high.

Informal arts education is mainly provided by non governmental organisations without financial support from the government. One such organisation is Children's Performing Arts Workshop (CHIPAWO). CHIPAWO arts education programme aims, among other things, to develop a child who can take on the culture of so-called 'Internationalism' proud of and confident in his or her own diverse history, language, arts and culture. In addition, the CHIPAWO experience consists of an integrated arts syllabus comprising music, dance, drama, video and television, and social and career education aimed at developing free-thinking, critical young people, who have a range of life and career skills and espouse progressive practice on issues such as gender, AIDS, disability, human rights and democracy. Through the practical experience of developing the programme with children, a comprehensive pedagogy, aesthetic and ethics has been developed.<sup>9</sup>

Some informal arts education programmes are initiated by external organisations such as British Council. In 2009 and 2010 the British Council and Culture Fund of Zimbabwe Trust worked together in implementing a training programme on creative entrepreneurship in Zimbabwe. This saw a total of one hundred and eighty artists being trained on vital issues such as marketing of artistic products, governance of arts organisations and financial management among others.

In some cases informal arts education involves experienced artists making initiatives to open studios and "arts centres" where they offer training to young and budding artists. This type of training is usually more hands-on training and often better than the mostly theoretical training offered by tertiary education institutions.

Robert McLaren Observes that, 'Classical and modern ballet, jazz, tap and other forms of dancing are offered to children and young people by various individual dance teachers and dance schools. Attendance at such classes is largely confined to the nation's minorities – people of European, Asian and mixed descent. However there is a growing minority of middle class black Zimbabwean children attending such classes. One of the major events of this section of dance for children outside the formal school system is the annual Stars of Tomorrow weeklong concert at the Reps Theatre in Harare.'<sup>10</sup>

## **8.4 Amateur arts, cultural associations and civil initiatives**

### **8.4.1 Amateur arts and folk culture**

No Data

### **8.4.2 Cultural houses and community cultural clubs**

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<sup>9</sup> Chifunyise and McLaren, Research capacities in arts education and their practical applications in the southern African sub-region: <http://www.unesco.org/culture/en/artseducation/pdf/writtencontribution307robertmclarenfullpaper.pdf>

<sup>10</sup> Robert McLaren, (2001), Case Study: Teaching Dance to Children in Zimbabwe the Chipawo experience, A paper presented at the Regional Conference on Arts Education in Primary and Secondary Schools as well as in Non-formal Education Systems, 26-1 July 2001: <http://portal.unesco.org/culture/en/files/19437/10805724513mclaren.pdf/mclaren.pdf>

No Data

### 8.4.3 Associations of citizens, cultural advocacy groups, NGOs, and advisory panels

The main advocacy organisations working on the arts and culture sector of Zimbabwe are:

- Nhimbe Trust: Nhimbe is a non profit arts education organization and a leader in cultural policy and freedom to create in Zimbabwe.
- Zimbabwe Music Rights Association- Its mission is to protect and promote Intellectual Property Rights, fostering the development of Zimbabwe through effective and efficient collective management
- Zimbabwe Union of Musicians
- Zimbabwe Theatre Association
- Bulawayo Arts Forum
- Zimbabwe Women Writers Association
- Visual Art Association Bulawayo
- Coalition against Censorship Zimbabwe (CACZ) is an association formed by the Zimbabwe Theatre Association (ZITA), Bulawayo Arts Forum (BAF), Visual Art Association Bulawayo (VAAB), Savanna Arts Trust, Global Arts Trust, Nhimbe Trust and Homegrown Arts. It seeks to: educate and empower art creators, promoters and consumers to defend the freedom to create; monitor, document and issue alerts on current censorship issues and violations on free creative expression; inform and influence judicial opinions, policy and legislation impacting on freedom of creative expression; and provide educational resources, training and legal aid to individuals and cultural organisations responding to incidences of artistic censorship.

## Chapter 9: Sources and links

### 9.1 Key documents on cultural policy

Arts and Culture Indaba Report, Culture Fund of Zimbabwe Trust, 2010,

[http://arterialnetwork.org/uploads/2011/08/ZIMBABWE\\_ARTS\\_AND\\_CULTURE\\_INDABA\\_Final\\_Draft.pdf](http://arterialnetwork.org/uploads/2011/08/ZIMBABWE_ARTS_AND_CULTURE_INDABA_Final_Draft.pdf)

Chifunyise and McLaren, Research capacities in arts education and their practical applications in the southern African sub-region:

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Chimhundu, H.; Gutsa, J.; Mano, J.; Matimati, E.; Muchemwa, K.; & Nkiwane, M. (1998). Report on the formulation of a national language policy. Unpublished manuscript:  
[ocpa.irmo.hr/resources/docs/Harare\\_Language-en.pdf](http://ocpa.irmo.hr/resources/docs/Harare_Language-en.pdf)

Chiwaura, H., (1999), The development of formal legislation and the recognition of traditional customary law in Zimbabwe's Heritage Management, ICCROM,

[http://www.iccrom.org/pdf/ICCROM\\_ICSO5\\_LegalFrameworkAfrica\\_en.pdf](http://www.iccrom.org/pdf/ICCROM_ICSO5_LegalFrameworkAfrica_en.pdf)

Cultural Policy of Zimbabwe:

[http://artsinafrica.com/uploads/2011/06/CULTURAL\\_POLICY\\_OF\\_ZIMBABWE\\_2007.pdf](http://artsinafrica.com/uploads/2011/06/CULTURAL_POLICY_OF_ZIMBABWE_2007.pdf)

Culture Fund of Zimbabwe Trust, Baseline study on the culture sector in Zimbabwe, Harare, March, 2009

[http://arterialnetwork.org/uploads/2011/08/The\\_Culture\\_Fund\\_Baseline\\_Report\\_FINAL\\_250609-3.pdf](http://arterialnetwork.org/uploads/2011/08/The_Culture_Fund_Baseline_Report_FINAL_250609-3.pdf)

Feltoe, G., (2002), A Guide to Media Law in Zimbabwe, Legal Resources Foundation (LRF)

Kavanagh, R, ed. *Ngoma: Approaches to Arts Education in Southern Africa*, (Zimbabwe Academy of Arts Education for Development, Harare, 2006)

Robert McLaren, (2001), Case Study: Teaching Dance to Children in Zimbabwe the Chipawo experience, A paper presented at the Regional Conference on Arts Education in Primary and Secondary Schools as well as in Non-formal Education Systems, 26-1 July 2001:  
<http://portal.unesco.org/culture/en/files/19437/10805724513mclaren.pdf/mclaren.pdf>

The Access to Information and Protection of Privacy Act: Five Years On, A report prepared by Media Institute of Southern Africa Zimbabwe:  
[http://www.zimbabwejournalists.com/uploaddocs/AIPPA\\_Five\\_Years\\_On\\_\\_A\\_Trail\\_of\\_Destruction.pdf](http://www.zimbabwejournalists.com/uploaddocs/AIPPA_Five_Years_On__A_Trail_of_Destruction.pdf)

Thondhlana, J., Using Indigenous Languages for Teaching and Learning in Zimbabwe, Unpublished manuscript: [http://jan.ucc.nau.edu/~jar/ILAC/ILAC\\_4.pdf](http://jan.ucc.nau.edu/~jar/ILAC/ILAC_4.pdf)

Viriri, A., (2003), "Language Planning in Zimbabwe; the Conservation and Management of Indigenous Languages in Zimbabwe". Paper presented at **ICOMOS** 14th General Assembly and Scientific Symposium at Victoria Falls, Zimbabwe.

## 9.2 Key organisations and portals

### Cultural policy making bodies (e.g. Ministry of Culture)

1. Ministry of Education, Sport, Arts and Culture: [www.moesc.gov.zw/](http://www.moesc.gov.zw/)
2. National Arts Council of Zimbabwe: [www.natartszim.org](http://www.natartszim.org)
3. The National Art gallery of Zimbabwe: [www.nationalgallery.co.zw/](http://www.nationalgallery.co.zw/)
4. National Archives of Zimbabwe  
[http://www.gta.gov.zw/index.php?option=com\\_content&view=article&id=82&Itemid=147](http://www.gta.gov.zw/index.php?option=com_content&view=article&id=82&Itemid=147)

### Professional associations

AfricanColours Artists Association: <http://zimbabwe.africancolours.net/content/3851>

Media Institute of Southern Africa (Zimbabwe): <http://www.misazim.co.zw/>

Zimbabwe Music Rights Association: <http://www.zimmusicrights.org/>

Zimbabwe Union of Journalists: <http://www.zuj.org.zw/>

\*It is to be noted that there many professional associations in the creative sector of Zimbabwe but they do not have websites. More information about these associations is available from the National Arts Council of Zimbabwe.

### Grant-giving bodies

1. Culture Fund of Zimbabwe Trust: <http://www.culturefund.co.zw>
2. Hivos Harare: [www.hivos.nl](http://www.hivos.nl)

\*Funding is also provided by embassies of European Countries

### Cultural research, advice and statistics

1. Zimbabwe Tourism Authority: [www.zimbabwetourism.net/](http://www.zimbabwetourism.net/)
2. The Media Monitoring Project (Zimbabwe) is an independent Trust that works to promote freedom of expression and responsible journalism in Zimbabwe: <http://www.mmpz.org/>
3. Law and Justice Zimbabwe: <http://www.law.co.zw/>

### Culture/Arts Portals

1. Kubatana.net: This web site improves the accessibility of human rights and civic information in Zimbabwe. You can browse over 19,000 articles, reports and other documents: <http://kubatana.net/>
2. Zimbabwean entertainment, lifestyle and showbiz magazine. Stories, profiles, images and online music shop: <http://www.zimbojam.com/>