ZIMBABWE

NATIONAL CULTURAL AND CREATIVE INDUSTRIES STRATEGY 2020 - 2030

Government of Zimbabwe

National Cultural and Creative Industries Strategy

2020-2030

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FOREWORD

Hon. Dr. K. Coventry (MP)
Minister for Youth, Sport, Arts and Recreation

This National Cultural and Creative Industries (NCCIs) Strategy, herein referred to as the Strategy, is a roadmap developed by the Ministry of Youth, Sport, Arts and Recreation in order to guide the development and growth of the Cultural and Creative Industries (CCIs) sector. The Strategy comprises ten pillars which firmly position the CCIs as pivotal for the sector's role in national economic development and employment creation. Therefore, the sector will be a critical cog in the matrix of attaining an Upper Middle Income Society that is spelt out in Vision 2030 and the Sustainable Development Goals (SDGs). The CCIs products are also critical for building social cohesion, peace and marketing of Zimbabwe's image.

During the implementation of the Strategy, the Ministry will include a wide range of stakeholders from the public and private sectors. The Ministry will work through its agencies of National Arts Council of Zimbabwe (NACZ) and the National Gallery of Zimbabwe (NGZ) to collaborate with Government Ministries, other government agencies, CCIs practitioners, Arts Associations and Organisations, development partners, the corporates, civic society and well-wishers. Various State and private-owned institutions including the media, Universities, Polytechnics, Teacher Education Colleges and those specialised institutions that not only offer technical training, but also nurture and expose creative talent, including the film and theatre schools, will be duly courted.

We invite the corporate world, development partners, agencies and educational institutions to feel free to pick aspects among the ten pillars that they wish to run with or partner the Ministry or CCIs sector players in their implementation support processes. The Ministry is reaching out to organisations and individuals who are interested in unlocking the inherent value and potential of CCIs to become a formidable and robust economic sector for Zimbabwe.

Hon. Dr. K. Coventry (MP)

MINISTER OF YOUTH, SPORT, ARTS AND RECREATION

Harare, October 2020

PREAMBLE

Dr. T. Chitepo
Secretary for Youth, Sport, Arts and Recreation

The National Cultural and Creative Industries Strategy was crafted to demonstrate government's serious intentions to influence investment and growth needed in the CCIs sector which has been experiencing a myriad of challenges in recent years. The sector has also been seriously hampered by the Covid-19 pandemic.

The Ministry is keen to transform the CCIs sector into a powerhouse brand that contributes to national and international arts and culture expression while at the same time registering contribution to the Gross Domestic Product. It is envisaged that with the right partnerships and investments, the benefits of implementing this CCIs Strategy will emerge. These include creating employment for youth, increasing in the quality and quantity of CCIs products and services, reclaiming the CCIs market share, reduced piracy and audience development that cultivates paying consumers for the sector locally, regionally and internationally.

Concurrently, the Ministry will promote the safeguarding of tangible and intangible cultural heritage through the commercialisation of CCIs products nationally and globally with the deliberate intention of celebrating these for national interest through the arts and culture. This will ensure that the CCIs sector integrally becomes a vector of transmitting not only the national brand, but also that it becomes a vehicle for spreading values of national identity and pride. Essentially, successful implementation of the Strategy will guarantee diverse cultural expressions while promoting and positioning the CCIs sector at the core of galvanising social cohesion and peace building for Zimbabwe.

Dr. T. Chitepo
SECRETARY FOR YOUTH, SPORT, ARTS AND RECREATION

ACKNOWLEDGEMENTS

The Ministry of Youth, Sport, Arts and Recreation would like to acknowledge the collaborative efforts of the consultant, Mrs F. Makanga – Majachane, the Director for Arts and Culture Promotion and Development - Dr B. Samwanda, Ministry officials, the National Arts Council of Zimbabwe (NACZ), the National Gallery of Zimbabwe (NGZ), the National Archives of Zimbabwe, the National Museums and Monuments of Zimbabwe (NMMZ), the Office of the President and Cabinet's Ease of Doing Business Team, Captains and representatives of the CCIs Sector drawn nationally from the genres of Film, Fashion Design, Music, Dance, Theatre, Literary Arts, Visual Arts, Crafts, Modelling and Pageantry, Spoken Word, Graphic Design and others.

The Ministry further acknowledges the invaluable contributions from the UNESCO Culture Expert, Mr Farai Mpfunya, Civic Society, Traditional Leadership, Culture Practitioners, the CCIs Practitioners/artists, members of the academia, representatives of Arts Associations, the African Regional Intellectual Property Organization (ARIPO and participants in the consultative *Indabas* and the validation exercise.

The Parliamentary Portfolio Committee on Youth, Sport, Arts and Recreation is also thanked for their contributions and guidance towards the development of this CCIs Strategy.

ACRONYMS AND ABBREVIATIONS

AU	-African Union
CCIs	-Cultural and Creative Industries
ICESCR	-International Covenant on Economic, Social and Cultural Rights
ICTs	-National Information and Communication Technologies
IFCD	-International Fund for Cultural Diversity
NACZ	- National Arts Council of Zimbabwe
NACHP	-National Arts, Culture and Heritage Policy
NCCIs	-National Cultural and Creative Industries
NGZ	-National Gallery of Zimbabwe
MYSAR	-Ministry of Youth, Sport, Arts and Recreation
SAICH	-Southern African Intangible Cultural Heritage
SADC	-Southern Africa Development Community
SDGs	-Sustainable Development Goals
UNESCO	-United Nations Education Science
UNESCO	-United Nations Scientific and Cultural Organisation
ZCDIS	-Zimbabwe's Culture for Development Indicators
ZNIPPIS	-Zimbabwe National Intellectual Property Policy and Implementation Strategy

KEY DEFINITIONS

This Strategy document defines and explains in simple terms some concepts that underpin the Culture and Creative Industries Strategy. Definitions in this Strategy are not given in any order of preference or importance.

Creative industries

Industries that have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of Intellectual Property (IP) and copyrights.

Culture

The dynamic totality of distinctive spiritual, material, intellectual, emotional and aesthetic features that characterise a society or social group, including its arts but also its intangible aspects such as values, world-views, ideas and beliefs, and the expression of these in individual and social behaviour, relationships, organisational and societal forms, and in economic, political, educational and judicial systems.

Cultural content

The symbolic meaning, artistic dimension and cultural values that originates from or express cultural identities.

Cultural diplomacy

Those subtle and soft engagement strategies inherent in the expressive arts and culture adopted to deliberately influence the acceptance, recognition and safeguarding of Zimbabwean heritage within state institutions and in international relations.

Cultural diversity

The many ways in which the cultures of groups and societies find expression and are transmitted within and among groups and societies. Cultural diversity manifest in the varied ways in which humanity expresses, augments and transmits through an assortment of modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural economy

Those activities, goods and services that embody or convey cultural expressions, irrespective of the commercial value that they may bear. Cultural activities may be an end in themselves, or may contribute to the production of cultural goods and services.

Cultural expressions

Those outputs resulting from the creativity of individuals, groups and societies and have cultural content.

Cultural infrastructure

Refers buildings, spaces in which the activities of CCIs operations like theatres, museums, galleries and hubs may take places. This may also include the digital and technological infrastructure that enables online access.

Culture industries

Those services and goods that combine the creation, production and commercialisation of products that are intangible and cultural in nature and are typically protected by copyright and take the form of goods or services.

Cultural heritage

The sum total of culture as given above, including the measures adopted to safeguard its continual use and existence.

Heritage

The sum total of sites of scientific and historical importance, national monuments, wildlife and scenic parks, marine life, water bodies, natural sites, historic buildings and structures, works of art, oral and written traditions, museum collections and their documentation which provide the basis for a shared cultural and artistic creativity.

Identity

This is how individuals, families and/or communities view who they are, their capabilities and potentialities, including how they perceive their relations with others and their natural environment. Conceptions of identity emanate from Culture which is the epicentre that influences and shapes a people's language, outlook, ideals, values, belief systems, knowledge systems and traditions.

Indigenous knowledge

Refers to a cumulative body of information, knowhow, practices and representations maintained and developed by indigenous communities

sharing a common history and natural environment. Indigenous knowledge systems include; oral traditions, traditional knowledge about uses of plants, objects, and environment to treat ailments and boost health, traditional knowledge and philosophies that bond and cement communities, including commerce, trade, relationships, leadership, authority, gender and labour.

Intangible cultural heritage

Intangible or living heritage, as part of cultural heritage, refers to traditions transmitted, verbally and through body language, from generation to generation and may include but not limited to, languages, performing arts, music, dance and all forms of theatre, social practices, rituals ,knowledge and practices concerning nature and the universe and festive events, traditional craftsmanship including techniques and skills.

Traditional Leadership

Refers to systems and management institutions that foster authority at community level and usually archive a community‘s history, ethics, customs, ideals, values, traditions, including how these are transmitted inter-generationally. Traditional leadership are the sensitive points from which *Unhu/Ubuntu* should exude.

Tangible cultural heritage

Physical or – tangible cultural heritage includes buildings and historic places, monuments and artefacts considered worthy of preservation for the future. They include objects significant to the archaeology, architecture, science or technology of a specific culture.

PART A

Introduction

This National Cultural and Creative Industries Strategy (NCCIs) has been formulated through the leadership of the Ministry of Youth, Sport, Arts and Recreation (MYSAR), the National Arts Council of Zimbabwe and the National Gallery of Zimbabwe, in consultation with the Cultural and Creative Industries (CCIs) practitioners.

The main focus of the strategy is to grow innovative and sustainable CCIs businesses in Zimbabwe. It seeks to strengthen, inspire, empower, transform and energise Zimbabwean CCIs business of all scales at every level of their value chains to catapult their contribution to inclusive sustainable economic growth and development. The strategy is anchored on the principles of strong, sustainable and shared growth and is framed as a building block towards Zimbabwe attaining an Upper Middle Income Society status by 2030.

Interventions and actions to achieve this are directed towards ten complementary pillars listed below.

- Cultural markets and business development
- Intellectual property
- Funding, financing and investment
- Education, capacity building and training
- Cultural infrastructure
- Cultural statistics and research
- Media and information and communication technologies
- Cultural diplomacy and global business
- Cultural governance
- Safeguarding cultural heritage

While CCIs practitioners are the main resource for the accelerated growth of these industries, their efforts need to be buttressed by strong legal frameworks that facilitate full exploitation and commercialisation of intellectual property and protect their rights.

Driving innovation through intellectual property protection, business development support and finance is critical in positioning Zimbabwe at the forefront of creative innovation and sustaining CCIS growth. In addition, expanding regional and international markets is crucial because the domestic market is limited. However, globalisation and digitisation exacerbate global competition hence the need to improve the quality of Zimbabwean Cultural and Creative goods and services. In prioritising CCIs research and generation of cultural statistics the strategy encourages identification of knowledge gaps, utilisation of latest insights and widening the evidence base to inform policymaking and making the case for investment in the CCIs.

Other critical areas of intervention are increasing government, private sector, donor community and individuals' funding and investment in the CCIs, building and enhancing capabilities for sustainable careers and leveraging on the opportunities presented by the media, information and communication technologies while mitigating the threats that they also present. This is notwithstanding the fact that the different CCIs businesses might have special needs that are peculiar to their sectors.

Background

This National CCIs Strategy is one of the numerous government tools developed to guide the implementation of the National Arts, Culture and Heritage Policy (2019). It is an undeniable fact that the world over, Cultural and Creative Industries (CCIs) have become vibrant across the world. United Nations Educational, Scientific and Cultural Organization (UNESCO) defines cultural and creative industries as;

> …sectors of organised activity whose principal purpose is the production or reproduction, promotion, distribution and/or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature[1].
>
> The National Arts, Culture and Heritage Policy (NACHP) of Zimbabwe (2019) defines culture industries as "those services and goods that combine the creation, production and commercialisation of products that are intangible and cultural in nature and are typically protected by copyright". The same policy defines creative industries as those industries that have

[1] http://www.unesco.org/new/en/santiago/culture/creative-industries/

their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property.

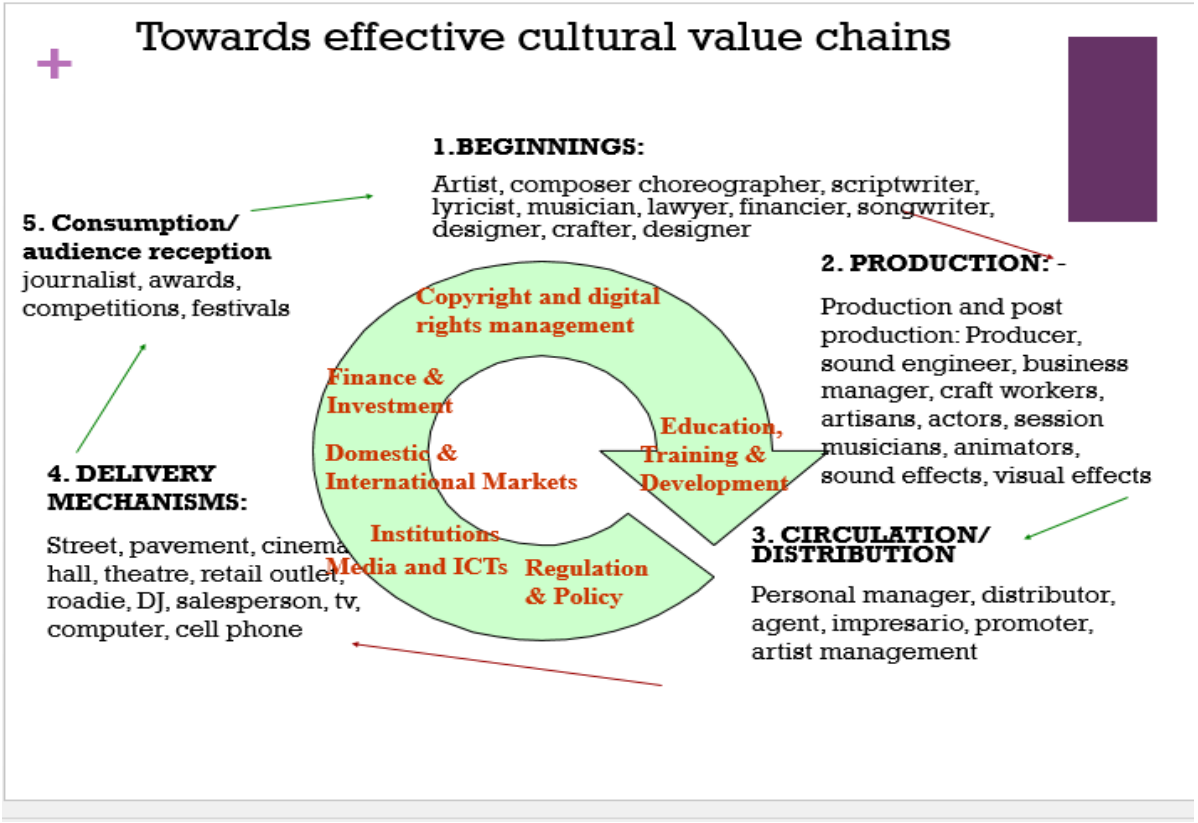

Fig 1. CCIs Value Chain, Adopted from Avril Joffe, 2018

This National Strategy for Cultural and Creative Industries has been crafted to operationalize provisions of the NACHP around CCIs. The NACHP is clear that it seeks to harness creative industries as a key driver of economic growth and employment creation in the country, and specifically targets youth, women, those living with disability and other vulnerable sections of the population.

The Cultural and Creative Industries of Zimbabwe are still in the infancy stage but have a potential to boom into vibrant and well developed industries. In the preface of a research report produced by the Culture Fund of Zimbabwe Trust with support from UNESCO's International Fund for Cultural Diversity (IFCD) (2012) it is noted that,

> In Zimbabwe, the cultural industry has, over the past few years, emerged as a source of income, employment and a tool to assert the people's national identity. The cultural industry contributes immensely in attracting tourist inflows and building the country's image.

It has to be noted that while some creative ventures are inherently entrepreneurial and can generate profits to repay loans, some artistic products, services and activities serve an aesthetic function that cannot be quantified in monetary terms, but all the same serve an important social function.

This strategy is geared towards increasing the capacity and earnings of the CCIs and their contribution towards the socio-economic development of the country in monetary and social capital terms. The strategy has been developed as a framework to guide positioning of CCIs in the market, encourage strategic investment and foster collaborative partnerships between and among CCIs, central and local governments, CCIs practitioners, and organisations, investors, private sector players and the wider community.

Most CCIs exist as Small to Medium Enterprises (SMEs) and SMEs development has emerged as a key instrument in poverty reduction. Therefore, CCIs remain a very strategic sector in Zimbabwe given that most of the people in the sector are self-employed and are able to generate income from their activities.

Despite this potential, CCIs in Zimbabwe are fragmented, lack access to public and private funding; suffer limited fit-for purpose infrastructure; have weak access to local and international markets, and are perceived to be a lesser priority in the national development agenda. They also face challenges such as limited skilled and professionally trained people; poorly enforced legal frameworks to support

protection of intellectual property rights - copyright laws are not adequately enforced; limited funding and investment; and generally weak governing structures.

In addition, the fast-changing and cross cutting nature of the industries pose challenges for many stakeholders who are critical for their development. The private sector has not yet fully grasped the potential of the CCIs to increase their support and investment towards its growth.

Strategy Formulation Process

This strategy is a culmination of consultative meetings and rigorous research. In October 2019 the Ministry of Youth, Sport, Arts and Recreation (MYSAR) in partnership with the National Arts Council of Zimbabwe and the National Gallery of Zimbabwe held a consultative meeting at Cresta Jameson Hotel. The meeting was attended by representatives from all disciplines of the CCIs, other line ministries, and representatives from regulatory bodies who deliberated on the critical aspects of this strategy, including the challenges faced by CCIs operators in the country.

Based on the views gathered at this meeting, the MYSAR appointed a consultant to consolidate findings from the consultative meeting, conduct additional research, document analysis and put together a draft strategy. In March 2020, a validation meeting was held at Cresta Jameson Hotel again to examine the draft strategy. A revised strategy document was produced and shared with stakeholders for final correction.

Guiding Principles

The philosophy of this National Cultural and Creative Industries Strategy is underpinned by six guiding principles, which are:

I. Promote economic exploitation of intellectual property and stimulate inclusive economic growth.
II. Recognise and support creators of cultural goods and services, protect their rights and safeguard diverse Zimbabwean cultures.
III. Foster cooperation to increase opportunities for the local, regional and international markets to engage with Zimbabwean cultural content.

IV. Mainstream arts, culture and heritage in sustainable national socio-economic development.
V. Facilitate citizen participation in the curatorship of Zimbabwean narratives and engagement in CCIs business matters.
VI. Standardise the development of CCIs goods and services through continuous capacity building that enhances global competitiveness.

The Strategy Context

This strategy and action plan has been informed by a myriad of national, regional and international policies and instruments which include the following:

- Transitional Stabilisation Programme, October 2018 – December 2020.
- The National Arts, Culture and Heritage Policy, November 2019.
- United Nations Sustainable Development Goals, 2015-2030.
- Zimbabwe National Intellectual Property Policy and Implementation Strategy (ZNIPPIS) 2018-2022.
- National Youth Policy, 2013.
- National Gender Policy, 2017.
- Revised Education Curriculum, 2017
- National Information and Communication Technologies (ICTs) Policy, 2018.
- National Trade Policy and National Export Strategy, 2019.
- International Conventions and standard setting instruments on Arts and Culture
- UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).
- UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003).
- Southern African Development Community (SADC) Protocol on Culture, Information and Sport, 2001.
- African Union's (AU) Agenda 2063 (2015).
- AU Charter on Cultural Renaissance (2006).
- AU Plan of Action on Creative and Cultural Industries (2008).

Vision

Sustainable, innovative and vibrant Cultural & Creative Industries by 2030.

Mission

Support flourishing Cultural and Creative Industries that enhance inclusive economic growth, enriches lives, celebrates national identity and cultural diversity and contributes to sustainable development.

Goals

This strategy envisages attaining the following goals by 2030:

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

Objectives

The following strategic objectives are to be achieved by 2030:

1. Increase the market share of Zimbabwean CCIs goods and services locally, regionally and internationally.
2. Identify capacity gaps, develop, implement and support capacity-building programmes for CCIs' professionals in both private and public sector institutions.
3. Stimulate the growth of CCIs through public and private sector investment and funding facilities.

4. Demonstrate locally, regionally and internationally the contribution of Zimbabwean CCIs to national GDP and development.
5. Increase equitable access to professional development opportunities and infrastructure for CCIs practitioners.
6. Accelerate the adoption of new technologies and digital platforms to support innovation.
7. Strengthen the role of CCIs in safeguarding and celebrating Zimbabwe's cultural heritage.
8. Cultivate mutually beneficial interministerial linkages and hubs of cooperation for the benefit of CCIs.

Stakeholders

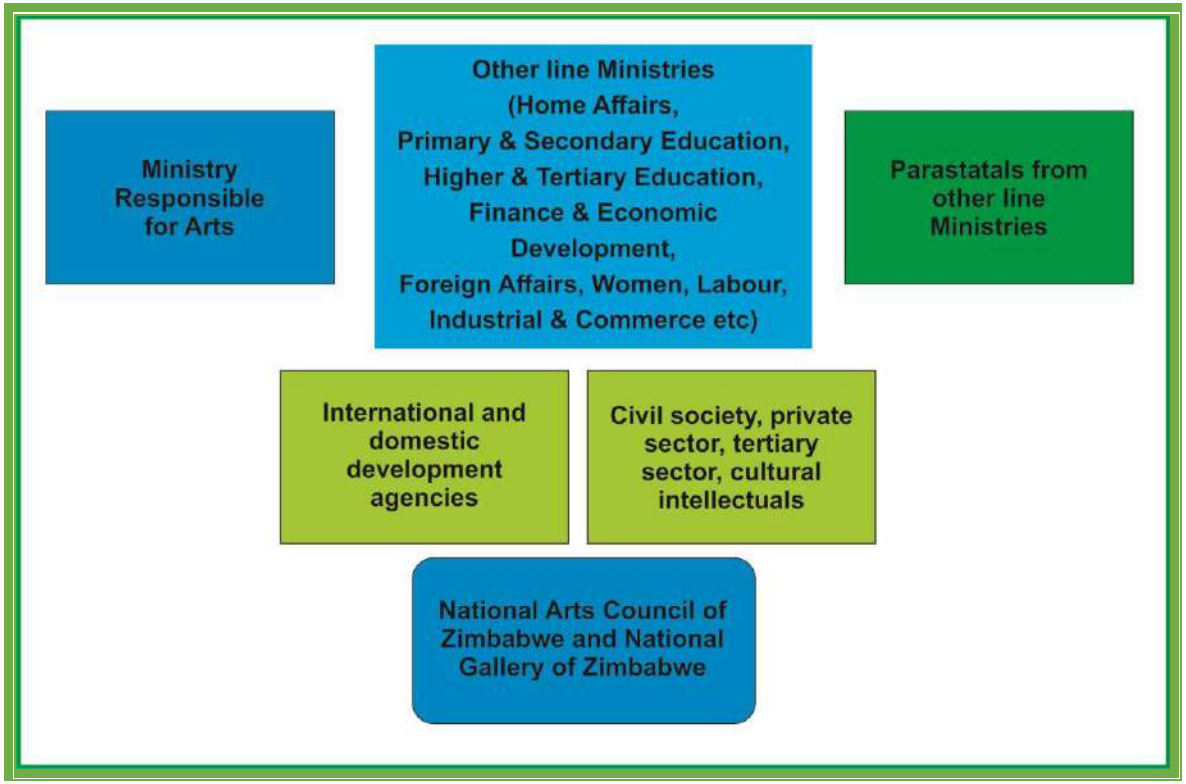

Fig 2 CCIs stakeholders

1. Cultural Markets and Business Development

According to Zimbabwe's Cultural for Development Indicators (ZCDIS) Brief Analysis Report of 2018, the CCIs contributed 6.69% of total GDP in 2012. However the increasing global demands for cultural and creative goods and services present an opportunity for the growth of the CCIs. Alongside expanding markets, international engagements fuel creative inspiration, collaborations and a positive image of the country. Activities such as international touring, cultural exchanges, collaborations, licencing, residencies, touring performances and exhibitions showcase opportunities and can deliver more audience and marketplace exposure, provide connections for CCIs practitioners and extend the life and impact of their work. Globalisation presents opportunities, competition and threats to creative products and services in Zimbabwe hence the need to improve product quality and competitiveness.

The CCIs do not exist in a vacuum but in a broader economic context. Locally, the economic challenges facing the country have not spared the CCIs sector as practitioners are struggling to find local markets for their goods and services. Without addressing the current fiscal deficits and macro-economic challenges, CCIs will continue to face challenges in the production and distribution of content. Reduced levels of disposable income directly affect consumption of CCIs sector products, goods and services; thus demonstrating the direct causative relationship between macro-economic stability and cultural vibrancy.

Priorities

- Increase access to local, regional and international markets.
- Organise interface platforms between and among CCIs and related sectors.
- Endorse arts and culture events and ensure government support.
- Encourage innovation and development to ensure commercial viability of the CCIs
- Enforce bilateral, multilateral agreements and instruments such as the Preferential Trade Area (PTA) for Eastern and Southern Africa and the African Continental Free Trade Area to enhance the free movement of CCI goods and services
- Establish online platforms for sharing of information, opportunities and networking for creative entrepreneurs.
- Strengthen production and distribution infrastructure/networks for CCIs.
- Undertake business development activities to support new and existing creative organisations and micro businesses

2. Intellectual Property (IP)

African copyright societies have been collecting less than one percent of global copyright royalties over the past two decades. This is partly a result of inadequate legislative and institutional frameworks, resistance to copyright compliance by users, weak enforcement, limited recognition of copyright-based industries as vital contributors to economic growth and GDP by policy makers (African Union Plan of Action on Cultural and Creative Industries). Intellectual Property (IP) rights in Zimbabwe are enshrined in Copyright and Neighbouring Rights Act (S. 4). 32/2004. Zimbabwe recently adopted a National Intellectual Property Policy and Implementation Strategy (ZNIPPIS) 2018-2022. IP rights are mostly enforced by the Ministry of Home Affairs and Cultural Heritage which is largely responsible for law enforcement. The location of African Regional Intellectual Property Organization (ARIPO) in Zimbabwe makes IP technical assistance readily available. However, CCIs practitioners are affected by rampant piracy. Just as in most African countries, Zimbabwean copyright societies are weak as a result of outdated and poorly enforced legal frameworks.

Priorities

- Create a strong and inclusive anti-piracy strategy.
- Enforce existing legal instruments for the protection of IP rights.
- Raise awareness among creatives on IP rights.
- Encourage creatives to patent their works.
- Capacitate copyright societies to effectively collect and distribute royalties.
- Lobby for the review of the Copyrights and neighbouring rights Act.

3. Funding, Financing and Investment

Currently there is limited government funding to support creation, production and distribution of cultural goods, activities and services. Owing to lack of capital as a result of limited financial investment by both the government and the private sector, optimum CCIs production will remain constrained across the value chains. In addition, CCIs do not feature clearly in national development plans consequently cooperating partners find it difficult to directly fund them. Private sector funding has been affected by the macro economic challenges that have seen the erosion of disposable incomes.

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

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

Priorities

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

4. Education, Training and Capacity Building

Cultural and Creative Industries practitioners need platforms and funding to be able to acquire and develop entrepreneurial, creative, technical, technological and managerial skills and competencies. The ZCDIS report (2018) notes that the education system in the country has provided for a varied and coherent range of training at various levels in the field of culture, covering technical, vocational, secondary and tertiary levels of education. This includes training courses at different levels in performing arts, heritage; music; fine, visual and applied arts; cultural management; and film and image. It is important to note that practical and technical education in areas such as cultural management is still lacking in Zimbabwe. Diverse mentorship and informal education and training has been implemented by various institutions and individuals but most of it goes unnoticed because those offering the training are not accredited with the responsible ministries.

Priorities

- Foster economically productive innovation and skills development, including digital capacity and education.
- Implement cultural and creative entrepreneurship training
- Provide capacity-building and training programmes formally and informally at all levels of the value chains.
- Accredit informal training programmes for recognition locally and internationally.
- Ensure artists have access to schools, technical vocational institutions and tertiary institutions as resource persons and or resident artists.
- Provide infrastructure, equipment and ICTs for practical CCIs education.
- Staff development for trainers and teachers.
- Encourage practice around emergent creative forms in CCIs such as digital arts.
- Establish and support government training facilities/ schools and recognise privately owned ones.

5. Cultural Infrastructure

Cultural infrastructure includes buildings and spaces that accommodate or support the activities of CCIs operations like theatres, museums, galleries, hubs, open spaces and market places. It also includes the digital and technological infrastructure that enables online access to collections and performances widening participation and appreciation by audiences. Currently, local government authorities own and operate most of the key cultural infrastructure and cultural facilities across the country. Strong relationships between the CCIs and local governments are critical for the successful and equitable delivery of arts and cultural services and infrastructure in the country. Equally important to the CCIs are private players and individuals who own cultural spaces and hubs. Diplomatic communities also have cultural centres which are crucial in the CCIs value chain. Fit for purpose cultural infrastructure that is well-resourced and maintained is essential for arts and culture development.

Priorities

- Create an inventory of existing cultural infrastructure including that owned by individuals and private players.
- Increase access to spaces by local, regional and international visitors and audiences.
- Improve access by marginalised populations- women, young people and the disabled to foster equitable opportunities for citizens to enjoy and benefit from cultural experiences as artists and audiences.
- Keep cultural institutions up to date and fit for contemporary purpose, including digital resourcing.
- Renovate, modernise and upgrade the State-owned Cultural Infrastructure.

6. Cultural Statistics and Research

The importance of generating cultural statistics and research on CCIs cannot be overemphasised. The first local effort to generate cultural statistics was when the Culture Fund of Zimbabwe Trust in partnership with ZIMSTAT conducted a Culture Statistics Survey with support from UNESCO in 2012. This study focused on Harare and its surrounding areas of Chitungwiza and Norton and utilised the UNESCO Culture Statistics Framework (2009). In addition, the Zimbabwe National Statistics Agency (ZIMSTAT) also showed its support for the production of culture statistics by setting a culture unit within it in 2012. Zimbabwe's Culture for Development Indicators (CDIS) Brief Analytical Report of 2018[2] generated critical statistics.

Although there are major gaps in the generation of national information on the CCIs in Zimbabwe (one glaring gap has been the inability to measure aspects such as cultural participation yet these studies are critical for evidence-based policy-making), numerous organisations have generated crucial data[3].

Priorities

- Include the Cultural and Creative Industries among the priorities in national development plans.
- Organise conferences and debates to engage CCIs practitioners, policymakers, citizens and key stakeholders on critical issues affecting the sector.
- Build capacities of the National Statistics Agency and CCIs practitioners on collection of Cultural Statistics.
- Map information and baseline data for the CCIs.
- Produce up to date data and info-graphics on CCIs' direct economic impact on national GDP and contribution towards national development.
- Advocate for the use of socio-economic and socio-culture data to influence national development plans, national budgets and programming for government and national development partners.

[2] The Culture for Development Indicators (CDIS) demonstrate the enabling and driving role of culture in sustainable development. The tool examines, through facts and figures, the multidimensional relationship between culture and development.

[3] Culture Fund baseline survey 2009, Culture Fund Gender Study 2012, British Council study on Participation of young people in the arts in Harare and Bulawayo, among others

7. Media, Information and Communication Technologies

The media presents a strong platform for promoting CCIs but currently both the mainstream and online media content remains focused more on political issues leaving CCIs at the periphery. Arts journalists' capacity to critically engage with CCIs remains marginal.

Advances in technology and communication offer CCIs the opportunity to develop markets and networks beyond their current scope, enhance production and diversification of products. Technology offers opportunities to expand audiences and make cultural experiences more accessible to more people in spite of the location and time of the day. There are already some private organisations and hubs facilitating the use of the digital space in major cities of Zimbabwe[4]. According to the ZCDIS (2018) in 2014, 68% of the population in Zimbabwe used the Internet. This is recognition of the key role that access to digital technologies, in particular the Internet, play in boosting the economy and encouraging new forms of access, creation, production, and dissemination of ideas, information and cultural content. However, despite Zimbabwe having a fair result on internet use, there may be need to increase investment in the development of enabling infrastructure, policies and measures that facilitate the use of new technologies in light of the *new normal* induced by the Covid-19 pandemic. The country may also need to address issues such as pricing, bandwidth, skills, public facilities, content and applications targeting low-end users in order to bring more people online. Lack of digital skills could also be one of the huddles for not fully embracing digital technology and platforms.

[4] Examples include Stimulus, Creative Multimedia Box, Batanai2Create, Tambira Hub, TechHub, Impact Hub and Moto RepubliK, among others.

Priorities

- Build the capacity of media players on the coverage of CCIs.
- Engage media to lead in profiling CCIs locally, regionally and internationally and raise awareness on the importance of CCIs to policy makers.
- Heighten access to ICTs use among CCIs and advocate for subsidised data tariffs.
- Address ICT skills and capacity gaps amongst CCIs practitioners.
- Facilitate systemised, ongoing professional education and training to enhance ICTs technical skills for CCI practitioners.
- Develop new business models to match these new opportunities presented by ICTs for cultural content creation, access, and distribution.
- Facilitate the inclusion of excluded and minority groups such as rural populations, women and those living with disability.
- Facilitate for regulation of the Zimbabwean cyberspace to protect CCIs practitioners from threats such as Cyberbullying.
- Stimulate creativity and innovation through collaborative platforms for ICTs and CCIs practitioners.
- Digitize cultural content to preserve it for future generations (e.g. digital libraries and museums) and facilitate engagement of marginalized groups to be engaged.

8. Cultural Diplomacy and Global Business

Cultural diplomacy is a critical area that plays a significant role in nation building, enhances the reputation of Zimbabwe as a culturally rich and diverse society and influences perceptions of the international community and Zimbabweans at home and abroad about the country. Cultural and Creative Industries have a huge potential to support Zimbabwe's brand development on the global stage. Any strong and sustainable brand development programmes implemented by government must include the Creative and Cultural Industries (CCIs) as these are the institutions that generate soft power through cultural products - soft power which gets projected to the rest of the world through not only physical cultural exchange manifestations but also through electronic and digital media presence. Extra-territorial cultural expression is inherently an expression of a nation's soft power.

Priorities

- Support and promote the Cultural and Creative Industries regionally and internationally as part of the "Zimbabwe is Open for Business" philosophy.
- Establish networks and support ongoing collaborations and cultural exchange programmes as a way of projecting a positive image about the country.
- Project a positive image about the country, celebrate our core values of *Ubuntu/Unhu* and promote the country and its cities as innovative, creative, culturally diverse and tolerant; and as an attractive to live, work, study, and invest in.
- Enhance CCIs good and services markets and develop export opportunities.
- Promote international cooperation to facilitate the mobility of artists as well as the flow of cultural goods and services.
- Include CCIs in all international trade agreements and implementation of the provisions of the agreements.

9. Cultural Governance

CCIs currently fall under several ministries and coordinating the work and programmes of those ministries is a mammoth task. Although the government and public institutions responsible for CCIs have made effort to work in consultation with CCIs institutions, civil society and individuals in conceiving and implementing most programmes geared towards strengthening the CCIs sector, CCIs practitioners have suggested that a 'one stop shop' would serve them better.

Moreover, cultural policy is centrally managed with very minimal participation of local authorities and municipalities. It is clear that the government has accepted that decentralisation is a key strategy for fair and just governance and this principle should also be applied to the CCIs. Outdated Acts of Parliament governing CCIs, including the National Gallery Act and the National Arts Council of Zimbabwe Act need to be urgently amended and aligned to the Constitution of 2013.

Although there are some strong CCIs institutions operating locally and globally, the area have largely suffered from weak institutions.

CCIs thrive when the operational environment enables them to create, produce and disseminate work to the consuming public without too many huddles. Respect and protection of artistic freedom as a subset of human rights is central to vibrant creation, production, distribution and access to cultural goods, products and services but this should not be abused by creatives.

Priorities

- Strengthen governance of existing public and private cultural institutions.
- Establish legal, regulatory and/or institutional frameworks necessary to develop the CCIs
- Review and update existing Acts of Parliament governing the CCIs sector.
- Recognise and optimise the overall contribution of the CCIs to economic and social development.
- Implement the National Arts, Culture and Heritage Policy and measures that nurture and strengthen creativity.
- Continue to ensure involvement and engagement of CCIs practitioners and civil society in all government programmes meant for CCIs development.
- Facilitate the elaboration and implementation of sector specific policies and measures e.g. Film Policy, Music Policy etc.
- Review governance framework and mechanisms designed to create favourable environments for the emergence of dynamic cultural sectors that nurture cultural vitality.

10. Safeguarding Cultural Heritage, Identity and Celebrating Diversity

Zimbabwe's National Arts, Culture and Heritage policy acknowledges the role that cultural identity and diversity play in sustainable development hence the need to preserve them. UNDP notes that experience proves that the acknowledgement of cultural heritage in the design and conduct of development policies is key to the active participation of communities and to the effectiveness of programmes in the long term. The United Nations 2030 Agenda for Sustainable Development clearly acknowledges, for the first time, this crucial role of culture as an enabler for sustainable development and mutual understanding. It is also clear that while some creative ventures are inherently entrepreneurial and can generate profits, some have an intrinsic value that cannot be quantified in monetary terms, but all the same, serve an important social function.

Priorities

- Promote the Zimbabwean cultural identity, respect for cultural diversity and intercultural dialogue for social cohesion and nation building.
- Raise awareness on the importance of living heritage, community-based inventorying and elaboration of nomination files to the national list and subsequent nomination for listing with the UNESCO 2003 Convention.
- Conduct stakeholder sensitisation workshops, engagement and mobilisation of traditional leadership and communities on the role of culture in sustainable development.
- Commemorate cultural heritage events.
- Raise awareness for the safeguarding of Zimbabwe's tangible and intangible Cultural Heritage.
- Research and grow inventories for Intangible Cultural Heritage.
- Research on Intangible and Tangible Cultural Heritage.
- Promoting and preserving local languages.

PART B

CULTURAL AND CREATIVE INDUSTRIES STRATEGY ACTIVITY TIMELINES

MINISTRY OF YOUTH SPORT, ARTS AND RECREATION

DEPARTMENT OF ARTS AND CULTURE PROMOTION AND DEVELOPMENT

Colour block events according to their calendar placement

	YEAR										
TASK	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
TIMELINE / APPROACH DEVELOPMENT											
Pillar One: Cultural Markets and Business Development											
Organise three interface platforms between tourism, the media and CCIs to facilitate partnerships and collaborations 2021-2030.											
Endorse arts and culture events and festivals and ensure government presence at these events 2021-2030											
Organise export promotion and markets development programmes 2021-2030											
Improve coordination and develop commercial opportunities in related areas such as tourism 2021-2030											
Organise an annual national CCIs business conference to promote interface between CCIs practitioners, government, international cooperation partners and private sector 2021-2029											
Lobby for revision of outdated international trade agreements 2021-2023											
Enforce bilateral, multilateral agreements and instruments such as the Preferential Trade Area (PTA) for Eastern and Southern Africa and the African Continental Free Trade Area 2020-2030											
Establish an online platform for sharing of information, opportunities and networking for creative entrepreneurs 2021											
Implement government-funded collaborative programmes and platforms such as residencies, research and innovation meetings, conferences and workshops, tours, festivals, biennales, artist exchange programmes 2021-2030											

Pillar Two: Intellectual property	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030
Dissemination of policies, legislation and regulations related to intellectual property rights 2020-2022											
Organise 3 capacity building and awareness raising workshops around intellectual property rights for professionals in the CCIs 2021-2023											
Build capacities of IP creators on new intellectual property business models – collaboration between owners and distributors, funding IP and others 2021-2023											
Organise 2 capacity building and awareness raising workshops around intellectual property rights for law enforcement agents 2022-2026.											
Organise 3 capacity building and awareness raising workshops around intellectual property rights for organisations or institutions in the CCIs 2022-2024.											
Explore new intellectual property business models – collaboration between owners and distributors, funding IP and others 2021-2023											
Encourage registration, protection and commercialization of intellectual property by creators 2020-2030											
Work with the responsible ministry to enforce instruments for the protection of intellectual property rights 2020-2030											
Pillar Three: Funding, Financing and Investment	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Revive an arts development fund financed through both public and private sources, mobilise resources for the arts development fund and disbursement of funds 2020-2021											
Resource mobilisation for the arts development fund and disbursement of funds 2021-2030											
Raise awareness and disseminate information about available resources for the CCIs practitioners nationally, regionally and internationally 2021-2030											
Lobby the responsible ministries for fiscal incentives to CCIs 2021-2023											
Build capacities of CCIs practitioners on applying for UNESCO Conventions funding opportunities (PPP). Apply for these funds and encourage parastatals in the ministry to apply for funding 2021-2025.											
Hold training programmes for CCIs practitioners on resource mobilisation 2021-2030.											
Engage local authorities to fund CCIs 2021-2022.											

Engage financial institutions to fund CCIs practitioners using IP as collateral 2021-2023											
Pillar Four: Education, Capacity Building and Training	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Implement training programmes specifically to enhance technical, digital, entrepreneurial, business and management skills among CCIs practitioners 2021-2030.											
Engage relevant Ministries on licensing and certification for skilled CCIs practitioners 2021-2024											
Implement incubator and mentorship programmes for young CCIs practitioners at government run arts centres 2021-2030											
Popularise creative economy curriculum in schools, technical and vocational centres and institutions of higher learning 2020-2025											
Facilitate for recognition and standardisation of sector specific CCIs formal and informal education and training programmes and accreditation of institutions offering CCIs education and training programmes 2021-2025.											
Lobby for inclusion of CCIs practitioners in scholarship programmes offered by the government 2021-2024.											
Support collaboration between schools, higher education, technical, vocational institutions and CCIs practitioners 2021-2030.											
Facilitate and encourage private sector led CCIs training opportunities 2020-2030.											
Pillar Five: Cultural Infrastructure	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Audit existing infrastructure and facilities across the country (private and public) and identify specific infrastructure needs for CCIs 2020-2022											
Create partnerships for provision of cultural infrastructure by private players including NGOs, Corporates and individuals among others 2021-2030											
Work with local government to renovate state owned spaces and facilities and ensure that they are well maintained and equipped to fit for contemporary use 2020-2030											
Find synergies with, and opportunities for cross linkages with other national infrastructural development strategies such as tourism, urban renewal, transport, rural and economic development 2021-2030											
Revamp dilapidated public spaces and set up new ones 2020-2030											

Establishment of a multi-purpose national arts centre 2020-2024											
Engage local authorities for land to build new centres and institutions 2021-2024											
Pillar Six: Cultural Statistics and Research	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Build Capacities of the Zimbabwe National Statistics Agency (ZimStat), ZimTrade and other players on collection of Cultural Statistics using the various international tools 2020-2022.											
Creation of a national framework for the collection of cultural statistical data 2021-2030.											
Conduct workshops on cultural statistical data analysis for statisticians, policy-makers, researchers and academics in CCIs 2021-2025.											
Update the Zimbabwe Culture for Development Indicators (CDIS) 2021-2030.											
Pillar Seven: Media and Information and Communication Technologies	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Advocate for provisions catering for CCIs development in ICT Policies 2020-2023											
Implement capacity building programmes around emergent creative forms in CCIs such as digital arts 2020-2030.											
Training and capacity building of media practitioners on coverage of CCIs 2021-2025											
Facilitate and encourage establishment of tech hubs 2021-2030											
Pillar Eight: Cultural Diplomacy and Global Business	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Lobby for a one stop shop for clearance of foreign artists coming to perform in Zimbabwe 2021-2023											
Fund the mobility of Zimbabwean CCIs practitioners, their goods and services regionally and internationally 2021-2030											
Participating in regional and international conferences and events on CCIs 2020-2030											
Advocate for assignment of Cultural attachés to Zimbabwean foreign missions 2020-2022											

Support digital platforms such as social media and online CCIs media outlets promoting Zimbabwean CCIs regionally and internationally 2020-2021											
Ensure that CCIs are included in trade agreements signed between Zimbabwe and other countries 2020-2030											
Pillar Nine: Cultural Governance	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Dissemination of policies, legislation and regulations related to CCIs 2020-2021											
Implementation of the National Arts, Culture and Heritage Policy 2020-2030											
Revise the National Arts Council Act and the National Gallery Act and realign them with the Constitution 2021-2024											
Organise platforms for information sharing among regulatory bodies such as the National Arts Council of Zimbabwe, Zimbabwe Revenue Authority, Department of Immigration and Censorship Board and CCIs practitioners for evidence based policymaking 2020-2030.											
Strengthen collaborations and dialogue between government, civil society and private players in the CCIs 2020-2030											
Domesticate and implement ratified International Conventions and African Union standard setting											
instruments for the benefit of CCIs 2020-2030											
Establishment of a one stop shop for CCIs in the Ministry of Youth, Sport, Arts and Recreation 2020-2022											
Strengthen participation of local authorities in cultural promotion and development through policies and strategies 2020-2023											
Facilitate development of sector specific standard operating procedures 2020-2022											
Pillar Ten: Safeguarding Cultural Heritage	**2020**	**2021**	**2022**	**2023**	**2024**	**2025**	**2026**	**2027**	**2028**	**2029**	**2030**
Implement national programmes that profile, highlight and celebrate diverse Zimbabwean cultural heritage and expressions											
Raise awareness around and promote documentation of traditions and living expressions inherited from the past 2020-2022											
Promote the contribution of cultural heritage to sustainable development and call for more locally grounded and culturally sensitive approaches to health; education and technology 2020-2024											

Undertake research in partnership with universities to documentation, preserve, revitalise and intellectualise Zimbabwean languages including minority languages 2021-2025											
Implement capacity building programmes for safeguarding intangible cultural heritage for urban and rural councils and elaborate effective ways of incorporating them in sustainable development policies 2021-2030											
Support development of literature in the 16 official languages 2020-2030											