



# **‘Giving Voice to the Artist’: The Impact of Current Cultural Policy Discourse on Zimbabwean Arts**

**CULTURAL SYMPOSIUM @ HIFA 2012**

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## **Preamble**

The cultural symposium was organised by the Nhimbe in partnership with Arterial Network Zimbabwe, Pamberi Trust and with funding from MIMETA; as part of NPAAC - aimed at exploring and enhancing the role of festivals as effective advocacy platforms and tools for policy reforms or implementation. It was held on the sidelines of HIFA as part of the festival because festivals play a powerful role in turning a multicultural society into an intercultural society, which is a strategic step in the process of integration. The symposium organisers thought it important to bring policy discourse into an event such as HIFA so as to raise awareness on pertinent and current policy issues and initiate dialogue between festival patrons and policy makers.

### **1.0 Keynote Address: Stephen Chifunyise**

The programme began with a keynote address by Stephen Chifunyise on the topic: **Building Diversity, Exchange and Tolerance in SADC: Exploring the 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity**

Chifunyise noted that only 12 SADC countries had ratified the 2005 Convention and that Zimbabwe had done so in 2008. The main thrust of his paper was to highlight essential aspects of the 2005 Convention, including exploring the challenges in its implementation in countries that had ratified it, especially Namibia, Malawi, Botswana, Zimbabwe and Lesotho, which Mr Chifunyise had visited.

Chifunyise noted that the 2005 UNESCO Convention was predicated on the 2001 UNESCO Universal Declaration on Cultural Diversity, which has been widely circulated and discussed by arts communities all over the world. The 2005 Convention draws its essential themes from the Universal Declaration on Cultural Diversity, which includes the following:

- The need to recognise that cultural goods and services convey identity, values and meaning, and consequently cannot be considered as mere commodities or consumer goods like any others
- The need for states to take appropriate measures to protect and promote diversity of cultural expression while ensuring the free flow of ideas and works
- The need to redefine international cooperation as each form of creation bears the seeds of continuing dialogue.

The 2005 Convention, Chifunyise noted, pays attention to the many forms of cultural expression that result from the creativity of individuals, groups and societies that convey cultural content with symbolic meaning as well as artistic and cultural values that express cultural identities.

Chifunyise highlighted the four major aims of the 2005 Convention:

- To create conditions for cultures to flourish and to interact freely in a mutually beneficial manner
- To give recognition to the distinct nature of cultural activities, goods and services as vehicles of identity, values and meaning
- To identify new arrangements for international cooperation
- To affirm the sovereign rights of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expression in their territories while ensuring the free flow of ideas and works.

Chifunyise critically analysed four policy measures and action that signatories to the 2005 Convention were expected to take in implementing the Convention upon ratifying it and Chifunyise evaluated the extent of the Convention's implementation in SADC countries. The policy measures were as follows:

- Each party to the Convention was supposed to designate a National Contact, for example an individual, or a technical and professional body such as an arts council or a line ministry. In all SADC countries that Mr Chifunyise had visited, he was unable to find the National Contact, including Zimbabwe.
- All parties to the 2005 Convention were expected to mount education and public awareness campaigns about the Convention, including holding seminars, public lectures, symposia, colloquia and exhibitions. However, despite various opportunities to publicise this Convention at various arts and culture days, merit awards ceremonies and all arts and culture festivals, this has not featured at these forums.
- All parties to the 2005 Convention were meant to produce national reports for UNESCO once every four years on measures taken to protect and promote the diversity of cultural expression. Seychelles, Namibia, Zimbabwe and Mozambique are expected to produce their reports in 2012. In the case of Zimbabwe, the creative civil society, local authorities and public actors are not aware of this type of national report. Mr Chifunyise suspected that this lack of awareness of the report could be similar in the rest of the SADC region.
- All parties to the 2005 Convention were expected to use the Convention to formulate and implement their policies. On the international level the UNESCO-European Union Project offered to give technical assistance to strengthening the systems of governance for culture in developing countries. This is a project that contributes directly to the implementation of the 2005 Convention where developing countries are offered opportunities to request technical assistance in establishing legal, regulatory and institutional frameworks necessary for the development of the culture sector in their countries. To date Malawi has been the only beneficiary. Chifunyise attributed this poor response to poor education and public awareness about international activities. In the past two years, the Department of Arts and Culture with funding from UNESCO and the Culture Fund of Zimbabwe Trust have begun dialogue and consultations on the formulation of a new culture policy for Zimbabwe. Chifunyise indicated that all other SADC countries were also reviewing their cultural policies.

In conclusion, Chifunyise noted that on the whole, most SADC parties to the Convention had not participated effectively in policy dialogues and debates in search of new arrangements for international cooperation. In all SADC countries, this knowledge and information exchange on activities to do with the implementation of this Convention is poor. Chifunyise recalled that in the 1990s the SADC Ministers of Culture were committed to the development of measures that fostered inter-culturality to develop cultural exchanges and interactions in the spirit of building bridges and cultural tolerance among SADC nations. Projects such as the SADC Arts and Culture Festivals were created and funded to promote respect for the diversity of cultural expression. Chifunyise noted that all these dreams collapsed when the idea of country led sector coordination was abandoned. He observed that SADC had failed in its duty to appreciate the value of culture as enshrined in the 2005 Convention.

### **1.1 Respondent: Chimbidzikai Mapfumo**

UNESCO's response to the keynote address was given by Chimbidzikai Mapfumo, the programme officer (Culture) at the UNESCO Harare Cluster Office. Mapfumo began by contextualising his organisation, that UNESCO was the only UN Agency with a specific mandate in the field of culture, which functions as a laboratory of ideas, a standard-setter, a clearing house, a capacity builder and a catalyst for international cooperation. To that end UNESCO had developed seven Conventions in the area of culture, including the 2005 Convention, which was the focus of attention for the NPAAC 2012 Cultural symposium.

Mapfumo indicated that, within SADC, Botswana, Swaziland and Zambia had not yet ratified the 2005 Convention. He proposed that a National Committee for the 2005 Convention be established similar to the one set up for the 2003 Convention.

Mapfumo concurred with Chifunyise on the poor advocacy programmes in the SADC region and reiterated the importance of cultural festivals as platforms to launch such advocacy programmes. On the issue of advocacy, UNESCO had sponsored the training of arts journalists on culture issues and had sent Chifunyise to Botswana, at the end of April 2012, to train journalists.

He acknowledged the abundance of experts on culture in Zimbabwe, which UNESCO itself was using in other countries. He encouraged Zimbabwean creative civil society and public actor to use them in policy formulation and advocacy programmes.

He underscored the fact that UNESCO fully supported the creation of standalone Ministries of Culture in SADC and that Zambia was leading the way through the creation of the Ministry of Chiefs and Traditional Affairs, which catered for art and culture.

Responding to the absence of a culture Contact Point within SADC, Mapfumo said that UNESCO was pushing for the reintroduction of a Culture Desk within SADC; however, this should be budgeted for by member states.

In concluding his response, Mapfumo revealed that the UN was moving towards a one UN policy where its substructures like UNICEF and UNESCO will be under one roof. He noted that since authorities do not fully understand the value of art and culture, the UN's cultural structures may be emasculated as often happens with national governments. Given the foregoing, he called for the strengthening of art and culture institutions so that artists are not silenced when the one UN policy takes shape.

### **2.0 Daves Guzha: Cultural Distribution Circuits and Regional Economic Integration in SADC**

The second presenter was Daves Guzha, who is the current regional coordinating director for Artists Trust of Southern Africa (ARTSA). He began by delineating two articles from the **SADC Protocol on Culture, Information and Sport**, which zeroed in on art and culture.

## **ARTICLE 14**

### **CULTURAL INDUSTRIES**

1. Member States undertake to make cultural industries a major cornerstone of their national economies.
2. Member States shall take such measures as are necessary in order to nurture, protect and promote their infant cultural industries.
3. Member States shall adopt measures designed to promote eco-tourism as a means to support the development of cultural industries.

## **ARTICLE 15**

### **ARTS AND CULTURE FESTIVALS**

1. Member States shall organise and cause to organise arts and cultural festivals to pursue the ideals of regional integration.
2. Member States shall take such policy measures as are necessary to attract private sector investment in festivals, as well as facilitate their commercialisation in order to ensure their viability and sustainability.
3. Member States shall organise joint staging during international festivals of arts and culture.
4. Member States shall collaborate in providing practical support to the SADC Hall of Fame.

Daves Guzha delved a little into cultural history and recalled that, in 2001, theatre producers from ten countries converged in Harare to do an audit of theatre and music venues that were available in their respective countries. All cultural circuits in the SADC region, except the DRC, Mauritius and Seychelles, are now known, including the sitting capacity and technical equipment available.

The aim of the producers' conference was to develop a network of countries that would be able to move cultural products between member states. As a result of that initiative, Guzha asserted that it was feasible to move cultural products in a six-country network – Zambia, Malawi, Zimbabwe, Mozambique, Botswana and South Africa, and to some extent Tanzania. However, Guzha said that South Africa preferred to send its cultural products to Europe.

Guzha indicated that SADC artists decided to stage the SADC Artists AIDS Festival (SAAF) and, at its 2009 Malawi edition, the SADC secretariat decided to send a delegation and to sponsor artists from seven countries. The SADC delegation requested that SADC artists form a body that would facilitate the sustenance and continuity of such cultural initiatives. To that end Artist Trust of Southern Africa (ARTSA) was formed, culminating in the signing of a Memorandum of Understanding (MOU) between SADC and ARTSA in October 2011. Guzha delineated key provisions of the MOU entitled

#### **Areas of Cooperation:**

Subject to such priority areas as the Parties may from time to time agree, the collaboration between SADC and ARTSA shall encompass the following areas:

- a) The hosting of SAAF in the SADC members states as agreed between Parties;
- b) Advocating and lobbying governments, corporate bodies, media, SADC citizens, international partners and non-governmental institutions for:
  - I. Recognition, profiling and acceptance of the arts and culture sector as a key area for stimulation and integration of regional development and growth within the SADC Region
  - II. The establishment, implementation and management, in conjunction with relevant stakeholders, of a SADC Trust Fund

- III. The provision of funds which could be applied towards the strengthening of ARTSA and its activities
- IV. The establishment and implementation of SADC Arts Awards and Hall of Fame;
- c) Initialisation, development and promotion of artistic stakeholders within the SADC Region through co-ordination of various activities, festivals and other events, including the annual SAAF.

In pursuing the above aims, SADC has provided an annual budget to fund the activities of ARTSA since April 2012. All SADC member states that signed the SADC protocol, including Zimbabwe, have recognised and endorsed ARTSA.

Contrary to views raised by Chifunyise and Mapfumo, SADC, according to Guzha, has a contact person at its secretariat in Gaborone under the ambit of 'specific project'. The contact person is either Stephen Siyanga or Vitalis Chipfakacha. That art and culture have been designated as a 'special project' by SADC was very encouraging, according to Guzha.

While there has been progress in terms of developing instruments that ensure there is growth of the arts and culture sector in the SADC region, Guzha was of the view that SADC member states did not revise their immigration laws to reflect the Protocols and MOUs that they had signed. It was very difficult for Zimbabweans to move their cultural products to South Africa during the 2010 World Cup. In Zimbabwe, the situation is even worse, because immigration authorities demand payment of exorbitant fees for artists coming to perform in the country. Producers and promoters have to lie to the authorities in order to beat the system, but the question remains: what will happen if one is caught?

What was even more discouraging, according to Guzha, was the fact that, over the last 15-20 years, various sector specific bodies that SADC had put in place have closed down. He cited Southern Africa Communication and Development (SACOD), a film organisation, which was based in Johannesburg, but closed four years ago. A theatre body, Southern Africa Theatre Initiative (SATI), which began in 1999, and was modelled along the lines of East Africa Theatre Initiative, shut its doors in 2011.

While the emergence and growth of festivals such as HIFA was encouraging, SADC artists are not given priority to perform there. Initially there was a quota system for SADC artists, which Guzha understood to have changed as of 2012.

## **2.1 Paul Brickhill: The Music Industry**

Paul Brickhill expanded Daves Guzha's paper by giving his own experiences in the music industry. He observed that while musical instruments have been exported across African borders, so that marimba and mbira are found all over Africa, the movement of people across borders was limited by immigration laws.

Brickhill also indicated that there was lack of research and documentation of music in Africa. While ordinary Zimbabweans would know the top selling albums in Europe and America, they don't know the top selling musicians in Lusaka, Maputo or Lilongwe. European bands can travel easily across European borders allowing cultural exchange to take place, but this was difficult in Southern Africa despite various legal instruments that member states have signed.

Brickhill revealed that 165 tours had taken place between Kenya, Zimbabwe, Zambia, South Africa and Swaziland in the last five years, but none of these tours could be linked to either SADC or UNESCO. He challenged SADC to support the music industry as part of art and culture.

### **Plenary Session**

The following questions were raised during the plenary session:

**Munyaradzi Chatikobo:** The support of artists must be holistic. Designers who support artists should be assisted to grow. What is being done about it?

**Stephen Chifunyise:** Why must artists pay immigration authorities when everybody else enters the country for free? The problem is that creative civil society is not aware of the bilateral agreements between governments. How can such instruments be made available to empower the artists when they face difficulties?

**Emmanuel Gasa:** When artists have to pay for everything, thereby inhibiting their movements through borders, then what is the use of bilateral agreements and protocols when they don't translate into efficient service to the artists?

**Robert Chirima:** The commercialisation of facilities in the city has made it difficult for artists who used to have them for free. The ZANU PF affiliated group Chipangano comes to mind on this issue. What is the city council doing about this issue?

**Victor Moyo** gave a breakdown of figures that Zimbabwean authorities levied against artists coming to perform in Zimbabwe: National Arts Council of Zimbabwe (NACZ) – US\$320.00, Censorship Board – US\$300.00, Zimbabwe Immigration – US\$500.00 and ZIMRA – US\$1000.00. The plenary attendees expressed shock at these figures

### **2.2 Respondent: Tadeous Chifamba (Permanent Secretary, Ministry of Regional Integration and International Cooperation)**

The respondent, Tadeous Chifamba, addressed the above questions and also the issues that Guzha and Brickhill had raised. Chifamba indicated that as a representative of government he would be both defensive and provocative. He revisited the protocol that founded SADC, which he said recognised the common past of SADC citizens. The protocol seeks ways and means of creating a conducive environment for a common future.

Chifamba challenged attendees to begin to query the omission of cultural assessment impact studies when carrying out feasibility studies for major developments. Referring to previous speakers' accusation of governments failing to implement protocols and agreements in their laws and policies, Chifamba challenged attendees, as citizens, to hold their governments responsible and accountable for the implementation of these agreements and protocols. Why isn't the creative civil society making noise about it? He said that the responsibility of implementation also lay with the creative civil society and it was equally to blame.

Chifamba noted that governments did not prioritise the arts and culture sector and its budgetary allocation was normally the smallest. He challenged the creative civil society to highlight this. While various stakeholders lobby the Ministry of Finance when it is preparing the national budget, artists have not engaged the ministry. Chifamba singled out the fact that SADC was sponsoring the research and documentation of the history of liberation struggles in southern Africa under the leadership of

Hashim Mbita of Tanzania. He asked why artists were quiet about the funding of a similar study in arts and culture.

He conceded the fact that, indeed, there was no contact person in the department of arts and culture and at the National Arts Council. It was a weakness that needed to be addressed.

Referring to the difficulties encountered by artists when trying to move cultural goods and products to other countries, he challenged the creative civil society to engage in the necessary dialogue to correct this crisis. As for the non-implementation of bilateral agreements, Chifamba said that this was a problematic issue since the region operated on the principle of variable geometry. This means that those countries that are moving faster can go on and do business with countries of similar standing while those that are moving slower can advance at their own pace and join much later. Different countries in the region are at different levels of implementation and, one day, they will all harmonise their laws.

Chifamba was not aware of any dialogue that had begun on easing the crisis when moving cultural goods and products across borders. He also conceded that he wasn't aware that artists were being levied such ridiculous amounts by the NACZ, ZIMRA, Censorship Board and immigration authorities. He promised to engage with other line ministries to bring finality to the issue, provided symposium organisers put their queries in writing.

Looking at the arts and culture sector genre by genre, he observed that in theatre there was a potentially uneasy relationship between the establishment and theatre artists owing to the latter's criticism of the former in their productions. He suggested that criticism was and still is an element of African culture, but it needed to be done in a manner that was culturally relevant.

On political polarisation within the Inclusive Government, Chifamba encouraged artists and arts organisations not to invite politicians, as other politicians of different political persuasion would not attend. He speculated that it was probably the reason why some ministries had not attended the symposium as they did not want to be associated with Priscilla Misihairambwi, who appeared on the programme. He suggested that arts organisations should invite or talk to bureaucrats like permanent secretaries who do not engage with artists to curry favour or to look for votes, but to discuss issues.

Looking at music, Chifamba noted that it was doing well, but was impeded by a lack of instruments. The other issue, which especially affected the music sector, was the issue of Intellectual Property Rights (IPR). Again he challenged the creative civil society to make noise about piracy. He concluded by remarking that citizens needed to change their attitude about arts and culture as this was the number one enemy to the recognition and advancement of the arts.

### **3.0 Muchadeyi Masunda (Mayor of Harare): The City's Position on Arts and Culture in Harare**

The Mayor of Harare opened his presentation by asking attendees to observe a minute of silence in memory of the late arts icon, Walter Muparutsa.

## **Background**

He declared his passion for the arts and promised that, before his term expired, he would establish a system to make Harare a culturally friendly city. Masunda delved into the city's cultural history by mentioning the activities of Dr Hugh Ashton, who was employed by the city of Bulawayo between 1949 and 1977 as director of Native Affairs (African Affairs/Housing and Social Amenities/Housing and Community Services). The cultural model that he established in the city of Bulawayo, comprising Boys' Clubs, Girls' Clubs, Women's Clubs and Beer Gardens for men, was copied by various municipalities in the then Rhodesia.

The funding of these cultural activities came from the community itself, where municipalities brewed opaque beer and sold it to consumers in beer gardens. The profits were ploughed back into the townships to support culturally oriented programmes. Dr Hugh Ashton, an Oxford graduate, was at the centre of this.

## **The Current Situation on Funding Arts and Culture**

Masunda observed that Rufaro Marketing, which used to fund these cultural programmes, was no longer viable. With changing tastes and style, former patrons now favoured spending their leisure time in sports clubs rather than council beer halls. 144 liquor outlets throughout the city of Harare have closed down and Rufaro Marketing has become a properties company. For that reason the city needs to support alternative institutions that allow the creation and sharing of culture.

Seeing the state of disrepair of cultural infrastructure in the city and the general lack of any coherent policy on art and culture, the Mayor indicated that he had asked leading artists to form the Mayor's ad hoc committee on arts and culture, comprising Stephen Chifunyise, Daves Guzha, the late Walter Muparutsa, Peter Churu and Virginia Phiri, and chaired by Farai Mupfunya. This ad hoc committee is mandated to craft a cultural policy for the city, which the mayor indicated was currently absent. The goal was to establish a system that would run itself with competent staff even when somebody else took over as mayor.

Even though the city was currently not funding any cultural activities in Harare, regrettably, the councillors and city functionaries have annually asked Maria Wilson of HIFA to pay between \$10,000-15,000 for the use of city grounds. The mayor's position was that HIFA shouldn't pay to the city council, but instead, that money could be credited to HIFA as the city's contribution to the festival.

What was worrying to the mayor was the fact that in between HIFAs, there was very little cultural activity in Harare. He suggested that the city give Townhouse, Harare Gardens, Africa Unity Square and the space around the Harare Magistrate Courts to support any culturally orientated programmes throughout the year.

Referring to foreign missions and non-governmental organisations that tended to fund individually driven projects, Masunda encouraged them to fund institutionally driven projects that would benefit the majority of citizens. He argued that the funding of individuals would result in the money going into the pockets of one individual and when that individual passed on, the project would die as well. He cited Jenaguru as an individually driven project.

The mayor suggested that cultural organisations like Pamberi Trust and Gallery Delta, for example, could be exempted from paying rates. Mayor Masunda had talked to the city treasurer about it and suggested that the rates would not be written off, but credited to those arts organisations as the city's contribution to the development of art and culture. However, like all other public office bearers, the functionaries require resolutions and policies that will protect them from prosecution. Once the cultural policy blueprint is out, some of the mayor's decisions will be easy to implement.

In conclusion, the mayor, as chairman of boards of various companies, urged arts institutions to keep their books in order so that they can attract more funding from the corporate world.

### **Plenary Session**

**Josh Nyapimbi:** Does the city have a focal person on agenda 21 for culture?

Has the city done any progress report on agenda 21?

Is the lottery system a possibility for the city in terms of funding the arts?

**Mayor Masunda:** The city doesn't have a point person. The city is now right sizing its staff and it is difficult to provide that point person in the current situation. Harare, according to the World Bank, can be run by 6000 people. Harare has more than that. The city will utilize templates that have worked elsewhere.

**Professor Herbert Chimhundu:** What is the city planning for the future in terms of cultural infrastructure, which seems to be minimal at present for the size of the city?

**Jane Parsons:** The crafts are in dire need of market places. They are not clearly defined now and the crafts sector needs those reinstated.

**Tambudzai Madzimure:** In the HIFA pages, the yellow pages include corporate funders, donor agencies, embassies and private individuals. While Masunda is still Mayor of Harare, isn't this an opportunity to start discussions and dialogue to create Business Art-Zimbabwe in the fashion of Business-Art South Africa? In the South African model, businesses pour in money to match what the arts organisation has raised.

**Mayor Masunda:** The plan is there; the plan for greater Harare, including cultural business, does exist. The plan regrettably has not been revisited to meet current needs. The various heads of departments in the city need to take stock of what is available. The ad hoc committee will help to sensitise the city fathers to upgrade the plan. What has sadly not happened is for people who are in political office to question the things that they found. They just stepped into the shoes of their predecessors and it was just business as usual. "You don't fix it if it isn't broken".

**Emmanuel Gasa:** How can communities use community halls in their areas without being asked to pay? Can the city protect the arts organisers from intimidation and censorship from security agents when they try to create partnerships with other foreign cities?

**Paul Brickhill** suggested that the city should take stock of what it has in terms of the infrastructure for cultural activities. The city could also take a bottom-up approach, where arts practitioners come together and dialogue with city functionaries on how certain areas could be developed for cultural activities.

**Jane Parsons:** The craft sector was in dire need of marketing places. There is a great call to have them reinstated, including provision of community halls.

#### **4.0 Professor Herbert Chimhundu (Great Zimbabwe University): Proposing a Cohesive Strategy for the Arts and Culture Sector in Zimbabwe**

##### **What is Culture and what is Our Agenda?**

Professor Herbert Chimhundu defined culture as everything that makes a people who they are – what they have, use, do, make, practice, consume, enjoy, perceive, know and believe, as well as how and why to all of the above. In short, it is the sum total of knowledge, behavior patterns, thought, objectives and technical skills of a society.

He said that culture is best viewed as a package that has five main components: material culture, social institutions, beliefs (attitudes towards the unknown), the arts (visual and performing) and language. Each of these components has its own sub-components. For example, material culture includes tools, transportation, clothes, cities, furniture, homes and artifacts (including archeological remains), while social institutions include government, the economy, education, family, religion and ethnic groups. He argued that, in any given society, the package we call culture is influenced by the particular environment and historical experiences of the people.

Chimhundu observed that the core and carrier of culture is language, which is the vehicle that carries culture as a package and the tool that people use to express all its manifestations, to think, to create, to communicate and to interact. He further argued that, as a tool of communication, language is an instrument in production, which in turn is the key to development. Therefore, culture is more than a jewel in the crown of development.

##### **Related Documents: Conventions, Declarations and Technical Reports**

Chimhundu referred to documents that were related to the 2005 UNESCO Convention:

- Investing in Cultural Diversity and Intercultural Dialogue (UNESCO World Report, 2009)
- Mainstreaming Principles of Cultural Diversity and Intercultural Dialogue in Policies for Sustainable Development (UNESCO Meeting of Experts Communiqué, 2007)
- Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003)
- Universal Declaration on Cultural Diversity (UNESCO Cultural Diversity Series No.1, 2002; a document produced for the World Summit on Sustainable Development)
- World Culture Report: Cultural diversity, conflict and pluralism (UNESCO, 2000)
- Convention Concerning the Protection of the World Cultural and Natural Heritage (The World Heritage Convention, UNESCO, 1972)
- Universal Declaration of Human Rights (UNESCO, 1948).

##### **Key Provisions of the 2005 Convention for Implementation at National/Regional Levels**

- It highlights the link between culture and sustainable development.
- It defines international cooperation as the keystone of the Convention because each form of creation bears the seeds of a continuing dialogue.
- It defines “Protection and Promotion” in a manner that recognises the sovereignty of States Parties but upholds the “principle of openness and balance” against the tendency towards “protectionism and identity-based isolation” (cp. Ethnocentrism in the Africa region – refer to Black History Month presentation, 14.02.2012).

- It states quite explicitly the obligations of States Parties, highlighting the need to create an environment that encourages individuals and groups to create, produce, disseminate, distribute and have access to cultural expressions, paying particular attention to disadvantaged groups such as women, minorities and indigenous peoples.

### **Implementing the 2005 Convention: Benefits and Beneficiaries in Pan-African Perspective**

- Individuals and societies will enjoy a diversity of cultural expressions in an atmosphere of openness, balance and freedom.
- Cultural professionals and practitioners who contribute to the creative process and the communities and organisations that support them.
- Disadvantaged social groups (notably women, minorities and indigenous peoples) are included, encouraged and supported in an environment that is conducive for them to create, produce, disseminate and enjoy their cultural expressions.
- For developing countries that lack capacity to produce and disseminate their own cultural expressions, the Convention provides for different forms of assistance (such as development aid, low interest loans and grants) and for preferential treatment for artists and other cultural professionals and practitioners.
- The States Parties themselves will enjoy economic growth through the strengthening of links between culture and development.

### **Guiding Principles and National Priorities**

- Acknowledgement of diversity and recognition of the equal dignity of all cultures
- Relentless pursuit of
  - ✓ The preservation of cultural heritage
  - ✓ The protection of cultural property
  - ✓ Respect of cultural rights
  - ✓ Promotion of constructive pluralism
  - ✓ Formulation of a comprehensive cultural policy that promotes unity in diversity
  - ✓ Promotion of cultural interaction, dialogue and mutual understanding in order to build peace in the minds of people everywhere
  - ✓ Ensuring that cultural works are enjoyed by as many people as possible
  - ✓ Ensuring that the choices of such works that are available for people to enjoy are as wide as possible
  - ✓ Defending wealth that draws from the capacity of cultures to interact, to be renewed and to be transmitted locally and globally

### **Recommended Core Strategy for Zimbabwe**

In conclusion Chimhundu made the following recommendations:

- Push for comprehensive national cultural policy that is comprehensive, proactive and legally enforceable, guided by the UNESCO Conventions (of 2005, 2003 and 1972) that Zimbabwe has already ratified.
- Push for an integrated approach and for the coordination of implementation of this policy by or through a discrete government department or ministry that is well resourced in both material and human terms.

- Prioritise the following as on-going activities that are essential components of the implementation process:
  - Research and Documentation (to provide facts and figures for planning and for record)
  - Dissemination, Popularisation and Advocacy (of research results, cultural expressions and artistic genres as part of a public education and awareness campaign for better appreciation of culture and the arts, e.g. intrinsic value vis-à-vis utilitarian value, including commercialization)
  - Education and Training Programmes (linking heritage, creativity, performance, education, vocational training and business)
  - Institutionalisation and Preservation of Memory (for assurance of continuity of all of the above and to guarantee benefits for posterity)
  - Regular Monitoring, Evaluation and Review (built into the policy)

### **Plenary Session**

**Munyaradzi Chatokobo:** Is it not imperative that government should subsidise the arts? If it is correct, what should we do to make sure that the government plays its role?

**Enock Kolimbo:** Why are the arts anaemic when good and educated policy makers are in place?

**Peter Churu:** How can we plan in a polarized environment?

**Chimhundu:** Don't plan for the current negative political environment. There is no condition that is permanent. Plan for the future and that is it.

Chimhundu also indicated that he was an advisor and not a policy maker. There is a policy now in the making to replace the 2006 one which in turn replaced the 1985 one. These documents just sit somewhere in offices but are not legally enforceable. Some countries have come to borrow the documents and have used them successfully such as the education policy drafted by the Nziramasanga Commission, which has been used successfully in Namibia.

Referring to funding Prof Chimhundu said that to some extent, it was the government's responsibility, but there is never a government that will fund everything. Other sources of funding should be secured.

Professor Chimhundu noted there was need to have higher education institutions that offer academic programmes that combine or link conventional disciplines with cultural and heritage studies in general, and in particular ethnic studies with language studies, as well as policies and social intervention measures that not only accommodate multilingualism and cultural diversity, but also highlight common cultures and common concepts of being and of humanity and humanness. However, he bemoaned the fact that the best way to it was not known.

**Chirima:** How do we break the cycle of holding meetings and not implementing?

**Chimhundu:** In between the workshops we can agree on a programme of action, which at the next HIFA we can sit and give feedback on what we would have done. Chimhundu has been presenting the same paper for the last four years. Yet, despite the talking, there is very little that has been implemented. Should we then keep quiet? Chimhundu asked. He suggested that keeping quiet would be the worst thing to do because art will die.

#### **4.2 Respondent: Virginia Phiri (Writer)**

Virginia Phiri stressed the key features of Professor Chimhundu's paper and agreed with him on almost all the points he raised. She argued that both culture and language thrive where there is variety, which makes both multilingualism and multiculturalism universal phenomena, which must in turn be viewed as normal phenomena, just like the much greater diversity of biological species. This is precisely why it is important to safeguard cultural diversity and why in the last 40 years UNESCO has come up with three conventions on culture: the 1972 Convention on Natural and Cultural Heritage, the 2003 Convention on the Intangible Cultural Heritage, and the 2005 Convention on Cultural Diversity.

Cultural diversity is the variety of human societies or cultures in a specific region, or in the world as a whole. The many separate societies that emerged around the globe differed markedly from each other, bringing about our cultural diversity. Language, dress and traditions are some of the more obvious cultural differences that exist between peoples. There are also significant variations in the way societies organize themselves, in their shared moral values, and in the ways they interact with their environment. Phiri argued that Zimbabweans tend to marginalize the minorities like the Tonga and Basarwa yet they make excellent art and crafts.

Phiri further asserted that many people subscribe to the view that cultural diversity is vital for the long-term survival of humanity; and that the conservation of indigenous cultures may be as important to humankind as the conservation of species and ecosystems is to life in general. This is the view that was endorsed by the very many member states of UNESCO that ratified the three conventions referred to by Chimhundu.

In terms of financing the arts Phiri observed that other sectors of the economy get a supplementary budget to finance them while arts and culture have no supplementary budget.

#### **5.0 Tsungirirai Zvobgo (Music Manager): Incorporating Performing Arts into Mainstream Tourism Planning and Delivery**

Zvobgo began by highlighting the importance of the arts such as sculpture, music and crafts to tourism in Zimbabwe. Yet there is very little support for the arts from the Zimbabwe Tourism Authority. She observed that the ZTA website is severely lacking in terms of arts and culture. Yet when tourists come to Zimbabwe they may want to experience the culture of Zimbabwe; what we eat, what we wear, how we talk and so on. Zvobgo stressed that people who go to France do not only go to see sights such as the Eiffel Tower, but to experience French culture.

She noted that no Zimbabwean artist has been asked to be a cultural ambassador of the country. In the past Jamaican and American singers had been used by the ZTA to promote tourism, yet Zimbabwe has international stars like Mtukudzi and Chiwoniso, who could do the job equally well and at the same time sell the Zimbabwean cultural brand.

Cultural industries are supposed to pay 2% of their annual turnover to the ZTA, yet no one knows how that money helps the artists.

She suggested that artists need to be proactive by introducing innovative ways of publicising their products and services. 'We are not being held back by any policy or lack thereof from putting relevant information on our websites. We need to change our attitude as artists.'

Zvobgo described an occasion when she had been invited to a friend's house. The friend had been shocked to find that she had travelled all the way to Dubai to buy artistic products that Tsungirirai Zvobgo had herself exported from Zimbabwe. On the basis of this experience, Zvobgo argued that many artists have failed to effectively market their products.

### **Plenary Session**

**Munyaradzi Chatikobo:** He observed that Zimbabwean culture was under siege through the media. The younger generation are ignorant about Zimbabwean culture. The challenge we now face, according to Chatikobo, is even greater than what we have faced in the past. He suggested that an art and culture curriculum be introduced in primary and secondary schools to sensitise the youth about the importance of culture. This suggestion provoked a flurry of other questions from the floor.

**Robert Chirima:** What culture? Whose culture? Who is the representative of that culture Chatikobo was talking about? What is Zimbabwean culture?

**Nicolas Mkaronda:** How do we organise our cultural products so that they are of economic value; they have a market within Zimbabwe and internationally?

**Tsungirirai Zvobgo** responded to the above issues by saying that culture was not static and did not always look back to the past. It is how we live, our tastes, values, what we see, how we see, the smells around us, the experience, the music, the food and so on. She said that when young people sing Rhythm and Blues, or even reggae, they are adding a Zimbabwean dimension to the genres and it becomes part of Zimbabwean culture.

Referring to the marketing of cultural products, Zvobgo said that some artists depended too much on '*kujingirisa*' or '*kiya-kiya*', resulting in poor products that are not easily marketable.

**Tambudzai Madzimure:** She observed that Emirates had just started flights into Zimbabwe. What, for example, have we done? Have we given them our music so they can put it in their multimedia? Have we given them our cultural images that they can put in their in-flight magazines? What have we done as artists? Madzimure concurred with Zvobgo that perhaps the creative civil society needed to be proactive.

Madzimure continued by asking what our city by-laws say about displaying our artefacts? Perhaps we need to raise issues with local authorities about it. Operation Murambitsvina removed artists from open spaces where they could sell their commodities. Information bureaux that were existing in all towns and cities in Zimbabwe have been closed down and are now spaces for other businesses. Most of them are now market offices. She urged attendees to push for re-operationalisation of these important information outlets.

Referring to the absence of government officials from the symposium, Peter Churu said that all government ministries and departments that had to do with art and culture were invited, but chose not to turn up, save for the Permanent Secretary of the Ministry of Regional Integration and international Cooperation.

## **6.0 Peter Primus (Deputy Ambassador, Germany Embassy): City Planning for Cultural Space: What needs to be done by the city authorities to tap into the opportunities presented by the Creative Economy**

Peter Primus began his presentation by recapping the main issues that Mayor Masunda and Professor Chimhundu had raised:

- That in Harare there was a lack of structures and systems as well as policy to run the cultural affairs of the city
- That where there were policies and plans, there was general lack of implementation of those policies and plans
- That there was lack of a culture of maintenance of infrastructure.

Primus' presentation then focussed on his own experiences of art and culture in Harare versus his experience of art and culture in the West. He observed that the Zimbabwean middle class is rich and relatively big, yet it does not appreciate Zimbabwean art and culture. African art housed at the Gallery Delta, for example, was appreciated mainly by foreigners while the Zimbabwean middle class indulged in 'conspicuous consumption' characterised by luxury items such as BMWs and Mercedes Benz. These things do not build the nation.

Primus also noted that cultural projects were individually driven, which tended to produce the initial impetus, willpower and clout, but the lack of structures for long term survival of projects was a hindrance to development.

He cited funding structures in the USA and Germany, and observed that individuals tended to fund art and culture in the USA, such as Getty and Guggenheim. In Germany, especially the former Bavarian Kingdom, kings, the nobility and companies funded the arts.

Primus gave a panoramic view of the contribution of art and culture to wealth creation in Germany and the European Union. He argued that since the 1980s the art and culture sector was one of the most dynamic economic sectors contributing 64 billion Euros to the GDP in 2010 in Europe.

- In 2010 one million people worked in the creative economy in Germany, which has a total population of 82 million
- In 2008 Creative Industries (CI) represented 4.5% of the total European GDP and accounted for some 3.8% of the workforce
- In April 2010 the EU adopted the Green Paper on Unlocking the Potential of Cultural and Creative Industries
- In terms of European cities, the contributions of Creative Industries to GDP are as follows: Munich 8%, Berlin 11%, and Milan 14%
- In 2005 a Minister of Creative Industries was appointed in the UK
- In 2005 the European Commission published a 300-page study on the economic importance of the cultural sector
- In 2005 the Creative Industries were included in the agenda of the German Federal government

## Munich

Primus indicated that Munich has been the sister city to Harare for about 15 years. The city invests approximately 160 million Euros (4% of the city budget) in art and culture. The Federal government invests 8 billion Euros annually in art and culture, with a further 475 million Euros coming from cultural foundations.

The state has a long tradition of supporting the arts, beginning with the Bavarian King Wittelbacher supporting museums, public libraries and academies of art. When the city of Munich took over the administration of art and culture, it never contested the value and relevance of art and culture. The city spends 160 million Euros on four museums, three theatres, Munich Philharmonic Orchestra, plus Bavarian State institutions comprising three Pinakotheks and an Opera House.

According to Primus, 20 million Euros are spent on the “free art scene”, that is theatre, dance, music, visual arts, film and literature outside of the established state institutions. In addition to this, Munich city has created city ateliers, which are spaces for permanent use, especially by young artists who get space for a limited amount of time. Here the youths can develop their talents and are given freedom to work and make decisions. It also creates work opportunities.

## Creative Industries

According to Primus, the creative industries in German comprise:

- Manufacture of software/games
- Advertising
- Publishing (books, newspapers, music)
- Film industries
- Broadcasting (private radio/TV)
- Music, visual and performing arts
- Journalists, news agencies
- Museum shops, art exhibitions
- Retail trade of cultural goods
- Architecture
- Design

Primus then delineated the general **Characteristics of the Creative Industries**. He observed that:

- Players in the Creative Industry (CI) are mainly price takers. They are forced to ‘take’ the prices that result from supply and demand.
- CIs have three different layers. The first is mainly micro-enterprises and freelancers. The second layer consists of SMEs as the backbone of the Creative Industries. The third layer includes big companies who gain market power through the global marketing of products and services.
- CI is a high risk sector with extremely variable market chances.
- CIs have no or only a weak lobby in society, politics and administration because they represent a new type of key industry.

Primus then identified the special needs of the Creative Industries, which, he said, needed to be addressed for growth. Such special needs included the following:

- Cross sectoral administrative cooperation between the Ministry of Culture and other related ministries and/or departments such as economic affairs, education, urban and regional development.
- The right balance between public financing and cultural freedom, because most of the time financing comes conditionally.
- The establishment of what Primus called “Collaborative Spaces”, which act as professional hubs for Creative Industries where a higher concentration of talented people and institutions work together. Such Collaborative Spaces become ideal settings for all types of multi-disciplinary and cross-border partnerships between content, media and technology providers or – more broadly – between cultural and creative institutions, businesses, universities and research institutions. He further asserted that collaborative spaces offer a pooling of knowledge and resources that are particularly relevant in sectors characterised by an increasing number of freelancers and nano-enterprises. If cities have old dysfunctional infrastructures, they could be converted into innovative and creative spaces, such as the Berlin Flughafen Tempelhof (old airport), which has been turned into an exhibition centre.

In conclusion, Primus suggested five actionable points related to funding and skills development:

- Consulting and coaching on the job
- Creation of a network of experts to professionalise and gain better access to institutions and government structures for funding
- Creation of a platform/office for the Creative Industries where representatives of associations, business promoters and companies pool together for information and funding, such as the Business Arts South Africa (BASA)
- More national awards for core sectors of Creative Industries
- Expansion of trade fair representation as is the case in Ghana and Berlin

### **6.1 Respondent: Dudu Manhenga (Musician)**

Manhenga began her response by focussing on key words in Primus’ topic, which she identified as ‘tap into’, suggesting to her a deliberate move to draw out, to reach out, to plug into an abundance of talent and the opportunities presented. She objected to this by suggesting that the arts sector in Zimbabwe should be in a partnership with other stakeholders. Arts and culture are in a partnership and should not beg from other sectors. While city authorities own the spaces, the creative sector has the power to bring colour to the spaces in a mutually beneficial partnership.

Manhenga, just like Mayor Masunda, went back into history and observed that in Zimbabwe the consumption of culture had always been encouraged and spaces to facilitate this were created even before independence, for example, Mai Musodzi Hall (Harare), Stanley Hall (Bulawayo), Sakubva Beit Hall (Mutare). Township squares were also an open platform for creative, recreational centres such as beer gardens (gibixhegu), theatres, such as Courtauld (Mutare) and Reps (Harare), as well as hotels.

### **The biggest challenge**

Manhenga observed that though these spaces still exist, the many halls, recreational centres and venues have become run down because they were not consistently upgraded and maintained, due to a number of factors including the following:

- Lack of political will when it comes to arts related places. The appreciation of culture is still at an individual level and has not been moved on to a political platform.
- Perceptions. Where Munich says culture for all, here in Zimbabwe there is a campaign against culture. While in Germany there is a culture for all slogan, in Zimbabwe African parents are discouraging their children from taking part in cultural activities. Zimbabweans, especially in Harare, depend on foreign cultural institutions to stage performances and launch cultural products.
- Lack of vision. There is no visionary who gives thought to the future of cultural infrastructure. We will be judged by history if we do not do anything for our future artists. To date there is no comprehensive study of how much the arts contribute to the GDP.
- Weak lobbying structures. Despite high taxes levied against artists there has been no representation to the authorities on the matter.

Manhenga looked at the current state of the arts throughout the country and observed that:

- Bulawayo Arts Forum is a model that works and it would be beneficial to have the same model adopted throughout the country
- Existing venues, for example, Gallery Delta, National Gallery, cafes and restaurants should be converted into multi-disciplinary venues

### **Recommendations**

In conclusion, Manhenga recommended that:

- The artists or arts organisations should fix the existing rundown places on a ‘fix and use’ agreement basis
- Funding should focus on creating these spaces locally
- The functionaries, as partners, must move with the times in upgrading cultural infrastructure
- If other partners do not support the arts, the artists will make the world their stage through virtual platforms like YouTube and Facebook
- Partnerships with schools should be entered into so that school halls can be used for cultural activities
- The focus must be on creating policies that will not allow decisions made by the current Mayor (of Harare) to be reversed by his successor. It is policy that will prevent the Book Café scenario happening
- Idle, dirty places can be art places – for example, First Street and Harare Gardens

### **Plenary Session**

**Munyaradzi Chatikobo** stated that a seed of revolution had been planted in the minds of people. The starting point was perhaps to invade the city spaces and get arrested and continue the process until policy has been influenced. Policy that responds to a crisis is often taken seriously.

**Extra-Blessings Kuchera:** He indicated that Zimbabwe was still behind in terms of developing the cultural industries. However, the issue of comparing a third world country and a first world country seemed inappropriate. While Zimbabwe could draw lessons from Munich, Barcelona and Milan,

Kuchera suggested that Zimbabwe could not use those cities as benchmarks. Zimbabwe needed to be responsive to its own local conditions. He went further to argue that the issue of parents not wanting their children to be artists could be blamed on artists themselves. How do artists behave in order to build their own esteem? Why are they viewed as drunkards and prostitutes? What have artists done to demonstrate that they are organised and can be trusted for investment?

**Enock Kolimbo** indicated that his organisation (ZAACA) was already working with the city council to use old derelict buildings. He encouraged artists to organise themselves and be proactive rather than waiting for the city functionaries to approach in order to work together. He said artists should not always blame authorities when they themselves do nothing to solve the problem of space.

**Dudu Manhenga** in response said that drawing lessons from Munich was desirable, but Zimbabweans should tailor-make the solutions to suit their local conditions. In terms of the image of artists, Manhenga said that in the past, artists may have erred in protecting their image to the extent that they are now stereotyped as of loose morals. This is not true. She also noted that the nature of artists' jobs makes them public figures. She argued that artists were just like any other human beings, but by virtue of them being public figures, their private lives are brought into the public domain making them appear less virtuous.

**Peter Churu:** In terms of using cities like Munich as an example to which to aspire, Peter Churu said that Zimbabwe could not reinvent the wheel. It could use Munich experiences but adjusted to suit local needs. On government attitudes towards the arts, Peter Churu shared his personal experiences while living abroad where he met a Zimbabwean government minister attending Edinburgh Festival. When asked what he was doing, the minister said he was attending the theatre, but said he was not willing to see plays in Zimbabwean theatres.

**Solomon Maramba:** What is the value of culture? Can we quantify it and give it value?

**Dudu Manhenga** responded by saying that culture cannot be quantified in monetary terms. If, for example, a person wanted to commit suicide, but stopped after listening to beautiful music, how can that be quantified? Manhenga was once invited to sing to a group of women in Europe who had been abused. When listening to music the women revealed that they felt much better and wanted to integrate into society. Can that be quantified and used as evidence of the value of culture to a government functionary? Artists have saved a lot of lives and brought hope to families and individuals under threat, but one cannot put a monetary value on the impact of art.

**Esmeralda Afo Massingue:** How organised are artists before they act as ambassadors of Zimbabwean culture? If government were to give artists one million dollars, what is it going to be used for? Do artists have a plan in their artistic field?

**Sikhumbuzo Sibanda:** Artists do not respect each other and for that reason do not want to pay to consume art. Artists look to donors to fund their activities. Sibanda encouraged artists to go and support other artists in order for other people to respect art.

**Tendai Westerhoff:** She observed that everything at the symposium seemed to be urban oriented. Zimbabwe has a rich dance, music and theatre industry in the rural areas. Where is the voice of the rural artist? It would be a positive move, according to Westerhoff, if a rural community in Germany twinned with a rural community in Zimbabwe, in order to facilitate dialogue at that level. On another note, Westerhoff wondered why cultural milestones achieved since independence were not celebrated. There seemed to be an undue concentration on the negative aspects of art and culture. What about the positive things that have happened in the last 32 years?

**Virginia Phiri** recalled that she was selected to visit Munich in order to finish her forthcoming novel. She said that the city of Harare could have a house where artists could be hosted and do their

projects in an inspiring environment. Virginia stayed with writers and other artists from all over the world and thought the model was ideal for Zimbabwean cities.

**Peter Primus:** In response to some of the issues raised above, Peter Primus indicated that he did not suggest that Zimbabwean cities should copy Munich. What he intended to demonstrate was that a certain amount of taxes could be channelled towards supporting arts and culture. Regarding the issue of twinning rural communities in Zimbabwe and Germany, Primus said that he saw no possibility of this as rural communities have other priorities. It is in the cities where art and culture is more pronounced.

## **7.0 Luxon Zembe (Business Consultant, Chairperson of CBZ, Board Member of Schweppes, Past Chair of Culture Fund of Zimbabwe Trust): Public-Private and Corporate-NGO Partnerships for Cultural Development: Charity or Mutual Benefit?**

### **Introduction**

Zembe began his presentation by asking critical questions about the relationship between public-private and corporate-NGO partnerships. Is it social welfare or an integral part of national development? Is it charity or of mutual benefit? How can artists take their rightful position within the scheme of things in the economy?

### **Importance of Culture in National Development**

Zembe argued that the entire spectrum of nations that had been successful in the world, such as USA, Japan, France, Germany and Sweden had developed through strengthening their culture. They leveraged their own cultures as a people in their way of doing business. Culture does not only support business, but it builds nationhood. It is Zembe's belief that if we want to be successful, we must develop our culture.

### **Threats to Developing a Strong Zimbabwean Culture**

- Lack of language policy: There is now a rush for Chinese language teaching in Zimbabwean schools, yet we don't have a language policy which stipulates that everybody learning in Zimbabwe must learn Shona or Ndebele or both.
- Beaming of foreign films and videos on national television.
- Foreign content on public broadcasting stations at the expense of Zimbabwean art. What are the images we see on ZBC? They don't build nationhood at all when it comes to our values as a nation.
- Lack of a vision for the future. What is our desired future as Zimbabweans? As a nation we do not have a cultural vision. How do we judge political parties when they come to us for votes especially when we have nothing to judge them against? Zembe quoted from the bible saying "where there is no vision, people perish".

## **What needs to be done to Strengthen Art and Culture?**

- Educating the corporate world on the importance of culture in doing business
- Change of mental model. Our parents are at fault because they perceive art and artists as immoral. Artists need to change their mental model of the business sector. How do they perceive business and business people? How do artists fit into the business model? Zembe noted that tourism has already begun to incorporate culture into its business, although there is a lot of ground to be covered. In other business sectors, the issue of culture is still a grey area. In management training videos are used, but rarely do Zimbabwean trainers use videos from Zimbabwe and Africa. Videos come from the Western world, reinforcing the view that artists from that part of the world have comfortably fitted into the business world.
- Change of the mental model of the business world. How do businesses understand art and culture? In Zimbabwe, business people tend to think of culture as traditional dances, n'angas/sangomas. But how can two walk together, unless they are in agreement? Unless there is an interface between these two sectors to correct these mental models it might be difficult to mainstream culture in business. Artists and business people need to find each other and walk together. All of us have a challenge. If you want to create a partnership with business people you need to understand their thinking and vice versa. How can our differences be ironed out? It's a matter of change of attitude.
- The setting up of strong institutions to dialogue with government. The Chamber of Mines and CZI are so strong that they wrestle with government and force them to sit down and talk. If our institutions are not strong as CM and CZI, the government will trample on artists. Interestingly, according to Zembe, the culture sector is building strong institutions like Culture Fund of Zimbabwe Trust and Nhimbe Trust, which can argue with government on matters of policy. Historically, there has been a high level of individuality in lobbying. With these institutions in place, artists can advocate for tax rebates (tax exemption), for capital expenditure such as instruments, equipment such as lights, moveable stages, rigging material etc. When businesses sponsor artists, artists can advocate for tax rebates. Art organisations need to make their voices heard when they are not considered during the announcement of the mid-term budget, just as other sectors do. Artists need to make a business case so that it is attractive for businesses to invest their money.
- Creation of an arts academy. How best can we create a national academy of arts that produces the artists of the future? According to Zembe, there are plans to build an academy outside Harare that will have a creative arts division.

### **7.1 Respondent: Stephen Eboko (African Capacity Building Foundation)**

Eboko began by highlighting that there are very few studies of cultural contributions to the GDP. Culture Fund of Zimbabwe Trust is working on this matter with UNESCO. He is willing to partner with artists and envisages possibilities of engagement with ACBF. This kind of research is important in that it is one of the ways of creating a case for the funding of the arts.

Eboko supported all the points made by Mr Zembe, but differed on the importance of the past in charting a future for a country. Eboko does not believe that the past is unimportant in planning about the future. In terms of the relationship between culture and business, Eboko argued that businesses were there to make money and therefore artists need to create an environment where businesses could make more money through tax rebates. Social responsibility and branding

strategies should not be confused. Some companies partner with artists as part of their social responsibility, while others partner for financial returns. These goals may, however, converge in one project.

After responding to Zembe's presentation, Eboko talked about his organisation – ACBF.

- ACBF was established in 1991 as a non-profit making organisation which is not an NGO or private corporate entity.
- It invests in indigenous human capital and institutions to foster sustainable development on the African continent.
- It now operates in 26 African countries. It enhances knowledge and provides learning activities, as well as carrying out research and publishing occasional papers.
- It publishes an annual African capacity indicator report.
- It supports policy formulation and management, especially so during the first decade of its founding.

### **Plenary Session**

**Daves Guzha** asked why Zimbabwean banks were reluctant to fund art initiatives when in South Africa banks are some of the major players in the arts. Individuals have had to pay for initiatives themselves, in the case of Oliver Mtukudzi about three million dollars, to build structures like Pakare Paye Arts Centre. Amakhosi and Rooftop Promotions have merged in a business venture to sell art products and the directors have had to offer the title deeds of their houses as collateral for the project

**Virginia Phiri** thanked Luxon Zembe for commending the hard work that artists are doing and she vowed to continue to work hard.

**Luxon Zembe** responded by saying that apart from social responsibility, banks do business with projects that are 'bankable', i.e. that are capable of making profit. Can the project sustain itself? How do we turn our ideas into bankable projects – 'bankable' in the eyes of the banker? The house, as collateral, is just a fallback in case something happens. Perhaps artists need training in project proposal writing, Zembe suggested. He recalled that in the past blacks were classified as 'high risk clients'. When given money, they would buy expensive cars for status and not invest it in business as they had promised. Perhaps the question is, how can we, as artists, make sure that we do not commit the sins of our fathers in terms of dependability? Zembe offered himself as a resource person should a seminar be arranged in the future where he could talk about unlocking money from banks.

**Emmanuel Gasa** decried the fact that community venues had been commercialised, thereby disenfranchising local community artists who cannot afford the rates. He wondered if business could liaise with government to make those spaces available to artists

**Peter Churu** echoed Daves Guzha's sentiments by saying that he had introduced supper theatre at a local hotel where he wanted a partnership with CBZ, but the latter refused.

**Luxon Zembe** agreed with Gasa about the issue of spaces and even went further in castigating city authorities for their lack of a holistic approach to life. They had allowed open spaces, previously meant as playgrounds for children during leisure hours, to be used for housing projects.

**Munyaradzi Chatikobo** raised the idea first suggested by Tambudzai Madzimure that Zimbabwe should establish a Business Arts Zimbabwe (BAZ), along the lines of Business Arts South Africa

(BASA). Instead of individuals approaching banks for funding, BAZ would do that on behalf of artists and avail the funds.

**Sharlene Versfeld** corrected some misconceptions on how BASA worked. In the South African scenario, art organisations sought their own funding. BASA supplied the money for marketing purposes, where the name of the sponsor would be included on the banners and posters to leverage its image.

The plenary session was closed to allow the rapporteur, Dr Samuel Ravengai, to conclude the session by summarising the main issues as captured in this report. The following are actionable points agreed upon by attendees.

#### **Actionable Points**

- NPAAC should facilitate the production of a civil society Shadow Report on the 2005 UNESCO Convention, which is due for submission to UNESCO by the end of 2012.
- A voluntary art and culture organisation, along the lines of the Media Monitoring Project, should be established to assess the coverage of the arts in the media, reporting violations and compliance where that happened.
- We should lobby for the establishment of a focal person on art and culture within the Ministry of Education, Sport, Arts and Culture.
- Various symposia should be held alongside most Arts Festivals in Zimbabwe, which now number about thirty one (31), as platforms to publicise various UNESCO Conventions in the field of culture.
- Artists should actively involve themselves in the making of the new cultural policy in the same manner that Zimbabwean citizens involved themselves in the making of the constitution.
- Business Arts Zimbabwe (BAZ) should be formed along the lines of Business Art South Africa (BASA)
- We should strengthen our art institutions to match the power that CZI and the Chamber of Mines have, so that we can get the government to sit down and talk about issues affecting the Creative Industry.
- An art and culture vision document should be drafted that is forward looking, which we can use to measure political parties' manifestos when they come to us for votes. If their manifestos do not include the Creative Industries, we judge them accordingly.
- We should establish a national arts academy to equip future artists with skills to excel.

The programme of the Cultural Symposium was as follows:

|              |                                                                                                                                                                                                   |
|--------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Day 1</b> | <b>2 May 2012</b>                                                                                                                                                                                 |
| 08.30-08.45  | Registration                                                                                                                                                                                      |
| 08.45-09.00  | Introductions                                                                                                                                                                                     |
| 09.00-09.10  | Welcome Note: Nhimbe Trust                                                                                                                                                                        |
| 09.10-09.35  | Keynote Presentation: Stephen Chifunyise: Building Cultural Diversity, Exchange and Tolerance in SADC: Exploring the 2005 UNESCO Convention on the Protection and Promotion of Cultural Diversity |
| 09.35-09.45  | Respondent: Chimbidzikai Mapfumo ( UNESCO Harare Office)                                                                                                                                          |
| 09.45-10.30  | Discussion                                                                                                                                                                                        |
| 10.30-10.45  | Tea                                                                                                                                                                                               |
| 10.45-11.15  | Daves Guzha and Paul Brickhill: Cultural Distribution Circuits and Regional Economic Integration in SADC                                                                                          |
| 11.15-11.30  | Respondent: Tadeous Chifamba (Permanent Secretary in the Ministry of Regional Integration and International Cooperation)                                                                          |
| 11.30-13.00  | Discussion                                                                                                                                                                                        |
| <b>Day 2</b> | <b>3 May 2012</b>                                                                                                                                                                                 |
| 09.00-09.30  | Professor Herbert Chimhundu (Great Zimbabwe University): Proposing a Cohesive Strategy for the Arts and Culture Sector in Zimbabwe                                                                |
| 09.30-09.45  | Respondent: Virginia Phiri                                                                                                                                                                        |
| 09.45-10.30  | Discussion                                                                                                                                                                                        |
| 10.30-10.45  | Tea                                                                                                                                                                                               |
| 10.45-11.15  | Tsungirirai Zvobgo (Music Manager): Incorporating Zimbabwean Performing Arts into Mainstream Tourism Planning and Delivery                                                                        |
| 11.15-11.30  | Respondent: Emmanuel Fundira (Tourism Practitioner)                                                                                                                                               |
| 11.30-13.00  | Discussion                                                                                                                                                                                        |
| <b>Day 3</b> | <b>4 May 2012</b>                                                                                                                                                                                 |
| 08.30-09.00  | Registration                                                                                                                                                                                      |
| 09.00-09.30  | Peter Primus (Deputy Ambassador, German Embassy): City Planning for Cultural Space: What needs to be done by the city authorities to tap into opportunities presented by the creative economy?    |
| 09.30-09.45  | Respondent: Dudu Manhenga                                                                                                                                                                         |
| 09.45-10.30  | Discussion                                                                                                                                                                                        |
| 10.30-10.45  | Tea                                                                                                                                                                                               |
| 10.45-11.15  | Luxon Zembe (Business Consultant): Public-Private and Corporate-NGO Partnerships for Cultural Development: Charity or Mutual Benefit?                                                             |
| 11.15-11.30  | Respondent: Stephen Ebeco (African Capacity Building Foundation)                                                                                                                                  |
| 11.30-12.30  | Discussion                                                                                                                                                                                        |
| 12.30 -13.00 | Dr Samuel Ravengai (Rapporteur): Presentation of Draft Report and Comments                                                                                                                        |

## **Attendees**

1. Mandla Ncube (freelance)
2. Daphne Mukaronda (National Commission for UNESCO)
3. Victor Moyo (Pamberi Trust)
4. Tinashe Muchuri (Global Arts)
5. Peter Churu (Complete Arts)
6. Daves Guzha (Rooftop Promotions)
7. Hector Mugani (Pamberi Trust)
8. Tadeous Chifamba (Permanent Secretary: Ministry of Regional Integration and International Cooperation)
9. Chipo Chung (self)
10. Paul Brickhill (Pamberi Trust)
11. Esmeralda Afo Massingue (Mozambican Community in Zimbabwe Trust)
12. Stephen Chigorimbo (Africa Sun Motion Pictures)
13. Emmanuel Gasa (TAAF Zimbabwe International)
14. Timothy Mason (Commonwealth Association of Museums)
15. Professor Geoffrey V Davis (Association of Commonwealth Literature)
16. Virginia Phiri (Pamberi Trust)
17. Munyaradzi Chatikobo (Drama for Life – Wits University)
18. Jane Parsons (ZAACA/HIFA)
19. Ruth Musindo (UNESCO)
20. Chimbidzikai Mapfumo (UNESCO)
21. Nyasha Nyakunhuwa-Chagonda (Savannah Trust)
22. Solomon Maramba (Joint African Animation Group)
23. Laura Mascagna
24. John Stewart (NOVASC)
25. Russell Utakate
26. Nicholas Mkaronda (independent)
27. Robert Chirima (ASSITEJ Zimbabwe)
28. Stephen Chifunyise (CHIPAWO)
29. Dr Samuel Ravengai (University of Zimbabwe)
30. Sikumbuzo Sibanda (Baptism of Fire Theatre Group)
31. Joel Zilala (Baptism of Fire Theatre Group)
32. Tadiwa Muparutsa (Global Arts Trust)
33. Tsungurirai Zvobgo (New Sofala Artist Management)
34. Wendy R Mupungayi (E.S.S.)
35. E. Mushonga (Mighty Arts)
36. Sharlene Versfeld (Versfeld and Associates)
37. Professor Herbert Chimhundu (Great Zimbabwe University)
38. Muchadeyi Masunda (Mayor of Harare)
39. Peter Primus (German Embassy)
40. Tambudzai Madzimure (HIVOS)
41. Keaven Simomondo (Mutare-Haarlem – Education, Art and Culture)
42. Vimbai Mkaronda (Student, AFDA. SA)
43. Enock Kalimbo (ZAACA)
44. Mathias Bangure (Music Crossroads)
45. Emily Wilson (independent)