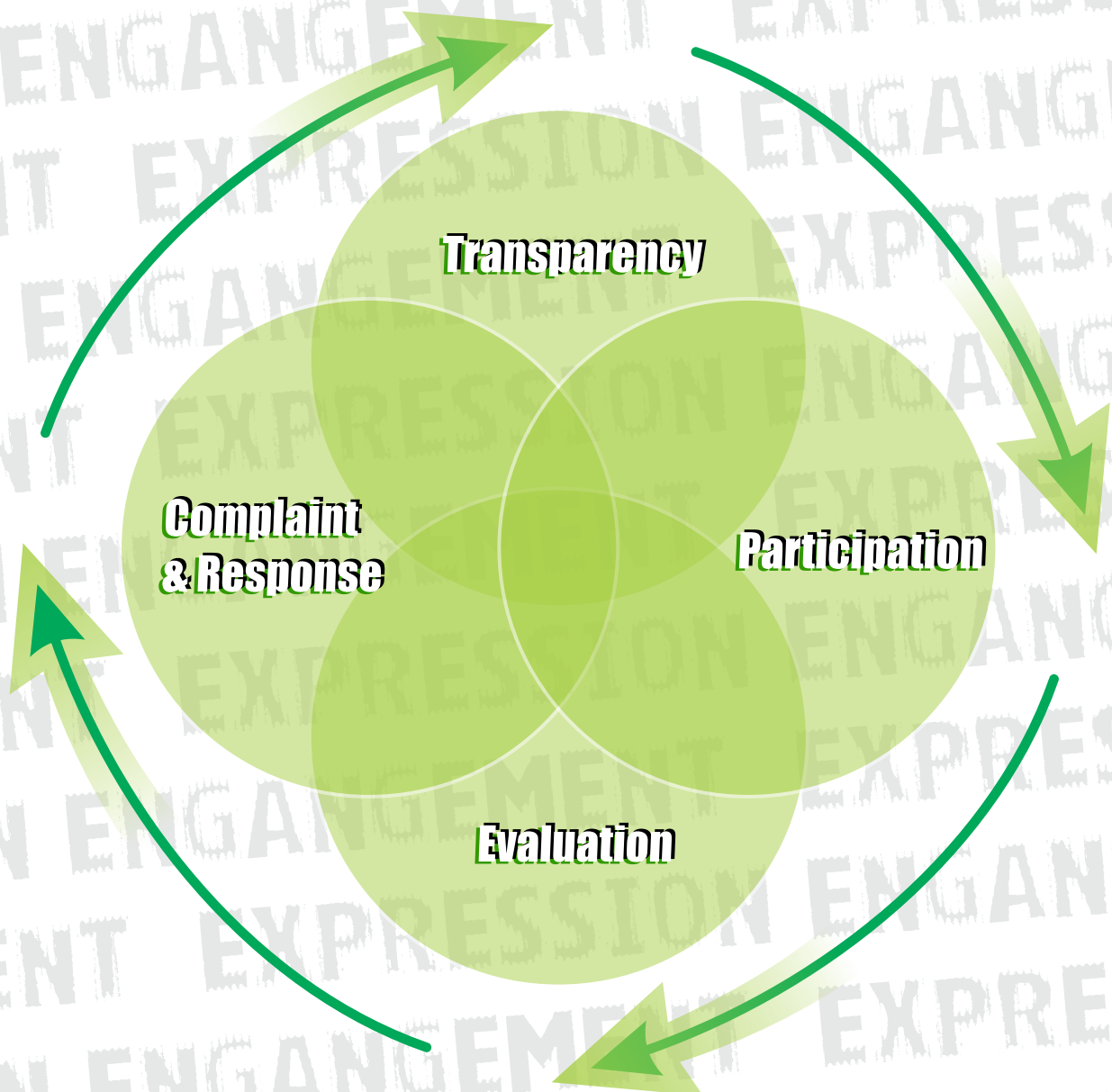




**TOWARDS A CREATIVE CIVIL SOCIETY
NATIONAL PLAN OF ACTION FOR
ARTS & CULTURE
NPAAC**



an initiative of:

supported by:



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Introduction

Towards a Creative Civil Society's National Plan of Action for Arts & Culture (NPAAC) is an initiative of Nhimbe with technical support from Arterial Network, and funding from MIMETA. The NPAAC is based on the belief that for the creative sector to work effectively there needs to be results based Roadmap to provide direction and regulation.

Further, the NPAAC seeks to enable the creative sector to contribute meaningfully to the human rights, democracy and governance challenges in the framework of the Global Political Agreement (GPA), which is a Roadmap for Zimbabwe's transition to economic recovery and political stability.

The NPAAC seek to complement relevant government policies as well as demonstrate the creative sector's commitment to accountability and self regulation in tandem with international Conventions and Protocols to which Zimbabwe is a signatory.

Background and Justification

The creative sector is one of the fastest growing sectors in Zimbabwe. The most significant milestones in the last five years being the adoption of the first well defined Cultural Policy in 2007, the establishment of the Culture Fund of Zimbabwe Trust (CFoZT), and the establishment of the Arterial Network Chapter in Zimbabwe in 2010. These developments are important moves towards the consolidation of the efforts of advancing the creative sector of the country.

However the operating environment for arts and culture remains constrained by lack of funding and unfavorable/outdated legislation such as the Censorship Act, National Gallery Act, Arts Council Act and Cultural Policy. The NPAAC aims to articulate the views and interests of value and rights based Creative Civil Society Organizations (CCSO) in Zimbabwe on pertinent issues affecting the entire creative sector in Zimbabwe. The main objective of the NPAAC to stimulate and support structured civil expression and engagement (with policy makers) that is accessible, inclusive, fair, tolerant and professionally facilitated.

It is interesting to note how processes such as globalisation have necessitated the need for a plan of action on arts and culture in Zimbabwe. Globalisation has become a defining process of the present arts and cultural discourses. These new discourses include the creative economy, cultural diversity, culture and development embracing climate change. The world has become a global village where technology plays a pivotal role in promoting networking and markets . International trade in arts and cultural goods has affected their impact not only on the economy but also on the preservation of cultural identities. This calls for a need to plan on the protection, preservation and promotion of arts and culture both as an industry and as a way of life.

Arts and culture should be at the forefront on the national agenda as they are the fabric of the country. Since development processes are fundamentally a question of human development not just about the economic and social questions, culture should be the foundation of all development. *Principle 6 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* provides that, *Cultural diversity is a rich asset for individuals and societies. The protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.*

Arts and culture contribute to the national economy with creative activities contributing to the development of cultural industries, which in turn attracts foreign investment, cultural tourism and generate income. Below is a summary of the role played by the arts and culture in Zimbabwe:

Social

- Contribute to social cohesion and inclusion.
- Development of awakening attitudes and minds of populations.
- Foster education initiatives for example communicating developmental messages.

Economic

The arts contribute significantly to economic development in Zimbabwe through the following ways;

- Promoting trade
- Contribute to employment creation
- Promote cultural tourism-arts and cultures are closely linked to tourism especially visual arts and events and festivals. Tourism strongly impacts economic development in Zimbabwe.

Political

- Help to build and boost the image of the nation. During the period 2000 to 2008 when the country was plunged with economic hardships, a lot of negative media publicity was generated in the country and yet people were kept interested in the country by events such as the Harare International Festival of the Arts (HIFA).
- Provide civic and voter education.

SITUATION OF THE ARTS AND CULTURE IN ZIMBABWE

Creative Industries/Cultural Industries

Cultural Industries are defined as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). Cultural industries use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning.

They include: advertising; architecture; crafts; designer furniture; fashion clothing; film, video and other audiovisual production; graphic design; educational and leisure software; live and recorded music; performing arts and entertainment; television, radio and internet broadcasting; visual arts and antiques; and writing and publishing.

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

The creative sector plays an important economic and social role in Zimbabwe however there is no supporting statistical evidence. The creative industry in Zimbabwe needs to take full advantage of the local and African internal market, international markets and adapt to the rapidly changing environment characterised in particular by globalisation and a technology revolution (digital shift). These developments call for new skills within the industry and the major question is how to place the Zimbabwean creative industry strategically so that it can meaningfully contribute to sustainable economic development.

Status of the Artist

The work of artists accounts for a share of the country’s labour force. Artists serve both public arts organisations and private industries. The work of authors, musicians, performers and other artists, despite flourishing, their activities are generally carried out in far more precarious circumstances than other occupations.

One of the main recommendations of the 1980 UNESCO Recommendation on the Status of the Artist was *the need to improve the social security, labour and tax conditions of the artist, whether employed or self-employed, taking into account the contribution to cultural development which the artist makes*. However this recommendation has not been fully implemented in Zimbabwe.

While the creative sector commends the duty rebate on importation of equipment by the Zimbabwe Revenue Authority (ZIMRA); it is regrettable that the national social security does not have particular provisions to meaningfully cater for the artist.

Heritage

It can be classified into two types that is, Cultural and Natural Heritage.

Cultural Heritage

Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Natural Heritage

Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view; geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.¹

Zimbabwe has a rich cultural heritage. This is evidenced by the fact that there are five UNESCO World Heritage Sites in the country: *Matobo Hills, Great Zimbabwe, Mana Pools, Khami Ruins and the Victoria Falls* and these significantly contribute to cultural tourism. This heritage is not only important by way of bringing in tourists into the country but also as our past and present carrying meaning for the future generation.

Intercultural Dialogue

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

Over the years, the Zimbabwean cultural environment has significantly changed becoming more and more diversified. The greater population of the country comprises of people from tribes such as Ndebele and Shona. The country is also home to citizens of countries such as Zambia, Rwanda, Mozambique, Malawi and people from other continents such as Europe and Asia.

¹Convention Concerning the Protection of the World Cultural and Natural Heritage
<http://whc.unesco.org/archive/convention-en.pdf>

In light of this, there is great need to promote intercultural dialogue which facilitates for an open and respectful exchange of views between individuals and groups belonging to different cultures as it leads to a deeper understanding of each other's national or global perception. As it stands the country is still lagging behind in this area due to partisan politically motivated violations of the GPA and constitutional provisions that seek to promote and protect freedom of expression, which is fundamental and central to the enjoyment of other human rights as enshrined in the United Nations Declaration on Human Rights (UNDHR).

HIV&AIDS

It is estimated that one in ten people in Zimbabwe is living with HIV. Despite on a decline in the HIV prevalence rate in Zimbabwe, the poor economic performance and hostile political and social environment has profoundly continued to escalate the HIV and AIDS pandemic. This calls for an urgent development of an HIV and AIDS Policy and Plan of Action for the Arts and Culture sector in Zimbabwe. This could be done through networking with other HIV and AIDS service organisations in the country to undertake research and provide statistics and data on artists living with AIDS and needing anti-retroviral therapy, as well as to provide information, services and support to artists in general and in particular artists living with HIV and AIDS.

THE ARTS AND CULTURE OPERATING ENVIRONMENT

SWOT Analysis

Strengths

- Existence of networks such as Bulawayo Arts Forum (BAF), Coalition against Censorship (CACZ), Zimbabwe Theatre Association (ZiTA) and Arterial Network Zimbabwe that provide training, information and resources to artists and arts organizations; as well as critical information and data to policy makers and funders.
- Zimbabwean artists are very dedicated to their work and reputable as well- (Oliver Mtukudzi and Dominic Benhura for example). The country has a unique flair of art that has great potential to generate local, regional and international markets and substantial economic returns.

Weaknesses

- Lack of an effective copyright regime.
- The lack of reliable statistical information on the economic contribution of the arts limits the lobbying power of the sector.
- Highly informal and under resourced arts education and training.
- Negative social and economic perceptions of the arts and artists.
- Fewer activists and lobbyists.
- Lack of access to key distribution channels for artistic products.

Opportunities

- New technologies such as internet,
- Availability of cheaper seamless broadcasting hardware, allowing greater opportunity for arts development and economic gain.
- The country's economy is fast recovering from inflation.
- The country ratified the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Expression and the Status of the Artist.
- The GPA represents an opportunity to achieve policy and legislative reforms.

Threats

- Repressive media and broadcasting laws.
- Lack of political will to finance the rehabilitations and maintenance of art infrastructure such as community theatres and galleries.
- Unfavorable legislation such as the Censorship Act, Arts Council Act and National Gallery Act.
- Internet and cable TV
- Small markets- generally people do not have disposable income which hinders them from attending shows and performances, buying artworks.

- Increased traveling and trade barriers affecting cultural exchanges and tours both within the SADC region, African continent and across the world.
- Lack of government funding towards the Arts Council.

Current Responses to the Arts and Culture Operating Environment

The Zimbabwean Creative civil society has a legitimate and critical role to play in complementing government agencies (Arts Council, National Galleries, Museums and Monuments) in implementing the various Cultural Conventions that Zimbabwe is a signatory to.

UNESCO Conventions

While Zimbabwe's ranking in the timely ratification of International Cultural Conventions (ICC) is commendable; the same cannot be said about the meaningful implementation of the said Conventions; the major limitations are mainly economic and political.

The creative sector as a primary beneficiary of the ICC has a moral responsibility to put mechanics in place to monitor and demand accountability from government agencies regarding the meaningful and effective implementation of the various ICCs. It is important therefore for the creative sector to be sufficiently knowledgeable about these instruments, as well as possess requisite skills to carryout effective advocacy and lobbying.

There is an urgent need for relevant CCSOs to conduct workshops and seminars around these ICCs so that artists are kept in the loop as to any developments around them. For instance, recently the country made its contribution towards the *International Fund for Cultural Diversity*. The Fund is a voluntary multi-donor Fund established to promote cooperation for sustainable development and poverty reduction with the view to fostering the emergence of a dynamic cultural sector in developing countries. Resources for the Fund are derived from voluntary contributions received from States Parties as well as from other States, regional/international organizations, public/private organizations or private persons. This means that cultural operators from the country who are eligible to apply for the fund may apply.

AU Instruments

The African Union has structures, protocols and instruments to address issues of arts and culture on the continent. These include the Cultural Charter for Africa, the Nairobi plan of Action on Cultural Industries in Africa and the Protocol to the African Charter on Human and Peoples' rights; on the establishment of an African Court on Human and Peoples' Rights among others.

Zimbabwe has not yet ratified the Protocol to the African Charter on Human and Peoples' Rights on the establishment of an African Court on Human and Peoples' Rights which entered into force in 2004. This is a serious cause for concern in the country, where human rights abuses are rampant and escalating.

Equally significant, in 2008 at its 2nd Conference of Ministers in Algiers, Ministers of Arts and Culture of the African Union re-adopted the Plan of Action on Cultural Industries. The plan of action recognises the need to foster partnerships between public, private sectors and civil society as a way of promoting cultural industries in Africa. It also reinforces the need to ensure political leadership and commitment to creating an enabling environment and adequate policies for investment in the development of cultural industries. This is an important milestone that sets the stage for support of creativity in Africa.

In 2010 at the third Conference of the African Union Ministers of Culture, ministers adopted the Abuja Declaration. Under item 3 of this declaration, ministers agreed to commit to implement long term culture development national plans, based on the development of infrastructure, access to capacity building funds and human resources. We reiterate that this is commendable; implementation of the ICCs ratified is long overdue.

For instance, it is now three years since the adoption of the Plan of Action on Cultural Industries but there have been no national budget provisions over the years.

SADC Instruments

Although there is a SADC Protocol on Culture, Information and Sport (2001), there is no relevant department to monitor the implementation of the Protocol by the Member States including Zimbabwe. This limits opportunities for lobbying by civil society organisations since there is no clear point of contact to communicate with regarding arts and culture.

Zimbabwe ratified the Protocol. According to Article 14 of the SADC Protocol on Culture, Information and Sport, *Member States shall take such measures as are necessary in order to nurture, protect and promote their infant cultural industries*. This article is not being fully realised in Zimbabwe due to the repressive measures that still exist barring freedom of expression. In March 2010 the internationally renowned Bulawayo artist, Owen Maseko, was arrested a day after the launch of his exhibition of paintings depicting the Matabeleland Genocide of the early 1980s. In February and March 2011, the Rooftop Promotions cast of the theatrical production *Rituals*, was arrested twice while on a national tour despite the fact that the play was cleared by the Arts Council and the Board of Censorship. Suffice to say, from 2000 to 2010 over a dozen recorded songs and theatre plays were similarly banned under unlawful means. Such gross violations of creative freedoms must be condemned in the spirit and later of the UNDHR and SADC Protocol on Culture, Information and Sport (2001); and the CCS has to intensely lobby government as the upper guardian of all the country's citizens; to protect and defend the rights of artists.

The government has made efforts towards establishing copyrights laws to protect artists but these are not being meaningfully implemented. Piracy is still a huge problem in the country, with some pirated music compact discs and DVDs appearing on the market long before the albums are officially released. All these issues still need to be addressed to promote economic viability of the creative sector in Zimbabwe.



NATIONAL PLAN OF ACTION FOR ARTS AND CULTURE

Goals

Most industries have bodies and plans of action that regulate their operation and existence. Despite the diversity of the arts and cultural sector, it has common positions and interests that need to be articulated by an organised voice in an organised manner. This plan of action seeks to emphasise the role of CCSOs in the development of the cultural sector of Zimbabwe.

The broad goals of the NPAAC are to:

- Stimulate a culture of advocacy and lobby for the arts and culture in Zimbabwe.
- Re-awake in the country, an appreciation of and respect for the arts and culture sector in order to reinforce and maintain a good rapport with stakeholders.
- Support and encourage connections between the arts and broader areas of civic culture, industry and social policy in the country.
- Facilitate embracing of new technology by creating e-resource centres and training programmes for artists, by calling on artists to make use of those centres where and when they need them and by creating a website with a blog where artists engage in rigorous debate around issues that affect them.
- Create an environment that financially supports the arts and culture sector.
- Help build mechanisms to distribute cultural goods and services in the country, regionally, continentally and across the whole world.

Guiding Principles

This NPAAC is mindful of a wide range of UN, AU and SADC Cultural Instruments that were ratified by the government of Zimbabwe. Some of these are the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (1970); the Cultural Charter for Africa adopted on 5 July 1976 in Mauritius, the African Charter on Human and Peoples' Rights (1981); and UNESCO's Recommendation concerning the Status of the Artist adopted in Belgrade in 1988, the UNESCO Universal Declaration on Cultural Diversity (2001); the Convention for the Safeguarding of the Intangible Cultural Heritage (2003); the Convention on the Protection and Promotion of Diversity of Cultural Expressions, (2005) and the Nairobi plan of Action adopted by the AU Ministers of Culture in 2008. Most, if not all of these instruments recognise that the civil society is a major stakeholder in the implementation of these instruments.

Its guiding principles are drawn from these instruments and they include the following:

- Respect for human rights and fundamental freedoms, particularly freedom of expression and the ability to choose cultural expressions which are essential to creativity and artistic self-expression.
- Promotion and respect for cultural diversity and the stimulation of competition in the arts and cultural sector.
- The creation of an arts and cultural sector that is free from partisan censorship, political intimidation and manipulation; and excessive regulation/rule by law.
- The elimination of all forms of discrimination against people on grounds of ethnicity, gender, religion, economic status, age or any physical disability.

- The protection of cultural goods and services from the forces and logic of the free market economy through tax relief and other measures in order for creativity and cultural entrepreneurship to thrive and contribute to wealth and employment generation.

Strategy

The strategic thrust of this NPAAC in summary is to build on already existing channels and frameworks as well as proposing new ways of improving the arts and culture sector of the country. It builds on the following areas; advocacy and lobbying, capacity building, communication and information dissemination, expanding markets for arts and cultural products from Zimbabwe, resource mobilisation and monitoring and evaluation. These strategies are supposed to be adopted by the CCS and translated into results based actions plans with mutually agreeable accountability benchmarks amongst stakeholders.

The following stakeholders have an important role to play in the in the arts and cultural sector;

- NGOs
- INGOs
- Artists
- Arts Organizations
- Business
- Public sector
- Media
- Funders
- Diplomatic Missions
- UN agencies

Objectives and Activities

Objective 1: To encourage a culture of **Advocacy and lobbying** amongst members of the CCS;

Activities:

- Lobby government for a legislative framework for government and private-sector support enabling established and emerging artists to create innovative, interesting and engaging work.
- Continue to lobby and advocate for a new Cultural Policy, Arts Council Act and Censorship Act Broadcasting Services Act; that upholds the principles of human rights, democracy, gender equality, tolerance and youth involvement in decision making.

Objective 2: To expand **markets** for Zimbabwean arts and cultural goods and services internationally.

Activities

- Creation of vigorous and varied programmes of artistic performance and marketing.
- Assist artists to apply for residencies being offered in other countries.

- Organise seminars on international travel, organising international exhibitions and tours with the participation of renowned artists like Busi Ncube, Chiwoniso Maraire, Dudu Manhenga, Tsitsi Dangarembga, Dominic Benhura, Oliver Mtukudzi, Albert Nyathi, Ignatius Mabasa, Chirikure Chirikure.
- Capitalise on the arts journalist's networks including dissemination of press releases about any events and performances taking place in the country.
- Make use of the Arterial Network and Observatory of Cultural Policies in Africa (OCPA) newsletters and other newsletters published across the continent to disseminate information about the arts and culture in Zimbabwe.

Objective 3: To encourage **research** into culture and the creative economy.

Activities

- Carry out cultural statistics research around all the genres of the arts in order to generate basic cultural data, facts and information that can be used to establish the contribution of culture to the national economy. Efforts to conduct similar research on HIFA are commendable and will provide useful lessons and insights.
- Mapping of cultural/creative industries of Zimbabwe.

Objective 4: To **Capacity build** of arts and cultural practitioners to prepare them for the global creative economy.

Activities

- Training of arts and cultural practitioners through residencies and informal educational institutions.
- Encourage touring foreign artists to conduct master classes with emphasis being given to skills transference, and opening up channels for aspiration and collaborations.
- Organise from time to time, discussions around Cultural Policy.
- Capacitate and setup new E Resource Centres with at least three to five computers connected to high broadband internet.
- Train artists in the effective use of Social Media.

Objective 5: **Resource mobilisation** for the sector.

Activity

- Identifying opportunities for establishing alternative funding models for the arts and culture sector in Zimbabwe in addition to existing funding sources such as CFoZT.
- CCS to establish own business and arts organization. This is particularly important because the arts lack funding from the government and the situation is unlikely to improve for the foreseeable future. South Africa provides Business and Arts (BASA) Model of good practice in the SADC. BASA was founded in 1997 as a joint initiative between the (then) Department of Arts, Culture, Science and Technology (now the Department of Arts and Culture) and the

private sector. BASA has peer agencies in the UK and Australia. BASA has over 160 corporate members. For more information visit: <http://www.basa.co.za>

- Develop a structure and policy for the organisation including developing a fundraising strategy, recruiting the fundraiser for the organisation and implement the strategy to raise the funding.

Objective 6: Monitoring and Evaluation: facilitate regular impact assessments of Cultural Policy implementations plans and strategies.

Activities

- Appoint an implementation team or organisation to assist in implementing this NPAAC.
- Formulate verifiable indicators against which the implementation of the NPAAC will be evaluated.
- Conduct the final evaluation of the NPAAC and follow-up recommendations.

Objective 7: Communication and information dissemination: ensure effective communication and collaboration between urban and rural artists, as well as people working in the different genres of the sector.

Activities

- Promote the gathering and dissemination of all information which is critical to free creative expression.
- Create a database of people involved in arts events management (i.e. Concerts, Festivals, Awards, competitions, etc) and other Social Policy fields that are related to the arts and keep them updated on any arts and culture developments in the country.
- Strengthen communication with focal persons for art discipline networks such as the Zimbabwe Theatre Association and Zimbabwe Music Rights Association.
- Send out a monthly newsletter on the arts and culture sector of Zimbabwe.
- Explore alternative tools to disseminate information other than Social Media.

Objective 8: Protection and promotion of artist's rights.

Over the past decade Zimbabwean artists have increasingly been targeted by the national security apparatus. Despite the valuable role of the arts as an alternative media to explore and challenge tyranny and human rights abuses, artists continue to suffer discrimination and exclusion from mainstream protection and security for Human Rights Defenders.

As cultural freedom is a necessary background for human development, NPAAC seeks to enable artists to reclaim and secure their rights to free creative and security by;

- Continue to lobby and advocate against harassment and targeted attacks on artists.
- Creating a Security Threats Toolkit as an instrument for self-empowerment
- Developing a Protection/ Security Scoping Study Report
- Conducting a Protection/Security Awareness and Sensitization Workshop
- Offering a CCS Protection/Security Hotline.

- Lobby the government for effective protection of the legitimate rights of artists by enabling them to control the different types of exploitation of their works and performances, particularly in the audiovisual field, and to receive fair remuneration for their creative effort.
- Organising seminars and presentations aimed at educating artists about the IP Regulatory Body (Tribunal), Act of 2001, IP Regulatory Body Statutory Instrument, 2010.
- Continue to issue Alerts and offer solidarity to artists suffering human rights violations.
- Establish a *Lawyers for Artists Network* which will provide timely and regular support artists.

Objective 9: To build capacities for **Arts Education** advocacy and policy process.

Activities:

- Encourage formal education in schools, Colleges and Universities.
- Encourage special educational programs for creative and talented individuals who do not necessarily meet the academic entry requirements for universities
- Engage in public education workshops, public forums, publications and the media publications for the benefit of the general public; public officials, including policy makers and administrators.
- Promote strengthening of Vocational Art training.

Objective 10: To mainstream **Gender** and promote and protect women's rights in the creative sector.

Activities:

- Awareness raising and sensitization: Women's Rights and Gender Equality
- Policies and programs: harmonize national art legislation, policies, strategies and programs with relevant regional and international instruments related to the empowerment of women and girls for the purpose of ensuring gender equality and equity.
- Campaigns and alerts: to profile emerging gender based violence and concerns.
- Equal access to employment and benefits: promote fair and equitable contractual rights and benefits.
- Training and resources: provide training and enabling resources to emerging or aspiring women art leaders and managers.
- Marriage and family rights: promote progressive traditional, cultural and religious values, attitudes, beliefs and practices in support of creative women's employment rights.

Objective 1 1: To help improve the quality of **Corporate Governance** practices in the creative sector.

Activities:

- Adoption and adaptation of the corporate governance manual.
- Board leadership training.
- Revision and updating of the manual.
- Resolving corporate governance disputes
- Promote greater transparency, integrity, probity, accountability and responsibility.
- Create awareness of the CCS Corporate Governance manual among the CCSOs and other relevant stakeholders.
- Facilitate the mainstreaming of the manual in all CCS functions and operations.

ROAD MAP: Implementation and Follow-through

It is critical to strengthen the Arterial Network Zimbabwe (ANZ) Chapter, as a multi-disciplinary network of artists - it would grow into a network of networks that are already in existence. ANZ is capable of playing the central role of coordinating the CCS across all disciplines. Further, ANZ could align itself with Regional Networks that are already in existence such as Arterial Network Regional and continental secretariats, U40 and INCD among others. It can take the form of the Botswana Society for the Arts. This network would provide the necessary governance and accountability framework to the CCSO tasked with implementing the NPAAC.

Monitoring and Evaluation

Monitoring is the systematic collection and analysis of information as a project progresses. It is aimed at improving the efficiency and effectiveness of a project or organisation. It is based on targets set and activities planned during the planning phases of work. It helps to keep the work on track, and can let management know when things are going wrong. If done properly, it is an invaluable tool for good management, and it provides a useful base for evaluation. It enables you to determine whether the resources you have available are sufficient and are being well used, whether the capacity you have is sufficient and appropriate, and whether you are doing what you planned to do.

Evaluation is the comparison of actual project impacts against the agreed strategic plans. It looks at what you set out to do, at what you have accomplished, and how you accomplished it. Source: <http://www.civicus.org/new/media/Monitoring%20and%20Evaluation.pdf>

WHY?

- Ensure mutual oversight, transparency and accountability between the creative sector and its significant stakeholders.
- Make a case for increased and continued support from funders, sponsors, legislators and policymakers.
- Demystify prejudices and misconceptions.
- Provide critical and timely data and information on the creative sector in Zimbabwe.
- Provide statistics, methods and practices that may inform and/or influence opinion on Policy formulations.
- Review progress in implementing this NPAAC.

Monitoring and evaluation go hand in hand with well formulated and verifiable indicators. So once this plan of action has been adopted the next thing to be done is to formulate indicators to be used for monitoring and evaluation based on the objectives outlined above. The indicators are a measurable or tangible sign that something has been done.

This process also includes working towards the following:

- Monthly meetings by Steering Committee
- Resource mobilization for the Secretariat

A realistic international performance evaluation and benchmarking (both qualitative and quantitative), through comparable statistical indicators and research results, should be developed to follow up the implementation of the objectives, goals and targets in the NPAAC. A task team responsible for the implementation of this NPAAC should also be appointed. This task team will work hand in hand with the implementing agency. Develop and launch a website on best practices and success stories in the adoption and implementation of NPAAC by CCSOs in other countries and continents. The website would be periodically updated and turned into a permanent experience-sharing exercise.