THE UNITED REPUBLIC OF TANZANIA

THE MINISTRY OF INFORMATION, CULTURE AND SPORTS

**THE CULTURE DEVELOPMENT STRATEGIC PLAN (CDP)
2009 – 2012**
(Draft)

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Dar es Salaam

Contents

EXECUTIVE SUMMARY

Context of the CDP
The CDP is based on the Tanzania Culture Policy. Its objectives are also determined by the Tanzania Development Vision 2025 and the National Strategy for Growth and Reduction of Poverty. Other policies which have influenced the design of the CDP include Education and Training Policy, Small and Medium Enterprise Development Policy, Information and Broadcasting Policy, Tourism Policy, Gender and Development Policy, Child Development Policy, Ageing Policy, Human Settlement Development Policy, Decentralization by Devolution Policy and the Private Sector Reform Policy. Ongoing programmes which have been considered are the Public Sector Reform Programme and the Local Government Reform Programme.

External Environment
Five factors have been considered, namely globalization, growing private sector participation, increasing use of theatre and other communication arts in facilitating social and economic development and change, growing cultural dependence and the HIV/AIDS pandemic.

Besides creating opportunities for knowledge, skills and information sharing across the globe as well as possible markets, **globalization** threatens the survival of local culture and products. Coupled with economic and trade liberalizations, our culture could disappear. The private media and private sector in general have in recent years been seen to crave for foreign cultural products and works. Multinationals, backed by big media machines, seem to be taking quite a big portion of the local consumer market for imported music, films, TV and radio programmes and live performances. More than 80% of our book stalls and libraries are stocked with foreign publications.

More and more of **the private sector** is participating in social and economic development in Tanzania. While foreign and local private investments are growing in other sectors, the case is different for culture. Except for the hospitality industry – hotels, restaurants and tourism which may have a boost on culture, there is hardly any sizable private sector investment in culture. The

reason could be that investment opportunities have not been sufficiently promoted or that the sector is not yet attractive to potential private investors.

For over twenty years now there has been widespread use of the **theatre for development (TFD)** technique in community education and advocacy. This has been a big employment and income earning opportunity for artists. It is very much likely to continue for a long time in the future because the technique has proved quite efficient and effective in transmitting knowledge, attitudes and in influencing behavioural changes.

Because of our colonial history, globalization and international and local media influence, there seems to be a growing degree of **cultural dependence.** While our country is endowed with a rich culture, many people, especially urbanites, continue being attracted to foreign culture norms. The bad side of it is that they are very proud of their foreign cultural preferences. Although we recognize individual cultural rights, cultural dependence tends to strangle cultural identity and economic self reliance.

As one of the most serious public health problems worldwide, **HIV/AIDS** has the potential to create severe economic impacts in developing countries such as Tanzania. The disease is currently one of the leading causes of death among Tanzanian adults, especially those aged between 15 and 49 years. The estimated number of people living with HIV/AIDS in the country is approximately 1.4 million. Some cultural beliefs, norms and practices have been identified as among facilitating agencies of the spread of the pandemic. While at one level this must be recognized, accepted and steps taken to sensitise respective groups of people to discontinue activities related to those beliefs, norms and practices, it is an unfortunate situation which provides a good excuse to opponents of our culture to intensify their negative attitudes. It requires also for scientists and medical personnel to be more careful and to look deeper and far for solutions instead of instant war against culture norms and practices, which may have very critical social significance.

Stakeholders
There are four categories of stakeholders to be involved in implementing the CDP. The first category consists of mainstream culture sector public institutions which include the Ministry of Information, Culture and Sports, National Kiswahili Council, National Arts Council, National Film Censorship Board, Tanzania Culture Trust Fund and TaSUBa. The Second category consists of other public institutions dealing with culture related areas. These include Ministries of Education and Vocational Training; Health and Social Welfare; Industry, Trade and Marketing; Finance and Economic Affairs; Natural Resources and Tourism; Labour, Employment and Youth Development; President's Office-Public Service Management; Prime Minister's Office – Regional Administration and Local Government; Local Government Authorities. Also included in this category are the Copyright Society of Tanzania, the Institute of Kiswahili Research, Tanzania Institute of Education, the National Museum, Tanzania Trade Development Authority and the Tanzania Communication Regulatory Authority. The third category consists of private sector participants such as promoters of cultural events, cultural infrastructure owners and operators and film distributors and exhibitors. The final category consists of Civil Society Organizations.

Culture Sector Performance
The sector has been active and quite productive in recent years. These have included expansion of public participation through festivals, competitions and awards for exceptional contributions. Processes to review NAC, NKC and Cinematographic and Stage Plays Acts have started. The Government has agreed to re-establish the position of sports officers in RSs. In the interim this position could service other cultural activities at the regional level. Management training programmes for cultural workers have been established at TaSUBa and NAC. Cultural infrastructures have been constructed at TaSUBa, NAC and Dar es Salaam Museum. Substantial progress has been made towards the implementation of the National House of Culture project. In the financial area GoT budgetary allocation to culture at national level has improved in the last three years, especially the development budget. With the establishment of TCTF

in 1999 it has become possible for culture CSOs and groups to receive financial grants for projects and activities. Over the years corporate sponsorship of cultural events and activities has grown.

SWOT Analysis

The sector is relatively well organized. At Central Government level MICS is responsible for sector policy formulation, monitoring and coordination of the sector with national specialized institutions directly involved in implementing programmes. Culture offices are still in place in all LGAs – districts, towns, municipals and cities. Various CSOs are also involved. Financing of the cultural sector has relatively improved over the last three years. Cultural industries have become more vibrant in the last ten years. Over 80% of Tanzanians have the capacity to communicate in Kiswahili. Some cultural subjects are included in school and college curricula. Tanzanians take part in culture as creators, spectators or visitors to museums or cultural monuments. Besides self generated opportunities, public participation is further facilitated and expanded by organized opportunities such as exhibitions, competitions and festivals.

On the other hand, management and institutional framework is not adequately strong. Appropriate management skills are inadequate among staff at MICS, LGAs, public institutions and CSOs. There are duplications of responsibilities among the Ministry, LGAs and specialized institutions. Key cadres are missing for some important functions. There are no cultural offices at regional secretariats. The private sector is generally inefficient. Budgetary allocation to MICS, LGAs and specialized institutions is still inadequate. There is also very little development partner participation in financing cultural activities and projects. TCTF has no sustainable financing system. Capital investment in cultural industries and infrastructure has not grown adequately. Kiswahili faces stiff competition from English, especially among the elite and decision makers. Promotion of ethnic languages has not been mainstreamed. With the exception of English, other foreign languages, such as French, are not widely taught. There is inadequate coverage and treatment of cultural subjects in school curricula. Many young people joining arts vocations have

little chance of formal training opportunities. Because of inadequacy and irregularity of organized events and activities - and their uneven distribution - many people have little chance of participating in cultural activities.

The Strategic Areas for Intervention
Although there are many issues which constrain the development of the Culture Sector, the CDP can only address some of them. Within a given timeframe and resource availability, focusing on the following issues is considered crucial:

(a) Management and Institutional Framework: There are many weaknesses in this area which need to be addressed. These include management and administrative skills inadequacy, institutional rationalization, the missing link at RSs, management and planning information and data inadequacy, a badly organized and managed CSO regime and outdated laws, regulations and procedures.

(b) Financing: Although every sector suffers during fiscal difficult times, culture suffers more as it becomes the underdog in public budgets and is regarded as the sector from which to save money. This needs to be reversed.

(c) Languages: The language area includes the national language, ethnic languages, foreign languages and the language of instruction. What is required is that Kiswahili should be expanded in areas of use, indigenous languages mainstreamed in promotion efforts and more foreign languages are taught in school and out of school programmes.

(d) Cultural Industries: Cultural industries can be distinguished from other cultural undertakings by the commercial activity that is their driving force. Culture forms that are "not-for-profit" are however important resources for the cultural industries. Cultural industries can and do create employment and wealth both in urban and rural areas. These industries often produce significant returns on investment. The quality, productivity and profitability of our cultural industries need improvement.

(e) Education and Training: Culture needs formal training opportunities for its actors in order for it to be efficient, socially useful and economically valuable.

Culture education on the other hand is an important and efficient instrument for transfer of cultural norms and values to children and the youth.

(f) Public Participation: Although people take part in and enjoy culture on their own, more organized activities are required. Special groups such as women, children, elderly people and people with disabilities need special consideration.

(g) Advocacy and Communication: This is an important instrument for promotion, coordination, monitoring and control of activities.

(h) HIV/AIDS: Some sector participants, especially artists, are targets of many love partners. This puts them at risk of HIV/AIDS infection. They need to be enabled and sensitized to protect themselves against infection. Some cultural activities, such as festivals, have the potential of becoming HIV/AIDS infection grounds. This calls for mainstreaming of HIV/AIDS sensitization and education into such activities.

ABBREVIATIONS

AIDS	-	Acquired Immune Deficiency Syndrome
BRELA	-	Business Registrations and Licensing Agency
CBP	-	Children's Book Project
CDP	-	Culture Development Plan
COSOTA	-	Copyright Society of Tanzania
CSOs	-	Civil Society Organizations
D by D	-	Decentralization by Devolution
EAC	-	East African Community
EACROTANAL	-	Eastern African Centre for Research of Oral Traditions and African National Languages
EATI	-	Eastern Africa Theatre Institute
GoT	-	Government of Tanzania
HIV	-	Human Immunodeficiency Virus
IDEA	-	International Drama in Education Association
LGAs	-	Local Government Authorities
MHSW	-	Ministry of Health and Social Welfare
MICS	-	Ministry of Information, Culture and Sports
MITM	-	Ministry of Industry, Trade and Marketing
MoFEA	-	Ministry of Finance and Economic Affairs
MEVT	-	Ministry of Education and Vocational Training
MLHSD	-	Ministry of Lands and Human Settlement Development
NAC	-	National Arts Council
NECTA	-	National Examination Council of Tanzania
NFCB	-	National Film Censorship Board
NKC	-	National Kiswahili Council
PMO-RALG	-	Prime Minister's Office – Regional Administration and Local Government
PO-PSM	-	President's Office – Public Service Management
SADC	-	Southern African Development Community
SATI	-	Southern African Theatre Initiative
SEDP	-	Secondary Education Development Programme
SWOT	-	Strengths, Weaknesses, Opportunities and Threats
TanTrade	-	Tanzania Trade Development Authority
TaSUBa	-	Taasisi ya Sanaa na Utamaduni Bagamoyo
TCRA	-	Tanzania Communication Regulatory Authority
TCTF	-	Tanzania Culture Trust Fund
TFD	-	Theatre for Development
TIE	-	Tanzania Institute of Education
VETA	-	Vocational Education Training Authority

1.0 INTRODUCTION

Culture refers to the pattern of human activity and the symbols which give significance to this activity. Culture is represented through the arts, language, literature, costumes, customs and traditions of a community. Different cultures exist in different parts of the world. The natural environment greatly affects the lifestyle of the people of that region, thus shaping their culture. The diversity in the cultures around the world is also a result of the mindsets of people inhabiting different regions of the world.

The cultural values of a community give it an identity of its own. A community gains a character and a personality of its own, because of the culture of its people. Culture is shared by the members of a community. It is learned and passed from the older generations to the newer ones. For an effective transfer of culture from one generation to another, it has to be translated into symbols. Language, art and religion serve as the symbolic means of transfer of cultural values between generations.

Culture is a bond that ties the people of a region or community together. It is that one common bond, which brings the people of a community together. The customs and traditions that the people of a community follow, the festivals they celebrate, the kind of clothing they wear, the food they eat, and most importantly, the cultural values they adhere to, bind them together. Culture is seen as a system of social control, wherein people shape their standards and behavior. The cultural values form the founding principles of one's life. They influence one's principles and philosophies of life. They influence one's way of living and thus impact social life. The importance of culture lies in the fact that it is a link between people and their value systems.

Culture constitutes the foundation of our progress and creativity. Economic development, in its honest meaning, is part of people's culture. Development divorced from its human or cultural context is growth without a soul. The prime goal of our culture is not only to enable our people to access to goods and services, but also provide them with the opportunity to choose a full, satisfying, valuable and appreciable way of living together and attain the

flourishing of human existence in all its diverse forms as a whole. In spite of being the helper or hindrance to development, culture must not be reduced to a subordinate position of a mere promoter (or obstacle) of socioeconomic growth. Culture's role is not just that of a servant of ends but is the social justification of the ends themselves.

Defining and applying culture norms means finding factors of cohesion which hold multi-ethnic societies together, by making better use of creativity and the realities and opportunities of pluralism. It implies promoting creativity in politics, governance, technology, industry and business, in education and in social and community building – as well as in the arts and crafts, heritage management and cultural industries. Visual arts, crafts, design and a wide range of cultural industries are important components of the arts, culture and heritage environment in Tanzania. They provide employment and income for large numbers of people in rural and urban areas.

2.0 NATIONAL POLICIES AND PROGRAMMES

2.1 The Tanzania Development Vision 2025, among others, aims to improve the income level of Tanzanians to medium category, enabling them to conduct better lives. It also aims to change the pivot of the economy from agricultural to industrial production. Further more, the society is expected to become more educated. Among the most important elements for the realization of the objectives of the Vision are flourishing of attitudes and a culture that are friendly to development. The consolidation of peace, stability and unity in the country and the improvement of gender equality and empowerment of women in all economic, political and cultural areas are crucial. Implications of Vision 2025 for the culture sector are many. With improved income levels and industrial development, people will have more time and money to spend on culture including reading books, attending theatrical and music performances and visiting museums and historical monuments. A more educated society will demand more efficient and improved arts and language services. Readership of creative and other published works will expand. The sustainability of peace, stability and unity requires the upholding and development of cultural norms that contribute to that phenomenon. The role and function of Kiswahili for instance must be held in high esteem to avoid any language divisiveness and stratification. Customs and traditions which are unfriendly to gender equality and women empowerment must be discouraged wherever they exist.

 2.2 National Strategy for Growth and Reduction of Poverty has become the main focus for all public action – social or economic. Incidentally many cultural producers, especially artists and craftspeople are poor. Their economic condition and income levels need to be improved above the poverty line. Cultural industries have a great potential for poverty reduction and employment creation in the society. Culture is also important in that it determines the kind and level of development an individual or a community will have. An under developed culture will offer less motivation for economic or any other kind of development.

2.3 National Culture Policy

The vision of the 2009 Tanzania National Culture Policy is to facilitate the emergence of a happy nation that values and makes use of its culture as a means to social and economic well being. Its mission is to preserve, promote and pass over values to new generations for their social and economic development. It seeks to realize:

- True recognition of the dignity of performing artists, fine artists, creative writers, craftspeople and heritage managers and their contribution to the national economy and welfare.
- Commitment to business promotion and promotion of artistic and crafts products.
- Increased capacity to generate employment and income as a contribution to poverty alleviation
- Heritage preservation and development
- Proper management, implementation, monitoring and evaluation of cultural activities
- Improvement of infrastructure, equipment and training in the sector
- A system for public participation in cultural activities
- Improved understandind of culture among decision makers and the public in general
- Enhancement of cultural diversity
- Entrepreneurship in cultural industry operations.

2.4 The National Tourism Policy underlines the importance of the culture dimension in the development and management of the tourist industry. Recommendations include the promotion, preservation and documentation of our cultural heritage, including:

- Promotion of cultural industries
- Production and presentation of cultural products and works that portray our rich and diverse cultural heritage

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- Development and management of museums, theatres and visual arts exhibition centres

- Emphasis and promotion of the country's cultural identity and uniqueness.

- Promotion of rural cultural tourism.

- Conduct of regular festivals, artistic performances and exhibitions

- Publication of annual calendars of major cultural events.

2.5 The Education and Training Policy, among others, aims at:

- Development of integrative personalities

- Promotion of the acquisition and appreciation of national culture

- Promotion of society-centred learning and the use of acquired skills and knowledge for the improvement of the quality of life

- Development of self-confidence, inquiring mind, and development oriented mindset

- Inculcation of ethical behaviour, national unity, international co-operation, peace and justice.

2.6 The National Information and Broadcasting Policy is the guideline for both print and electronic media. Some of the relevant policy statements are that:

- The media must serve the interests of our society

- The media must not engage itself in promoting and consolidating discriminatory practices including those based on race, ethnicity, religion, gender or disability.

- The media must reflect and abide to our national ethics

2.7 The Gender and Development Policy's overall objective is to promote gender equality and equal participation of men and women in economic, cultural and political matters.

2.8 Child Development Policy states that the development of a child is related to his/her physical, intellectual, moral and spiritual growth. In order for a child to

grow well she/he needs to be cared for, given guidance and brought up in accordance with the norms of the community. Its objectives are:

- To educate, direct and provide guidance to the community on the basic rights of child and child survival, protection and development.
- To enable the community to understand the source of problems facing children and provide directions on the up bringing of children in difficult circumstances.
- To clarify the role and responsibilities of children, parents, guardians, community, institutions and the government in planning, coordinating and implementing plans for children so that children may become good citizens.
- To ensure that there are laws for the protection of children against abuse.

2.9 The National Ageing Policy states that globalization, urbanization and movement of people to urban areas in search of jobs have changed the formal relationship in the family and society as a whole. One of the resulting situations is that older people are no longer playing a vital role in the life of their communities. Consequently younger people do not show respect to older people and often despise and ignore them. The Policy sees older people as an important resource which needs to be taped for economic, social and cultural development. The Policy therefore recommends that their participation in various spheres of the life of their communities be emphasized.

2.10 The National Human Settlement Development Policy recognizes the requirement of essential services and infrastructure in developing human settlement. It recommends that areas earmarked for such development should be provided with social service amenities as well as important infrastructure. Infrastructure should also include cultural infrastructures such as playgrounds, libraries and arts multipurpose halls.

2.11 The Small and Medium Enterprise Development Policy defines SMEs as micro, small and medium enterprises. The commonly used yardsticks are total

number of employees, total investment and sales turnover. In the context of Tanzania, micro enterprises are those engaging up to 4 people, in most cases family members or employing capital amounting up to Tshs.5.0 million. The majority of micro enterprises fall under the informal sector. Small enterprises are mostly formalized undertakings engaging between 5 and 49 employees or with capital investment from Tshs.5 million to Tshs.200 million. Medium enterprises employ between 50 and 99 people or use capital investment from Tshs.200 million to Tshs.800 million. Most cultural industry enterprises fall under micro or small scale categories. The overall objective of this policy is to foster job creation and income generation through promoting the creation of new SMEs and improving the performance and competitiveness of existing ones to increase their participation and contribution to the Tanzanian economy. The Policy underscores the importance of small and medium enterprises in many directions. It is estimated that about a third of the GDP originates from the SME sector. According to the Informal Sector Survey of 1991, micro enterprises operating in the informal sector alone consisted of more than 1.7 million businesses engaging about 3 million persons, which is about 20% of the Tanzanian labour force. The Policy aims at:

- Reviewing and reconsidering regulations that discriminate against or hinder the start-up, survival, formalization and growth of SMEs.
- Enhancing the growth of the sector.
- Identifying and assigning clear roles of key actors.
- Developing strategies that will facilitate provision of financial and nonfinancial services to SMEs.

2.12 Private Sector Reform Policy departs from the premise that before liberalization of the economy in the late 1980s' the Tanzania Government discouraged private sector development and free market economy. Under the socialist economy, most of the means of production were in the hands of the state. The state was the producer and provider of many goods and services. Pursuant to redefinition of the role of the state to be that in mindset of a guide, facilitator, and enabler, the civil service automatically needs a drastic change

among other things to facilitate and provide conducive and enabling environment for private sector development. In order for the private sector to be able to take its place in the economy the government has to take a deliberate move to ensure that the public service has the capacity to facilitate the private sector. To make this happen it is important to change the behaviour and attitude of civil servants towards the private sector. This change entails a capacity building programme which includes skills training, the management of change, customer service programmes and exposure to client friendly behaviour.

2.13 The Public Service Reform Programme focuses on installing systems, structures, and processes to support regulatory and service delivery functions. The main interventions have been to:

- install performance management systems
- form and strengthen executive agencies
- increase private sector participation
- install systems, technologies, and capacities to improve management of information.

To achieve this goal, bureaucracy and red tape in service delivery have to be reduced. Also, in enhancing access and efficiency of service delivery, systems and structures are to be improved.

As part of the restructuring and reorganization of Government functions, Central Government will focus on policy development, the creation and monitoring of standards, and other regulatory work. Service delivery is increasingly being delegated, decentralized, or shared with other actors.

2.14 The Local Government Reform Programme was formulated and implemented by the government in order to address the problems which constrained the performance of local government authorities. Through the programme, the government intends to strengthen local authorities and transform them into effective instruments of social and economic development at local level. The long-term goal of LGRP is to contribute to the Government's efforts of

reducing the proportion of Tanzanians living in poverty. Its purpose is to improve quality, access and equitable delivery of public services, particularly to the poor. These must be provided through reformed and autonomous local authorities. The reform aims at:

- Enabling people participate in government at local level and to elect their leaders such as Councilors thus bringing public services under the control of people through their local councils.
- Giving Local Councils powers over all local affairs.
- Determining the appropriate and cost effective organizational structures for local government authorities.
- Improving financial and political accountability.
- Securing finances for better public services.
- Creating a new local government administration answerable to local councils and to local needs.
- Creating appropriate central-local government relations based not on orders but on legislation and dialogue.
- To create good governance based on political and financial accountability, democratic procedures and public participation.

2.15 Decentralization by Devolution Policy currently being implemented by GoT, concerns LGAs. In implementing the D by D policy, the Government addresses emerging challenges which include capacity building for the Councils to enable them to effectively implement transferred responsibilities, improve frontline service delivery, ensure that sufficient resources are allocated for the transferred activities, and rationalize and simplify the procedures for transferring funds to the Councils.

3.0 EXTERNAL CONTEXT

The current external environment which has influenced the design of this Strategic Plan and which will continue to influence its implementation is both positive and negative.

3.1 Globalization

While on the one hand globalization creates opportunities for knowledge, skills and information sharing across the globe as well as possible markets, on the other it threatens the survival of local culture and its producers in the market. Coupled with economic and trade liberalizations, our culture could as well disappear. The private media and private sector in general has in recent times been seen to crave for foreign cultural products and works. Multinationals, backed by big media machines, seem to be taking quite a big portion of the local consumer market for imported music, films, TV and radio programmes and live performances. More than 80% of our book stalls are stocked with foreign publications.

3.2 Private Sector investment

More and more of the private sector is participating in social and economic development in Tanzania. Investments by foreigners and local enterprises are growing. However investment in culture is still negligible, except perhaps for the hospitality industry – hostels, restaurants and tourism which may have a boost on culture. The reason for negligible private sector investment in culture could be that it is unknown or that it is not attractive yet for private investment.

3.3 Use of TFD

For over twenty years now there has been widespread use of the theatre for development technique in community education and advocacy. This has been a big employment and income earning opportunity for artists. It is very much likely to continue for a long time in the future because the technique has proved quite efficient and effective in transmitting knowledge, attitudes and in influencing behavioural changes.

3.4 Cultural dependence

Because of our colonial history, globalization and international and local media influence, there seems to be a growing degree of cultural dependence. While our country is endowed with a rich culture, many people, especially urbanites, continue being attracted to foreign culture norms. The bad side of it is that they are very proud of their cultural preferences. Although we recognize individual cultural rights, cultural dependence tends to strangle cultural identity and economic self reliance.

3.5 HIV/AIDS

The HIV/AIDS pandemic confronts us with a full range of development issues, issues of poverty, entitlement and access to food, medical care and income, the relationships between men and women, the relative ability of the Government to provide security and services for the people, the relations between the rich and the poor within society and between rich and poor societies, the viability of different forms of rural production, the survival strategies of different types of household and community, all impinge upon a consideration of the ways in which an epidemic such as this affects the society, its economy and its culture. As one of the most serious public health problems worldwide, HIV/AIDS has the potential to create severe economic impacts in many countries especially the developing states including Tanzania. The disease is currently among the leading causes of death among Tanzanian adults, especially those aged between 15 and 49 years. The estimated number of people living with HIV/AIDS in the country is approximately 1.4 million. Some cultural beliefs, norms and practices have been identified as among facilitating agencies of the spread of the pandemic. While at one level this must be recognized, accepted and steps taken to sensitise respective groups of people to discontinue activities related to those beliefs, norms and practices, it is an unfortunate situation which provides a good excuse to opponents of our culture to intensify their negative attitudes. It requires also for scientists and medical personnel to be more careful and to look deeper and far for solutions instead of instant war against our cultural norms and practices, which, for all we know may have very critical social significance.

4.0 STAKEHOLDERS

Besides MICS, the implementation of this strategic plan and indeed the policy as a whole depends on many actors.

4.1 The Ministry of Education and Vocational Training is responsible for the formulation of policies related to the delivery of education at all levels. The Ministry monitors and evaluates the education delivery function. It also ensures that content reflects the Tanzania culture and that the content and process of our education facilitates mastery of specific cultural knowledge, norms and skills by pupils and students.

4.2 The Ministry of Health and Social Welfare is responsible for the disabled. According to the National Policy on Disability (2004), there is a challenge for awareness creation in the society. The widespread prejudice and negative attitude towards disability and persons with disability in our society is mostly culturally motivated. The birth of a child with disability is associated with superstitions or some misfortune. Negative attitude of the community towards disability and persons with disability is one of the major barriers against the integration and equal participation of disabled persons in the life of the community. Often times disability is perceived as a problem and a person with disability as unable and dependent. The integration of people with disabilities involves at a certain level providing proofs to the society that such people have the ability to do just as well as other people in a lot of undertaking. Integrating them in cultural activities, especially as creators, will provide disabled people with that opportunity let alone get other benefits all creators get from their work.

4.3 The Ministry of Industry, Trade and Marketing is responsible for industrial development, trade policy and market promotion.

4.4 The Ministry of Natural Resources and Tourism is responsible for ensuring sustainable conservation of natural and cultural heritage and development of tourism industry by promoting and enhancing participation of different stakeholders. The Ministry is responsible for antiquities and museum development and management.

4.5 The Ministry of Labour, Employment and Youth Development is responsible for industrial harmony, health and safe working environment, human labour deployment and the development of well brought up and responsible youth in society.

4.6 President's Office-Public Service Management is responsible for personnel and administration pertaining to Public Service in the entire Government. The activities of the Ministry include:

- Provision of advisory services to Ministries, Departments and Regions;

- Formulation, preparation and monitoring of the implementation of administrative and personnel policies;

- Co-ordination, monitoring and administration of all matters related to the allocation of human resources in the Public Service, notably, recruitments, confirmations, appointments, promotions, training, discipline and terminations.

- Development of the skills, knowledge and attitudes of Public Service Personnel.

4.7 Prime Minister's Office - Regional Administration and Local Government has the responsibility to coordinate and supervise regional development, management and administration. It coordinates Regional Secretariats' activities and builds their capacity in institutional development strategies for integrated socioeconomic development and financial development of Local Government Authorities. The Ministry also coordinates and supervises development planning and sectoral interventions on donor supported programmes at district and other local levels. It issues ministerial guidelines to Regional

Secretariats and Local Government Authorities and strengthens the channel of communication and information flow between the national and sub-national levels.

4.8 Local Government Authorities play an important role in the delivery of public services in Tanzania. They are responsible for delivering three types of public services:

- *Concurrent function:* These are public services regulated and funded by the Central Government, but whose provision is devolved to LGAs. Sectoral Ministries who have had some of their activities devolved to LGAs are Education and Vocational Training; Agriculture, Food and Cooperatives; Water and Irrigation; Health and Social Welfare; Infrastructure Development and Prime Minister's Office – Regional Administration and Local Governments. Another eight Ministries have been evaluated and activities to be transferred to the Councils have been identified. These are the President's Office – Public Service Management; Lands and Human Settlement Development; Community Development, Gender and Children; Livestock and Fisheries Development; Natural Resources and Tourism; Energy and Minerals; Industry, Trade and Marketing; and Labour, Employment and Youth Development.
- Exclusively local functions such as collection of refuse.
- Delegated functions

4.9 The National Arts Council has the following functions:
- To revive and promote the development and production of artistic works.
- To carry out research on the development, production and marketing of artistic   works.
- To provide advisory services and technical assistance for the development of artistic enterprises.
- To plan and co-ordinate artistic activities.
- To advise the Government on all matters relating to the development and

production of artistic works.

- To provide and promote training programmes and facilities.
- To undertake the production importation, exportation and sale of artistic works.
- To prepare regulations for registration of people and organizations involved in the arts.

4.10 The Copyright Society of Tanzania is vested with power to administer the Copyright Act. Specific functions of the Society are:-

(a) to promote and protect the interest of authors, performers, transistors, publishers and in particular to collect and distribute any royalties or other remuneration accruing to them in respect of their rights;

(b) to maintain registers of works, productions and associations of authors, performers, translators, producers of sound recordings, broadcasters and publishers.

(c) To maintain registers of works, productions and associations of authors, performers, translators, producers of sound recordings, broadcasters and publishers

(d) To publicize the rights of owners and give evidence of ownership in case of disputes or infringement

(e) To print, publish, issue or circulate any information, reports, periodicals, books, pamphlets, leaflets or any other material related to copyright, expressions of folklore and neighbouring rights

4.11 The National Kiswahili Council, established under Act No. 27 of 1967, has the following functions:

- To promote the use of Kiswahili all over Tanzania
- To enable the use of Kiswahili in education in collaboration with other institutions and groups

- To approve Kiswahili used in translated or originally written books for use by schools and individuals
- To monitor use of Kiswahili in print and electronic media

4.12 The Institute of Kiswahili Research is purely a research institution entrusted with the responsibility of researching into all aspects of Kiswahili language, literature, culture and publishing the results of such research. Its raison d'etre is the study and furtherance of the Kiswahili language in all its aspects with special reference to the support of the current and long term development plans of the University of Dar-es-Salaam and the United Republic of Tanzania. From its inception, the main objectives of the Institute have been:

- To undertake research in various aspects of Kiswahili morphology, syntax, phonology, socio-linguistics, dialectology and lexicography and compile general and subject dictionaries.
- To compile terminologies and coin new terms for different academic and/ or specialized fields.
- To co-ordinate and provide translation services to government offices, parastatal organizations, industries, institutions and individuals in and outside the country.
- To carry out research in oral and written literature, theatre arts, folklore and the cultures of the Tanzania and East African societies.
- To co-operate with other institutions in the development of Kiswahili language and provide consultancy services in different aspects of Kiswahili language and literature.
- To publish teaching material on/in Kiswahili for schools, colleges and universities
- To see to it that Kiswahili acquires a strong foundation for becoming a medium of instruction for primary, secondary and tertiary levels of education.

4.13 The National Film Censorship Board's main function of the Board is to examine every film intended for public exhibition. This is being extended to cover video works and stage plays in the current review.

4.14 The Tanzania Culture Trust Fund is a not-for-profit organization established in 1998 with the major function of providing funding for cultural projects and activities by various stakeholders. Each year TCTF has been broadening and improving its support to the sector in fulfilling its role in national culture development efforts. The fund provides required financial support to individuals, public and private institutions for implementing cultural projects and activities. The Fund's support goes to six areas as follows:

- Cultural heritage – comprising museums, archives, history and archeology institutions and institutions for the conservation of antiquities and traditional games.
- Performing art - comprising drama, dance and music, to mention but a few.
- Fine art and crafts – comprising printers, sculptors, crafts institutions and galleries
- Cultural industry – comprising book publishers, cultural publication companies and agents and cultural tourism companies
- Literature – comprising journalists, libraries and language and literary institutions
- Film, Audio-visual and multi-media production.

4.15 The National Museums affiliate institutions include the Dar es Salaam Museum and House of Culture, the Village Museum in Dar es Salaam, the Arusha Declaration Museum in Arusha, the Natural History Museum also in Arusha and the Mwalimu J. K. Nyerere Museum in Butiama, Musoma. The museums have permanent exhibitions of historical, cultural and natural heritage. The Village Museum is provided with typical dwellings of different ethnic groups of Tanzania, with occasional live demonstrations of daily life activities of the groups. The Dar es Salaam Museum has been expanded to include a house of

culture which will host temporary exhibitions, performances and activities for special groups such as women, children, elderly people and people with disability. A conventional theatre house has also been included in the expansion.

4.16 The Tanzania Institute of Education provides and maintains high quality and innovative education programmes at pre-primary, primary, secondary and teacher education levels by conducting research and evaluation, curriculum design and development, teaching and learning materials improvisation, training and providing consultancy services and professional advice to stakeholders. The Institute has over the years been developing, improving and revising school and teacher education curricula in some arts subjects.

4.17 The Tanzania Communications Regulatory Authority is an independent authority for the postal, broadcasting and electronic communications industries. Its role includes licensing and regulating the postal services, broadcasting services and electronic communications sectors in Tanzania. Specifically the Authority is responsible for enhancing the welfare of Tanzanians through:
- Protecting the interests of consumers
- Licensing and enforcing licence conditions for broadcasting, postal and telecommunication operations
- Establishing standards for regulated goods and services

Through its Contents Committee, TCRA has the responsibility of protecting cultural values, ethics and traditions and customs especially in the broadcasting sector.

4.18 TanTrade helps industries find markets for their products throughout the world. It provides assistance in increasing and developing Tanzania's exports, by actively opening up new markets. It also provides overseas businessmen wishing to trade with Tanzania with the information they need. The information provided covers Tanzania's economy, business and investment opportunities, in addition to Tanzania's import and export trends. The Board offers export marketing services by:

- Helping to select the appropriate export market and working with the exporter on product development, promotion, and marketing plans;
- Introducing the exporter to foreign buyers and providing information on opportunities for products;
- Advising on packaging and freight;
- Planning the production of export publicity materials such as brochures, catalogues, samples and other exhibits;
- Advising on prices, costing and relevant export requirements;
- Assisting in after-sale and follow-up promotion.

- In additional to the above, the Board coordinates participation in international trade fairs and trade missions as part of export promotion activities.

As the national focal point for external trade, BET formulates, co-ordinates and conducts training programme in areas such as export market research, export promotion, product adaptation, methodology, packaging technology and pricing policies. Training may be in the form of seminars, workshops, trade missions abroad and holding specialised exhibitions.

4.19 Civil Society Organizations have an important role to play in the revival, promotion and development of culture and cultural activities. This they do as individuals or in organized groupings. Most organizations are formed according to disciplines such as music, theatre, visual arts, languages and literature. They may be operational in designated geographical areas of the country or pan-territorial. Some of these organizations have been established after government sensitization or motivation. Basically their functions are:
- To advocate the development of culture
- To facilitate cooperation among interested people and groups

- To safeguard their interests in business and legal matters
- To carry out collective projects, programmes and activities
- To facilitate the exchange of information, knowledge, skills, techniques and experiences in specific cultural areas.

4.20 The Private Sector is supposed to participate in the sector, especially for the purpose of making profit. There are a number of areas capable of generating profit. These include cultural industries, tourism, cultural infrastructure, equipment and materials.

5.0 SECTOR PERFORMANCE

In implementing the 1997 Cultural Policy, the sector has carried out various activities.

In expanding public participation, the following were implemented:

(i)   A number of festivals were established and continued to be conducted regularly. These included the Bagamoyo Arts Festival, Mfuko Week, the Children's Theatre Festival, the Tuseme Theatre Festival, the Ukaguru Festival, the National Kiswahili Day, International Culture Day as well as numerous one-off arts festivals. Visual arts and book exhibitions were held in major urban centres. Competitions have been conducted in creative writing, creative dance and music.

(ii)   Various awards were established. These included Zeze Awards by TCTF, Tanzania Music Awards currently organized by the Tanzania Breweries in collaboration with NAC, the Minister of Culture Award for exemplary contribution in the promotion of culture and the CAJA Award for outstanding performance in culture journalism.

In improving culture organizational capacity, the following have been done:

(i)   Review of Acts of NAC, NKC and the Cinematography and Stage Plays Act has started.

(ii)   GoT has decided to re-establish an office for sports in every regional secretariat. It is expected that the office will also be responsible for other cultural areas in the interim.

(iii)   Management training programmes for cultural officers and leaders of artistic groups and associations have been designed by TaSUBa and NAC.

In the area of cultural infrastructure:

(i)   A new and expanded theatre house has been constructed at TaSUBa in place of the original house which was gutted by fire in 2002.

(ii)   The Dar es Salaam Museum is constructing a house of culture which will host live cultural programmes for different interest groups.

(iii) NAC is constructing a theatre house with a number of seminar rooms and studios attached to it.

(iv)   MIC has started implementing the construction of the planned House of Culture and Cultural Village in Bagamoyo.

(v)   NKC is in the process of constructing its permanent office building. The building will also have other spaces for meetings, classes and seminars.

The financial area

GoT budgetary allocation to culture at national level and government specialized institutions has improved in the last three years. This is especially true for the development budget. With the establishment of TCTF it became possible for culture CSOs and groups to receive financial grants for projects and activities. Over the years corporate sponsorship of cultural events and activities has started to grow, although only a handful of companies have been involved.

Challenges still persist in the areas of national identity and ethics. While we recognize the importance of national identity and ethics, there seems to be little commitment in their protection and enhancement. With the forces of globalizations at work, foreign investment growing, the growth of uncommitted and unconcerned mass media to the national interest, our national identity, norms and ethics are being trampled underfoot. The human body, especially the female body has been subjected to abuse for commercial interest. There are however some recent encouraging developments. Like in the early years of our independence when the Government and the people were active in the enhancement and promotion of nationhood and national identity, the last two years, 2007 and 2008 saw the return of that spirit. When the national soccer team, Taifa Stars, was performing well in continental competitions, we all

seemed to pride over our Tanzanian nationality. So much that even a competition was conducted for the composition of songs with which to cheer the team and promote the image of Tanzania.

At the level of international cooperation, performance has not been very impressive. In the current economic hardship and little public budgetary allocation for international cooperation, resources have been confined to regional cooperation, especially for Government official meetings in EAC and SADC. Apart from that, only a handful of local artists have been able to travel outside Tanzania for exhibitions or performances. A few have participated at international festivals in Africa and outside Africa. There has however been quite an influx of foreign performing arts groups visiting and performing in Tanzania. This is a result of commercial interests of various commercial enterprises, especially so called promoters.

Tanzania continues to be an active member of UNESCO and a number of international organizations and conventions in the copyright regime and other cultural areas. Some Tanzanian national associations and NGOs have full or associate memberships in corresponding non governmental international organizations such as EATI, IDEA and SATI.

EACROTANAL, which is a regional organization for research and documentation of African oral traditions and languages based in Zanzibar Tanzania, has not been effectively revived after a long lapse.

6.0 SWOT ANALYSIS

6.1 Strengths and Opportunities

Management and Institutional Framework: The sector is relatively well organized. At Central Government level MICS is responsible for sector policy formulation, monitoring and coordination while the Councils and the Film Censorship Board are directly involved in the promotion and control of language, arts and film activities and operations. Although there are no culture offices in regional secretariats, a decision has already been made by the Government to re-establish the office of sports there. This office can easily be used for other cultural activities. Culture offices are still in place in all LGAs – districts, towns, municipals and cities. There are a variety of national associations and other CSOs which bring together interest groups and individuals in the arts, languages, film industry and other cultural disciplines. Some of these associations and CSOs have regional and district branches.

Financing: Financing of the cultural sector has relatively improved over the last three years. This is indicated by higher budgetary allocation to the sector, especially in the national development plan. Also the Councils and NFCB have had their allocations increased during the same time. TCTF has established a very useful source of funding for associations, CSO, and others involved in implementing cultural projects and activities. Some funding, by way of sponsorships, has been coming from the corporate community.

There are indications that the private sector will become more involved in investing in cultural industries, especially music. GoT has introduced a programme known as Decentralization by Devolution. The programme aims at capacity building for LGAs to enable them to effectively implement specifically transferred responsibilities as well as frontline service delivery. Sufficient resources are allocated for the transferred activities. Not all sector ministries are included in the programme. There is no reason why MICS should not be included in the programme as early as possible.

Cultural Industries: This area has become more vibrant in the last ten years. Driving forces include its potential for creation of wealth and employment to both rural and urban participants. Many people are joining the sub-sector especially as the war against poverty intensifies. The Government policy for small and medium enterprises provides a possible opportunity for access to financial markets as well as training in product quality improvement and entrepreneurship.

Languages: Over 80% of Tanzanians have the capacity to communicate in Kiswahili. The language can easily be declared a national language without any opposition. Kiswahili is also the medium of instruction in pre-school and primary education. It can therefore be easily used as the language of instruction from secondary education upwards, bearing in mind that students already have adequate ability to use the language by the time they complete primary school. Although Kiswahili has become a mother tongue for many people in the country, it shares that status with ethnic languages. The use of ethnic languages alongside Kiswahili has not only helped to iron out any possible ethnic conflicts but also served as the treasure of our indigenous culture and from which Kiswahili has continued to draw new words as the languages adapts itself to new situations and uses. We have a long history of using, teaching and learning English. This makes English our major foreign language for international and business communication. French, which is an important language in many African countries and at international fora, also occupies an important position in our language curricula.

Education and Training: Primary school enrolment in Tanzania is over 80% of school age children. Secondary school education is fast expanding as a result of the current SEDP. Tertiary education is also expanding. This means a majority of children and young people go through formal education and training. Some cultural subjects are included in school and college curricula. We have some professional and vocational training institutions with programmes in arts, languages and other cultural disciplines. Such institutions are universities, TaSUBa and the Butimba Teacher Training College.

Public Participation: Tanzanians take part in culture as part of social ceremonies, occasions or entertainment. They do so as creators, spectators or visitors to museums or cultural monuments. They watch and listen to television or radio cultural programmes. They read newspapers and many read books. Since the coming of the video, CD, VCD and DVD technology, home entertainment in terms of watching films and listening to music has grown substantially. The reading habit is improving, especially as the literate population grows. Besides self generated opportunities, public participation is further facilitated and expanded by organized events such as exhibitions, competitions and festivals.

6.2 Weaknesses and Threats

Management and Institutional Framework: Management and institutional framework is not strong. While staff are lacking appropriate management skills at sector ministry and LGAs levels and in public specialized institutions, institutional framework is not well rationalized; there is duplication of responsibilities between the ministry, LGAs and specialized institutions. Staff employed at the ministry and public institutions are not adequately qualified. Some key cadres are also missing for functions such as market development and data/statistic collection, processing, documentation and dissemination. There are no cultural offices at regional secretariats. While the contribution of associations and CSOs is recognized, these institutions are poorly managed. The private sector at the moment is inefficiently operated.

Financing: Government budgetary allocation to sector ministry, LGAs and specialized institutions is still inadequate. There is also very little development partner participation in financing cultural activities and projects. TCTF, which also supports associations, groups and CSOs, has no sustainable financing system. Associations and other CSOs are also poorly financed.

Cultural Industries and Infrastructure: Capital investment in cultural industries and infrastructure has not grown much. The area has a lot of shortcomings,

which include low productivity, little market opportunities as well as nonavailability of appropriate and adequate infrastructure, equipment, tools and required technology. Local products are facing stiff competition from imported ones. Most participants in the industry have little or no formal training. They also lack entrepreneurial expertise. Since the industry is categorized as informal with no special finance markets, participants cannot afford to borrow from mainstream banks.

Languages: Although Kiswahili is the lingua franca for Tanzania, it faces stiff competition from English, especially among the elite and decision makers. Notwithstanding its obvious advantage to be the language of instruction in education and training institutions, there is no political and administrative will to make that decision. Promotion of ethnic languages for research, documentation and publications and general use is difficult because concerned parties have not fully comprehended the national and cultural significance of doing this. On the other hand the country recognizes the importance of foreign languages for international and business communication. We also know that globalization is making the need for foreign languages most crucial. It is unfortunate however that, with the exception of English, other foreign languages such as French are not widely taught in our schools and out of school programmes.

Education and Training: Challenges which still face culture in education and training include inadequate coverage and treatment of cultural subjects in school curricula. At tertiary level, cultural subjects such arts, literature and languages are treated much more as academic rather than vocational disciplines. This means few practical skills are developed by students. Many young people joining arts vocations for possible wage or self employment have little chance of formal training opportunities. This is caused by the inadequacy of training institutions and places. It is also true that some important support subjects such as marketing, management and general entrepreneurship are not adequately covered or not taught at all alongside arts subjects

Public Participation: Because of inadequacy and irregularity of organized events and activities, many people have little chance of participating in cultural activities. Also there is uneven distribution of these events in geographical terms and interest groups. Generally events and activities are organized in urban areas. Few LGAs realize their responsibility to organize activities except those which go together with national day commemorations. Besides, cultural activities are often banned in rural areas for different excuses including security, ensuring farm productivity and to curtail the spread of HIV/AIDS infections. Few activities are organized for special disadvantaged groups, especially women, children, elderly people and people with disabilities. Some cultural service delivery outlets are either inadequate or missing all together, such as rural or even district libraries. Newspapers publications do not reach these areas on a regular and timely basis. Most rural and remote areas have no access to television and radio broadcasts. There is also the problem of disregard for cultural diversity. This denies participation to some sections of our society just because the society feels their cultures are inferior or unacceptable. All these mean that a lot of Tanzanians are denied the opportunity to participate in cultural activities in one way or another.

HIV/AIDS: As earlier stated, HIV/AIDS pandemic is currently one of the leading causes of death among Tanzanians, especially those aged between 15 and 49 years. Culture sector participants in that age range, are among those who have been highly affected, especially artists. It is also undeniably true that some cultural activities such as performing arts may easily heighten sexual desires, promiscuity and unprotected sex chances. While at one level we need to sensitized artists against infection, the Sector has the responsibility to ensure that activities are not HIV/AIDS infection facilitation agents.

7.0 THE PLAN FOCUS

In practical terms the CDP can only address some of the many issues that constrain the performance of the Culture Sector. Within the three years of this Plan, and anticipated resource availability, focusing on the following issues is considered critical to improvement of the Sector:

7.1 Management and Institutional Framework

Tanzania has a long and quite prosperous history of indigenous culture promotion and development. While the early years of independence placed culture at a higher priority, later years saw culture placed as one of the lowest priority public sectors, especially when the economy was bad and government budgets low. As a result today the management and administration of the culture sector is poor not only in the public but also the private and informal sectors. Given the changes which have taken place, institutional arrangement and structures cannot be said to be suitable. Statistics and information which are important for management and planning function are not adequately collected, documented or disseminated. Because of staff retrenchments and general public service employment stoppage, the public culture sector is poorly staffed and ill equipped with requisite management and administrative skills. Various acts, including the National Arts Council Act, the National Kiswahili Council Act and the Cinematography and Stage Plays Act have not been revised despite proving ineffective and inadequate in the current environment. The regional culture office, abolished in the nineties, has not been reinstated despite recommendations made by the 1997 National Culture Policy and the corresponding strategy, 2003 – 2006. District cultural offices continue to be poorly manned, vacant or placed under inappropriate caretaker arrangements. Associations and NGO, which have an important role to play in culture management, development and promotion have not been properly mainstreamed and are generally poorly managed.

7.2 Financing

According to international recommendations, public funding for culture

should not be below five percent of the annual budget. In recent years the situation has improved mainly because of development projects, notably the ultra modern stadium, the theatre houses at TaSUBA, NAC and the House of Culture project at the Dar es Salaam Museum. Otherwise budgetary allocations for other charges have continued to be poor or even poorer in some years. In local Government Authorities the budgetary allocation is much more pathetic, mostly confined to personal emoluments. Some culture associations and CSOs have had some support from development partners and international CSOs. This however has been an on and off arrangement. In many cases the support has been suddenly discontinued because of change of policies or fiscal problems of donor agencies. Immediately after independence and before economic recessions, the Tanzania Government gave some direct grants to associations or CSOs, on the understanding that they performed important functions. This however stopped between 1980 and 1985. The TCTF, established in 1998 by combined efforts of the Tanzania Government and donors, was supposed to replace Government direct support to culture actors outside government. It has helped in relieving some financial problems to associations and CSOs. Although TCTF is still functioning, its financial capacity is only capable of meeting about 5% of actual need. Corporate sponsorship of cultural events has not grown adequately in Tanzania. Most corporate support is confined to big crowd puller activities, notably soccer and elite events such as foreign music concerts and beauty pageants.

7.3 Languages

The language sub-programme includes the national language, ethnic languages, foreign languages and the language of instruction. Kiswahili is spoken by over 80% of Tanzanians and is Tanzania's de facto national language. It leads English as the language for official government business and commercial activities. It is accepted that Tanzania is not only a leader in the numbers of speakers but also in the use of the standard form of the language. Many users of the language all over the world regard Tanzania as the reference society for

correct use of the language. Kiswahili newspapers are read by Kiswahili speakers the world over not just for their newsworthy but also for language use updates.

Although a lot of efforts have been made in developing and promoting the language to live up to new situations and uses, there are problems and challenges which have to be addressed. One of these is that Kiswahili has not been constitutionally pronounced as the national language of the country. This is a serious omission which seems to contribute to the delay of the expansion of the use of the language in important institutions such as the judiciary and secondary and tertiary education institutions. A tendency is now developing whereby people prefer English to Kiswahili in official and non official communication even when it is absolutely unnecessary. While English is listed as one of the two official languages, alongside Kiswahili, its use is supposed to be limited to situations where it is absolutely necessary. It is recognized that the media plays an important role in influencing the public in correct language use, but our media organizations do not seem to take extra care in ensuring the Kiswahili used in their issues corresponds to what is standard. As such they have become part of the negative influence in incorrect and improper Kiswahili usage. Kiswahili is used as the language of instruction in pre-school and primary education. From secondary level upwards English serves that purpose. Research and lessons learnt from other countries have however proved that for maximum success, education ought to be conducted in most widely used local languages, which for us is Kiswahili. Our Education and Training Policy, 1995, insists on using English. Many politicians and a substantial part of civil society continue believing that an education delivered in English is a better education than if it were delivered in Kiswahili. The policy and beliefs continue to thrive notwithstanding proved contribution of the wrong medium of instruction to falling subject grasp levels of school pupils and college students.

The Culture Policy underlines the role of ethnic languages in the promotion and preservation of our traditional culture as well as the development of Kiswahili as the language for all Tanzanians. At independence we deliberately did not

encourage the use of these languages. The major concern was that widespread use of the languages would promote ethnic group sentiments, blocking the growth of national unity and a national rather than ethnic sense of belonging. Nearly fifty years on, those dangers are no longer there. Rather we now stand to lose if we do not promote the study, documentation and use of these languages.

Tanzania recognizes the importance of foreign languages for the same reason that we cannot live in isolation. We have to interact and do business with other nationals and nations here or in foreign lands. We are also aware that for the people to be able to access information and knowledge from other countries they will need the knowledge of as many foreign languages as possible. We inherited English and Arabic from our historical connection with the British and Arabs respectively. While English continues to be taught at all levels of our education system, Arabic is a mere option in secondary school and in Islamic classes. As such English is spoken by far more people in Tanzania than any other foreign language. Teaching of French started way back in the sixties. Unlike English, French is taught in a handful of schools and to a handful of students. This, in spite of more than 40% of African countries using French as an official language for government and commercial business, compared to 33% and 12% for English and Portuguese respectively. What this means is that we have to expand the number of foreign languages taught in schools and other institutions of learning much more than the case is right now.

7.4 Cultural Industries

Cultural industries create employment and wealth both in urban and rural areas. These industries often produce significant returns on investment. Developing these sectors however requires a collaborative approach between the public and private sectors. The quality, productivity and profitability of our cultural industries are still low. Used to the old local market protectionism, producers have not quite managed to compete with imported products which have now flooded the local market. Weaknesses include poor product quality, poor marketing, little capital

investment, little or no access to financial markets and non-availability of infrastructure, machinery and equipment.

7.5 Education and Training

Like any other sector, culture requires formal training opportunities for its actors in order for it to be efficient in its management and social and economic value. Training opportunities are however very limited. Currently there are three institutions offering formal courses in arts in Tanzania. These are the Department of Fine and Performing Arts of the University of Dar es Salaam, TaSUBa and the Butimba Teacher Training College. The University programme only admits those with requisite academic qualifications. TaSUBa also admits those with qualifications, which are not possessed by many young people wishing to establish themselves within the arts and crafts domains. Butimba is only for teachers wishing to gain some arts orientation, which does not get to a professional level. While TaSUBa has a short course programme, the other two don't. Some VETA centres have training programmes in crafts. It is evident that the majority of participants in the arts and crafts have no formal training opportunities. Courses in other cultural areas such as sociology, history, archeology and languages are taught at universities and other tertiary education institutions. Major shortcomings include non-specialized nature of the courses such as translation and interpretation in language studies. The cultural management discipline is currently not sufficiently covered in institutions of higher learning. This is also true of entrepreneurship and marketing in culture.

Culture education on the other hand is an important and efficient instrument for transfer of cultural norms and values to children and the youth. It helps children and young people to understand themselves – who they are, where their societies come from and where they intend to go. It is through children and young people that national identities are consolidated and fostered. Through education, cultural participants, producers and consumers are produced and nurtured. Unfortunately our education curricula lack or have little cultural content. At primary level, except for Kiswahili and English, cultural disciplines are crammed into a clustered subject

area called work skills, *stadi za kazi.* The subject however is hardly taught and is never examined. Although there is some music and fine art taught and examined at a few schools, culture studies are generally missing at secondary school level, except for languages.

7.6 Public Participation

Cultural activities include organised events delivered by public bodies, but can encompass a wide diversity of activity including downloading and listening to music, listening to radio, watching television and amateur singing and dancing. People choose to engage with culture because they value it. It is central to quality-of-life, well being, social capital, identity, and happiness. In fact, culture is such an integral part of people's lives that it is often taken for granted. While we could say that Tanzanians do participate in cultural activities, the current levels cannot be said to be high enough or even sufficiently appropriate. Festivals, performances, competitions and exhibitions need to be increased and improved. There is too much foreign material broadcast by local radio or television stations. We cannot say that there is equality and equity in cultural participation opportunities to all our people. Special groups such as women, children, elderly people and people with disabilities are often not adequately considered.

7.7 Advocacy and Communication Strategy

It must be borne in mind that there are many institutions in and outside the government who are directly involved in the promotion and development of culture or areas that service or facilitate the promotion and development of culture. MICS, even with the support of specialized institutions under it, cannot succeed on its own. It needs to build a coalition with other stakeholders, to network with them and to sensitize them to ensure concerted action, collaboration and cooperation. It is also important to take note of the fact that general ignorance of the role and significance of culture persists in all ranks of our society as well as outright opposition and disregard of our cultural norms in some sections of our society. This will need an advocacy and communication

strategy. The strategy should target decision makers, partners, allies, resistant groups as well as the general public.

7.8 HIV/AIDS

The HIV/AIDS pandemic is a problem in the sector at two levels. As socially famous and relatively respected people, some sector participants, especially artists, are targets of many love partners. This puts them at risk of infection. For this reason, they need to be enabled and sensitized to protect themselves against infection. At another level, cultural activities, such as festivals and single performances, have the potential of becoming HIV/AIDS infection grounds. This calls for mainstreaming of HIV/AIDS sensitization and education.

8.0 THE PLAN

8.1 The Vision

To have a nation that values its culture and uses it for its social and economic well being.

8.2 The Mission

To develop culture into a well managed, vibrant and socially and economically rewarding sector.

8.3 Objectives

(i)   ***To strengthen institutional framework, coordination and*** management

- Design and conduct management training for public institutions and CSOs

- Streamline copyright responsibilities among public institutions
- Rationalize and simplify CSOs and groups registration procedures
- Contract some CSOs to provide some public services
- Identify and devolve cultural functions to LGAs
- Re-establish cultural offices in RSs
- Setup an information and data collection unit at MICS
- Train and enable cultural personnel in LGAs in cultural information and data collection
- Hold TC meetings
- Hold ICC meetings
- Hold Annual Stakeholders' Conferences

(ii)   To improve financial capacity of the Culture Sector

- Increase GoT budgetary allocation to public culture Institutions
- Apply LGA D by D policy to Culture Sector
- Fully mainstream TCTF into GoT budgetary system
- Organize meetings with donors and the business community to promote CSO support & sponsorship

(iii)   To improve the status and expand use of correct Kiswahili

- Advocate constitutional recognition of Kiswahili as Tanzania's national language.

- Encourage training institutions to expand training of translators and interpreters
- Encourage and support journalism training institutions to improve Kiswahili teaching
- Monitor and guide correct Kiswahili use in the media
- Develop and implement a strategy for Kiswahili to replace English as the medium of instruction
- Design and implement a special programme for writing in and translating into Kiswahili secondary school curricula based texts

(iv) **To promote research documentation, publication and use of indigenous languages**

- Setup a unit at MICS for indigenous languages
- Conduct research and documentation of indigenous languages
- Encourage publication in/about indigenous languages
- Encourage investors to publish newspapers in indigenous languages

(v) **To promote and expand the teaching of foreign languages**

- Liaise with TIE to develop secondary school level curricula for selected foreign languages
- Encourage and support private organizations to conduct courses in foreign languages for interested people
- Facilitate training of foreign language teachers
- Liaise with MEVT to mandate additional secondary schools to teach French

(vi) **To mainstream cultural subjects into pre-school, primary, secondary and teacher training curricula**

- Liaise with TIE to develop curricula for selected culture subjects

- Facilitate training of teachers for selected culture subjects

(vii) *To promote and improve the economic value and contribution of cultural industries*

- Design and conduct tailored business training for cultural industries participants
- Facilitate quality and productivity skills training for industry participants
- Liaise with MITM and BET to design and mainstream a special programme for marketing cultural industry products and works in national and international fora
- Identify and promote areas for private sector investment in cultural industries

(viii) *To improve cultural infrastructure quality, quantity and geographical distribution*

- Construct a National House of Culture
- Establish a National Cultural Village
- Liaise with PMO-RALG to design and construct regional houses of culture
- Encourage and enable private sector investors to establish and construct Cultural activities infrastructure
- Liaise with MoFEA to reduce taxation on imported equipment, materials and tools meant for cultural industry production

(ix) *To increase* and *improve public participation in cultural activities*

- Liaise with relevant stakeholders to improve and expand current festivals, competitions and exhibitions

- Encourage and enable private organizations and CSOs to establish new regular festivals, exhibitions and competitions
- Liaise with relevant stakeholders to improve and expand current awards in cultural areas.
- Design and conduct cultural activities for special groups
- Liaise with MEVT, public libraries and CBP to promote the habit of reading
- Improve censorship capacity of NFCB

(x)   ***To improve cultural sector advocacy and communication***

- Design and implement a culture sector advocacy and communication strategy

(xi)   ***To control HIVAIDS infection among sector participants***

- Conduct awareness creating programmes for sector participants
- Mainstream HIV/AIDS sensitization in major cultural events

9.0 THE STRATEGIC PLAN MATRIX

	Objective	Results	Indicators	

Programme Area			Process Indicators	Impact Indicators	Risks and Assumptions
Institutional Framework and Management	To strengthen institutional framework and management	- Availability of information and data for administrative and planning functions improved - Management, planning and administrative skills of culture public functionaries improved - Stronger and more efficient cultural CSOs - Copyright and related rights administration rationalized - Coordination of Cultural sector activities at RSs improved	- Information and data collection, documentation, publication and dissemination improved at MICS - A central databank established at MICS Cultural officers restored at RSs - Capacity of LGAs to collect cultural information and data improved - Legal status of CSOs enhanced - Public culture functionaries trained in management, administration and planning - Improved CSO support services at NAC and NKC -Some CSOs contracted to provide public services - Copyright and related rights administration rationalized among major stakeholders: COSOTA, MITM, NAC, MICS - COSOTA capacity enhanced through review of Copyright Act and improved human and financial resources	- Culture Sector better planned, managed and administered - Copyright and neighbouring rights better monitored - Implementation of cross- sector programmes improved	- Collaboration between MICS, PO-PSM, PMO-RALG, MITM and COSOTA is facilitated
Financing	To improve Financial Resources to the Culture Sector	- MICS, NKC, NAC, NFCF, TCTF, TaSUBa more effective and efficient	- Increased budgets for national public cultural institutions	- Increased level of implementation of cultural programmes,	- Increased budgetary allocation to Culture Sector by MoFEA

		-LGAs perform deployed and delegated responsibilities efficiently - CSOs able to finance their operations	- Financial capacity of LGAs for culture increased - Financial capacity of CSOs improved - Grant capacity of TCTF improved	projects and activities	- Increased CSOs financial sources - D by D policy is applied to Culture Sector
Kiswahili	To improve the status and expand the use of Kiswahili	- Kiswahili constitutionally Tanzania's national language - Increased use of Kiswahili at international fora - Kiswahili used on product labels - Increased use of Kiswahili by foreign non-traditional Kiswahili speakers - Increased use of correct Kiswahili in the media	- The National Constitution states that Kiswahili is Tanzania's national language. - More interpreters and translators trained - Expanded and improved Kiswahili teaching programmes for foreigners -Media training institutions expand and improve Kiswahili teaching -More media correct Kiswahili use monitoring, guidance and control	- Kiswahili national status improved -More use of Kiswahili at international level for and by foreigners - More Tanzanians and other Kiswahili speakers use correct Kiswahili - More use of Kiswahili on industrial products	- Parliament agrees to amend the Constitution to provide for the national language status of Kiswahili - Collaboration with higher learning institutions, other organizations which teach Kiswahili to foreigners, media training institutions, TCRA and media organizations is facilitated
Indigenous Languages	To promote research into, documentation, publications in and use of indigenous languages	-Promotion of indigenous languages mainstreamed and more organized - Indigenous languages documented	-A unit for indigenous languages established at MICS -Number of research activities implemented -Number of publications made in a variety of indigenous languages -Number of indigenous language newspapers	-Tanzanians' pride in and regard for their indigenous languages improved - Knowledge and adoption of good traditions and wisdoms from indigenous languages facilitated	- Collaboration with PO-PSM is successful - Participation of private sector is facilitated.
Foreign Languages	To promote and expand foreign language teaching	- More foreign languages taught in and out of school	- Number of foreign language curricula developed for secondary schools	More Tanzanians able to communicate in more foreign	- Collaboration with MEVT, TIE and NECTA facilitated.

		-More secondary schools mandated to teach French	- Number of private organizations develop and run language teaching courses other than English. - Number of language teachers trained and deployed. - Number of secondary schools that teach French increased	languages than just English	- Private organizations prepared and able to run diversified language courses - Individual citizens motivated to take courses in foreign languages other than English
Education	To mainstream culture subjects in pre-school, primary, secondary and teacher training curricula	- Culture subjects properly taught in pre-school, primary, secondary and teacher education	- Culture subjects syllabi developed and taught -Competent teachers for culture subjects trained and deployed	- Many Tanzanians knowledgeable about culture	-Capacity and collaboration of MEVT and TIE available.
Cultural Industries	To promote and improve the economic value and contribution of cultural industries	- Marketing arrangements strengthened and streamlined - Producers trained in entrepreneurship and business - Improved product quality - Financial sources for producers expanded and simplified - Legal status of cultural industry enterprises and groups enhanced	- Tailored business training for producers designed and conducted - MITM and BET mainstream cultural products in their marketing programmes - Producers, including artists and craftspeople trained to improve quality and productivity	- Contribution of the culture sector to poverty reduction and national economic growth improved	- Collaboration among stakeholders, including producers, financial institutions, MoFEA, MICS, MITM, NAC, NKC, BET facilitated
Cultural Infrastructure	To improve cultural infrastructural quality, quantity and geographical distribution	-Construction of houses of culture effected -Visual arts and crafts exhibitions facilities available -Standard equipment, materials and tools	-National House of Culture constructed -Number of Regional Houses of culture constructed/setup Visual arts and crafts exhibition and sales centres constructed/established	Quality and level of productivity of cultural goods and works improve	-Cooperation of tax authorities available -Private sector adequately motivated to invest in cultural infrastructure

		adequately available - Private sector investment in cultural infrastructure increased	-Taxation on imported equipment, materials and tools reduced		-Funding available for construction of National and Regional Houses of Culture
Public Participation in Cultural Activities	To increase and improve public participation in cultural activities	-Increased cultural activities -Recognition of those who contribute best to cultural promotion -Participation of special groups enhanced	-Festivals, performances, competitions and exhibitions increased and improved -Reading habit promoted -Cultural awards streamlined, improved and increased -Special groups activities designed and conducted	The public enabled to participate in cultural activities of their choice as often as possible.	-Participation of the private sector, cultural groups, CSOs ensured -Funds available for big events such as festivals.
Cultural Advocacy and Communication	To improve advocacy and communication in the culture sector	Improved culture advocacy and communication	Culture advocacy and communication strategy in place	Culture Sector better understood and supported	Availability of human and material resources
HIV/AIDS	To improve HIV/AIDS awareness among sector participants	-Sector participants sensitized and enabled to protect themselves against infection - Potency of cultural activities to influence sexual promiscuity reduced	-Awareness creating and sensitization programmes conducted -HIV/AIDS awareness messages communicated during major cultural events	Reduced level of infection amongst sector participants and the public	- Capacity for behavioral change sufficiently built

10.0 MONITORING AND EVALUATION

The Ministry of Information, Culture and Sports, as the focal institution responsible for the coordination of implementation of the Plan, will collect, compile and analyze information on the implementation of various activities. The activities will form the basis for assessment of the implementation of the Plan. All stakeholders will be relied upon to furnish the Ministry with the relevant information. This information will be processed against benchmarks. The processed information will be discussed at forums of stakeholders. As such, monitoring and evaluation mechanisms will be major Plan instruments.

Monitoring

Monitoring of the CDP will be guided by four fundamental criteria:

(i)   Implementation schedule which will comprise of
- Approved targets
- Target outputs
- Implementation constraints
- Proposed remedial actions.

(ii)   Consistency with national goals

(iii)   Attention to linkages between priority areas in the strategy and specific actions within each area to ensure there is consistency

(iv)   Performance of the various stakeholders in relation to performing their mandate, roles and responsibilities and effectiveness of their activities in delivering and attaining stated targets.

Evaluation

There will be one evaluation in the final year of the Plan. ToRs of the evaluation will focus on:

- An assessment of successes or failures of specific aspects of the plan and associated factors
- An assessment of the extent to which the sector has reached its objectives and targets
- Evidence-based documentation of the extent to which the programme results efficiently contributed to fulfillment of the Mission and realization of the Vision of the Plan as well as the Culture Policy
- An assessment of the adequacy and efficiency of resources mobilized and utilized to implement the strategic objectives set out in the strategic plan
- Identification of specific issues that require immediate or long-term solutions to improve culture sector capacity to implement the objectives of the CDP

11.0 THE COORDINATION OF ACTORS

The wide range of actors that will be involved in the CDP will require a harmonized and coordinated framework for effective and efficient management of activities and resources. This will be achieved through the following mechanism:

a) An Interministerial Coordination Committee (ICC) to comprise of senior representatives of major collaborating ministries as well as other public institutions. The ICC will be chaired by the Permanent Secretary, MICS, and will be responsible for the CDP at national level including its planning, monitoring and its implementation to ensure that goals are being met. The ICC will meet once every four months.

b) MICS, together with other culture sector public institutions under it, will establish a Technical Committee (TC) to act as the secretariat for the ICC. The TC will meet once every month and will be chaired by the Director of Culture Development. It will:
   - Monitor implementation
   - Provide guidelines to various actors
   - Resolve any problems that may arise

c) Annual Conference of all stakeholders including LGAs, RSs, the private sector and CSOs. The Conference will be chaired by the Minister responsible for culture. It will:
   - Review progress
   - Discuss problems and challenges
   - Suggest ways of overcoming problems and challenges

Appendix 1

DETAILED ACTION PLAN

Strategic Objective	Activities	Indicators	Time Frame		
			2009/ 10	2010/ 11	2011 /12
AREA 1: INSTITUTIONAL FRAMEWORK AND MANAGEMENT					
1.0 To strengthen institutional framework and management	1.1 Design and conduct cultural management training for public institutions and CSOs	Number of people trained	√	√	√
	1.2 Streamline copyright responsibilities among public institutions	Copyright responsibilities streamlined among MITM, COSOTA, MICS, NAC, NKC, etc	√	√	√
	1.3 Rationalize and simplify CSOs and groups registration procedures		√	-	-
	1.4 Contract CSOs to provide some public services	Number of CSOs contracted to provide specified public services	√	√	√
	1.5 Identify and devolve cultural functions to LGAs	Cultural functions devolved from MICS to LGAs	-	√	-
	1.6 Re-establish cultural offices in RSs	Cultural offices in every RS	-	√	√
	1.7 Setup an information and data collection unit at MICS	A unit and culture database established at MICS	-	√	√
	1.8 Train and enable cultural personnel in LGAs in cultural information and data collection	Number of personnel trained and enabled	-	√	√
	1.9 Hold TC meetings	Twelve meetings held annually	√	√	√
	1.10 Hold ICC meetings	Three meetings held annually	√	√	√
	1.11 Hold Annual Stakeholders' Conference	Conference held annually	√	√	√
AREA 2: FINANCING					
2.0 To improve financing of the Culture Sector	2.1 Increase GoT budgetary allocation to public culture institutions	Budgetary allocation increased	√	√	√
	2.2 Apply LGA D by D policy to Culture Sector	D by D policy applied	√	√	√
	2.3 Fully mainstream TCTF into GoT budgetary system	TCTF fully mainstreamed into GoT budgetary system	√	√	√

			√	√	√
	2.4 Organize meetings with donors and businesses to promote CSO support & sponsorship	Number of meetings held	√	√	√
AREA 3: KISWAHILI					
3.0 To improve and expand the use of Kiswahili	3.1 Advocate constitutional recognition of Kiswahili as Tanzania's national language.	Constitution amended	-	√	-
	3.2 Encourage training institutions to expand training of translators and interpreters	Number of translators and interpreters trained	√	√	√
	3.3 Encourage and support journalism training institutions to improve Kiswahili teaching	Number of institutions improve Kiswahili teaching	√	√	√
	3.4 Monitor and guide correct Kiswahili use in the media		√	√	√
	3.5 Develop and implement a strategy for Kiswahili to replace English as the medium of instruction	Strategy developed and its implementation begins	√	√	√
	3.6 Design and implement a special programme for writing in and translating into Kiswahili secondary school curricula based texts	Programme designed and a number of texts written and translated	√	√	√
AREA 4: INDIGENOUS LANGUAGES					
4.0 To promote and facilitate research, documentation and use of indigenous languages.	4.1 Setup a unit at MICS for indigenous languages	Unit set	-	√	-
	4.2 Conduct research and documentation of indigenous languages	Number of researches and documentations conducted	-	√	√
	4.3 Encourage publications in/about indigenous languages	Number of publications made	√	√	√
	4.4 Encourage investors to publish newspapers in indigenous languages	Number of newspapers published regularly	√	√	√
AREA 5: FOREIGN LANGUAGES					
5.0 To promote and expand foreign language teaching	5.1 Liaise with TIE to develop secondary school level curricula for selected foreign languages	Number of language curricula developed	√	√	√
	5.2 Encourage and support private organizations to conduct courses in	Number of private organizations conduct foreign language courses for interested people	√	√	√

		foreign languages for interested people				
	5.3 Facilitate training of foreign language teachers	Number of foreign language teachers trained	√	√	√
	5.4 Liaise with MEVT to mandate additional secondary schools to teach French	Number of additional secondary schools teach French	√	√	√
AREA 6: EDUCATION					
6.0 To mainstream culture subjects in pre-school, primary, secondary and teacher training curricula	6.1 Liaise with TIE to develop curricula for selected culture subjects	Number of curricula for selected culture subjects developed	√	√	√
	6.2 Facilitate training of teachers for selected culture subjects	Number of teachers for selected culture subjects trained	√	√	√
AREA 7: CULTURAL INDUSTRIES					
7.0 To promote and improve the economic value and contribution of cultural industries	7.1 Design and conduct tailored business training for cultural industries participants	Programme designed and number of participants trained	√	√	√
	7.2 Liaise with MITM and BET to design and mainstream a special programme for marketing cultural industry products and works in national and international fora	Programme designed and number of marketing activities conducted	√	√	√
	7.3 Facilitate quality and productivity skills training for industry participants	Number of industry participants trained	√	√	√
	7.4 Identify and promote areas for private sector investment in cultural industries	- Number of areas identified - Promotion strategy designed and implemented	√	√	√
AREA 8: CULTURAL INFRASTRUCTURE					
8.0 To improve cultural infrastructural quality, quantity and geographical distribution	8.1 Construct a National House of Culture	National House of Culture constructed	√	√	√
	8.2 Establish a National Cultural Village	National Cultural Village established	√	√	√
	8.3 Liaise with PMO-RALG to design and construct regional houses of culture	Standard regional houses of culture designed and a number constructed	√	√	√
	8.4 Encourage and enable private sector to establish and construct cultural activities and products performance	Number of exhibition and performance infrastructures established.	√	√	√

			√	√	√
	and exhibition infrastructure				
	8.5 Liaise with MoFEA to reduce taxation on imported equipment, materials and tools meant for cultural industry production	Taxation reduced	√	√	√
AREA 9: PUBLIC PARTICIPATION IN CULTURAL ACTIVITIES					
9.0 To increase and improve opportunities for public participation in cultural activities	9.1 Liaise with relevant stakeholders to improve and expand current festivals, competitions and exhibitions	Number of festivals, competitions and exhibitions improved and expanded	√	√	√
	9.2 Encourage and enable private organizations and CSOs to establish new regular festivals, exhibitions and competitions	Number of new regular festivals, exhibitions and competitions established	√	√	√
	9.3 Liaise with relevant stakeholders to improve and expand current awards in cultural areas.	Number of current cultural awards improved and expanded	√	√	√
	9.4 Design and conduct cultural activities for special groups	Number of cultural activities designed and conducted for women, children, the elderly and people with disabilities	√	√	√
	9.5 Liaise with MEVT, public libraries and CBP to promote the habit of reading	Number of programmes designed and implemented	√	√	√
	9.6 Improve censorship capacity of NFCB	Capacity improved and number of films, videos and stage plays censored	√	√	√
Area10: Advocacy and Communication Strategy					
10.0 To Improve Advocacy and Communication in the Culture Sector	10.1 Design and implement a culture sector advocacy and communication strategy	Strategy designed and number of advocacy and communication activities conducted	√	√	√
11.0 To improve HIV/AIDS awareness among sector participants	11.1 Conduct awareness creating programmes for sector participants	Number of programmes conducted	√	√	√
	11.2 Mainstream HIV/AIDS sensitization in major cultural events	HIV/AIDS awareness creating activities mainstreamed in a number of major cultural events	√	√	√