

Tanzania Quadrennial Periodic Report

National Team Validation Meeting



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GOAL 1




**SUPPORT SUSTAINABLE SYSTEMS
OF GOVERNANCE FOR CULTURE**

4 QUALITY
EDUCATION



8 DECENT WORK AND
ECONOMIC GROWTH



16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



17 PARTNERSHIPS
FOR THE GOALS



Name of the policy/measure: Culture Policy Of Tanzania 1997

Name of agency responsible for the implementation of the policy/measure: Ministry of Information, Culture, Arts and Sports

Cultural domains covered by the policy/measure:

- Cinema/Audio-visual/Radio
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure: www.habari.go.tz, www.tanzania.go.tz

Describe the main features of the policy/measure:

- ❖ **Language** –Kiswahili is the national language and has been stated in the proposed new constitution. It is the language of communication and for creative expression.
- ❖ **Arts and Crafts** –The Policy recognizes Visual Arts, Music, Film and Performing Arts. And they are under Management of National Arts Council and Tanzania Film Board. The Authorities have the role of facilitate the establishment and formulation of Arts, Federation and Associations.

- ❖ **Recreation** –Recreation identify media participation, areas for recreation, research, encourage the observance of values, traditional and Customs, Health of Citizen, Investment and Community centres
- ❖ **Cultural and Community Participation** –Government Institutions Civil Society, People with special needs, women’s companies shall be involved in research, revived, conserved and develop cultural industries.
- ❖ **Education and Training** –The Policies identifies measures, which enhance the visual arts, film, music and performing arts to promote the education and protect of the culture through the implementation of education curriculum from the primary level to higher learning institutions.
- ❖ **Management and Financing Cultural Activities** –The Management would be administrated by institutions like: National Kiswahili Council, National Film Board, National Sports Council, Copyright Society of Tanzania.

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

❖ **Language**

Kiswahili is both the national language and also an official language for in Regional Communities for example East Africa Community, Southern African Development Community, and African Union. Language used in International Broadcasting/Media. In addition, it is the language of creative expression for domains such as music, film, performing arts and publishing in Tanzania.

❖ **National values and Identity**

Creative expressions have been used to build national coherence and supporting peace initiatives for example Member states of the Southern African Development Community.

❖ **Arts and Crafts**

Establishment of Arts Associations, Public Sector, Private Sector, Art centres, Strengthened Government Institutions, Export, employment, feel good factor and creation of National (identity) Brand. Laws and Regulations for the protection of the Arts and Crafts.

❖ **Recreation**

Availability of recreation area, researching of urban and rural plan, Tourism master plan, Radio and Television stations, online TV, production company, festivals and Film and music Infrastructures for example Zanzibar film and music studio, National Arts Council and Institute of Arts and Culture Theatre Hall and Cinema Hall.

❖ **Cultural and Community Participation**

❖ **Festival and Awards, International days**

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy measure:

Name: MINISTRY OF INFORMATION, CULTURE, ARTS AND SPORTS.	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: BAKITA	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? ■ YES
 NO

If yes, what are the main conclusions/recommendations?

- The government has decided to review cultural policy so as to include what has been missed like ICT, Films issues and innovation .
- The evaluation policy process has to be participatory to include a new suggestion from CSO and private sectors which are dealing with creative industry
- Reviewed policy should include and acknowledge international convention concerning creative industry

Name of the policy/measure: ZANZIBAR CULTURE POLICY 2005

Name of agency responsible for the implementation of the policy/measure:
MINISTRY OF YOUTH, CULTURE, ARTS AND SPORTS

Cultural domains covered by the policy/measure:

■ Cinema/Audio-visual/Radio ■ Design ■ Media Arts
■ Music ■ Publishing ■ Visual Arts ■ Performing Arts ■ Cultural and Creative
Sectors

Website of the policy/measure: <http://www.utamadunismz.go.tz>

Describe the main features of the policy/measure:

❖ Language – Kiswahili is a national language and a language of wider communication in Zanzibar and medium of instruction. It is an instrument to preserve, protect and promote Zanzibar culture.

❖ Arts and Artists

The policy recognizes music, traditional dances, performing arts, drama, circus, visual arts.

Also realizes the need to establish and formulate arts councils, arts associations, federations and networks. They are under Management of Zanzibar Arts, Censorship and Culture Council

❖ National values and Identity

The Government shall identify, preserved, inherit and develop national identity which are Stone Town Cultural Heritage, National anthem, *Uhuru* torch, Red *Collubus* Monkey, *Jozani* Forest and Cloves and Spices.

❖ Copyright

Protect rights and interest of right holders and right users

❖ **Recreation**

Recreation identify media participation, areas for recreation, research, encourage the observance of values, traditional and Customs, Health of Citizen, Investment and Community centres.

❖ **Cultural and Community Participation**

Community has the role in the preservation and promotion of Zanzibar culture as it connects with faith, peace and tranquility and patriotism. The policy recognizes all groups of people (women, disables, people with special needs, children, youth) in performing culture and arts activities in Zanzibar.

❖ **Education and Training**

The Policies identifies measures, which enhance the visual arts, film, music and performing arts to promote the education and protect of the culture through the implementation of education curriculum from the primary level to higher learning institutions.

❖ **Management and Financing Cultural Activities**

The Management would be administered by institutions like: Zanzibar National Kiswahili Council, Zanzibar Censorship Arts and Culture, Copyright Society of Zanzibar, Commission for Culture and Arts, and Ministry of Youth and, Culture, Arts and Sports at large.

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

❖ Language

One means of communication throughout Zanzibar. The growth of media and publishing industry, growth of creative industry, commercialization of Kiswahili language. Zanzibar Constitution draft recognizes Kiswahili as a national language. In promoting Kiswahili different dialect dictionaries developed such as *Kimakunduchi* dialect, *Kipemba* dialect and *Kitumbatu* dialect dictionary. Establishment of Kiswahili Association to promote Kiswahili. Establishment of Government Regulatory Body which is Zanzibar National Kiswahili Council and institutes that promote Kiswahili such as Institute of Kiswahili and Foreign Languages and non state actors like Zanzibar Writers Association.

❖ **National values and Identity**

Building National coherence and supporting peace initiatives for example Member states of the Southern African Development Community.

❖ **Arts and Artists**

Establishment of Arts institutions and organisation like Zanzibar Arts, Censorship and Culture Council, Zanzibar National Kiswahili Council, Copyright Society of Zanzibar, Dhow Country Music Academy, *Sauti za Busara*, Zanzibar International Film Festival, Zanzibar Film Actors Association etc.

Improvement of arts industry especially film in which Zanzibar film practitioners can perform their artistic works in and outside Zanzibar.

Zanzibar films compete in national, regional and international platforms and have opportunity to perform in different forums/ events.

❖ **Recreation**

Availability of recreation area, researching of urban and rural plan, Tourism master plan, Radio and Television stations, online TV, production company, festivals and Film and music Infrastructures for example Zanzibar film and Zanzibar national studio, National Arts Council and Institute of Arts and Culture Theatre Hall and Cinema Hall.

❖ **Cultural and Community Participation**

Availability of entrepreneurs engaged in culture and arts activities such as traditional dancing, arts and crafts, printing, visual arts, performances.

Recognition of cultural festival like Zanzibar Culture Festival, *Mwaka Kogwa*, Local Food Festival, Reggae Music Festival for environmental preservation, *Kizimkazi* festival and *Rafiki* Network Festival.

❖ **Copyright**

In protecting rights and interests of artists and creators the government has established regulatory bodies like COSOZA under the Copyright Act No. 14 of 2003, BASSFU the Zanzibar Arts, Censorship and Culture Act No. 7 of 2015 and BAKIZA under the Zanzibar National Kiswahili Council Act No. 4 of 2004 and their regulations thereof for the purpose of protecting and promoting right of creators, owners of contents and artists.

QPR Form -Monitoring Area: Cultural and Creative Sectors

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name MINISTRY OF INFORMATION, TOURISM AND ANTIQUITIES, MINISTRY OF EDUCATION AND VOCATIONAL TRAINING, MINISTRY OF TRADE AND INDUSTRY, MINISTRY OF FINANCE AND PLANNING	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
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Has the implementation of the policy/measure been evaluated? YES

NO

If yes, what are the main conclusions/recommendations?

QPR Form –Monitoring Area: Cultural and Creative Sectors

Name of the policy/measure: Education, entertainment and training programs to arts stakeholders and school children

Name of agency responsible for the implementation of the policy/measure: National Arts Council (BASATA)

Cultural domains covered by the policy/measure:

■ Audiovisual/Radio ■ Design ■ Music
■ Publishing ■ Media Arts ■ Visual Arts ■ Performing Arts

Website of the policy/measure, if available: www.basata.go.tz

Describe the main features of the policy/measure:

❖ Education and training program

Arts programs – National Arts Council has been implemented various programs through its action plan and budget. Those include;

❖ Children art workshop for Primary schools,

BASATA Awards for Secondary Students (Awarding secondary schools best students in Theatre, Music and Fine Arts in collaboration with stakeholders), E-Business training for Individual Artists, Groups, Associations and Federations). Through these programs the students were motivated to value and opt for arts subjects hence promoting the art industry. Also knowledge imparted to upcoming artist and groups resulted to affect them with the development with effective skills with art and connected with digital world of Arts.

❖ *Jukwaa la Sanaa* – This has been a weekly vigorous platform for Tanzanian artist to present and discuss on various agenda concerning the development of Arts sector in general.

❖ Entertainment

Arts Festivals, Competitions and Exhibitions supervised by National arts Council resulted to promote talents to young people and also create employment opportunities.

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Education and training program – collaborating with partners to train artists, arts associations and arts federations in Tanzania
- ❖ Arts programs – Creating awareness and offering awards to students that have inspired them to study arts subjects
- ❖ *Jukwaa la Sanaa* – This is a monthly arts dialogue platform on issues related to arts and the development of the arts sector in general.
- ❖ Entertainment– offering permits for national and international artists to hold shows in Tanzania
- ❖ Contribution to GDP – The arts and entertainment sector were considered to be one of the fastest growing sectors in 2018 at a rate of 13.7% .

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Has the implementation of the policy/measure been evaluated?
YES ■ NO

If yes, what are the main conclusions/recommendations?

Name of the policy/measure: Arts competition in primary and secondary schools Programme

Name of agency responsible for the implementation of the policy/measure: Zanzibar Arts, Censorship and Culture Council

Cultural domains covered by the policy/measure:

Visual Arts Cinema Music Performing Arts,

Website of the policy/measure, if available: www.utamadunismz.go.tz

Describe the main features of the policy/measure:

- ❖ To raise art talents
- ❖ To develop the raised talents in term of arts
- ❖ To facilitate arts talent to performing professionals
- ❖ Recognition and identification of arts talent among youths

Does it specifically target young people? X YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?

YES NO

What are the results achieved so far through the implementation of the policy/measure?

This programme involves 495 students from 33 primary schools who participated in the drawing and performing art. Out of this number 11 students qualified to final competition in which one student from and one student from Pemba selected as winner and awarded as the best in each category by Zanzibar Arts, Censorship and Culture Council.

Financial resources allocated to the policy/measure in USD: No

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name. Ministry of Education and Vocational Training	Type:	x<input type="checkbox"/> Public sector
Name. Ministry of information, tourism and Antiquities Zanzibar Social Security Fund	Type:	x<input type="checkbox"/>Public sector
Name. Ministry of Youth Culture and Sport	Type:	x<input type="checkbox"/>Public sector

Name of the policy/measure: COPYRIGHT RESPECT JURISDICTION PROGRAM

Name of agency responsible for the implementation of the policy/measure: COPYRIGHT SOCIETY OF ZANZIBAR

Cultural domains covered by the policy/measure:

Cinema/Audiovisual/Radio Design Media Arts
 Music Publishing Visual Arts Performing Arts Cultural and Creative Sectors

Website of the policy/measure: www.cosoza.or.tz

Describe the main features of the policy/measure:

Creation in writing in term of essay and drawing

To respect the right of other creators or owner of contents and their own rights

To draw upon and re use the creative works of others in a legal and ethical ways.

The program created as a platform of education for public and private institutions to educate their issues

Does it specifically target young people? X YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES XNO

What are the results achieved so far through the implementation of the policy/measure?

Programme commenced for eight pilot primary and secondary schools in Urban West Region of Ungula with eighty students; ten from each school. Thirty primary school students compete in drawing and fifty secondary students compete in essay writing.

The essay writing was on the importance of receipts in buying and selling. The aim is to create awareness on the importance of tax payment.

The primary students asked to draw Zanzibar tourism attractions. They were taken to study tours in different sites like historical sites, spices tours, JOZANI national forest. The tours intends to make them able to draw Zanzibar tourism attraction. The final competition brought out three winners in essay competitions and three winners in drawing competition. Winners awarded by the government and other collaborated institutions. The government intends to promote the available talents and invite other like minded organizations to join hand in this good endeavour.

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Ministry of Education
Peoples Bank of Zanzibar (PBZ)
Zanzibar Social Security Fund (ZSSF)
Zanzibar Revenue Board (ZRB)
Zanzibar National Kiswahili Council
Ministry of Youth, Culture, Arts and Sports

Has the implementation of the policy/measure been evaluated?

YES XNO

If yes, what are the main conclusions/recommendations?

Name of measure/initiative: Be talent Zanzibar

Name of CSO(s) responsible for the implementation of the measure/initiative:
Stone Town Records Email: strzanzibar@gmail.com Tel: +255656415950

Cultural domains covered by the measure/initiative:

- Design
- Music
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the measure/initiative, if available: www.stonetownrecords.com

Describe the main features of the measure/initiative:

❖ Be talent Zanzibar is a platform formed by Stone Town Records in order to creating a platform and educating the best of them in valuable skills that will contribute towards a professional career. Our vision is to empowering the creative in Zanzibar so talented youth can pursue careers in the creative sector and compete with international standard . Ten best talented direct going to the workshop for one month learning digital marketing, business communication ,computer and art and performance.

Does it specifically target young people? YES / NO

yes

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ One of our artist got opportunity to be on the film and being nominated as male best actor on FILAMU ZETU AWARDS.

❖ The first winner of the first be talent she was radio presenter stone town records develop her to be DJ and now she is the first female DJ in Zanzibar (DJ HIJAB)

❖ Increase in audience from the start of 100,000 when the the project started to 540,000. we have two years now since we start to make be talent. The project has worked in other areas digital involvement and youth empowerment. All event going and produce with our partner TV island TV two times per week.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Funding for events is paramount to artistic growth.
- ❖ Talent search industry needs to be organised and well implemented if we are to discover new, creative artists.
- ❖ There is a lack of knowledge on Event management managers and crew in general.
- ❖ Infrastructure and equipment are lacking and the government needs to reduce taxes on musical and other artistic equipment.
- ❖ Reduction in fee, costs for permits for performances is very high and needs to be reduced. There is a need for grace period to be given to support start ups and incubating projects.

Name of measure/initiative: Wikiendi live

Name of CSO(s) responsible for the implementation of the measure/initiative:
Nafasi Arts Space

Cultural domains covered by the measure/initiative:

■ Radio ■ Design ■ Media Arts ■ Music
■ Publishing ■ Visual Arts ■ Performing Arts ■ Cultural and Creative Sectors

Website of the measure/initiative, if available: www.nafasiartsspace.org

Describe the main features of the measure/initiative :

Wikiendi Live is a platform formed by *Nafasi Art Space* to support creatives especially performing artists to help them showcase their work. The platform does not charge artist or audience. It started with an average of 500 people to current audience of 1500. One of the aim of the project is to discover new talents.

- ❖ Training of creatives. During *wikiendi* live *Nafasi* Arts Space holds workshops and seminars in different fields like digital marketing, technical, management and marketing techniques. Many Creative artist receive techniques to Promote their work online.
- ❖ The program also involves Mentoring and networking armature, semi-professional and Professional artists link up and learn from each other. At the same time linking creatives to buyers, art agencies and the general public.
- ❖ *Nafasi* offers Consultancy services like gigs booking, negotiating and help them manage their groups or entities for the purpose of supporting creatives grow sustainably.
- ❖ Although the institutions was formed to support contemporary art, Wikiendi live have a special Space for traditional art groups to perform and showcase their products. Many of these groups like *Mwiduka* have grown to perform in bigger venues in and outside the country after their initial debut at *Nafasi*.
- ❖ Financial support. All groups that perform are given remuneration for their contribution which helps in covering their costs of production, transport and individual incomes.
- ❖ Video productions. The program also offers artist knowledge in Video production and editing to support their work online, in television and social media marketing.
- ❖ Some of the artist, groups that have grown with this project and performed local and international level are *Mwiduka*, The spirits, jaguar music, *Moyo* girls group, Hijab DJ (only female DJ from Zanzibar), *Abeneko*, *Wahapahapa*, *Leo Mkanyia*.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ Dialogue. Groups of creatives workshops, seminars and meetings have caused dialogue between themselves, other stakeholders, and Government. Recommendations from stakeholders have resulted in proposals on how best to run the industry including art administration recommendations from stakeholders presented to the Government in 2019.

❖ Young creatives have grown to perform from Local level to other countries including Uganda Kenya, Denmark, Germany and many more. Like wise Wikiendi Live has bought artists from Kenya ,Uganda, Germany, UK, Congo and other countries.

❖ Increase in audience from the start of 500 when the the project started to 1500. More than 60 events have been held in the past 5 years. The project has worked in other areas like recycling, digital involvement and youth empowerment.

What do you consider should be the **priorities of CSOs when implementing the 2005 Convention over the next 4 years?** Why?

- ❖ Funding for events is paramount to artistic growth.
- ❖ Talent search industry needs to be organised and well implemented if we are to discover new, creative artists.
- ❖ There is a lack of knowledge on Event management managers and crew in general.
- ❖ Infrastructure and equipment are lacking and the government needs to reduce taxes on musical and other artistic equipment.
- ❖ Reduction in fee, costs for permits for performances is very high and needs to be reduced. There is a need for grace period to be given to support start ups and incubating projects.

Name of measure/initiative: CDEA's Creative Economy Incubator & Accelerator Initiative

Name of CSO(s) responsible for the implementation of the measure/initiative: Culture and Development East Africa (CDEA)

Cultural domains covered by the measure/initiative:

■ Cinema/Audio-visual/Radio ■ Design ■ Music

Website of the measure/initiative, if available:

<https://www.cdea.or.tz/programmes/cdeas-creative-economy-incubator-accelerator-initiative/>

Describe the main features of the measure/initiative :

❖ CDEA's Creative Economy Incubator & Accelerator Initiative is a platform that empowers artists, artisans and creative entrepreneurs to implement their artistic and business ideas based on an open call to join the incubator for incubates from East Africa

CSO Form -Monitoring Area: Cultural and Creative Sectors

- ❖ CDEA's Creative Economy Incubator focuses on mobility of creatives and creative service providers in the fashion and accessories design, film and music industries from Uganda to participate in incubator activities in Tanzania.
- ❖ Creative entrepreneurs in fashion and design accessories, film and music industries acquired technical and business knowledge that will make them regionally competitive.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ The Incubator provided technical and business skills to 98 Creative Entrepreneurs from Uganda and Tanzania East African countries in the region.\
- ❖ The incubator triggered the birth of the *Mashariki* Creative Economy Impact Investment Conference

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ The Incubator will continue to incubate creative business and provide product development coaching and mentorship in preparation for e-commerce
- ❖ CDEA will focus on promoting inclusive or participatory governance in decision-making along the creative value chain as well as advocating for culture's role in development sectors such as agriculture, education, health, tourism and water, sanitation and hygiene
- ❖ CDEA will strengthen the CDEA's Creative Economy Incubator and Accelerator Initiative.
- ❖ CDEA will stimulate intercultural dialogue around social issues from Kenya, Uganda and Tanzania through its *Midundo* Online Radio

Name of measure/initiative: Creative Economy Research & Advocacy in East Africa

Name of CSO(s) responsible for the implementation of the measure/initiative:
Culture and Development East Africa (CDEA)

Cultural domains covered by the measure/initiative:

■ Cinema/Audio-visual/Radio ■ Design ■ Music

Website of the measure/initiative, if available: <https://www.cdea.or.tz>

Describe the main features of the measure/initiative :

Between 2014 -2017, CDEA implemented a project titled ‘Research in Culture and Creative Industries focusing on the Film and Music sub-sectors contribution to creative economy in Tanzania and EAC Common Market’ that supported by CKU/DANIDA. The overall objective of the project was to enhance advocacy and lobbying for a stronger national focus on cultural and creative industries in the film and music sector, through research, documentation, and knowledge sharing.

The specific objectives of the project were:

To carry out research and documentation for the film and music subsectors by end of December 2017

To engage in advocacy and dialogue with key strategic stakeholders for the film and music subsectors by end of December 2017

The research outputs, especially the industry analysis for the film and music industries, provided the input for launching the annual *Mashariki* Creative Economy Impact Investment Conference, whose goal is to enable stakeholders to dialogue, learn from national and regional initiatives, make decisions and take action regarding improving investment in the creative economy In East Africa.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

The project produced the following research products:

•**Policy Brief 1:** National Indicators for Cultural and Creative Industries in the Next Five Year Development Plan 2016/17 – 2020/21)

- **Policy Brief 2:** Digital Revolution: Challenges and Opportunities for the Film and Music Industry in Tanzania
- **Policy Brief 3:** Conditions Required To Support The Trade And Commercialisation Of Film And Music Industries In East Africa
- **Policy Brief 4:** Access To Capital And Business Expertise In For The Film And Music Industries In Tanzania
- *Mashariki:* Cultural Understanding and Peace Building Journals (6 issues)
- Tanzania Film Value Chain Report
- Tanzania Music Value Chain Report
- Tanzania Film and Music Industries: Analysis Of The Industry-Specific Framework Conditions Relevant For Growth And Investment

- CDEA has so far held two regional conferences in 2017 and 2018. In 2017, the *Mashariki* Creative Economy Impact Investment Conference focused on how to improve the investment ecosystem for the creative industries in East Africa, with focus on the textiles and fashion design, jewellery and accessories design, content production for digital channels and music/concerts and festivals in the tourism circuit. In 2018, the conference theme was: Intellectual Property as Collateral for Financing the Creative Economy in East Africa.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- CDEA in collaboration with selected EAC member states to carry out an audit of the economic impact of the creative industries at micro and macro level and share findings at next *Mashariki* Creative Economy Impact Investment Conference
- CDEA to collaborate with the Ministry of Culture, Information, Arts and Sports to host the next *Mashariki* Creative Economy Impact Investment Conference in Arusha to ensure participation of high level government officials from EAC member states.
- CDEA, COSOTA and CISAC agreed to have a policy conference in Arusha to push the EAC to have the creative industries IP agenda for the region.
- CDEA will engage in advocacy activities on the preferential treatment of cultural goods and services in trade agreements such as the African Continental Free Trade Area (AfCFTA)
- CDEA will facilitate a multi-stakeholder process for an EAC regional strategy on IP value capture that will be presented to the AfCFTA Focal Person on IPR at the AUC and also through the relevant ministry in Tanzania in charge of coordinating AfCFTA negotiations

Name of measure/initiative: *Sauti Za Busara* Festival

Name of CSO(s) responsible for the implementation of the measure/initiative: *Sauti Promotions*

Cultural domains covered by the measure/initiative:

■ Music ■ Performing Arts

Website of the measure/initiative, if available: www.busaramusic.org

Describe the main features of the measure/initiative :

Sauti za Busara, is a flagship event of *Busara Promotions* that takes place every year in Stone Town during February. *Sauti za Busara* is more than ‘just’ a music festival: it contributes to the growth and professionalization of the creative sector in the region; provides learning, exchange and employment opportunities, and promotes Zanzibar globally as a leading destination for cultural tourism.

The key features of the event include:

❖ Performance Opportunities, the festival give the chance for local and international artists to perform in the same stage. The young artists learn and get experience from the old artists.

- ❖ Collaboration & Exchange, Organising specific workshops on themes around professional career development, particularly addressing the needs of local and emerging artists. Establishing a convivial “Festival HQ” where artists, professionals, festival invitees can meet, eat, interact and exchange throughout the days. Organising an official “After Festival Party” gatherings for artists, professionals, crew and invitees, in partnership with local venues. Exchanging information, news, resources, advice and mutual support.
- ❖ Developing a regional touring circuit to increase performance opportunities and audience reach for local, regional and international artists Developing technical skills exchanges, for crew to secure additional job opportunities and learning experiences beyond *Busara*
- ❖ Artistic exchange and collaborations. Specific projects as identified, e.g. sharing equipment and resources, or combining events marketing and promotion.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ Promotion of artists and making them able to perform in international fore
- ❖ Great platform for artists and creators
- ❖ Training workshop
- ❖ Act as Platform
- ❖ Easy mobility of artist inward and outwards
- ❖ To run a campaign for the youth in different object e.g.. Say no sexual Harassment
- ❖ Maintain good relationship with Government

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

❖ **Marketing & Fundraising:** During the next five years, *Busara* Promotions will continue its efforts to secure grants from international donors, agencies and foundations and to engage international partners that previously supported the Festival. We will concentrate fundraising efforts in identifying and applying to Calls for Proposals that are relevant to the objectives and activities defined in this Strategic Plan. Whilst greatly appreciating support from international donors, it is also important to highlight the difficulties experienced in accommodating different donors' objectives and agendas, and new activities these usually imply. Whilst still aiming to recruit a permanent Fundraising Manager, we may also seek external support to assist *Busara* in drafting proposals on a case-by-case basis

❖ **Capacity and Technical support for SAUTI ZA BUSARA staffs**

❖ **Professionalism,** *Busara* Promotions will continue to be receptive in identifying training requirements for local crew. Each year, in responding to these needs we will seek to recruit qualified technical experts to provide on-site trainings, e.g.: Stage, venue and site management. Sound and lighting engineering. Crowd control and audience safety. Other areas of activity, as and when required

❖ **Organisation,** *Sauti za Busara* Promotion plan to maintain the existing team.

- ❖ Recruit the following permanent staff to increase local partnerships, relate with and report to local partners, donors and sponsors and help diversify funding sources.– in charge of promotions, on press/media/social networks.–Graphic Designer (part time)
- ❖ Recruit the following temporary staff each year, to support and learn from the core team:– to help organise Movers & Shakers, Swahili Encounters, *Busara* Xtra, Carnival Parade, Festival stalls and traders.–Assistants to Coordinators (i.e. the next generation of managers and directors).

Name of measure/initiative: Zanzibar International Film Festival (Ziff)

Name of CSO(s) responsible for the implementation of the measure/initiative:
Zanzibar International Film Festival

Cultural domains covered by the measure/initiative:

■ Cinema/Audio-visual/Radio

Website of the measure/initiative, if available: www.ziff.or.tz, www.2019.or.tz.ziff

Describe the main features of the measure/initiative :

The Zanzibar International Film Festival (ZIFF), also known as Festival of the Dhow Countries, is an annual film festival held in Zanzibar, Tanzania. It has been described as the largest cultural event in East Africa. The key features of the festival include:

- ❖ Capacity building for underground film maker
- ❖ Competition of films produce by film school students from East Africa and from all over the continents

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Support film industries in Zanzibar and Tanzania at large

Name of the policy/measure: Zanzibar Broadcasting Policy 2008

Name of agency responsible for the implementation of the policy/measure:
ZANZIBAR BROADCASTING COMMISSION

Cultural domains covered by the policy/measure:

- Cinema/Audio-visual/Radio
- Design
- Music
- Publishing
- Media Arts
- Visual Arts
- Performing Arts

Website of the policy/measure, if available: www.moic.go.tz

Describe the main features of the policy/measure:

- ❖ Copyright piracy, right to privacy
- ❖ Protection of user
- ❖ Promotion of digital broadcasting
- ❖ Film, Performance arts and music
- ❖ Marketing, promotion and distribution
- ❖ Gender and social diversity
- ❖ Freedom of information
- ❖ Protection of culture

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Established copyright laws and regulations for the protection of contents and right holder.
- ❖ Availability of digital TV online
- ❖ Availability of media programmes the suit interest of the user, community can access local contents that they required..
- ❖ Availability of Zanzibar films with archival essence that competes in national, regional and international arena/ platform
- ❖ Increase the production of local contents that promote Zanzibar culture.
- ❖ The policy recognizes gender issues, youth, disables and special group in the media field.

Financial resources allocated to the policy/measure in USD:

QPR Form -Monitoring Area : Media Diversity

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: ZANZIBAR BROADCASTING COMMISSION	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: COSOZA	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: NATIONAL KISWAHILI COUNCIL	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name:	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

QPR Form -Monitoring Area : Media Diversity

Name: Ministry of Youth, Culture, Arts and Sport	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Information, Tourism and Heritage	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: National Arts Council	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Zanzibar Ministry of Industry and Trade	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Education Institution	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations

Name of the policy/measure: Electronic and Postal Communications (Radio and Television Broadcasting Content) , 20/18 local content and 80/20 local music (Regulation 31)

Name of agency responsible for the implementation of the policy/measure:
TANZANIA COMMUNICATION REGULATION AUTHORITY

Cultural domains covered by the policy/measure:

■ Cinema/Audio-visual/Radio ■ Design ■ Music
■ Media Arts ■ Visual Arts

Website of the policy/measure, if available: www.tcra.go.tz

Describe the main features of the policy/measure:

- ❖ Increase in broadcasting and airing local productions
- ❖ Empowerment of Tanzanian local artists
- ❖ Enhancement of creativity amongst local artists
- ❖ Opening up of more channels in broadcasting services
- ❖ Brings about a sense of pride in national culture and heritage
- ❖ Playing Tanzania Music increased

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Improve welfare of artists. Tanzanian artist in general and musicians in particular were getting a raw deal from radio and television stations.
- ❖ The fortunes of artistic improved with the introduction of the policy which sought to improve the lot of artist. The Policy also revolutionized Tanzanian artist as more genres found their way onto the market. -The Disc Jockeys, prior to the introduction of the 60% local content policy, were not playing local music on air. They were mainly interested music from outside Tanzanian's borders which they felt was more popular than local music.
- ❖ -The opening up of the air waves has provided opportunities for more players in radio and television. These have become important platforms for the expression of cultural diversity
- ❖ -Increase in Tanzanian local film in terms of content and market as well.

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name TANZANIA COMMUNICATION REGULATORY AUTHORITY	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name MINISTRY OF WORK ,TRANSPORT AND COMMUNICATION	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name TANZANIA FILM BOARD	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated?

YES ■ NO

If yes, what are the main conclusions/recommendations?

Name of the policy/measure: The Electronic and Postal Communications Act, 2010.
The Electronic and Postal Communications (Online Content) Regulations, 2018.

Name of agency responsible for the implementation of the policy/measure: Tanzania
Communication Regulatory Authority

Cultural domains covered by the policy/measure:

■Cinema/Audio-visual/Radio ■Design ■Music
■Publishing ■Media Arts ■Visual Arts ■Performing Arts

Website of the policy/measure, if available: <https://www.tcra.go.tz/>, tanzania.go.tz

Describe the main features of the policy/measure:

- ❖ Obligations of online content providers and users.
- ❖ Obligations of application services licence.
- ❖ Obligations of online radio, online television and bloggers and online forums.
- ❖ Obligations of online content hosts.

- ❖ Obligations of internet cafe.
- ❖ Obligations of social media user.
- ❖ Disclosure of information.
- ❖ Prohibited content and Protection of children against indecent online content.
- ❖ Application for online content services licence and cancellation of online content services licence.

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Increase control of the online content provider
- ❖ Protection of child rights
- ❖ Ensure safety of online content
- ❖ The increase number of licenced online service providers
- ❖ Promotion of local content
- ❖ Increased public awareness on proper use of online services
- ❖ Increased the participation of the public on the control of online content
- ❖ Increase in employment opportunity to the youth
- ❖ Increase competition to local content providers

Financial resources allocated to the policy/measure in USD

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: The Ministry of Information, Culture, Arts and Sports	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: The Ministry of Works, Transport and Communication	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Tanzania Film Board	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: National Arts Council	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Copyright Society of Tanzania	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Media Council of Tanzania	Type:	<input type="checkbox"/> Public sector	<input checked="" type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO
If yes, what are the main conclusions/recommendations?

Name of the policy/measure: Marrakesh Treaty To Facilitate Access Of Published Works To Persons Who Are Blind, Visually Impaired Or Otherwise Print Disabled (MVT 2013)

Name of agency responsible for the implementation of the policy/measure: Ministry of Industry and Trade

Cultural domains covered by the policy/measure:

■Publishing

Website of the policy/measure, if available: www.mit.go.tz, www.cosota.go.tz, www.cosoza.go.tz, www.bunge.go.tz

Describe the main features of the policy/measure:

❖The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty related to copyright aiming at social development to persons who are blind, visually impaired or otherwise print disabled for providing them exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage

- ❖ Access to information is a human right.
- ❖ Implements the need of Tanzania to frequently ratify/sign treaties, conventions and agreements related to copyright and update the copyright laws both in mainland and Zanzibar. The result needs to assure there is no misuse on the exemption. Artists and creative people also need smooth access of published materials hence this treaty among others.
- ❖ Through partnership between the Government and different CSOs including Tanzania League of the Blind (TLB), Tanzania Publishers Association (PATA), Zanzibar Association of the Blind, Tanzania Federation of Disabled Peoples Organization and the Government that is the Copyright Society of Tanzania (COSOTA), Ministry of Industry and Trade, The Copyright Society of Zanzibar (COSOZA), the Ministry of Youths, Information, Arts and Sports, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in 2019.

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- Awareness made on the Treaty
- More published accessible books
- Draft bill on the amendment of the Copyright Acts prepared
- More Library and schools
- Signing of the Treaty, after notification to the World Intellectual Property Organization (WIPO) Authors and Publishers will soon allow the VIP access to published materials in Tanzania
- More distributions systems
- Cooperation between CSO and Government of Tanzania and Zanzibar
- More cooperation with the World Intellectual Property Organization and African Regional Intellectual Property Organization, International Federation of Reproduction Rights Organization and the International Publishers Association.

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:					
Name: The Copyright Society of Tanzania (COSOTA)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: The Copyright Society of Zanzibar (COSOZA)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Tanzania League of the Blind (TLB)	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO	
Name: Zanzibar Association of the Blind	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO	
Name: Ministry of Youth, Culture, Arts and Sports	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Sight Savers	Type:	<input type="checkbox"/> Public sector	<input checked="" type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Attorney Generals' Chambers	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Publishers Association of Tanzania (PATA)	Type:	<input type="checkbox"/> Public sector	<input checked="" type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Ministry of Foreign Affairs and East Africa Cooperation	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

Name of the policy/measure: Signing of the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

Name of agency responsible for the implementation of the policy/measure: Ministry of Industry and Trade

CSO NAME: Tanzania League of the Blind (TLB) EMAIL: taleb@yahoo.co.uk

PHONE: 255 652 708 830 (Bundala)

CSO NAME: Tanzania Publishers Association (PATA) EMAIL:

patapublishers@gmail.com PHONE: +255754326061

CSO NAME: Zanzibar Association of the Blind EMAIL: info@zanab.or.tz PHONE:

CSO NAME: Tanzania Federation of Disabled Peoples Organization EMAIL:

info@shivyawata.or.tz PHONE: 255222762233

Cultural domains covered by the policy/measure:

■ Publishing

Website of the policy/measure, if available: www.bunge.go.tz,
www.dailynews.co.tz/news/2019-09-115d78ff4e43ef1, www.cosota.go.tz, www.cosoza.go.tz

Describe the main features of the policy/measure:

❖ The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty that allows us who are blind, visually impaired or otherwise print disabled to be able to enjoy the exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage as required by the Copyright Laws.

❖ Through cooperation of the above-mentioned CSO, Ministry of Industry and Trade, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in September 2019.

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Awareness of the Marrakesh treaty to the targeted group, Ministries, parliament and Cabinet in Mainland and Zanzibar
- ❖ Cooperation between the Government Ministries, The Copyright Society of Tanzania, The Copyright Society of Zanzibar and CSOs including Sight Savers and (please add)
- ❖ Approval by the Cabinet and Parliament for Tanzania to sign the treaty
- ❖ Cooperation of Tanzania Mainland and Zanzibar in treaty signing process and its application
- ❖ More link between artists and non artists who are affected by the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why? (400 words)

- ❖ Amendment of the Copyright and Neighbouring Rights Act No 7/1999 to include the Marrakesh Provisions
- ❖ Amendment of the Copyright act of Zanzibar 2003 to include the Marrakesh Treaty Provisions
- ❖ Establishment of National Competent Authority to facilitate the availability of accessible formats materials
- ❖ Awareness programs to authors, publishers, users of creative arts, which can be made accessible to all.
- ❖ Special programs to facilitate creation of artistic works that will involve people affected by this treaty.
- ❖ Government Financial support in making accessible format copies available
- ❖ Published materials
- ❖ Reliable distribution system
- ❖ Training and capacity building

Name of measure/initiative: Promoting Freedom of the Media and Media Monitoring

Name of CSO(s) responsible for the implementation of the measure/initiative:

Media Council of Tanzania (MCT) EMAIL: media@mct.or.tz PHONE: +255 22 277 5728/ 277 1947

Cultural domains covered by the measure/initiative:

- Media Arts

Website of the measure/initiative, if available: <https://www.mct.or.tz>

Describe the main features of the measure/initiative :

❖ Press Freedom Violations Register (PFVR). The database has been built up and is now an online platform, which can be inputted by data by email, SMS and directly into database. The PFVR will be used as a tool by national media houses, journalists associations, individual journalists, civil society organisations and international organisations for evidence based advocacy.

- ❖ Media Monitoring activities. The monitoring of ethical performance and quality of the media provides not only the Media Council of Tanzania (MCT) with data for designing its interventions based on actual needs, but also media houses and journalists with information on how to improve their quality and services to the public. Issues of quality, such as sourcing, gender and accuracy will therefore be monitored. Media monitoring will be expanded.
- ❖ -Awards, besides playing the traditional roles of informing, educating and entertaining the public, journalists are increasingly taking the crucial role of agents of change and empowerment. They research and expose, they advocate for important causes, they are a bridge between the leaders and the masses, and they are the voice of the voiceless. They shape opinion and articulate the people's agenda.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

The Council monitored PFV on a daily basis as reported in various media outlets.

PFV in 2018 included threats, intimidation, assaults, kidnapping of journalists, and destruction, vandalism as well as arson on media property.

❖ Five TV stations were fined in the New Year, four suspended for running 'unbalanced' stories.

❖ For the first time in the journalism profession in Tanzania, MCT in collaboration with Spark Media Consulting Ltd produced a systematic and scientific report on the quality of media in Tanzania

- ❖ MCT worked with an independent international firm to research on the quality of the media in the country. The study was extended to radio, newspapers, TV, blogs and online media. In collaboration with local media houses and journalism tutors, Spark Media Consulting Ltd of Berne, Switzerland developed quality criteria which were agreed with MCT and met international standards. The results of the study and lessons learned would be followed up with specific interventions.
- ❖ Three Consultants were engaged in August 2018 to compile MCT's flagship book, State of the Media Report. This time the book covers 2017/ 2018. For practical purposes, research on this MCT flagship publication is done during last quarter of each year in order to enable researchers to fully capture all important media scenes and developments during the specific year of reference. The book is expected to be launched in early 2019.
- ❖ The Excellence in Journalism Awards Tanzania (EJAT) 2017 Gala Night was held on Saturday, May 12, 2018 at the Golden Tulip Hotel in Dar es Salaam. It was a prize giving ceremony for awarding and recognizing journalists who excelled in their work in 2017.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖Lack of an assured funding stream is one of the major challenges when it comes to continuity and /or designing of follow up activities. For instance one partner reneged on funding litigation at a time when MCT had to pay counsel, causing much apprehension. Again lack of resources was evident when MCT could not satisfy the demand for the Yearbook on Media Quality.
- ❖Overblown stakeholder and partner expectations, such as when partners do not fully play their part in EJAT or when demands outstrip capacity.
- ❖Search for reliable funding streams will be a priority
- ❖Challenge was experienced in implementation of ways forward from Coalition on the Right to Information (CoRI) meetings and even visits by Ethics Committee (EC). With CoRI, the Council had to follow up on agreed ways forward even when partner organizations were assigned. With EC visits, a number of postmortem recommendations were not implemented by visited stakeholders.

- ❖ Balancing gender in activity implementation was a challenge. In most of the activities faces of senior female participants were the same due to the dearth of female editors and managers in the media.
- ❖ Internet and Network issues were a recurring problem that made execution of duties related to the PFVR a challenge. Sending large attachments was also a challenge. The staffs that were mainly affected were from Programmes and the Finance Manager who were required to send large attachments to *Internews*.
- ❖ Staff time was constrained. They had to divide focus from programme implementation only to programme implementation plus resource mobilisation. Increased reporting requirements resulting from having multiple funders some of who are short term funders, with every funder having their own reporting requirements and timeframes.
- ❖ Lack of core funding to support Governance and Administrative activities.
- ❖ Many members economy has gone down and some of them are no longer viable or even operational, paying membership fees has been difficult.
- ❖ It has been difficult to get official information on the fate of MCT *Zinga* farm from relevant officials.
- ❖ MCT activities have largely remained at the same level while staffing has gone down. The organogram does not support the level of the activities implemented and it is challenging to revise because of lack of resources.

Name of measure/initiative: Stakeholders Opinion On Creative Industries Administration Review

Name of CSO(s) responsible for the implementation of the measure/initiative: Tanzania Association of Visual Arts (TAVA),TAFCA,TAFF,TMF,TPAF and TWaweza

Cultural domains covered by the measure/initiative:

■Cinema/Audio-visual/Radio ■Design ■Music
■Publishing ■Media Arts ■Visual Arts ■Performing Arts

Website of the measure/initiative, if available:

Describe the main features of the measure/initiative:

- ❖Stakeholders Opinion on Creative Industries Administration Review including joining of National Arts Council, Tanzania Film Board and Copyright Society of Tanzania.
- ❖Collected challenges facing artists as individuals and as a group.
- ❖Finding their views on how the current system of administration serves them in service delivery.
- ❖Sectorial challenges in visual arts, film, Music and Performing arts
- ❖The means to create sustainable environment for the growth of creative industry.

- ❖ Policy recommendations to cope with the current changes.
- ❖ Investment in the sector from Government, financial institutions, art funds, crowd funding and donors and international partners.
- ❖ Infrastructure recommendations in creating new art spaces while preserving the older ones.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ Artists Voices
- ❖ The committee collected artists opinion in 6 zones across the country (Dar es salaam, Arusha, Dodoma, Mbeya, Mtwara and Mwanza) to gauge the state of Creative industry in Tanzania including the administrative branch both Government and stakeholders side.
- ❖ The report on Creative Industry Administrative review has been presented to the Government and it is reviewing the current system of administration with our recommendations.
- ❖ Stakeholders have formed a network body which comprises of various different bodies for example Creative Industry Network Tanzania.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Formation of a database to track, inform, market and communicate with individual stakeholders.
- ❖ There has been collaboration with tourist industry in Morogoro Tanzania.
- ❖ Collaborating with Arusha and Mtwara municipal to teach creative industry stakeholders on copyright law.
- ❖ Artists have been offered training at Nafasi Art space on management of art centres.
- ❖ Partnership country wide with CSO's.
- ❖ Cooperation between the Government (Ministry of Information, Culture, Arts and Sports, Ministry of Industry and Trade, Presidents Office- Regional Administration and Local Government, National Arts Council, Tanzania Film Board, Copyright Society of Tanzania, Tanzania Communication Regulatory Authority) CSO's (Tanzania Film Federation, Tanzania Music Federation, Tanzania Performing Arts Federation and Tanzania Arts and Craft Federation)

- ❖ Reform the creative industry administration system to become transparent and accountable.
- ❖ Sensitize need for political support for the sector.
- ❖ Promote formulation of a clear investment strategy in the Government and Private Sector.
- ❖ Undertake capacity building for cultural officers, Federation, Association, Arts Institutions and Management Office.
- ❖ Create an accountable and transparent system of art administration.
- ❖ Support the establishment IP policy and improve copyright law.
- ❖ Support art infrastructure that includes art hubs, incubators and accelerators.
- ❖ Support in the reduction of the technological gap in administrators and practitioners
- ❖ Attract investment in creative industry sector

Name of measure/initiative: CSO Week and CSO Excellence Award 2019 on Progress through partnership: Collaboration as a driver for Development in Tanzania

Name of CSO(s) responsible for the implementation of the measure/initiative:

CSO NAME: TANZANIA FEDERATION OF CRAFTS AND ARTS EMAIL:

_____ PHONE: 255 754361

CSO NAME: TANZANIA FILM FEDERATION EMAIL:

_____ PHONE: 255 685436848

CSO NAME: TANZANIA MUSIC FEDERATION EMAIL:

_____ PHONE: 0713274747

CSO NAME: TANZANIA PERFORMING ARTS FEDERATION

EMAIL: _____ PHONE: 255 713339198

CSO NAME: TANZANIA ASSOCIATION OF VISUAL ARTS

EMAIL: _____ PHONE: 255715612141

CSO NAME: FOUNDATION FOR CIVIL SOCIETIES

EMAIL: _____ PHONE:

CSO NAME: TWaweza EMAIL: _____ PHONE:.....

Cultural domains covered by the measure/initiative:

- Cinema/Audio-visual/Radio
- Design
- Music
- Media Arts
- Visual Arts
- Performing Arts

Website of the measure/initiative, if available: www.thefoundation.or.tz

Describe the main features of the measure/initiative:

❖ Civil Society Organisations (CSO's) in Tanzania engage in a weeklong CSO multi-stakeholder conference, named CSO Week every year. The event is aimed at bringing together key Civil Society members and their respective organisations to effectively engage in in-depth discussions on their work, share experiences, and see how CSOs can strategically collaborate within the sector, with citizens, Government, donors, and private sector.

❖ Over 15 CSOs led by Foundation for Civil Society have organised CSO Week, including Policy Forum, *Wajibu* Institute, *Twaweza*, Save the Children, United Nations Association of Tanzania (UNA), Legal Services Facility (LSF), Care International, *Msichana* Initiative, *Shirikisho la Vyama vya Watu wenye Ulemavu* Tanzania (Shivyawata), Tanzania Association of NGOs (TANGO), *HakiElimu*, *HakiRasilimali*, Tanganyika Law Society (TLS), CBM and the Accountability in Tanzania programme (AcTII).

- ❖ The occasion was a very important platform for comprehensive engagement between CSOs and the Government. The 2019 CSO Week theme was “Progress Through Partnerships: Collaboration as a Driver for Development”. This theme places greater emphasis on partnership. For Tanzania to achieve its development vision and attain a level of growth envisioned in the Sustainable Development goals, multi-stakeholder collaboration holds the key.
- ❖ In ensuring that we build the CSOs sector in the country, during CSO Week members were able to celebrate, recognise and honour achievements and contributions made by various institutions or individuals that have influenced development policy and practice in Tanzania. In a broader perspective, the CSO Week created and deepened a sustainable model for growth fuelled by civil society’s effective engagement in efforts to achieve Tanzania’s development vision.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ Artistic expressions were highly recommended in Projects that are financed by The Foundation for civil societies and other organisation as a means to communicate their messages.

❖ Creative sector made a major presentation on the best way to collaborate between CSO's and the creative sector

❖ 26 organisations made agreements with several CSO's collaborating in artistic productions.

❖ Inter institutions meeting with major stakeholders.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Need for Political will to support CI Industries in the long term.
- ❖ Restructure culture officers back to ministry responsible for culture.
- ❖ Use CI industries as a Job creation opportunity and in the socio economic development
- ❖ Partner with economic groups like EAC, SADC, AU etc.
- ❖ Strategize on the signed Africa Intercontinental free trade Area
- ❖ Link between Tourism and CI strategic plans.
- ❖ Need for the Government to work together closely with stakeholders
- ❖ Bottom up system needs to be changed to reflect current environment.
- ❖ Separation of Power between regulatory body (Film Board) and service body (Film Commission)
- ❖ Formation of an art tribunal to mediate, classify and arbitrate whenever there are disputes in the Industry.
- ❖ Offer education and skills development

- ❖ Form a Government copyright body to regulate the industry
- ❖ Allow COSOTA operate as an autonomous Copyright management organization as advised in Blueprint.
- ❖ The government should enforce Copyright law by directing its own institutions to start paying royalties thereby encouraging other private institutions to do the same.
- ❖ Incentives for investment in Art Schools and strategic projects.
- ❖ Lack of folklore protection regulations 20 years since the law was passed.
- ❖ Invest in research and documentation.
- ❖ Establish clear TAMISEMI roles for its part in the sector.

Name of measure/initiative: Creative Economy Research & Advocacy in East Africa

Name of CSO(s) responsible for the implementation of the measure/initiative:

CSO NAME: Culture and Development East Africa (CDEA) EMAIL:

secretariat@cdea.or.tz

PHONE: +255222780087

Cultural domains covered by the measure/initiative:

Cinema/Audio-visual/Radio Design Media Arts Music

Website of the measure/initiative, if available: <https://www.cdea.or.tz>

Describe the main features of the measure/initiative:

Between 2014 -2017, CDEA implemented a project titled ‘Research in Culture and Creative Industries focusing on the Film and Music sub-sectors contribution to creative economy in Tanzania and EAC Common Market’ that supported by CKU/DANIDA. The overall objective of the project was to enhance advocacy and lobbying for a stronger national focus on cultural and creative industries in the film and music sector, through research, documentation, and knowledge sharing.

The specific objectives of the project were:

To carry out research and documentation for the film and music subsectors by end of December 2017

- To engage in advocacy and dialogue with key strategic stakeholders for the film and music subsectors by end of December 2017

- The research outputs, especially the industry analysis for the film and music industries, provided the input for launching the annual *Mashariki* Creative Economy Impact Investment Conference, whose goal is to enable stakeholders to dialogue, learn from national and regional initiatives, make decisions and take action regarding improving investment in the creative economy In East Africa.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

The project produced the following research products:

- Policy Brief 1:** National Indicators for Cultural and Creative Industries in the Next Five Year Development Plan 2016/17 – 2020/21)
- Policy Brief 2:** Digital Revolution: Challenges and Opportunities for the Film and Music Industry in Tanzania
- Policy Brief 3:** Conditions Required To Support The Trade And Commercialisation Of Film And Music Industries In East Africa
- Policy Brief 4:** Access To Capital And Business Expertise In For The Film And Music Industries In Tanzania

- *Mashariki*: Cultural Understanding and Peace Building Journals (6 issues)
- Tanzania Film Value Chain Report
- Tanzania Music Value Chain Report
- Tanzania Film and Music Industries: Analysis Of The Industry-Specific Framework Conditions Relevant For Growth And Investment

CDEA has so far held two regional conferences in 2017 and 2018. In 2017, the *Mashariki* Creative Economy Impact Investment Conference focused on how to improve the investment ecosystem for the creative industries in East Africa, with focus on the textiles and fashion design, jewellery and accessories design, content production for digital channels and music/concerts and festivals in the tourism circuit. In 2018, the conference theme was: Intellectual Property as Collateral for Financing the Creative Economy in East Africa.

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why? (400 words)

- CDEA in collaboration with selected EAC member states to carry out an audit of the economic impact of the creative industries at micro and macro level and share findings at next *Mashariki* Creative Economy Impact Investment Conference
- CDEA to collaborate with the Ministry of Culture, Information, Arts and Sports to host the next *Mashariki* Creative Economy Impact Investment Conference in Arusha to ensure participation of high level government officials from EAC member states.
- CDEA, COSOTA and CISAC agreed to have a policy conference in Arusha to push the EAC to have the creative industries IP agenda for the region.
- CDEA will engage in advocacy activities on the preferential treatment of cultural goods and services in trade agreements such as the African Continental Free Trade Area (AfCFTA)
- CDEA will facilitate a multi-stakeholder process for an EAC regional strategy on IP value capture that will be presented to the AfCFTA Focal Person on IPR at the AUC and also through the relevant ministry in Tanzania in charge of coordinating AfCFTA negotiations
- Establishing policy gaps and provide recommendations to enhance e-commerce for regional and international trade, so as to achieve a balanced flow of cultural goods & services.




3/16/2020

GOAL 2



ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

8 DECENT WORK AND ECONOMIC GROWTH



10 REDUCED INEQUALITIES



17 PARTNERSHIPS FOR THE GOALS



CSO Form -Monitoring Area: Mobility of Artists and Cultural Professionals

Name of measure/initiative: East Africa in Motion grant

Name of CSO(s) responsible for the implementation of the measure/initiative

- ❖ Culture and Development East Africa
- ❖ British Council Tanzania

Cultural domains covered by the measure/initiative:

- Cinema/Audio-visual/Radio
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the measure/initiative, if available: <https://www.cdea.or.tz/news/east-africa-in-motion-grant/>

Describe the main features of the measure/initiative :

Established in 2017, the grant is a collaborative of grant making organisations (currently is co-produced by the British Council's East Africa Arts programme, Culture and Development East Africa

CSO Form -Monitoring Area: Mobility of Artists and Cultural Professionals

- ❖ The grant supports travel within the East African region for artistic connections and shared learning through residences, showcases, festival and academic research projects
- ❖ The grant awards up to the value of £1,000 per person and up to £5000 per collective/group/organization (paid in local currency)

Does it specifically target young people? YES NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ From July 2019 to November 2019, the grant has supported five collectives (with 40 members) and 7 individual creatives to make a total of 47 beneficiary from Tanzania, Uganda, Kenya, Rwanda, Ethiopia, Sudan and South Sudan. This supports creatives of the age between 18 to 35 years.

CSO Form -Monitoring Area: Mobility of Artists and Cultural Professionals

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ A sustainable fund for artists mobility and cultural professionals, which is key to achieving a balanced flow of cultural goods & services regionally and internationally.
- ❖ The need for the National Arts Council (BASATA and BASSFU) to consider offering preferential treatment, through exemption of entry permits, for East African artists, creative service providers and cultural professionals entering Tanzania to provide educational services in the spirit of regional integration
- ❖ Lobbying for the East African Creative and Cultural Industries Bill that will enhance mobility for artists and cultural professionals to enforced a law.

CSO Form -Monitoring Area: Flow of Cultural Goods and Services

Name of measure/initiative: Children's Book Organisation (CBO)

Name of CSO(s) responsible for the implementation of the measure/initiative

Children's Book Organisation EMAIL: childrensbooktz@gmail.com PHONE: +255 713441138

Cultural domains covered by the measure/initiative:

■ Publishing ■ Cultural and Creative Sectors ■ Design ■ Visual Arts

Website of the measure/initiative, if available: <https://www.cbp.or.tz>

Describe the main features of the measure/initiative :

❖ The main goal of the organisation is to develop a strong reading culture and societal appreciation and support for literacy. The organisation promotes, development and promotion of quality relevant reading books for pleasure to be easily accessible in primary schools in various regions in Tanzania. Creating children friendly class rooms for lower grades in primary schools and pre-schools in areas of extreme poverty

CSO Form -Monitoring Area: Flow of Cultural Goods and Services

- ❖ Preparing a manual on the production of simple wooden and other accessible materials of teaching aids for schools. Support the coordination with juvenile carpentry training centres. It also gives training in Child Rights to Children, Teachers, Parents and society especially in areas where children rights abuses are rampant. It also supports the setting up, running and management of school libraries

CSO Form -Monitoring Area: Mobility of Artists and Cultural Professionals

Does it specifically target young people? YES ■ NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ Over 300 children's books have been caused to be published under the programme. Child friendly classrooms for around 1700 schools in Mbeya, Njombe and Songwe have been developed. Around 300 pre primary classes in Mbeya and Njombe have been developed. Over 250 project schools have been equipped with libraries, some have been extended to become community libraries. Dar es salaam, Coast and Dodoma Regions were involved in schools. A system of child rights security system has been established in schools in Chalinze in Coast Region, starting from class up to district security officer and education officer. A manual for production of wooden visual aids has been published in collaboration with Korogwe Teacher Training College

CSO Form -Monitoring Area: Mobility of Artists and Cultural Professionals

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ At least 100 new quality and culturally relevant children's books published and supplied to 250 project schools
- ❖ Developed Child right abuse information system in Coast Region, Lindi and Mtwara Regions
- ❖ Improved classrooms environment to schools in Tanga, Coast, Lindi and Mtwara regions
- ❖ Revise, adapt and reprint manuals for production of visual aids with different types using locally available materials

QPR Form -Monitoring Area: Flow of Cultural Goods and Services

Name of the policy/measure: Resale right introduced in The Copyright and Neighbouring Rights Act No. 7 Of 1999 (Amended in 2019)

Name of agency responsible for the implementation of the policy/measure: Ministry of Industry and Trade and the Copyright Society of Tanzania (COSOTA)

Cultural domains covered by the policy/measure:

VISUAL ARTS

Website of the policy/measure, if available: www.cosota.go.tz

Describe the main features of the policy/measure:

- ❖ The Law has introduced resale rights in Section 9 a (i) that reads “right to benefit from re-sale”
- ❖ This identifies the right to artists to benefit from resale of their works.
- ❖ Creators / Artist to enjoy the rights to any sale of work subsequent to the first transfer of their work.
- ❖ To improve social economic status as the Creators / Artist
- ❖ To promote and Advertise Tanzania culture

QPR Form -Monitoring Area: Flow of Cultural Goods and Services

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Having the provisions in place, COSOTA is now working on the regulation.
- ❖ Creators/ Authors to receive royalties from resale of their works.
- ❖ Promotion and Advertisement of Tanzanian culture will improve social economic status of the artist and creators.
- ❖ Recognition to the artist / Creators
- ❖ Inclusion of the resale rights on the Act

QPR Form -Monitoring Area: Flow of Cultural Goods and Services

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: TANZANIA FEDERATION OF ARTS AND CRAFT	Type: <input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: NATIONAL ARTS COUNCIL	Type: <input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: MINISTRY OF INDUSTRY AND TRADE	Type: <input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

Name of the policy/measure: East African Community Treaty

Name of agency responsible for the implementation of the policy/measure: Ministry Of Foreign Affairs And East Africa Cooperation

Cultural domains covered by the policy/measure:

- Cinema/Audio-visual/Radio
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available: : <https://www.eac.int/overview-of-eac>

Describe the main features of the policy/measure:

- The treaty for the establishment of the East African Community was signed on 30 November 1999 and entered into force on 7 July 2000

QPR Form -Monitoring Area: Treaties and Agreements

- ❖ The treaty is composed of four integration pillars namely: Customs Union, Common Market, Monetary Union and Political Federation
- ❖ Under the Common Market the EAC Partner States maintain a liberal stance towards the four Freedoms of movement for all factors of production and two Rights between themselves
- ❖ Culture is one of the sectors under the Common Market which is embraced as an enabler and driver of a people-centred integration

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

If yes, what are the main conclusions/recommendations?

- ❖ Free movement of East African citizens (up to six months)
- ❖ Discounted resident permit for East Africans (\$500) working in Tanzania.
- ❖ Discounted entry permits for East African artists and cultural professionals visiting in Tanzania (TZS 1,500,000/-)
- ❖ The Incubator for Integration and Development in East Africa (IIDEA) has incubated small-scale regional integration projects, which include 9 projects that were implemented in Tanzania and another partner state 2016/2017.
- ❖ Tanzania hosted *Jamafest* 2019.
- ❖ Knowledge and Skills exchange between people of different countries

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

Name of the policy/measure: Signing of the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

Name of agency responsible for the implementation of the policy/measure: Ministry of Industry and Trade and the Copyright Society of Tanzania (COSOTA)

Cultural domains covered by the policy/measure:

■ Publishing

Website of the policy/measure, if available: www.mit.go.tz, www.cosota.go.tz, www.cosoza.go.tz, www.bunge.go.tz

Describe the main features of the policy/measure:

❖The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty related to copyright aiming at social development to persons who are blind, visually impaired or otherwise print disabled for providing them exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage.

Access to information is a human right.

❖Artists and creative people needs smooth access of published materials. This treaty among others implements the need of Tanzania to frequently ratify/sign treaties, conventions and agreements related to copyright and update the copyright laws both in mainland and Zanzibar. The result needs to assure no misuse on the exemption.

❖Through partnership between the Government and different CSOs including Tanzania League of the Blind (TLB), Tanzania Publishers Association (PATA), Zanzibar Association of the Blind, Tanzania Federation of Disabled Peoples Organization and the Government that is the Copyright Society of Tanzania (COSOTA), Ministry of Industry and Trade, The Copyright Society of Zanzibar (COSOZA), the Ministry of Youths, Information, Arts and Sports, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament approved signing of the Marrakesh Treaty in 2019.

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

❖ Awareness made on the Treaty

❖ Draft bill on the amendment of the Copyright Acts prepared

❖ Signing of the Treaty, after notification to the World Intellectual Property Organization (WIPO) Authors and Publishers will soon allow the VIP access to published materials in Tanzania

❖ Cooperation between CSO and Government and Tanzania and Zanzibar

❖ More cooperation with the World Intellectual Property Organization and African Regional Intellectual Property Organization, International Federation of Reproduction Rights Organization and the International Publishers Association.

QPR Form -Monitoring Area: Treaties and Agreements

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:					
Name: The Copyright Society of Tanzania (COSOTA)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: The Copyright Society of Zanzibar (COSOZA)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Tanzania League of the Blind (TLB)	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO	
Name: Zanzibar Association of the Blind	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO	
Name: Ministry of Youth, Culture, Arts and Sports	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Sight Savers	Type:	<input type="checkbox"/> Public sector	<input checked="" type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Attorney Generals' Chambers	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Publishers Association of Tanzania (PATA)	Type:	<input type="checkbox"/> Public sector	<input checked="" type="checkbox"/> Private sector	<input type="checkbox"/> CSO	
Name: Ministry of Foreign Affairs and East Africa Cooperation	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO	

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

Name of measure/initiative: Signing of the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

Name of CSO(s) responsible for the implementation of the measure/initiative:
Tanzania League of the Blind

CSO NAME: Tanzania League of the Blind (TLB) EMAIL: taleb@yahoo.co.uk
PHONE: 255 652 708 830 (Bundala)

CSO NAME: Tanzania Publishers Association (PATA) EMAIL:
patapublishers@gmail.com PHONE: +255754326061

CSO NAME: Zanzibar Association of the Blind EMAIL: info@zanab.or.tz PHONE:

CSO NAME: Tanzania Federation of Disabled Peoples Organization EMAIL:
info@shivyawata.or.tz PHONE: 255222762233

Cultural domains covered by the measure/initiative:

Publishing

Website of the measure/initiative, if available: www.bunge.go.tz,

www.dailynews.co.tz/news/2019-09-115d78ff4e43ef1, www.cosota.go.tz,

www.cosoza.go.tz

Describe the main features of the measure/initiative :

❖ The Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013) is the treaty that allows us who are blind, visually impaired or otherwise print disabled to be able to enjoy the exceptions with access to books and other reading materials across boarder without the need of obtaining permission prior to usage as required by the Copyright Laws.

❖ The Marrakesh Treaty in September 2019 was approved by the Ministry of Industry and Trade, Attorney General's Chambers; the Cabinet Secretariat, Cabinet and Parliament signing.

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ Awareness of the Marrakesh treaty to the targeted group, Ministries, Parliament and Cabinet in Mainland and Zanzibar
- ❖ Cooperation between the Government Ministries, The Copyright Society of Tanzania, The Copyright Society of Zanzibar and CSOs including Sight Savers and (please add)
- ❖ Approval by the Cabinet and Parliament for Tanzania to sign the treaty
- ❖ Cooperation of Tanzania Mainland and Zanzibar in signing process and its application
- ❖ More link between artists and non artists who are affected by the Marrakesh Treaty to Facilitate Access of Published Works to Persons who are Blind, Visually Impaired or Otherwise Print Disabled (MVT 2013)

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Amendment of the Copyright and Neighbouring Rights Act No 7/1999 to include the Marrakesh Provisions
- ❖ Amendment of the Copyright act of Zanzibar 2003 to include the Marrakesh Treaty Provisions
- ❖ Establishment of National Competent Authority to facilitate the availability of accessible formats materials
- ❖ Awareness programs to authors, publishers, users of creative arts, which can be made accessible to all.
- ❖ Special programs to facilitate creation of artistic works that will involve people affected by this treaty.
- ❖ Government Financial support in making accessible format copies available



GOAL 3



**INTEGRATE CULTURE IN
SUSTAINABLE DEVELOPMENT
FRAMEWORKS**



QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name of the policy/measure: National Five Year Development Plan (2016/2017-2020/2021) in 2016

Name of agency responsible for the implementation of the policy/measure:
Ministry of Finance and Planning

Cultural domains covered by the policy/measure:

■ Cinema/Audio-visual/Radio ■ Design ■ Media Arts ■ Music
■ Publishing ■ Visual Arts ■ Performing Arts ■ Cultural and Creative Sectors

Website of the policy/measure, if available: www.mof.go.tz

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Describe the main features of the policy/measure:

For the first time in national development the creative Industry has been included in the national plan 2016/17-2020/21. The entertainment industry is one of the rapidly growing tertiary economic activities in Tanzania, attracting massive youth labour force in particular. The industry, sometimes known as show business or show biz, is part of the tertiary sector of the economy and in Tanzania is broadly defined to include a large number of sub-industries devoted to entertainment. In the popular dialect, the term show biz in particular connotes the commercially popular performing artists, especially musical theatre, vaudeville, print, comedy, film, and music, cinema, television, radio, animation, gaming and visual effects, internet advertising, sports other forms of cultural activities.

- ❖ Promoting investments in creative industry (establishment, maintenance, sponsorship)
- ❖ Protecting works of art (IPRs, patents, copy rights, etc.).
- ❖ Raise the number of registered individuals engaged in creative industry
- ❖ Increase the number of arts groups registered in creative industries

QPR Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ Raise the share of employment in creative industries
- ❖ Number of companies registered in creative industry
- ❖ Share of GDP
- ❖ Number of students registered for entertainment industry
- ❖ Training education

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Real growth rate of the creative industry (which includes culture, arts and performing arts, crafts, fashion and designing, and film) increased and reach to reach 13.2 per cent in 2017/2018 from 12.5 per cent of 2014/2015;

QPR Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ Raising the contribution of Creative Industry to GDP to 0.7 percent in 2020/2021 from 0.3 percent of 2014/2015;
- ❖ Raising the number of registered individuals engaged in creative industry to 1,404 in 2020/2021 from 621 in 2014/2015;
- ❖ Increasing the number of art groups registered in creative industry to 3,894 in 2020/2021 from 3,252 of 2014/2015;
- ❖ Increasing the share of employment in Creative Industry to Total Employment to 0.2 percent in 2020/2021 from 0.1 percent of 2014/2015;
- ❖ Increasing the number of companies registered in creative industry to 1,484 in 2020/2021 from 1,184 of 2014/2015
- ❖ Increasing number of students registered for entertainment industry training education to 380 in 2020/2021 from 100 of 2014/2015;

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name of the policy/measure: Zanzibar Strategy For Growth And Reduction Of Poverty ZSGRP-III

Name of agency responsible for the implementation of the policy/measure: Ministry of Finance and Planning – Zanzibar

Cultural domains covered by the policy/measure:

■ Design ■ Media Arts ■ Music
■ Publishing ■ Visual Arts ■ Performing Arts ■ Cultural and Creative Sectors

Website of the policy/measure, if available: www.mofeaznz.org

Describe the main features of the policy/measure:

- ❖ Promote development of priority niche markets (cultural tourism, sport tourism, domestic tourism).
- ❖ Facilitation and establishment of school of arts and cultural centre in Zanzibar

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

❖ Government established Zanzibar Film and Music Studio to enable artists in and Outside Zanzibar to records their work. The objective of the Government is to make sure Zanzibar artists produce more work with quality and affordable price for maintained market in and outside Zanzibar.

❖ Establishment of Zanzibar House of Arts for training youth in arts activities such as design, publishing, handcraft and printing.

❖ In promote Zanzibar Culture and Tourism artists get a chance to performed and show their arts activities in different festival like Zanzibar Culture Festival, *Mwaka Kogwa* festival, *Sauti za Busara* festival, ZIFF festival, *Rafiki* Tour Festival and other community festival.

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name of the policy/measure: The Films and Stage Plays Act,1976

Name of agency responsible for the implementation of the policy/measure: Tanzania Film Board.

Cultural domains covered by the policy/measure:

- Cinema/Audio Visual Arts
- Music
- Media Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available: www.filmboard.go.tz

Describe the main features of the policy/measure:

- ❖ Financial economic independence
- ❖ Cooperation between government and artist
- ❖ International cooperation
- ❖ Protection and promotion of the value of Tanzanian culture
- ❖ Equal education opportunity
- ❖ Awareness in implementation of rights
- ❖ Protection of child rights and humanity,
- ❖ Maintain peace, unity and security

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Festivals like *Sinema zetu*, *Mwalimu* arts festival, Ziff etc.
- ❖ Equal job opportunity in creative industries increased
- ❖ Awareness of the rights increased
- ❖ Increased in education provided in creative industries
- ❖ Increased in tax and private sectors to build the creative industry
- ❖ Cooperation between governments and artist increased
- ❖ International cooperation on film matters (co-productions, festivals and awards, exchange programs)
- ❖ Promotion of Tanzanian culture
- ❖ Market expansion for film products from Tanzania and abroad
- ❖ Formation of film associations and a federation
- ❖ Promoted peace, unity and security

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name TANZANIA FILM BOARD	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name COSOTA	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name BASATA	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name THE MINISTRY OF INFORMATION, CULTURE, ARTS AND SPORTS	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name THE MINISTRY OF FOREIGN AFFAIRS AND EAST AFRICAN COOPERATION	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name THE MINISTRY OF HOME AFFAIRS	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name THE MINISTRY OF NATURAL RESOURCES AND TOURISM	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Has the implementation of the policy/measure been evaluated? YES

NO

If yes, what are the main conclusions/recommendations?

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Name of measure/initiative: Creating The Right Environment For Children

Name of CSO(s) responsible for the implementation of the measure/initiative: Dr. Ntuyabaliwe Foundation

Cultural domains covered by the measure/initiative:

■Publishing ■Cultural and Creative Sectors

Website of the measure/initiative, if available:

<https://drntuyabaliwefoundation.org/index.htm>

Describe the main features of the measure/initiative :

- ❖ It is a movement by charitable organization founded in 2016 to honor the life of Dr. Ntuyabaliwe that dedicates all the efforts to:
- ❖ Empower children in shaping their own future and transforming their lives through book donation;
- ❖ Library development in schools; and
- ❖ Reading books, children discover the utmost joy, acclimate to new experiences, helping children to reach their full potential and acquire thinking skills while shaping their concentrations & disciplines for academic excellence.
- ❖ Slogan “*Yeiiyyy! Reading is fun*”.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

Up until 5th December 2019, the Foundation has assisted 6 schools, 6645 students and donated 2137 books. It has also conducted essay writing competitions

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Book donations to schools
- ❖ Library development in schools
- ❖ Awareness programs and mindset changing programs towards reading books
- ❖ Essay, arts and creative works competition

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Name of measure/initiative: Soma Book Café Reading Initiative

Name of CSO(s) responsible for the implementation of the measure/initiative:

Readership for Learning and Development (**Soma**)

EMAIL: info.somabookcafe.com PHONE: +255 673 014 071

Cultural domains covered by the measure/initiative:

■ Cinema/Audio-visual/Radio ■ Design ■ Media Arts ■ Music
■ Publishing ■ Visual Arts ■ Performing Arts Cultural and Creative Sectors

Website of the measure/initiative, if available: <https://www.somabookcafe.com/>

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Describe the main features of the measure/initiative (800 words):

- ❖ Soma use multimedia storytelling as an approach with a focus on literature. **Soma's** programme contributes to SDG Goals # 4, 5 and 9; and UNESCO 2005 Convention Goals # 3, 4 & to some extent # 2. Its approach is intergenerational but investing in young people; and because of skewed gender equality quotient, our politics are feminist. Multimedia storytelling (literature, orature, mix media—digital, visual, audio, TV, Video) is chosen as a 'language' for innovation, inclusive education and lifelong learning; dialogue, contestation and consensus on rights, equality and empowerment of women, girls and other marginalised people, promoting Kiswahili language and culture, excavating, producing, disseminating and preserving knowledge new narratives as well as espousing cultural diversity and inclusivity in thought, talk and action. Soma programme falls under three interlinked outcome areas: Skills, Space and Enterprise integral to our **Soma** Book Café a literary hub and space for leisure, culture and learning. It has a bookshop, café and event spaces, hosting events and forums for young women and men age 18 to 45

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ **Soma's** key program activities are: 1. Public forums, platforms and events on books and literature (Space & Enterprise); 2. *Watoto na Vitabu*, after/out of school multimedia storytelling program with children age 6 to 13 (Space & Skills); 3. *Andika na Soma* short story competition for secondary schools with teenagers age 13 to 18 (Space & Skills); 4. Multimedia feminist storytelling, documentation and archiving platform with a coalition of women rights organisations; and 5. *Uliza Wahenga Dada* (Ask the ancestors *sistah*)! An art as preservation project seeking to excavate women's stories along the Swahili coast (Space and Skills).

In a nutshell:

- ❖ Public Forums, Platforms and Events: **a)** WAKA Poetry Consortium and Taswira book club meeting monthly; **b)** Book Bazaar—quarterly; **c)** *Andika na Soma* prize giving ceremony; Book Valentine, book launches, book exhibitions, book launches, book talks and public discourse and storytelling events—annual and on demand; **d)** online platforms; **d)** collaborative creative writing training workshops in poetry (USAID poetry for peace, *Badilisha* poetry, co-creation with SAWT, Irish Embassy and *Badilisha*), fiction, creative nonfiction, creative translation and digital storytelling (Commonwealth Writers,...

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ *Watoto na Vitabu*: **a)** a regular reading and storytelling forums hosted at **Soma Book Café** on Saturdays from 10 am to 1 pm featuring: i) reading alone, read alouds, retelling, enacting and talking about stories; ii) creative writing using prompts, experience, scenes and gadgets; iii) games and storytelling experimentation with rhymes, drums, clapping, stamping, role modelling, performances and dance ;iv) Introduction to book care, book selection and book story ‘where stories and books come from’; v) Organizing—negotiating common space and—negotiating rules and rights, organizing and preparing inputs for wall display, showcasing and performances on open day events; **b)** *Vijiwe vya Usomaji* (aspiring to turn jobless corners into reading and literary spaces for children and through them communities)as **a)**above plus: i) Managing a common use book box/tin trunk library; ii) Self-organizing and negotiation for community support and patronage; **c)**Multimedia storytelling hub—a multimedia library and recording studio producing digital, print, and audio books for and with children—initial production ‘*kalamu ndogo*’ (little scribes) series are books researched and authored by children in pre-press stage— to be published as print, digital and audio books under creative commons framework.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ *Andika na Soma*: **a)**theme selection, announcing, entry indexing and judging; **b)** Creative writing training for top ten authors; **c)** Cash and book prizes for winners and runners up (female and male pairs); **d)** book prize for overall winner's school; **e)** Graduation and awarding ceremony—end annual cycle; **f)** online alumni mentoring; **g)** anthology of revised top ten authors' works in print and digital.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ Multimedia *Herstories*: **a)** mapping creative storytelling capacity and use of avant-garde media within the feminist movement coalition in Tanzania; **b)** test case research on legislating for women to propose protocol for documenting and recognising women's contribution to gender equality and women's empowerment; **c)** feminist online TV to debunk patriarchal myths in everyday parlance; **d)** multimedia research based storytelling on feminist movement building experiences at grassroots; **e)** online feminist archive; **f)** steering dialogue on the role of literature and art in feminist communication and movement building.
- ❖ *Uliza Wahenga Dada (Ask the Ancestors Sistah!)* :**a)** artists call, assessment, selection; **b)** identification of sites and local female interlocutors; **c)** orient and facilitate artists excursions to costal historical sites to excavate women's histories; **d)** art resident training and mentorship; **e)** curation of an exhibition; **f)** public dialogue during the exhibition; **g)** online archiving.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

Since its inception **Soma** has:

❖ Been running **Soma** Book Café as a literary space curating and co-creating an average of 35 regular convenings per year for young people age 18 to 45 within its space and satellite spaces attracting at least 20 people per session; one to two convenings per year for young people age 1 to 18 attracting 50 young people; and 6 convenings per year attracting at least 15 children per session. In the last three years it has successfully organised: 5 poetry workshops for a combined population of 75 people.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- Been distributing books through the bookshop, exhibitions, events& book talks with between 50 and 200 visitors.
- Organised a children's book festival attracting 300 people of which 100 were children; adults and children's writing workshops; a children's book parade; a book exhibition featuring children books published in Tanzania and best produced books across Africa; a children book of the year award; and a children author's contest whereby a female class two child (8 years) emerged the winner.
- Been organising weekly *Watoto na Vitabu* storytelling sessions with children at Soma Book Café attracting an average of 50 children from 2009 to 2013 and an average of 20 children from 2018 to date where each child has been reading an average of 2 books per day--in 2019 55 children were enrolled, read 138 books and wrote and produced own 41 stories—also in this project 15 storytellers were trained and interacted with the children as program facilitators.
- Facilitated establishment of one *Kijiwe cha Usomaji* in one slum area with 50 child members; and used that experience to support three community resource centres design their reading and storytelling facilities.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- Organised *Andika na Soma* short story context that has thus reached out to 500 schools throughout the country, offered creative writing training 39 students authors, published 25 of their stories in 2 anthologies students published in anthologies, and 3 students who ended up competing in international competitions and 1 has had their book published.
- Participated in an AU/ADEA High Level Policy Meetings (*2) to deliberate on and develop a policy framework for national readership and book development.
- Leading a capacity development initiative with 25 women rights organisations on effective approaches for excavating, preserving and disseminating women's *herstories* using creative media accessible to mainstream audiences after four pilot feminist research and creative writing training workshops.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Focusing on Africa as a continent and Tanzania with a focus on:
- ❖ Support to grassroots processes, artists and cultural practitioners in not only conserving traditional cultural forms, but also producing other avant-garde and contemporary/innovative/experimental art and literary works such as films, poetry, music, short stories, fictional and non-fictional works in print, audio and digital media as well as visual and performative and mix media works inspired by and/or blending with the wealth of indigenous cultural traits and expressions. This will increase the cultural practitioners to reach wide audiences and make a living out of their oeuvres, validate their work and enhance art appreciation among ordinary Tanzanian because as the first president of the country once said, ‘a nation without a culture is dead’. It will also but also demystify myths that perpetuate the image of careers in the arts as risky or financially unsatisfying.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ Create inclusive spaces for practitioners to connect, transact, exchange and build common agenda for policy advocacy, collective bargaining and to enhance access to markets, skills and audiences partly for reasons above but also to enhance collective agencies of creatives and augment their voices and contribution to national, regional and international policy making;
- ❖ Support formal and informal training, production and dissemination including art and literary criticism especially for the young potentials so as to create a sustainable art and literary presence to ensure a diverse and balanced contribution of art and literature to the world cultural heritage by people of all cultural and linguistic heritages and identities.
- ❖ Develop innovative contents that contribute to new narratives by excavating silenced histories and cultural wealth and voices such as those of women and marginalised communities, indigenous, spiritualities, practices, technologies, etc. due to skewed inherited values and norms that denigrate indigenous cultural identities

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Name of measure/initiative: Capacity Building For Film Actors In Zanzibar

Name of CSO(s) responsible for the implementation of the measure/initiative:

Zanzibar Film Actors Association EMAIL: _____ PHONE:

Cultural domains covered by the measure/initiative:

■ Cinema/Audio visual Arts

Website of the measure/initiative, if available:

Describe the main features of the measure/initiative :

❖ The program structured to combat the existing stereotype gap that urban artists have all opportunities to create and compete in a market than those of countryside. They have in mind that without certain film stars and names from Zanzibar town and mainland there is no good film.

❖ That it aims at changing the mind set of emerging rural film practitioners by evolving program patterns by constructing film using the natural Zanzibar rural cultural archival sources that will be capable of changing audience preference trends as much as they can.

❖ The program also intends to make emerging rural film practitioners be able to assess the film as a significant historical phenomenon of Zanzibari popular culture by exploring its commercial nature

CSO Form -Monitoring Area: National Sustainable Development policies and plans

- ❖ The existing stereotype is mainly built itself because of lack of general and specific knowledge on film thus, the created films are mirror image of other film and film stars. Because they limit their thinking capacity by confining their scope on what they are mirrored they end up producing low standard films and of foreign origin textures that do not make any difference to audiences.
- ❖ The program therefore focuses, among other things, in giving them script writing skills as to produce a good film, skill fully made, well-acted, cohesive and internally consistent story that has the ability to elicit emotion, set mood and guide a reaction

CSO Form -Monitoring Area: National Sustainable Development policies and plans

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ Availability of skilful made and well created film that exploring Zanzibar Culture by using Kiswahili language and Zanzibaris original names. The resulted films qualified and won many awards international. The said films are like “MIZANI” and “KIJIJI CHANGU”. Those two films depict really Zanzibar culture and they both are in Kiswahili language. “MIZANI” film has won in Italy as the best short film of 2019. “KIJIJI CHANGU” has won in United States of America in the category of best male actor, best director of January, best scene of January. The “KIJIJI CHANGU” film has also won in Italy in the category of best cinematographer. “KIJIJI CHANGU” also won as the best East African Film in Uganda at the end of 2019.

CSO Form -Monitoring Area: National Sustainable Development policies and plans

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Advocacy for availability of theatre halls in all regions of Zanzibar will help to create a platform for Zanzibar films that will stimulate audience preference and combating piracy by burning the use of CDs.
- ❖ To have programs-based knowledge that focuses on the building up our own film practitioners and engage them in practices in doing the same.
- ❖ Fundraising for equipment and in-house training that will accommodate large number of local creators and artist.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: Foreign Policy Of The United Republic Of Tanzania (2001)

Name of agency responsible for the implementation of the policy/measure: Ministry of Foreign Affairs and East African Cooperation

Cultural domains covered by the policy/measure:

■ Design ■ Media Arts ■ Music
■ Publishing ■ Visual Arts ■ Performing Arts ■ Cultural and Creative Sectors

Website of the policy/measure, if available: www.foreign.go.tz

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Describe the main features of the policy/measure:

- ❖ Promote and protect Tanzania's economic, social, political and cultural interests through active diplomacy;
- ❖ Strengthening bilateral cooperation with states;
- ❖ Promoting cooperation in regional and international organisations through participation in multilateral forums;
- ❖ Respect for national sovereignty ; and
- ❖ Promotion and Protection of Human Rights.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ It created and identified tangible benefit related to cultural issues
- ❖ Exchange expertises
- ❖ Establishment of Cultural Centre
- ❖ Knowledge and Skills exchange between people of different countries
- ❖ Increased trade
- ❖ Exchange programmes
- ❖ Branding Tanzania
- ❖ Promotion of Tanzania and its products
- ❖ Extend stakeholders network

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD: Budget allocated for cultural activities is approximately USD 30,000/- per annum

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: Ministry of Information, Culture, Arts and Sports	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Information, Culture, Tourism and Sports (Zanzibar)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Industry, Trade and Investment	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Natural Resources and Tourism	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? ■ YES NO

If yes, what are the main conclusions/recommendations?

Recommendation is to consolidate the fundamental principles of Tanzania's Foreign Policy in the process of implementation.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: Tanzania and the European Union Program focusing on culture for development in Tanzania: the 10th EDF Support to Culture in Tanzania.

Name of agency responsible for the implementation of the policy/measure: The EU Delegation in Tanzania

Cultural domains covered by the policy/measure:

- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

https://eeas.Europa.eu/delegations/Tanzania_en

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Describe the main features of the policy/measure:

On 14 April 2012, the EU and the Government of Tanzania signed a Financing agreement for an initial execution period of 72 months under the 10th European Development Fund (EDF) Support to Culture in Tanzania. Three consecutive addendums to the Financing Agreement extended the execution period to 90 months (cloture September 2019), and proceeded to reallocations between the budget lines.

This intervention should be seen in context of the global EU framework for culture as mentioned above and in relation to the commitments of the EU development policies in the field of culture. Under the Cultural and Creative Industries (CCIs) component of the Financing Agreement, 11 grant contracts directly managed by the EU Delegation.

The objectives of the 11 projects included the following:

- ❖ Providing an inclusive and empowering learning environment for the study and practice of contemporary dance, choreography, performance and self-management skills, enriched by regional and international exchange

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Enhancing the creative, training, and management activities at the *Babawatoto* centre for children and youth
- ❖ Enhancing professionalism and pride in the field of hand-woven textiles and help to improve the social, cultural and economic growth in rural in Tanzania
- ❖ To build a training centre and reinvigorate the Ifakara women's weavers association to increase the number of skilled weavers to produce modern products to national and international markets
- ❖ To be the leading Contemporary Art Centre in Tanzania that provides a platform for artists through development, production and entrepreneurship in the Visual Arts by providing training, exchange and exhibition of contemporary arts locally, regionally and beyond
- ❖ To increase employability and enhance marketable skills of practitioners in the Tanzanian creative industries.
- ❖ To increase growth potential of Tanzanian creative increasing awareness of expertise.
- ❖ To reduce poverty and contribute to economic development and growth in a refugee-impacted region of Tanzania through rural women, who create handcrafted products, earn income and stimulate village-level economies.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Developing capacities of Maasai communities in Loliondo to benefit from their cultural heritage
- ❖ Building a sustainable training centre which sources, trains, develops promotes, and markets highly qualified professional of the music industry, fostering capacity development in music performance, technology and music management skills.
- ❖ To establish a Cultural Centre which will promote Maasai women handcrafts and arts.
- ❖ Building a self-reliant market for documentary making and cultural storytelling in Tanzania

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Some important capacity has been developed for creative entrepreneurs to be economically self-reliant and contribute to the economy, particularly relevant in the art and crafts sub-sectors
- ❖ A stable national, Regional and international network of artist and trainers created and involved in educating youngsters in the creative industries in Tanzania
- ❖ there has been an initial contribution for stronger and more self-reliant contemporary dance, circus arts and crafts creative industries. –
- ❖ Cultural diversity has been promoted, particularly in projects that have an intra-regional or international approach.
- ❖ Access to creative spaces has been promoted and cultural and creative facilities have been improved: Nafasi, CAS Loliondo.
- ❖ South-south and north-south cooperation and networks of exchange of expertise have been limited by the administrative and regulatory environment.
- ❖ Support for training and professionalisation of the creative industries has been provided but with no substantial improvements in terms of building capacity of the professional creative practitioners.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Improved the capacity of 30 Maasai community facilitators (Trainees) on cultural arts, intellectual property Rights, copy rights laws, cultural eco-tourism skills, entrepreneurship and marketing through seminar and training
 - ❖ Raised awareness of 605 members of the Maasai community on collecting conservation and protection of Maasai Cultural arts, traditional historic information, creative arts and intellectual property right.
 - ❖ Establish one cultural centre to promote Maasai cultural arts and promote and show Maasai women craft
 - ❖ Improve and the social and economic of Maasai women through craft by establishing 18 women's group in 22 villages with the total of 40 women representative who are received practical training on beads sewing
 - ❖ A Master plan for the construction of the Community Arts Space with both compositions of the community Art Space with both compositions of traditional and contemporary elements developed
 - ❖ Forty one (41) selected young girls and women acquired knowledge on tannery and production of leather products.
 - ❖ The leather craft group acquired skills on preserving leather using locally available materials and purchased some items from their savings.
 - ❖ Journalist from Loliondo FM trained in audio and visual content preparation

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD: Euros

2,317,385 (USD2,520,580)

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: Stichting Cordaid	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Nafasi Art Space	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: The British Council	Type:	<input checked="" type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: WomenCraft	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Goethe-Institut	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: UNESCO	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Music Mayday	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Maasai Pastoralists Foundation	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Muda Africa	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Parapanda Theatre Lab Trust	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Goethe-Institut	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Kilimanjaro Film Institute	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Has the implementation of the policy/measure been evaluated? ■ YES □ NO

If yes, what are the main conclusions/recommendations?

❖ **Capitalisation:** Continuity of the support to the culture sector capitalising on cumulative experience and knowledge.

❖ **New orientation:** culture as a productive sector with economic potential structurally supported inside other major thematic programmes (e.g. trade development, urban/local development, youth and employment).

❖ **Knowledge building and Inter-ministerial coordinated approach:** Informed quality formulation and shared common visions to ensure complementarity and public ownership.

❖ **EU coordination and added value:** Re-dynamization of the European Union National Institutes for Culture (EUNIC) cluster possibilities for strategically planning/implementing an intervention with greater EU added value.

❖ **Implementation mechanisms:** alternative options to direct management ensuring strategic planning, qualified staff and sufficient resources for implementation and promotion of the interventions.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: : Implementation Programme for the five year (2017-2020) under Cultural Agreement between the United Republic of Tanzania and the People's Republic of China

Name of agency responsible for the implementation of the policy/measure: Ministry of Information, Culture, Arts and Sports

Cultural domains covered by the policy/measure:

■ Cinema/Audio-visual/Radio ■ Design ■ Music
■ Publishing ■ Media Arts ■ Visual Arts ■ Performing Arts

Website of the policy/measure, if available: www.habari.go.tz

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Describe the main features of the policy/measure:

- ❖ Exchange visits by performing arts troupes
- ❖ Exchange of experience, study tours, workshop, meeting, symposium, festivals and Arts exhibition
- ❖ Exchange of experts, researchers and information
- ❖ Cooperation between cultural institutions
- ❖ Exchange of publications such as books and audio visual products

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Increase of Exchange programs for performing Arts troupes
- ❖ Increase of short term and long term exchange training Programme of experts and researchers between two countries.
- ❖ Increased exchange of experience, study tours, workshop, meeting, symposium, festivals and Arts exhibition
- ❖ Increased Cooperation between Chinese Cultural Centre in Tanzania and Tanzanians Public private cultural institutions.
- ❖ Increase Market for Tanzanians artistic products such film, paintings

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: The Ministry of Information, Culture, Arts and Sports	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Tanzania Film Board	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: National Arts Council	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Copyright Society of Tanzania	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: National Museum of Tanzania	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: Capacity building and Technical assistance.

Name of agency responsible for the implementation of the policy/measure: The Copyright Society of Tanzania, The Copyright Society of Zanzibar

Cultural domains covered by the policy/measure:

■Cinema/Audio-visual/Radio ■Design ■Music
■Publishing ■Media Arts ■Visual Arts ■Performing Arts

Website of the policy/measure, if available: www.cosoza.or.tz

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Describe the main features of the policy/measure:

- ❖ Capacity programs for office and staffs
- ❖ Offering master program in Africa University
- ❖ Sensitization meeting for staff, right holder and right users
- ❖ Assist of law, regulation and guideline

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Provision of equipment's and system-WIPOCOS
- ❖ One staff graduated in a Masters in Intellectual Property (MIP) Programme in Africa University under WIPO and ARIPO support
- ❖ Office are well equipped with the copyright trainings in WIPO/SWEDEN,BBC program
- ❖ Support the review of Zanzibar Copyright Act, no.14 2003, the copyright 9 procedures for rent or reproduction of copyright works regulations.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: COSOZA	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: WIPO	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: Agreement between KOPINOR (Norway) and Ministry of Finance and Planning implemented through the Copyright Society of Tanzania (COSOTA)

Name of agency responsible for the implementation of the policy/measure: Ministry of Finance and Planning implemented through the Copyright Society of Tanzania (COSOTA)

Cultural domains covered by the policy/measure:
■Publishing

Website of the policy/measure, if available: www.cosota.go.tz

Describe the main features of the policy/measure:
Funding of COSOTA activities in reprography industry

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

❖ Through this project we are able to create awareness in copyright in the area of reprographic rights especially to writers, colleges and universities. We are able to license users of copyrighted materials and conduct other licensing activities including conducting a sample survey on the number of students, approved publications, literatures and other writings and usage of works in universities, colleges and schools.

Financial resources allocated to the policy/measure in USD: USD 33,055.00

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: The Copyright Society of Tanzania (COSOTA)	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Finance and Planning	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Ministry of Industry and Trade	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES
 NO

If yes, what are the main conclusions/recommendations?

QPR Form -Monitoring Area: International Cooperation for Sustainable Development

Name of measure/initiative: Incubator for Integration and Development in East Africa (IIDEA) Project

Name of CSO(s) responsible for the implementation of the measure/initiative:
Ministry Of Foreign Affairs And East Africa Cooperation

Cultural domains covered by the measure/initiative:

■ Cinema/Audio-visual/Radio ■ Design ■ Music
■ Visual Arts ■ Performing Arts

Website of the measure/initiative, if available: www.eaciidea.net

Describe the main features of the measure/initiative:

❖ IIDEA initiative is part of the current GIZ- EAC cooperation programme called Support to East African Community Market driven and People Centred Integration (SEAMPEC) and it continues to provide technical and financial support to innovative projects proposed and implemented by private sector and civil society organizations that demonstrate integration benefits for citizens in the areas of Health, Culture, ICT (digital and e-commerce), Agriculture, Trade, Tourism and EAC

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ stakeholders' as key areas in the EAC Common Market Protocol. Projects focuses on the needs of the youth and women as beneficiaries.
- ❖ The main objective of IIDEA is to ensure that non-state actors in the EAC-Partner States have implemented measures for people's participation in regional economic integration. To realize the objective, several measures on services and products offered in the field of social and economic integration is implemented; some of them with a focus on the needs of women and youth.
- ❖ Over the years, IIDEA supported innovators in the areas of culture and development that focused their interventions in facilitating mobility of art professional and services across the East African countries. These included supported *the East Africa performing arts market* by the Bayimba Foundation, *the moving arts across East Africa* by East Africa Art biennale Association, *Performing arts for young East Africans* by Dance Team Africa, *Creative Economy Incubator for fashion design, film and music, Swahili woodedutainment solutions for regional integration* by Media for Development Initiative and *Hakuna Kulala Incubator* project by Boutiq foundation.

QPR Form -Monitoring Area: International Cooperation for Sustainable Development

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ There several results that this project has delivered not only in the field of arts, culture and development but also on health, agribusiness, trade, ICT and women and youth empowerment. However, the results attained in arts and culture as follows:-

❖ CDEA: Creative Economy Incubator for fashion design, film and music has enhanced skill development and established a functional online market for music, film and fashion accessories currently supporting huge number of musicians, artists and fashion designers

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ **DODODA: East African Performing Arts Market:** has established a regular performance markets and skills development for artists in East Africa that has benefited more than 200 artists in east Africa
- ❖ **Dance Team Africa: Performance arts for youth in Tanzania & Kenya established Artist for Youth in East Africa (AYEA) platform** currently nurturing and training young orphans who are now earning income through Music and dance performances.
- ❖ **EASTAFAB: Moving Arts Across East Africa:** Has sold visual arts and paintings worth USD 15,000 and marketed the visual artists in East Africa to East Africans.
- ❖ **Media For Development Initiative (MFDI):** Through the *Swahiliwood* Edutainment Solutions for Regional Integration, increased artistic educational information on the benefit to EAC citizens on the integration.
- ❖ ***Hakuna Kulala* Incubator Project:** Has marketed many young artists across the region through the online platform for music sales and performance booking and many East African youth artists are currently performing in Europe for money

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD: 1,778, 612 United State Dollars for the implementation of IIDEA to date

Name: GIZ-EAC	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Privates sector	<input type="checkbox"/> CSO
Name: Culture and Development in East Africa (CDEA)	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Bayimba Foundation	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Dance Team Africa	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: East African Art Biennale Association	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Boutiq Foundation	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

If yes, what are the main conclusions/recommendations?

- ❖ Engage wider stakeholders including bigger companies and governments to enable them support IIDEA projects and make the projects EAC integration success stories
- ❖ Secure more funding for the IIDEA project to reach out to many other interest groups such as the youth, women, professional associations
- ❖ IIDEA needs to take on a medium to long-term vision, e.g. 2 years project cycle and 5 years evaluation time frame;
- ❖ Stronger emphasis on branding (after the scope is clarified) to increase number of applications during the call for application
- ❖ Review the financial contribution to IIDEA partners (which again depends on the stage of the product), for early stage rather pay an incubator (20,000 USD) and fund a prototype (5,000 – 10,000 USD) and for later stage ensure solid scaling (25,000 – 100,000 USD)

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Extend the time span to 1-2 years, because 6 months is very short for an early-stage start-up and also difficult for cross border activities in general
- ❖ Work with less projects and allocate more resources to them.
- ❖ IIDEA to perform two key functions: platform and driver of the regional ecosystem (regional community management) & strong and holistic regional incubation program (regional program management); the community management ensures connections to all relevant actors and understands their functions and the program manager is very close to the start-ups and provides all services and support needed.
- ❖ Provide more coaching and mentoring (1on1) as possible to the projects, e.g. technical industry-specific knowledge, personal development, business knowledge.
- ❖ Design the program holistically and make sure that it is sustainable, e.g. develop a financial plan that operations continue and provide after-incubation services to bridge the time until financial self-sustainment.
- ❖ Collaborate with the entrepreneurship ecosystem in the EAC and provide services through experienced actors, e.g. coaching and mentoring via technical experts.

QPR Form -Monitoring Area: National Sustainable Development Policies and Plans

Name of the policy/measure: The Third Arts Development Strategic Plan,2014-2017

Name of agency responsible for the implementation of the policy/measure: National Arts Council / BASATA

Cultural domains covered by the policy/measure:

■Radio ■Design ■Media Arts ■Music
■Publishing ■ Visual Arts ■Performing Arts ■Cultural and Creative Sectors

Website of the policy/measure, if available: www.basata.go.tz

Describe the main features of the policy/measure:

- ❖ Equality in creative job opportunities
- ❖ Equal opportunities of education in in creativity provided
- ❖ Awareness of equal rights for creative jobs enhanced
- ❖ Leadership opportunities for the women increased
- ❖ Financial and economic independence increased

QPR Form -Monitoring Area: National Sustainable Development Policies and Plans

Does it specifically target young people? ■ YES □ NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? □ YES ■ NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Festivals like *Sauti Za Busara*, *Mwalimu Arts Festival*, *Ziff* etc.
- ❖ Equal job opportunity in creative industries increased
- ❖ Awareness in their rights increased
- ❖ Increased of proper creative women in industry
- ❖ Increased in tax and private sectors to build the creative industry for the women.

QPR Form -Monitoring Area: National Sustainable Development Policies and Plans

Financial resources allocated to the policy/measure in USD: 1.5 million USD.

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: TANZANIA FILM BOARD	Type:	<input checked="" type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: COSOTA	Type:	<input checked="" type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: She codes for change	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: TAMWA	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: TGNP	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Name of the policy/measure: Tanzania and the European Union Program focusing on culture for development in Tanzania: the 10th EDF Support to Culture in Tanzania

Name of agency responsible for the implementation of the policy/measure: The EU Delegation in Tanzania

Cultural domains covered by the policy/measure:

- Design
- Music
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the policy/measure, if available:

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Describe the main features of the policy/measure:

On 14 April 2012, the EU and the Government of Tanzania signed a Financing agreement for an initial execution period of 72 months under the 10th European Development Fund (EDF) Support to Culture in Tanzania. Three consecutive addendums to the Financing Agreement extended the execution period to 90 months (cloture September 2019), and proceeded to reallocations between the budget lines.

This intervention should be seen in context of the global EU framework for culture as mentioned above and in relation to the commitments of the EU development policies in the field of culture. Under the Cultural and Creative Industries (CCIs) component of the Financing Agreement, 11 grant contracts directly managed by the EU Delegation

The objectives of the 11 projects included the following:

- ❖ Providing an inclusive and empowering learning environment for the study and practice of contemporary dance, choreography, performance and self-management skills, enriched by regional and international exchange
- ❖ Enhancing the creative, training, and management activities at the *Babawatoto* centre for children and youth

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Enhancing professionalism and pride in the field of hand-woven textiles and help to improve the social, cultural and economic growth in rural in Tanzania
- ❖ To build a training centre and reinvigorate the Ifakara women's weavers association to increase the number of skilled weavers to produce modern products to national and international markets
- ❖ To be the leading Contemporary Art Centre in Tanzania that provides a platform for artists through development, production and entrepreneurship in the Visual Arts by providing training, exchange and exhibition of contemporary arts locally, regionally and beyond
- ❖ To increase employability and enhance marketable skills of practitioners in the Tanzanian creative industries.
- ❖ To increase growth potential of Tanzanian creative increasing awareness of expertise.
- ❖ To reduce poverty and contribute to economic development and growth in a refugee-impacted region of Tanzania through rural women, who create handcrafted products, earn income and stimulate village-level economies.
- ❖ Developing capacities of Maasai communities in Loliondo to benefit from their cultural heritage

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ Building a sustainable training centre which sources, trains, develops promotes, and markets highly qualified professional of the music industry, fostering capacity development in music performance, technology and music management skills.
- ❖ To establish a Cultural Centre which will promote Maasai women handcrafts and arts.
- ❖ Building a self-reliant market for documentary making and cultural storytelling in Tanzania

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

- ❖ Some important capacity has been developed for creative entrepreneurs to be economically self-reliant and contribute to the economy, particularly relevant in the art and crafts sub-sectors
- ❖ A stable national, Regional and international network of artist and trainers created and involved in educating youngsters in the creative industries in Tanzania
- ❖ there has been an initial contribution for stronger and more self-reliant contemporary dance, circus arts and crafts creative industries. –
- ❖ Cultural diversity has been promoted, particularly in projects that have an intra-regional or international approach.
- ❖ Access to creative spaces has been promoted and cultural and creative facilities have been improved: Nafasi, CAS Loliondo.

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ South-south and north-south cooperation and networks of exchange of expertise have been limited by the administrative and regulatory environment.
- ❖ Support for training and professionalization of the creative industries has been provided but with no substantial improvements in terms of building capacity of the professional creative practitioners.
- ❖ Improved the capacity of 30 Maasai community facilitators (Trainees) on cultural arts, intellectual property Rights, copy rights laws, cultural eco-tourism skills, entrepreneurship and marketing through seminar and training
- ❖ Raised awareness of 605 members of the Maasai community on collecting conservation and protection of Maasai Cultural arts, traditional historic information, creative arts and intellectual property right.
- ❖ Establish one cultural centre to promote Maasai cultural arts and promote and show Maasai women craft
- ❖ Improve and the social and economic of Maasai women through craft by establishing 18 women's group in 22 villages with the total of 40 women representative who are received practical training on beads sewing

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

- ❖ A Master plan for the construction of the Community Arts Space with both compositions of the community Art Space with both compositions of traditional and contemporary elements developed
- ❖ Forty one (41) selected young girls and women acquired knowledge on tannery and production of leather products.
- ❖ The leather craft group acquired skills on preserving leather using locally available materials and purchased some items from their savings.
- ❖ Journalist from Loliondo FM trained in audio and visual content preparation

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Financial resources allocated to the policy/measure in USD: 2,520,580

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name: Stichting Cordaid	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Nafasi Art Space	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: The British Council	Type:	<input checked="" type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: WomenCraft	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Goethe-Institut	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: UNESCO	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Music Mayday	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Maasai Pastoralists Foundation	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Muda Africa	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Parapanda Theatre Lab Trust	Type:	<input type="checkbox"/> Public-sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name: Goethe-Institut	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name: Kilimanjaro Film Institute	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO

QPR Form –Monitoring Area: International Cooperation for Sustainable Development

Has the implementation of the policy/measure been evaluated? ■ YES □ NO

If yes, what are the main conclusions/recommendations?

- ❖ **Capitalisation:** Continuity of the support to the culture sector capitalising on cumulative experience and knowledge.
- ❖ **New orientation:** culture as a productive sector with economic potential structurally supported inside other major thematic programmes (e.g. trade development, urban/local development, youth and employment).
- ❖ **Knowledge building and Inter-ministerial coordinated approach:** Informed quality formulation and shared common visions to ensure complementarity and public ownership.
- ❖ **EU coordination and added value:** Re-dynamization of the European Union National Institutes for Culture (EUNIC) cluster possibilities for strategically planning/implementing an intervention with greater EU added value.
- ❖ **Implementation mechanisms:** alternative options to direct management ensuring strategic planning, qualified staff and sufficient resources for implementation and promotion of the interventions.



GOAL 4



**PROMOTE HUMAN RIGHTS
AND FUNDAMENTAL
FREEDOMS**

5 GENDER
EQUALITY



16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



QPR Form -Monitoring Area: Artist Freedom

Name of the policy/measure: The United Republic Of Tanzania Constitution Of 1977 As Amended From Time To Time

Name of agency responsible for the implementation of the policy/measure: Commission for Human Rights and Good Governance, Courts, Government And Non Government Institutions, Residents And Non Residents Of Tanzania(mainland And Zanzibar)

Cultural domains covered by the policy/measure:

■Cinema/Audio-visual/Radio ■Design ■Media Arts ■Music
■Publishing ■ Visual Arts ■Performing Arts ■Cultural and Creative Sectors

Website of the policy/measure, if available : www.chragg.go.tz, www.parliament.go.tz, www.judiciary.go.tz

Describe the main features of the policy/measure:

❖**Right to Work and receiving just remuneration:** Every person who is able to work, has the opportunity to engage himself/herself in any legitimate activity so as to earn a living. Thus, both Constitutions provide Artists with the right to work by giving them equal opportunity to perform their artistic works in the country. (ARTICLE 22)

- ❖ **Freedom of movement:** All artists have the right to move from one place (or country) to another (mobility)to conduct their arts and culture activities. (ARTICLE 17)
- ❖ **Freedom of Association:** Artists have the right to freely form associations and federations and take part in them. (ARTICLE 20)
- ❖ **Freedom to own properties:** Artistic creations are recognised as properties (intangible). Ownership of their creative properties is their fundamental right. (ARTICLE 24)
- ❖ **Formulation of Policies, Laws and regulations** that do not contravene with freedom of artists.
- ❖ Both the constitutions direct the state to adhere the international treaties on human rights and good governance.
- ❖ **Right to participate in public affairs** such as electing or being elected, appointing or being appointed to take part in governance. (ARTICLE 21)
- ❖ **Right to access information.** (ARTICLE 18)
- ❖ **Right to education.** (ARTICLE 11)

Does it specifically target young people? YES NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure? YES NO

What are the results achieved so far through the implementation of the policy/measure?

❖Right to Work, Own and receiving just remuneration:

❖Artists exercise their right to work by involving themselves in their creative work without interference. Further, Artists have been receiving royalties from both Copyright Societies collected from different users of their works. However the royalties paid is not adequate remuneration of their work due to a number of reasons; including collection hardship, low tariff rates etc.

❖**Freedom of movement:** Artists are free to participate and are participating in regional and international art events such as festivals, awards ceremonies and exhibitions.

❖**Freedom of Association:** There exist a number of federations and associations such as Art Federation, Music Federation, Tanzania Arts and Craft Federation, Tanzania Film Federation, Tanzania Performing Art Federation, Publishers Association of Tanzania and Media Council of Tanzania.

- ❖ **Formulation of Policies, Laws and regulation** which do not contravene with freedom of artists such as Culture Policy of Tanzania 1997, Copyright and Neighbouring Rights Act 1999 (as amended in 2019), Zanzibar Arts, Censorship and Culture Council Act 1976, National Art Council Act 1985, National Kiswahili Act YEAR, Zanzibar Kiswahili Council Act YEAR Zanzibar Industrial Property Act No 4 of 2008 and their regulations.
- ❖ **Number of International treaties, Conventions, Agreements, and Protocols** on Human rights have been signed and or ratified including the recent Marrakesh Treaty for Blind, Visually Impaired and other Print Disabled, 2013.
- ❖ **Right to participate and universal access** in several events like tourism promotion, campaigns and linked with other international like-minded creative industries. To participate in decision making on policies, laws, regulations formulation processes.
- ❖ **Availabilities of arts professions** through existing of Arts and Cultural academic institutions and other infrastructure to build their capacity that enhances their talents.
- ❖ **Existing number of government organs** for the protection, promotion and preservation of Culture such as BAKITA, COSOTA, BASATA, Tanzania Film Board, Ministry of Information, Culture, Arts and

Financial resources allocated to the policy/measure in USD:

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations?

QPR Form -Monitoring Area: National Sustainable Development policies and plans

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name of measure/initiative: The Zanzibar Constitution Of 1984 as amended in 2010

Name of CSO(s) responsible for the implementation of the measure/initiative:

Commission for Human Rights and Good Governance, Courts, Government and Non Government Institutions, Residents and Non Residents of Tanzania (Mainland and Zanzibar)

Cultural domains covered by the measure/initiative:

- Cinema/Audio-visual/Radio
- Design
- Media Arts
- Music
- Publishing
- Visual Arts
- Performing Arts
- Cultural and Creative Sectors

Website of the measure/initiative, if available: www.zanzibarassembly.go.tz

Describe the main features of the measure/initiative :

- ❖ **Right to Work and receiving just remuneration:** Every person who is able to work, has the opportunity to engage himself/herself in any legitimate activity so as to earn a living. Thus, both Constitutions provide Artists with the right to work by giving them equal opportunity to perform their artistic works in the country. (ZNZ ARTICLE 21)
- ❖ **Freedom of movement:** All artists have the right to move from one place (or country) to another (mobility)to conduct their arts and culture activities. (ZNZ ARTICLE 16)
- ❖ **Freedom of Association:** Artists have the right to freely form associations and federations and take part in them. (ZNZ ARTICLE 20)
- ❖ **Freedom to own properties:** Artistic creations are recognised as properties (intangible). Ownership of their creative properties is their fundamental right. (ZNZ ARTICLE 17)
- ❖ **Formulation of Policies, Laws and regulations** that do not contravene with freedom of artists.
- ❖ Both the constitutions direct the state to adhere the international treaties on human rights and good governance.
- ❖ **Right to access information** (ZNZ ARTICLE 18)
- ❖ **Right to education** (ZNZ ARTICLE 6)
- ❖ **Protection and promotion of Culture:** Constitution declares that culture shall be protected, promoted and preserved. (Zanzibar Constitution ARTICLE 6)

QPR Form -Monitoring Area: Artist Freedom

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ **Right to Work, Own and receiving just remuneration:** Artists exercise their right to work by involving themselves in their creative work without interference. Further, Artists have been receiving royalties from both Copyright Societies collected from different users of their works. However the royalties paid is not adequate remuneration of their work due to a number of reasons; including collection hardship, low tariff rates etc.

❖ **Freedom of movement:** Artists are free to participate and are participating in regional and international art events such as festivals, awards ceremonies and exhibitions.

❖ **Freedom of Association:** There exist a number of federations and associations such

❖ **Formulation of Policies, Laws and regulation** which do not contravene with freedom of artists such as the Zanzibar Culture Policy of YEAR Copyright Act No. 14 of 2003, Zanzibar Arts, Censorship and Culture Council Act YEAR, Zanzibar Kiswahili Council Act YEAR Zanzibar Industrial Property Act No 4 of 2008 and their regulations.

- ❖ **Number of International treaties, Conventions, Agreements, and Protocols** on Human rights have been signed and or ratified including the recent Marrakesh Treaty for Blind, Visually Impaired and other Print Disabled, 2013.
- ❖ **Right to participate and universal access** in several events like tourism promotion, campaigns and linked with other international like-minded creative industries. To participate in decision making on policies, laws, regulations formulation processes.
- ❖ **Availabilities of arts professions** through existing of Arts and Cultural academic institutions and other infrastructure to build their capacity that enhances their talents.
- ❖ **Existing number of government organs** for the protection, promotion and preservation of Culture such as BAKIZA, BASSFU, COSOZA, COSOTA, Commission of Culture and Arts Zanzibar, Ministry of Youth, Culture, Arts and Sports, Zanzibar Ministry of Information, Tourism and Heritage.

Financial resources allocated to the policy/measure in USD: XXXXXXXX

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations? NOT DONE?

Name of measure/initiative:The media monitoring project on public media

Name of CSO(s) responsible for the implementation of the measure/initiative: International Association of Women in Radio and Television, Tanzania Chapter
(IAWRT)

Cultural domains covered by the measure/initiative:

Cinema/Audio-visual/Radio Design Media Arts Music
 Publishing Visual Arts Performing Arts Cultural and Creative
Sectors

Website of the measure/initiative, if available: www.iawrt.org

Describe the main features of the measure/initiative :

❖ The International Association of Women in Radio & Television (IAWRT), Tanzania got involved in gender mainstreaming in 2011 as a way of contributing to the global consultation organized by UNESCO within the framework of developing Gender Sensitive Indicators for Media (GSIM). The draft GSIM formed the basis from which media organizations derived guidelines to work towards gender equality. We focused on the organizational structures of the public broadcasters in six countries where IAWRT has chapters during a first project in 2013. Working under the guidance of seasoned researchers. We developed a survey that helped assess staffing and policies to determine gender representation in the respective media organizations. Data showed that public broadcasters had major underrepresentation of women in senior editorial and management positions. There were glaring disparities, men being favored in assignments, training opportunities, and promotions, and there were also reported incidences of sexual harassment of the female workers. Women also constituted a large percentage of temporary workers which don't enjoy company benefits. Out of the six media organizations sampled, only Tanzania Broadcasting Corporation had an operational gender mainstreaming policy.

❖ Sexual Harassment

❖ Research on Gender mainstreaming

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖. Circulation of the report to different stakeholders, to include the report in different workshops and seminars and to translate the report into Kiswahili for the community to understand the relevance of the contents to them.

❖ Holding discussions through electronic media and to use social media platform as well as the existing websites of partner organizations like TAMWA and others to publicize the report. It is through Such engagements where journalists are influenced to be more engaged with gender issues so they can mainstream gender into their daily undertakings and influence media owners and media decision makers to create interest in gender issue.

❖-The third achievement was through the workshops there was a task force of Gender mainstreaming Champions formed to monitor closely the movement of the project and report to the chapter head for further evaluation. These champions were both members of IAWRT and non-members and it included both men and women. The champions were 11 in total

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

❖ For IAWRT Tanzania, we will focus more on the monitoring and reporting on the changes that happened after awareness creation about the Gender Mainstreaming in our local media houses in the past years, where in the future we intend to document the ‘Her stories’ that came up after the adoption of the gender policies in various medias in Tanzania.

Name of measure/initiative: The United Republic Of Tanzania Constitution Of 1977
As Amended From Time To Time

Name of CSO(s) responsible for the implementation of the measure/initiative:
Tanzania Association Of Visual Artists (Tava) EMAIL: rajuwetu@yahoo.com
PHONE: +255715612141

Cultural domains covered by the measure/initiative:

■Cinema/Audio-visual/Radio ■Design ■Music
■Publishing ■Media Arts ■Visual Arts ■Performing Arts

Website of the measure/initiative, if available:

Describe the main features of the measure/initiative:

The Constitution of the United Republic of Tanzania is a bedrock of human rights and freedom of expression. It offers protection and instructs the following rights.

- ❖ In article 18 it offers the Rights to freedom of expression of ones ideas giving
- ❖ In article 20 it offers the rights of association of its citizen
- ❖ In article 17 it offers the right of movement
- ❖ In article 11 it offers rights to work
- ❖ In article 23 it offers the right to just remuneration which in essence enshrines the rights of copyrights in its basic form.
- ❖ In article 29 it offers fundamental rights and duties which also like article 23 gives creative their basic right

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

❖ Creative in Tanzania enjoy the right to form associations of their format, goals and various aims and structures. Organisations that cater for visual arts, performing, film and media, digital exists here.

❖ Creative do express themselves in many diversified forms taking into account the various tribal and ethnic backgrounds.

❖ In article 23 and 29 which gives citizens the right to work and just remunerations which has resulted into copyright and neighbouring rights with its regulations.

❖ Freedom of movement is fundamental to the rights of creative, this article offers the rights of citizens to travel in and out of the country

What do you consider should be the priorities of CSOs when implementing the 2005 Convention over the next 4 years? Why?

- ❖ Advocacy of the Constitution of the United republic of Tanzania to improve the bill of rights to cover wider areas and be more explicit in its expression and to remove laws that contravene constitution of the republic
- ❖ To have provisions in intellectual property right as one of the recognized rights

Name of measure/initiative: The Third Arts Development Strategic Plan,2014-2017

Name of CSO(s) responsible for the implementation of the measure/initiative:

NATIONAL ARTS COUNCIL

Cultural domains covered by the measure/initiative:

■Audio-visual/Radio ■Design ■Media Arts ■Music
■Publishing ■ Visual Arts ■Performing Arts ■Cultural and Creative Sectors

Website of the measure/initiative, if available:

<http://www.basata.go.tz/english/downloads.php>

Describe the main features of the measure/initiative :

- ❖ Equal balanced in creative job opportunity
- ❖ Equal level of creative education provided
- ❖ Awareness of equal rights for the provided creative job
- ❖ Leadership opportunity for the women increased
- ❖ Financial economic independence

QPR Form -Monitoring Area: Artist Freedom

Does it specifically target young people? YES / NO

Does this measure/initiative receive or has it received funding from the International Fund for Cultural Diversity (IFCD)? YES / NO

What are the results achieved so far through the implementation of the measure/initiative?

- ❖ Festivals like *Jamafest*, it conducted through balanced of gender
- ❖ Equal job opportunity in creative industries increased
- ❖ Awareness in their rights increased
- ❖ Increased of proper creative women in industry
- ❖ Increased in tax and private sectors to build the creative industry for the women.

QPR Form -Monitoring Area : Artist Freedom

Name(s) and type(s) of partner(s) engaged in the implementation of the policy/measure:

Name TANZANIA FILM BOARD	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name COSOTA	Type:	<input checked="" type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input type="checkbox"/> CSO
Name Shecodesforchange	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name TAMWA	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO
Name TGNLP	Type:	<input type="checkbox"/> Public sector	<input type="checkbox"/> Private sector	<input checked="" type="checkbox"/> CSO

Financial resources allocated to the policy/measure in USD:

Has the implementation of the policy/measure been evaluated? YES NO

If yes, what are the main conclusions/recommendations? NOT DONE?