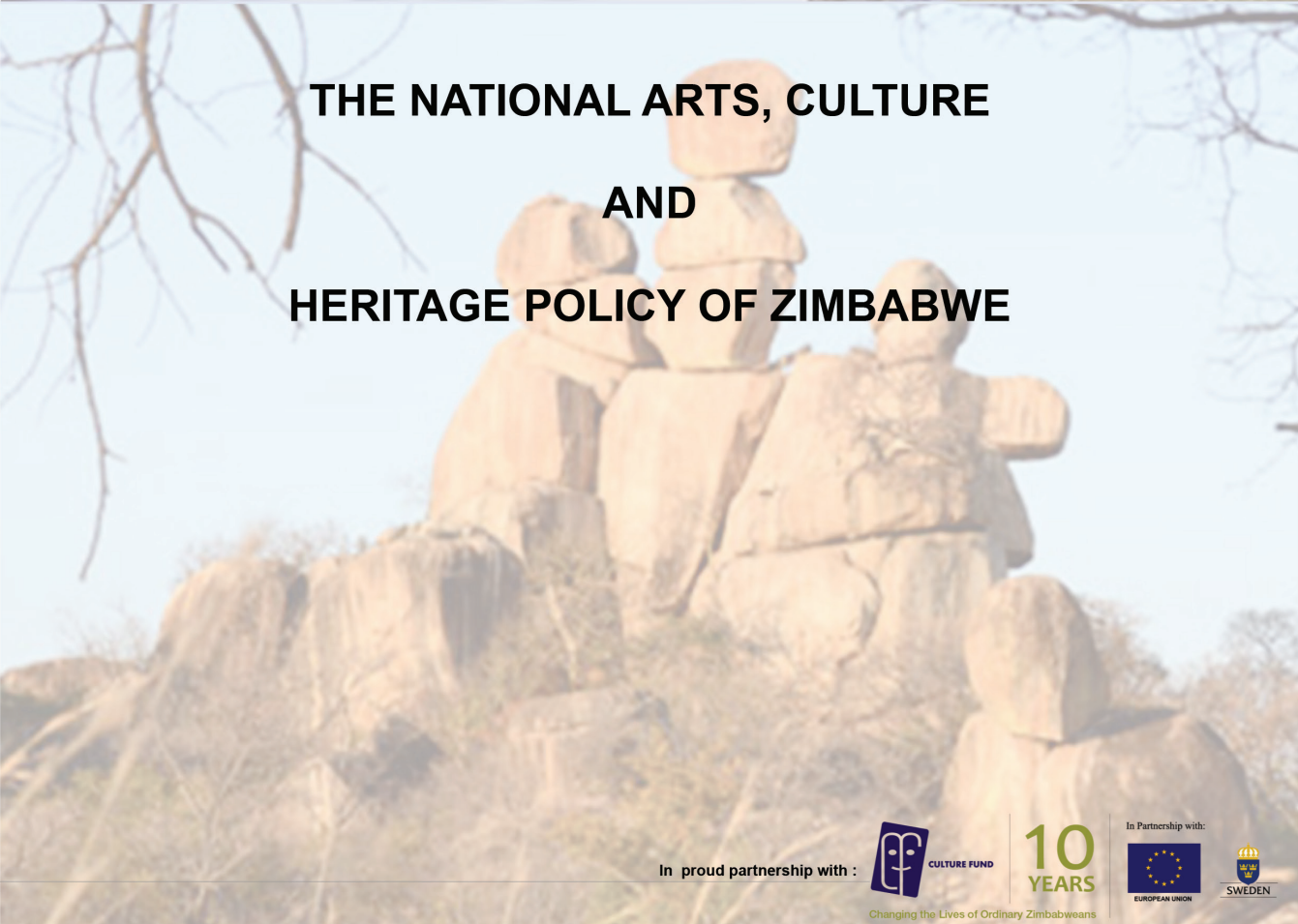




**GOVERNMENT OF ZIMBABWE**



**THE NATIONAL ARTS, CULTURE  
AND  
HERITAGE POLICY OF ZIMBABWE**

In proud partnership with :



Changing the Lives of Ordinary Zimbabweans



In Partnership with:





## FOREWORD

The National Arts, Culture and Heritage Policy is consistent with the Constitution of Zimbabwe and aspirations of the people. It also strives to be consistent with the African Union Charter for Cultural Renaissance and aspiration number 5 of the African Union's Agenda 2063 among other international Conventions, Protocols and Agreements that the Zimbabwe Government is party to.

Whilst the National flag defines and provides an ideological and political identity, our real identity lies in our cultural values and ideals.



*Hon. A. Ncube (MP)  
The Minister of Rural Development,  
Promotion and Preservation of National Culture  
and Heritage*

It is our cultural identity that constitutes the bedrock of all our undertakings and aspirations at individual, family, community and national levels. To this end, culture matters. It defines our unities, moral parameters, our vision and goals as a united family of Zimbabweans. It is our indigenous cultures that shape, foster and define us in terms of ancestry, language, values, religious beliefs and practices, customs, culinary skills and arts, institutions, indigenous knowledge, and our interactions with others and the environment.

This National Arts, Culture and Heritage Policy of Zimbabwe reminds the present and future generations of our broadest values, preferences, commonalities and aspirations that keep us together as an African people. In addition, it will help to enhance cohesion and balance in most of our endeavours as individuals, families, communities, leaders, custodians, institutions, organisations, associations and Government, including shaping our intra-and interpersonal relationships at local, regional and international levels.

The Policy acknowledges and recognises the humanity of all Zimbabweans, including our indigenous cultural diversity, fully aware of the mutual social responsibility that we have towards safeguarding our tangible and intangible cultural and natural heritage.

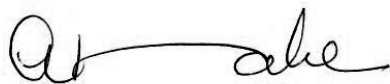
As Zimbabweans, we take pride in being a people second to none, vindicated by the attainment of political independence in 1980 after protracted armed struggles from the times of colonial settler occupation in 1890. These struggles were cemented by our cultural ideals and the desire for self-preservation, self-rule, mutual social responsibility and living to the God-given mandate of mustering our destiny. As such, we collectively continue, striving to sustain and promote a robust and democratic environment that

safeguards our aspirations and identity as Africans. Government, through my Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage, commits to safeguard the humanity and dignity of its peoples and others who dwell within our communities and broader society.

This Policy consolidates the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (Zim Asset) by promoting and encouraging full participation of all Zimbabweans in cultural and creative industries to the best of their abilities and to realise the full material and economic gains embedded therein. The success of Zim Asset rests on the acceptance and acknowledgement of the role culture plays in the socio-economic behaviours of every Zimbabwean at all levels: the individual, family and community. The commitment to our Pan-African goals is paramount as we jealously guard our political independence, alongside our tangible and intangible cultural and natural heritage.

Our Government through my Ministry, therefore, commits itself and the entire Zimbabwean society to this National Arts, Culture and Heritage Policy. I thus urge all stakeholders, including all Government Ministries, all state institutions, organisations, churches, civil society, associations, and public and private agencies to embrace this Policy for safeguarding and upholding values, practices and strategies that promote cohesion, mutual social accountability and responsibility that our African *Ubuntu/Unhu* philosophy articulates, for the common good of the entire Zimbabwean society.

With this Policy, I am persuaded that all Zimbabweans will commit themselves to enhancing excellent, professional and diligent service in all their undertakings.



**Hon. A. Ncube (MP)**

**MINISTER OF RURAL DEVELOPMENT, PROMOTION AND PRESERVATION OF  
NATIONAL CULTURE AND HERITAGE**

## PREAMBLE

The National Arts, Culture and Heritage Policy affirms the aspirations, ideals and values of Zimbabweans through mainstreaming their cultural and creative industries within the education and all developmental programmes of the nation. The need to translate our cultural and creative industries into tangible capital for the country's Gross Domestic Product (GDP) needs not be over-emphasised. The Ministry unreservedly commits itself to creating an enabling environment for the success of the Government's national economic blue print ZIMASSET. Through its different arms and partnerships, our Ministry also commits itself to co-ordinate, facilitate, fund, create and develop programmes that enhance the safeguarding of our tangible and intangible cultural and natural heritage.



*Mr. G. Magosvongwe  
Secretary for Rural Development,  
Promotion and Preservation of National Culture  
and Heritage*

Accordingly, the Policy seeks to inculcate and reinforce the concept of *Ubuntu/Unhu* especially its embedded virtues of *inter alia* mutual respect, mutual social responsibility, mutual assistance, mutual trust, mutual social accountability, hard work, integrity, unselfishness and sharing. *Ubuntu/Unhu* collectively urges every Zimbabwean to safeguard and uphold the significance of each and every human being and for all Zimbabweans of all walks of life to consider each other as social beings, in addition to taking care of their environment and natural heritage, and further to develop a positive self-esteem so that Zimbabwe can intrinsically re-invent itself. In the process, the Policy will cause the radiation of Zimbabwean ideals and values from homes, through to schools, local communities and larger arms of Government and private institutions.

Apart from our God-given natural resources, the new policy recognises that the best asset that our country is endowed with are its hardworking people who always strive to improve their livelihoods by using the country's educational facilities, nurturing and maximising on their various God-given talents to economically empower themselves and their families. In addition to recognising these, and through linkages with other Ministries, public and private institutions, local communities and traditional leadership, the Policy envisages creating an enabling environment that encourages participation of all stake-holders in promoting and safeguarding Zimbabwean indigenous languages, culture, heritage and Zimbabwean creative arts.

The success of this National Arts, Culture and Heritage Policy will depend on the full participation of the Zimbabwean society through public and private institutions.

The formulation and successful finalisation of the Policy was guided by the valuable participation and contributions from Government Line Ministries and Departments, which sought to harmonise this National Arts, Culture and Heritage Policy with other Policies within Zimbabwe.



**G. Magosvongwe**

**SECRETARY FOR RURAL DEVELOPMENT, PROMOTION AND PRESERVATION  
OF NATIONAL CULTURE AND HERITAGE**

## **ACKNOWLEDGEMENTS**

The Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage would like to acknowledge the collaborative effort of the drafters, the Technical Committee and indeed members of staff from the Ministry, National Arts Council of Zimbabwe, National Gallery of Zimbabwe, National Archives of Zimbabwe and National Museums and Monuments of Zimbabwe during the development of the Policy. The Ministry further acknowledges the invaluable contributions from cultural practitioners, artists, academia, faith-based organisations and the people of Zimbabwe.

The Traditional Leadership's clear input gave a guiding light to the appropriate enunciation of cultural issues.

The Ministry is also grateful to the Parliamentary Portfolio Committee on Education, Sport, Arts and Culture for their contributions and guidance towards the development of this Policy.

The Ministry acknowledges and appreciate the technical and financial support from the Culture Fund of Zimbabwe Trust and the United Nations Education, Scientific and Cultural Organisation (UNESCO) Regional Office.

The Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage assures the Nation that together we will successfully implement the provisions of this Policy.





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## ACRONYMS AND ABBREVIATIONS

<b>ACHPR</b>	African Charter on Human and People's Rights
<b>AFRICOM</b>	African Council of Museums
<b>AU</b>	African Union
<b>ICESCR</b>	International Covenant on Economic, Social and Cultural Rights
<b>NGO</b>	Non-Governmental Organisation
<b>SADC</b>	Southern Africa Development Community
<b>UNESCO</b>	United Nations Education Science
<b>UN</b>	United Nations
<b>ZIM ASSET</b>	Zimbabwe Agenda for Sustainable Socio-Economic Transformation

## **KEY DEFINITIONS**

This Policy document defines and explains in simple terms some concepts that underpin the National Arts, Culture and Heritage Policy of Zimbabwe. Definitions in this Policy are not given in any order of preference or importance.

### **Arts**

All forms and traditions of dance, music, visual arts, crafts, design, literature, film and theatre, which serve as means for individual and collective creativity and expression.

### **Architecture**

The art and science of designing and erecting buildings. The artistic side is revealed by the form and the meaningful originality that it presents. Architecture relates to the beauty of a city, town or the country.

### **Audio visual**

These relate to materials such as film and tape recordings that present information in audible and pictorial form and engage the senses of sight and sound.

### **Crafts**

An occupation or trade requiring manual dexterity or skilled artistry. The term is often used to describe the family of artistic practices within the decorative arts that are traditionally defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media as wood, clay, glass, textiles and metal.

### **Culture**

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

### **Cultural content**

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

### **Cultural expressions**

Those expressions that result from the creativity of individuals, groups and societies and have cultural content.

### **Cultural diplomacy**

The strategies adopted to deliberately influence the acceptance, recognition and safeguarding of Zimbabwean cultural heritage within state institutions and in international relations.

### **Cultural diversity**

The many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

### **Cultural economy**

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

### **Culture industries**

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

### **Creative industries**

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

### **Cultural policies**

This refers to those instruments and measures related to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on the cultural expression of individuals, groups or societies, including the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

### **Cultural heritage**

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

### **Design**

This sector includes the purposeful or inventive arrangement of parts or details,

decorative or artistic, of a work, or ornamental pattern, basic scheme or pattern that affects and controls function or development.

### **Development**

The generation and application of resources to create and sustain the optimal political, social, educational, economic and other conditions for human and societal growth, so that inhabitants may enjoy the full gamut of human rights and freedoms.

### **Environment**

This refers to conditions – natural, physical, economic and otherwise – or type of place in which people and things exist that affect the behaviour and growth of individuals, families, communities, sectors and societies. Cultural, political and social conditions can create environments that either foster or undermine people's self-image, growth and development.

### **Family**

The basic social unit into which individuals are born, socialised and raised. In the Zimbabwean worldview, family goes beyond biological parents and siblings to include maternal and paternal kinship and bonds, including whole clans and communities. This explains why traditionally children belonged to and were raised by the community as a whole.

### **Film**

A form of entertainment or information composed of a sequence of images with or without sound that can be shown on a screen e.g. in a cinema.

### **Heritage**

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

### **Identity**

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

### **Language**

It is speech peculiar to an ethnic/cultural group or system of communication with its

own set of conventions for a particular group, including those who use sign language. Language is an important characteristic of identity.

### **Literature**

Literature can take the form of works of fiction or non-fiction and can include physical books, oral literature and electronic literature (works which originate in the digital environment).

### **Natural heritage**

Natural sites, water bodies, including marine life, and any such natural formations within respective geographical settings and local communities with cultural aspects attached to them.

### **Indigenous games**

These are forms of playful creative arts usually performed to socialise, bond and entertain individuals of different age groups that are specific to indigenous communities. Rules of the games are determined by the indigenous peoples' cultural outlook.

### **Indigenous knowledge**

This refers to cumulative body of information, knowhow, practices and representations maintained and developed by indigenous communities sharing a common history and natural environment. Indigenous knowledge systems include; oral traditions, traditional knowledge about uses of plants, objects, and environment to treat ailments and boost health, traditional knowledge and philosophies that bond and cement communities, including commerce, trade, relationships, leadership, authority, gender and labour.

### **Intangible cultural heritage**

Intangible or living heritage, as part of cultural heritage, refers to traditions transmitted, verbally and through body language, from generation to generation. Intangible cultural heritage mainly concerns the following vast domains:

- languages, dialects and groups speaking a language;
- performing arts, music, dance and all forms of theatre;
- social practices, rituals and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship including techniques and skills.

### **Monuments**

These are architectural works put together as artistic expressions of cultural values. These include structures of an archaeological nature; inscriptions; and cave dwellings

of outstanding universal value from the point of view of history, art or science. Examples include sites like Great Zimbabwe whose structures are replicated across Zimbabwe.

### **Movable cultural heritage**

This refers to paintings, sculptures, coins and manuscripts.

### **Oral traditions**

This is cultural material passed down by word of mouth or by other methods other than written instructions. Examples include folklore, beliefs, songs, poems, rituals, myths, legends, narratives, riddles, proverbs, idioms and dramas. Through oral traditions society becomes aware of its history.

### **Performing arts**

The forms of creative activity that are performed in front of an audience, including dance, drama, live music, theatre, opera and marching arts such as brass bands.

### **Protection**

The adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expression.

### **Publishing**

The process of producing and disseminating literature or information for public consumption.

### **Religion**

Spiritual beliefs, values, ideals and practices that censure and inform outlook, spirituality, ethics, morality, customs and relationships with others, the natural environment and the cosmic world.

### **Self-image**

Descriptions and feelings about self that underlay the value people give to themselves. This also includes descriptions and images of others which incidentally reinforce how the individual describes, feels and looks at oneself or value themselves. In the Zimbabwean context, self-image is reinforced by culture, language, morality/*Unhu/Ubuntu* and ideology/consciousness. General behaviour, literature, art, and other cultural expressions also foster self-image.

### **Sites**

Works of people or the combined works of nature and of people, and areas including archaeological sites which are of outstanding universal value from a historical, aesthetic, ethnological or anthropological viewpoint.



### **Tangible cultural heritage**

Physical or – tangible cultural heritage includes buildings and historic places, monuments and artefacts considered worthy of preservation for the future. They include objects significant to the archaeology, architecture, science or technology of a specific culture. —Natural heritage is also an important part of a culture, encompassing the countryside and natural environment, including flora and fauna.

### **Traditional Leadership**

This refers to systems and leadership institutions that foster authority at community level and usually archive a community’s history, ethics, customs, ideals, values, traditions, including how these can be passed on trans-generationally. Traditional leadership are the sensitive points from which *Unhu/Ubuntu* should exude.

### **Visual arts**

These include painting, sculpture, graphic art, photography, drawing, new media arts and installation works.

### **Zimbabwean society**

This refers to all communities and peoples who submit to the authority and values of the Zimbabwean Government as espoused in the Constitution.

The proffered definitions of concepts and terms provide the local context, nuances and contours pertaining to the Zimbabwean ideals, values and aspirations, beginning with the family as the smallest social unit radiating into the broader institutions, communities and society. The intention is to foreground how these should function, nurture and promote sustainable social and human development within the Zimbabwean society.



## PART A

### CHAPTER 1: INTRODUCTION

#### 1.1 Context

The National Arts, Culture and Heritage Policy of Zimbabwe is informed by the imperative to reinforce the country's identity, embrace its culture as well as celebrate the diversity of its people in the context of a fast-globalising world order, with the view to safeguard Zimbabwean cultural heritage in the 21st Century. The policy comes after the adoption of a new National Constitution in 2013 (Constitution of Zimbabwe Amendment (No. 20) Act. 2013), and the creation of a Ministry with the overall charge of Arts, Culture and Heritage, as well as the adoption of a broad economic framework of Zim Asset by the Government of Zimbabwe. It emphasises the need to safeguard cultural heritage as the nexus of dignity; the topmost driver and indispensable enabler of social cohesion, national unity and holistic sustainable socio-economic development.

The United Nations Secretary-General Ban Ki-moon's opening remarks at the General Assembly in New York in June 2013 acknowledged that;

*Too many well-intended development programmes have failed because they did not take cultural settings into account...development has not always focused enough on people. To mobilise people, we need to understand and embrace their culture. This means encouraging dialogue, listening to individual voices, and ensuring that culture and human rights inform the new course for sustainable development.*

This means that in respecting who we are as an African people, with unique African identities, and fostering respect for the same, remains one of the surest ways of improving people's livelihoods, and ensuring social cohesion, unity and peace as people mutually strive to empower themselves using their heritage to create sustainable livelihoods now and in the future, in a mutually supportive environment. To this end, respect for cultural heritage empowers people to take ownership of their development projects for their respective mutual and inclusive benefit.

##### 1.1.1. Historical Context

In the Zimbabwean historical context, it is the Government's responsibility—through state machinery, institutions and partnerships with non-state players—to help the Zimbabwean society celebrate and safeguard both tangible and intangible cultural heritage. The control of Zimbabwean land between the Zambezi and the Limpopo rivers from 1890 under

Cecil John Rhodes' British South Africa Company, and subsequently under successive Rhodesian regimes till 1980 at Zimbabwe's attainment of political independence, entailed instituting ruthless policies and systems to eradicate indigenous languages and cultural heritage. Most of our history is undocumented and the little that is documented does not tell our history from our perspective. The then newly elected Prime Minister, Robert Gabriel Mugabe remarked in 1980, "... independence will bestow on us... a new future and perspective and, indeed, a new history and a new past." Oral history and in particular documentation of our liberation struggle is integral in that rewriting of our history. Today, Zimbabweans have the mandate to restore their identity and dignity through their cultural heritage. The nation can create and reconstitute a mutually inclusive and beneficial environment that guarantees sustainable livelihoods for all, through the exploitation of natural resources to maximise their potential.

### **1.1.2. Anthropological context**

There are multiple indigenous cultural communities in Zimbabwe that constitute the present country and its peoples. The Policy therefore, celebrates the vibrancy of diverse Zimbabwean traditions and cultures as well as the imperative to uphold and safeguard everyone's human dignity, human worth and sustainable livelihoods. Other aspects covered in the Policy include inculcation of Zimbabwean arts, culture and heritage in children and young people's learning curricula, utilisation of appropriate technology to promote the country's culture and heritage among other key issues.

## **1.2. Policy Objectives**

The purpose of this policy is to:

- Create a culturally vibrant, cohesive and progressive Zimbabwean society where various forms of arts, culture and expressions thereof serve to showcase as well as celebrate the nation's diverse heritage;
- Create an enabling environment that allows for inclusive, equitable and energetic participation by all Zimbabweans in the arts, culture and heritage sectors for greater social cohesion, economic empowerment and nation-building;
- Give due recognition to the distinctive nature of cultural activities, goods and services in the country as well as acknowledge them as vehicles of identity, values, meaning, socio-economic empowerment and nation-building;
- Encourage individuals, groups and communities, state as well as non-state actor institutions to contribute towards safeguarding Zimbabwe's culture, artistic expression, tangible as well as intangible heritage for posterity;

- Strengthen the role that Zimbabwe's rich national heritage and culture, premised on the virtues and values of *Ubuntu/Unhu*, could play in the nation's growth and sustainable development.

### **1.3. The National Arts, Culture and Heritage Policy Review Process**

This Policy is a result of a broad consultative process initiated and led by the previous Ministries where the culture mandate was resident, involving other stakeholders such as academia, investors, and strategic players in the Arts, Culture and Heritage sectors, and Zimbabwe National Chiefs' Council, among others. The Policy builds upon the previous researches and the Culture Policy document of 2007. This Policy has been crafted to resonate with the current national development framework and processes. Further, it draws attention to issues that have not received adequate consideration from the previous Culture Policy. Building on the participation and wide consultations among the stakeholders in the Arts, Culture and Heritage sectors, this Policy envisages to address the major needs, concerns and opportunities within the sectors, while enhancing their contribution to national development goals.

## **CHAPTER 2: GUIDING PRINCIPLES**

Below are the principles upon which the National Arts, Culture and Heritage Policy of Zimbabwe has been formulated:

### **2.1 Sovereignty**

The policy reaffirms Zimbabwe's sovereign rights to maintain, adopt and implement policies and measures that the country deems appropriate to protect and promote its national heritage. It also acknowledges diversity of cultural expressions within its territory, in accordance with the Charter of the United Nations, principles of international laws as well as the country's Constitution. The notion of sovereignty resonates with the Pan African view of decolonisation and restoration of African dignity within the broader agenda of African Renaissance.

### **2.2 Respect for and equal dignity of all indigenous cultures**

The protection and promotion of the diversity of cultural expressions is key in this Policy and is founded on the recognition of equal dignity of, and respect for all indigenous Zimbabwean cultures in the country irrespective of the size of the cultural groupings. The recognition is premised on the virtues and values of *Ubuntu/Unhu*. Further, it creates scope for full and equitable participation by all citizens in the country's heritage, arts and cultural expressions.

### **2.3 Recognition of Culture in Economic Development**

Zimbabwe recognises that culture is one of the mainsprings of development. It also acknowledges the important need to consider the cultural aspects of development as being just as important as its economic aspects. The imperative therefore is for all Zimbabweans to fully participate in and enjoy the country's heritage and culture, as well as the artistic expressions thereof. It is in society's unfettered participation as mentioned above that livelihood will be positively affected resulting in better economic activity of each community.

### **2.4 Sustainable Development**

This Policy acknowledges that cultural identity and diversity are rich assets for individuals and societies within the country. In order to fully benefit present and future generations, the protection, promotion and maintenance of cultural identity and diversity are essential requirements for sustainable social and economic development. This therefore is inevitably the basis for supporting the deliberate integration of culture in Zimbabwe's

development policies at all levels, for the creation of conditions conducive to sustainable development as well as to foster aspects relating to the protection and promotion of the diversity of cultural expressions.

## **2.5 Pan-Africanism and African Renaissance**

The Policy acknowledges that the depersonalisation of Africans by colonialism makes it mandatory that the decolonisation processes should embrace, restore, protect and uphold African values, African indigenous languages and educational systems to foster African identity. This is envisaged to enhance and guarantee unity, social cohesion, and sustainable human and economic development.

## **2.6 Ubuntu/Unhu**

The Policy acknowledges ethical, moral and religious ideals, central in the life of Zimbabwean African traditions. Critical among others include: respect, dignity, human worth, honesty, hard work, oneness and togetherness.

## CHAPTER 3: POLICY AND LEGISLATIVE FRAMEWORKS

### 3.1 Local

Zimbabwe's Constitution recognises the important role that arts, culture and heritage play in the people's socio-economic development and progress. To that end, it contains a number of provisions that speak to issues of the country's arts, culture and its national heritage. In Section 3(d), the nation's cultural, religious and traditional values are recognised among the supreme law's founding values and principles. Section 6 speaks on the role of languages (which are an important factor as the vehicles that transmit the diverse cultures in the country). Section 16 addresses the role of the state and institutions in the promotion and preservation of culture, while Section 63 enshrines the right to language and culture. A number of other provisions in the country's Constitution speak to issues of culture, underscoring its importance in development of the country and its people.

The country also possesses a number of policies and laws that enable the establishment of institutions that provide regulatory framework for preservation, promotion and safeguarding of the arts, heritage and culture. These include *inter alia*:

- National Food and Nutrition Security Policy
- National Gender Policy
- National Youth Policy
- National Tourism Policy
- Broadcasting Services Act [*Chapter 12:06*]
- Censorship and Entertainment Control Act 37 of 1967
- Copyright and Neighbouring Rights Act [*Chapter 26:05*]
- Education Act [*Chapter 25:04*] of 1987 as amended in 2006
- Environmental Management Act [*Chapter 20:27*]
- The Forest Act [*Chapter 19:05*]
- Immigration Act [*Chapter 4:02*]
- Lotteries and Gaming Act [*Chapter 10:26*]
- Manpower Planning and Development Act [*Chapter 28:02*]
- Minerals Marketing Co-operation of Zimbabwe Act [*Chapter 21:04*]
- Mines and Minerals Act [*Chapter 21:05*]
- National Archives of Zimbabwe Act [*Chapter 25:06*]



- National Arts Council of Zimbabwe (General) Regulations, 2006
- National Gallery of Zimbabwe Act [*Chapter 25:09*]
- National Library and Documentation Service Act [*Chapter 25:10*]
- National Museums and Monuments Act [*Chapter 25:11*]
- Parks and Wildlife Act [*Chapter 20:14*]
- Printed Publications Act [*Chapter 25:14*]
- Rural District Councils Act [*Chapter 29:13*]
- The National Arts Council of Zimbabwe Act 27 of 1985
- Traditional Leaders Act [*Chapter 29:17*]
- Zimbabwe Revenue Act [*Chapter 23:11*]
- Tourism Act [*Chapter 14:20*]
- Traditional Medical Practitioners' Act [*Chapter 27:14*] of 1981
- Zimbabwe Youth Council Act [*Chapter 25:19*]
- Urban Councils Act [*Chapter 29:15*]
- Domestic Violence Act [*Chapter 5:16*]

### **3.2 Regional**

At the regional level, Zimbabwe has ratified important Protocols and Conventions that also elaborate on the importance of guaranteeing people their rights to enjoy and derive benefits from their culture and heritage. Cases in point are the African Charter on Human and People's Rights (ACHPR) and the Protocol to the ACHPR on the Rights of Women in Africa, Cultural Charter for Africa, the Nairobi Plan of Action on Cultural Industries in Africa, AU Ministers of Culture's Abuja Declaration (2010) and AFRICOM (African Council of Museums), among others. The country has also signed the SADC Protocol on Culture, Information and Sport (2001) which compels Member States to take measures necessary to nurture, protect and promote their infant cultural industries, which are key in production and distribution of cultural products and services in the member countries. The Protocol to the African Charter on Human and Peoples' Rights, and the African Union's Agenda 2063 are also other important frameworks.

### **3.3 International**

At the international level, Zimbabwe has ratified important conventions that underscore the important role of culture in national development. Most importantly, the country has ratified the UNESCO Convention on the Protection and Promotion of the Diversity of

Cultural Expressions of 2005 whose focus is on ensuring that artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods and services. The Convention also encourages member states to develop cultural policies that enable the integration of culture into various national development frameworks considering its potential in employment creation, economic growth and social development among other important national development aspects. The country is also party to other conventions such as the International Convention on Economic, Social and Cultural Rights (ICESCR) which underscore the importance of culture as a driver of human development. Others include:

- Belgrade Recommendation on the Rights and Status of Artists (1980)
- Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)
- Convention for the Protection of Cultural Property in the Event of Armed Conflict (First protocol in 1954, second in 1999)
- Convention for the Safeguarding of the Intangible Cultural Heritage (2003)
- Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970)
- Universal Declaration of Human Rights (UN 1948)
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)
- Berne Convention for the Protection of Literary and Artistic Works (members by accession 1981)

The development of this Policy document is therefore, underpinned by the imperative to comply and implement provisions in the various local, regional and international instruments that the country is signatory to.

## PART B

### CHAPTER 4: POLICY PRIORITY AREAS

The under listed Policy Priority Areas give more detail regarding the various themes Government commits itself to supporting, facilitating, enabling as well as encouraging so that the broader aspirations of this Policy are realised.

#### 4.1 Safeguarding Zimbabwean Cultural Identity

##### 4.1.1 Policy Aim

To promote and ensure respect for cultural identity as an important ingredient for nation-building

##### 4.1.2 Policy Objectives

- To promote the values of *Ubuntu/Unhu* as a benchmark for Zimbabwean identity across the diverse cultures in the country;
- To safeguard Zimbabwean heritage, culture and identity as expressed through language, dress, religion, traditional beliefs, mythologies, symbols, values, ethics, settlement patterns, traditional foods and recreation as well as heritage.

##### 4.1.3 Policy Interventions

- To promote and preserve beliefs, values, customs and traditions that enhance human dignity, and ensure action against practices that undermine human dignity;
- To safeguard indigenous Zimbabwean languages;
- To strengthen traditional leadership systems as custodians of culture;
- To promote the learning and utilisation of indigenous Zimbabwean languages as listed in the 2013 Constitution;
- To promote the learning and use of indigenous folklore, dance and games for children and the youth from early childhood to tertiary education;
- To promote respect and tolerance among different religions, beliefs and value-systems in the country;
- To safeguard indigenous family values of marriage, procreation and socialisation that clarify issues of sexual orientation;
- To promote intercultural dialogue as a pathway to assist all citizens in acquiring the knowledge and appreciation of the diversity of Zimbabwean culture;

- To support and encourage the country's agricultural sector to grow indigenous grains and other foods for consumption in the country;
- To encourage the food industry to market traditional Zimbabwean foods for health, nutrition and delicacy purposes;
- To encourage the safeguarding and development of indigenous design;
- To support and facilitate the further development of local languages for use in business and social communication e.g. development of orthographies, dictionaries and other relevant literature;
- To encourage and support literary publications in local languages.

## **4.2 Appreciation and Respect for Indigenous Zimbabwean Identities and Cultural Diversity**

### **4.2.1 Policy Aim**

To promote and ensure respect for indigenous cultural identities and cultural diversity as major enablers for sustainable socio-economic development.

### **4.2.2 Policy Objectives**

- To inculcate values of tolerance and intercultural dialogue as means of embracing the diversity of the country's culture;
- To enhance local cultural exchange programmes;
- To mainstream cultural and heritage studies and appreciation in the school curricula, administration and business.

### **4.2.3 Policy Interventions**

- To support and facilitate the holding of festivals, national days and ceremonies of traditional and cultural significance in the country;
- To encourage and support the safeguarding of indigenous cultural festivals, traditional rites, ceremonies and social institutions;
- To support and facilitate the further development of traditional art forms for economic benefit;
- To promote gender mainstreaming in the arts, culture and heritage sectors;
- To recognise and enhance cultural expressions, indigenous knowledge and diverse skills related to production, preparation, serving and preservation of foods and beverages;

- To encourage and support research activities and archiving of the respective indigenous art forms, oral traditions, forms of expression, including mores surrounding these and the cultural philosophy attached to the same;
- To enhance the recognition of scholarship around practices, research, and development of the diverse indigenous Zimbabwean identities.

### **4.3 Safeguarding Zimbabwean Heritage**

#### **4.3.1 Policy Aim**

To promote and support the safeguarding of Zimbabwe's cultural and natural heritage.

#### **4.3.2 Policy Objectives**

- To promote heritage conservation and awareness of such items as artefacts, archives, monuments and historic sites, as well as intangible heritage including oral tradition, indigenous knowledge and folklore;
- To promote conservation and awareness of Zimbabwe's liberation war heritage;
- To deepen the involvement and participation of traditional leadership in promotion, protection and preservation of Zimbabwean culture and heritage.

#### **4.3.3 Policy Interventions**

- To prepare a national heritage map that shows the distribution of sites of the country's historic, cultural and natural heritage;
- To preserve and maintain the sites of the country's historic and natural heritage, particularly expressions at the risk of extinction;
- To enact legislation to protect heritage from theft, illicit trafficking and illegal exchanges, expatriation and other forms of illegal merchandising or trade;
- To enact legislation that defines ownership of cultural property by the State;
- To engage architects, planners, civil engineers and designers to incorporate indigenous ideas, aesthetics and traditions in the design of settlements, public facilities and buildings to infuse and showcase the country's heritage in contemporary architecture and urban design;
- To support the convening of cultural festivals and cultural programmes across Zimbabwe;
- To incorporate the teaching of cultural and heritage studies in the school curriculum in indigenous Zimbabwean languages to ensure the youth's involvement and ownership of heritage;

- To incentivise and encourage the production and dissemination of textbooks, literary works, radio and television journals and movies in Indigenous Zimbabwean languages;
- To establish a commemorative National Heritage Day whereupon Zimbabwe as a country reflects and celebrates its rich as well as diverse culture and heritage;
- To ensure that all Zimbabwean Diplomatic Missions are endowed with arts, culture and heritage articles reflective of the homeland's diverse culture and heritage;
- To promote the identification, establishment and safeguarding of liberation war sites and routes;
- To ensure the inventorying and listing of tangible and intangible heritage that includes liberation, cultural and natural heritage;
- To establish and run a vibrant culture centre, library and archives network that is visible in all provinces and districts.

#### **4.4 Promoting Indigenous Knowledge**

##### **4.4.1 Policy Aim**

To promote and safeguard indigenous knowledge within communities in Zimbabwe.

##### **4.4.2 Policy Objectives**

- To develop indigenous knowledge to ensure that they are a critical component of the country's socio-economic development;
- To promote research, documentation and development of indigenous knowledge in various facets of Zimbabwean culture;
- To galvanise and give same status to indigenous knowledge in Zimbabwe with other global knowledge systems;
- To develop interventions which emphasise safeguarding, integration, utilisation, promotion and protection of the country's indigenous knowledge.

##### **4.4.3 Policy Interventions**

- To strengthen the capacity and functionality of traditional leadership institutions as custodians of indigenous knowledge;
- To provide financial, technical as well as policy-level support towards research, documentation and dissemination of Zimbabwean indigenous knowledge;

- To support research and understanding of the practice, efficacy and value of traditional medicine as well as to encourage its development and integration into primary health care;
- To ensure that education and training curricula incorporate relevant aspects of indigenous knowledge including social sciences, humanities, food and nutrition studies, public health, sports and recreation;
- To establish mechanisms to support institutions involved in indigenous knowledge development and support collaboration with other related research institutions;
- To develop appropriate mechanisms to protect indigenous knowledge through the intellectual property rights system, including the enactment of legislation to patent and protect the plants, cures and techniques used in the country's indigenous medicine.

## **4.5 Cultural and Creative Industry Development**

### **4.5.1 Policy Aim**

To support, develop and promote Zimbabwean arts, culture and heritage as exploitable economic assets within the framework of our cultural identities.

### **4.5.2 Policy objectives**

- To promote and ensure respect for goods and services bound up with expressions of Zimbabwean cultural identities as an indispensable ingredient in building the national economy;
- To promote and encourage production, distribution and consumption of goods and services within and/or using the framework of our social and cultural values;
- To recognise and embrace informal cultural systems, processes and institutions and the intrinsic value that these carry, in developing creative industries within the broader national economy;
- To stimulate and strengthen local cultural and creative industries;
- To strengthen the commercialisation of cultural and creative industries in the country;
- To promote the development of cultural and creative industries as a way of promoting job creation, income-generation and poverty alleviation;
- To build the capacity of artists, cultural workers, arts administrators and cultural managers to more effectively harness the potential of the sectors.

### 4.5.3 Policy Interventions

- To set up a National Cultural Heritage desk under the direct supervision of the Ministry that facilitates the setting up and monitors the performance of community projects while helping to mobilise funding for such projects;
- To strengthen the commercialisation of cultural industries in the country through entrepreneurial training and mentorship programmes for producers and distributors of cultural goods and services;
- To develop export incentives for the cultural and creative industries relating to products and services, as well as marketing and promotion;
- To monitor and evaluate the performance of cultural and creative industries in accordance with set industrial standards;
- To develop competitiveness in the cultural and creative industries through supporting product quality improvement;
- To facilitate the opening of new local, regional and international market linkages for the country's cultural and creative industries;
- To facilitate entrepreneurial training and mentorship programmes for producers and distributors of cultural goods and services;
- To strengthen coordination and formation of industrial groupings and associations among cultural and creative industry players;
- To modernise the technologies, tools and methods used in the production and dissemination of cultural goods and services to enhance their quality and quantity;
- To promote the realisation of a conducive operating environment for producers and distributors of cultural goods and producers through provision of investment incentives and enforcement of the intellectual property laws for creative industries;
- To develop technologies and tools to deal with copyrights, and promote the development of a compact web of public and private organisations that encourage and protect artistic creations;
- To develop a broad national strategy to fight piracy and illegal copying;
- To co-ordinate and support training workshops, seminars, exhibitions, symposia, seminars, conferences, awards, competitions and festivals among other media that build the various Zimbabwean art sectors;
- To create an appropriate legal and regulatory framework to attract local and international investment while protecting the country's heritage;
- To develop export incentives for the cultural and creative industries;



- To legislate the acquisition and public display of indigenous artworks by all state institutions and government agencies at every level;
- To promote the acquisition and public display of indigenous artworks by private institutions;
- To facilitate the transfer and utilisation of appropriate technologies related to cultural and creative industries.

## **4.6 Infrastructure Development**

### **4.6.1 Policy Aim**

To ensure the provision of infrastructure for the arts, culture and heritage sectors.

### **4.6.2 Policy Objectives**

- To provide infrastructure for all cultural and artistic forms in the form of culture centres, galleries, exhibitions, musical expression, rehearsals and performance from national to local level in the country;
- To identify, build, provide and maintain facilities in which the arts and cultural activities can be promoted and enjoyed by all Zimbabweans;
- To promote the use of indigenous architecture, design and symbols;
- To further promote a percentage contribution for arts, culture and heritage on every budget and infrastructure development activity.

### **4.6.3 Policy Interventions**

- To conduct a national audit of existing public facilities available for various forms of cultural and artistic activities and events to ensure the most efficient use of such spaces;
- To partner local authorities and private sector players in rehabilitation, renovating and maintenance of community halls, theatre centres and other facilities and equipment that can be used for artistic performances and exhibitions;
- To establish a National Culture Centre and regional culture centres;
- To support the work of artists, the consumption of artistic practice and heritage services by improving infrastructure for the development of the cultural and creative industries;
- To provide financial and technical support for the reclamation, preservation and protection of Zimbabwean historical heritage sites;

- To protect heritage sites from damage caused by construction works or other development, economic and industrial activities.

## **4.7 Education and Training**

### **4.7.1 Policy Aim**

To ensure the full integration and development of the arts, culture and heritage in education and training.

### **4.7.2 Policy Objectives**

- To institutionalise arts, culture and heritage in education and training through deliberate curriculum intervention in schools, colleges, polytechnics and universities;
- To promote arts, culture and heritage education by means of special education for creative and talented individuals to produce artists, craftsmen, administrators and advocates in all areas of arts;
- To raise awareness on Zimbabwean arts, culture and heritage through public education, workshops, training, public forums, publications and the media for the benefit of the general public and policymakers.

### **4.7.3 Policy Interventions**

- To develop creative programmes and curricula appropriate for Early Childhood Development (ECD), Primary, Secondary, Vocational and Tertiary learning institutions;
- To support the review and improvement of existing learning curricula in arts, culture and heritage;
- To build the capacity of existing learning institutions to deliver on arts, culture and heritage programmes and curricula, in particular of trainers and educators from school to university level;
- To promote the provision of continuing arts education and training beyond formal education.

## **4.8 Culture and International Relations**

### **4.8.1 Policy Aim**

To ensure the visibility, practice and appreciation of Zimbabwean culture locally and abroad.

#### **4.8.2 Policy Objectives**

- To promote the visibility, practice and presence of Zimbabwean culture, regionally and internationally;
- To ensure the signing and implementation of Cultural Conventions, Charters and Protocols;
- To promote and appreciate cultural exchanges regionally and internationally;
- To create an enabling environment that allows Zimbabweans to fully participate in international cultural expressions, exhibit and practice their culture outside Zimbabwe.

#### **4.8.3 Policy Interventions**

- To encourage and support cultural exchanges in all forms;
- To promote and support financially the implementation of cultural activities;
- To promote and encourage the inclusion of cultural attaches in all Government departments;
- To establish a National Culture Centre for showcasing, capacity building and information-sharing on cultural values and activities in Zimbabwe.

## **CHAPTER 5: FUNDING AND RESOURCE MOBILISATION**

In order for the Policy to be fully implemented by Government and various stakeholders, it is imperative to ensure funding and resource mobilisation support across the board. Funding and resource mobilisation therefore are facets which involve the active participation of internal and external stakeholders. Existing Government instruments that may also be invoked to ensure the implementation of the Policy are key to its functionality.

### **5.1 Policy aim**

To ensure the growth and development of the arts, culture and heritage sectors through the facilitation of access to resources.

#### **5.1.2 Policy objectives**

- To give financial and technical support to reclamation, repatriation, preservation and protection of Zimbabwean archives and historic places within and outside the country;
- To support the promotion and development of the cultural and creative industries;
- To promote investment in the sector.

#### **5.1.3 Policy interventions**

- To support the growth of the sector through tax incentives;
- To develop sustainable funding models for the growth of the cultural and creative industries;
- To create private and public partnerships for the development of the sector;
- To facilitate technical and material investment for the growth of arts, culture and heritage.

## PART C

### CHAPTER 6: INSTITUTIONAL FRAMEWORK AND COORDINATION

This Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage will play a leading role in establishing linkages and the effective coordination of arms of Government in the implementation of this policy.

The Government of Zimbabwe shall take all the necessary steps within reasonable limits of the available financial and technical resources to ensure that this Policy is implemented.

#### 6.1 Strengthening Implementation Coordination

A number of Government Ministries and departments are mandated with some component or have oversight of some programmes or initiatives in the arts, culture and heritage sectors as outlined below:

- Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage – core mandate of arts and culture, the National Arts Council of Zimbabwe, the National Gallery of Zimbabwe, National Library and Documentation Services, National Museums and Monuments of Zimbabwe, National Archives of Zimbabwe, Traditional Leadership and Local Authorities;
- Ministry of Sport and Recreation through Sports and Recreation Commission;
- Department of Liaison on Psychomotor activities in Education in the Office of the President and Cabinet;
- Ministry of Primary and Secondary Education – Arts, Culture and Heritage Education;
- Ministry of Youth, Indigenisation and Economic Empowerment – Entrepreneurship training for young people in the cultural and creative industries;
- Ministry of Home Affairs – National Board of Censors;
- Ministry of Justice, Legal and Parliamentary Affairs – Copyright Legislation;
- Ministry of Media, Information and Broadcasting Services – Audio-visual Industries: Broadcasting, TV, Film and Music Recording;
- Ministry of Local Government, Public Works and National Housing;
- Ministry of Small and Medium Enterprises and Cooperative Development – National Handicrafts Centre;

- Ministry of Women Affairs, Gender and Community Development;
- Ministry of Welfare Services for War Veterans, War Collaborators, Former Political Detainees and Restricttees;
- Ministry of Tourism and Hospitality Industry – Cultural Tourism;
- Ministry of Environment, Water and Climate – Natural Heritage Sites;
- Ministry of Higher and Tertiary Education, Science and Technology Development (Arts Teacher Education);
- Ministry of Health and Child Care – ZINATHA, Traditional Midwives;
- Ministry of Agriculture, Mechanisation and Irrigation – herbal medicine, Indigenous knowledge;
- Ministry of Foreign Affairs – Cultural Diplomacy.

The implementation of this Policy would be particularly through the following interventions:

#### **6.1.1 Policy Interventions**

- To ensure the development of national programmes in all aspects of arts, culture and heritage;
- To spearhead and support the review and dissemination of laws having a direct or indirect bearing on the arts, culture and heritage sector in the country;
- To ensure the development and enforcement of operational regulations, standards and guidelines for all stakeholders in the arts, culture and heritage sector in the country;
- To leverage for national level funding and other technical resources for Parastatals mandated to work with other players in the implementation of this Policy (e.g. National Gallery of Zimbabwe, National Arts Council of Zimbabwe, National Museums and Monuments of Zimbabwe, National Handicrafts Centre and the Censorship Board, among others);
- To establish mechanisms for coordination and networking of Government Ministries, State and non-State institutions as well as individuals that promote arts, culture and heritage;
- To cultivate and sustain cordial working relationships with other non-State actors, funders, technical partners and important stakeholders critical for improving the arts, culture and heritage sector in the country or promotion of the arts, culture and heritage sector in Zimbabwe;

- To create an enabling environment for mutually beneficial cooperation among state and non-state actors;
- To develop and maintain a database as well as an effective Knowledge Management System for the arts, culture and heritage sector in the country;
- To develop a national action plan on arts, culture and heritage that would inform the various stakeholders' interventions and programmes.

## **6.2 Multi-Stakeholder Approach in Effective Implementation**

The successful implementation of this Policy depends on active political, administrative and technical support for the translation of goals, objectives and strategies into practicable and actionable programmes at all levels of the Zimbabwean society. All stakeholders including the Government, NGOs, Private Institutions, the Corporate Sector, Church Organisations, Art groups and Associations will be required to make concerted efforts to support the Policy implementation in a comprehensive manner. The existing Government and Community leadership frameworks remain pivotal and absolutely necessary for the successful implementation and realisation of the Policy goals and objectives.

## **CHAPTER 7: MONITORING AND EVALUATION**

Monitoring and evaluation of this Policy shall provide the means of assessing the implementation of the goals, objectives and set strategies. In that regard, timely and periodic monitoring and evaluation of implementation steps to this Policy shall be undertaken by the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage through an indicator-based system that would be developed in consultation with other state and non-state actor stakeholders in the sector.



## **CHAPTER 8: REVIEW OF THE POLICY**

In order to ensure that the National Arts, Culture and Heritage Policy of Zimbabwe remains relevant and valid to its sector-specific needs as well as to ensure that it remains in sync with national development goals and aspirations, the Government will ensure that it is periodically reviewed and realigned. To that end, a review process will be undertaken after every five (5) years or whenever urgent need arises, with focus on any likely changes in terms of the Policy's Priority Areas.

