



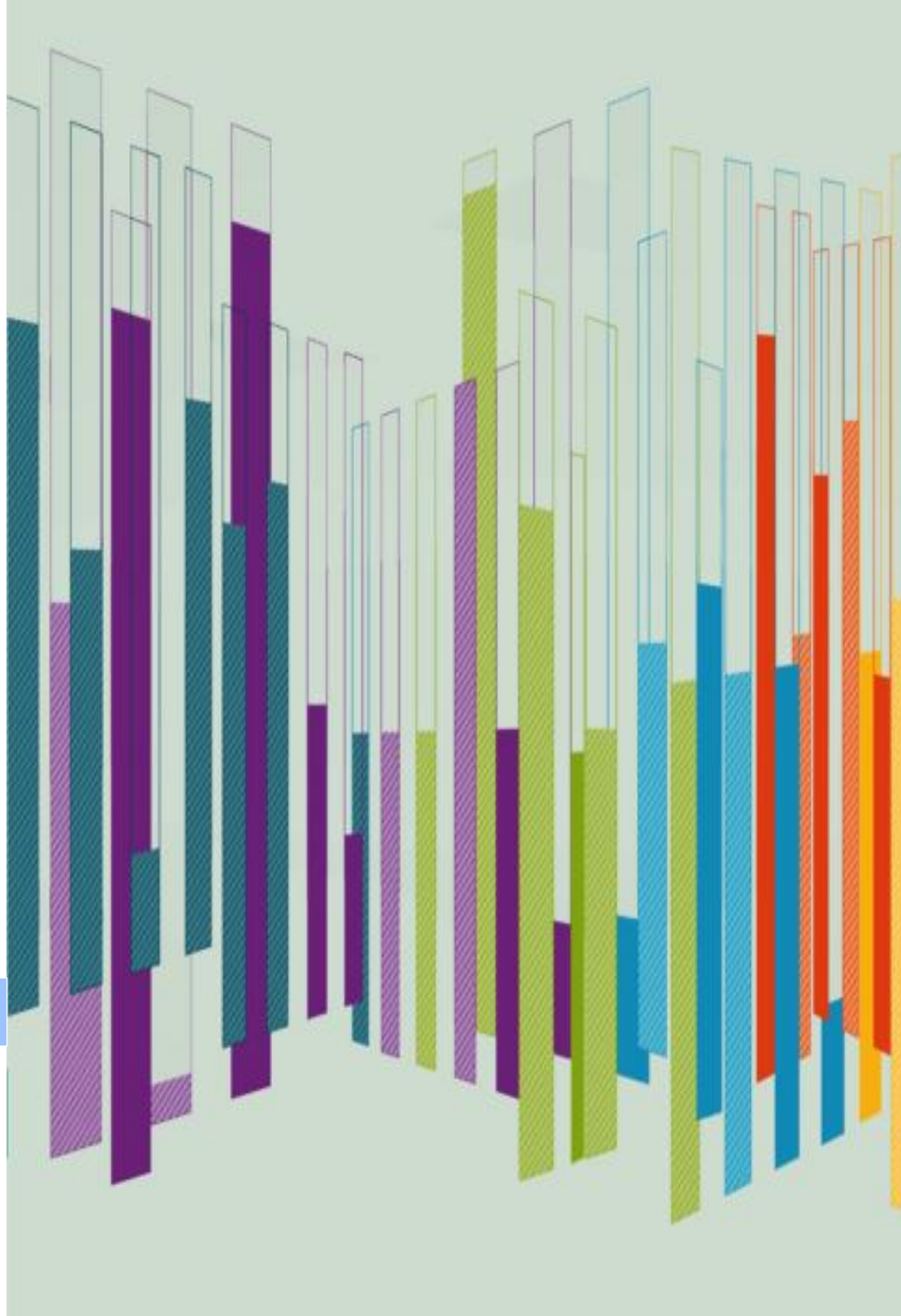
United Nations  
Educational, Scientific and  
Cultural Organization



Diversity of  
Cultural Expressions

# UNESCO CULTURE FOR DEVELOPMENT INDICATORS

Zimbabwe's Analytical Brief



**Zimbabwe**  
**CULTURE FOR DEVELOPMENT INDICATORS (CDIS)**  
**MAY 2017-APRIL 2018**



## LIST OF ACRONYMS

CDIS	Culture for Development Indicators
CD	Compact Disc
DVA	Domestic Violence Act
DVD	Digital Video Disc
GDP	Gross Domestic Product
HIFA	Harare International Festival of Arts
LFS	Labour Force Survey
NACZ	National Arts Council of Zimbabwe
NAZ	National Archives of Zimbabwe
NGZ	National Gallery of Zimbabwe
NGP	National Gender Policy
NICT	National Institute of Communication and Technology
NMMZ	National Museums and Monuments of Zimbabwe
PICES	Poverty Income Consumption Expenditure Survey
PoZ	Parliament of Zimbabwe
PPP	Public Private Partnerships
TV	Television
TVET	Technical and Vocational Education Training
TWG	Technical Working Group
UNESCO	United Nations Educational Scientific and Cultural Organization
UZ	University of Zimbabwe
WCT	WIPO Copyright Treaty
WIPO	World Intellectual Property Organization
WPPT	World Performances and Phonograms Treaty
WTO	World Trade Organization
ZBC	Zimbabwe Broadcasting Cooperation
ZIMSTAT	Zimbabwe National Statistics Agency

## KEY TERMS AND DEFINITIONS

- 1. Cultural goods and services:** products that are distinguished from other economic goods and services because they “encompass artistic, aesthetic, symbolic and spiritual values.”
- 2. Central cultural domains:** common sets of culturally productive industries, activities and practices directly associated with the creation, production, distribution and enjoyment of central cultural content: (1) Cultural and Natural Heritage; (2) Performance and Celebration; (3) Visual Arts and Crafts; (4) Books and Press; (5) Audio-visual and Interactive Media; (6) Design and Creative Services; and (7) Intangible Cultural Heritage (transversal domain).
- 3. Equipment and supporting cultural domains:** supporting industries as well as ancillary services that facilitate or enable the creation, production and distribution of products that make part of central cultural domains (e.g. printing, television apparatus or iPods) as defined by the UNESCO Framework for Cultural Statistics (2009).
- 4. Official school curriculum:** This is based on the list of subjects taught and the instructional time allocated to these, the intended lessons or syllabi delineating the topics to be taught and official directives or guidelines concerning pedagogy and assessments. For this CDIS, the Zimbabwean Indigenous Languages Curriculum (2015-2022) developed by the Ministry of Primary and Secondary Education was used.
- 5. Official or national languages taught in school:** This refers to the combination of all instructional time allocated to the official language(s) of the country.
- 6. Local or regional languages taught in school:** This refers to time devoted to non-official indigenous languages, namely, those spoken by a significant cultural minority in the country.
- 7. International languages taught in school:** This refers to instructional time allocated to non-official international or exogenous languages.
- 8. Tertiary education:** “Any education entered after successful completion of secondary education, which may include vocational post-secondary education (leading to a certificate) and higher education (leading to a degree)”.
- 9. Technical education:** This comprehensive term refers to those aspects of the educational process involving, in addition to general education, the study of technologies and related sciences, and the acquisition of practical skills, attitudes, understanding and knowledge relating to occupations in various sectors of economic and social life. Technical and vocational education is further understood to be: (a) an integral part of general education; (b) a means of preparing for occupational fields and for effective participation in the world of work; (c) an aspect of lifelong learning and a preparation for responsible citizenship; (d) an instrument for promoting sustainable development that respects the environment.

# CULTURE FOR DEVELOPMENT INDICATORS IN ZIMBABWE

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The Culture for Development Indicators (CDIS) demonstrate the enabling and driving role of culture in sustainable development. Thanks to an innovative methodology, this advocacy and policy tool examines, through facts and figures, the multidimensional relationship between culture and development. The analysis of 7 key dimensions of culture and development, through the assessment of 22 core indicators, responds to the needs and circumstances of low and middle-income countries. The wealth of quantitative data produced through the implementation of the CDIS promotes better-informed cultural policies and the integration of culture in development strategies, thus contributing to the implementation of the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The CDIS methodology is the outcome of a four year (2009-2013) applied research process. By the end of 2013, it had been implemented in 11 countries around the world, demonstrating its potential for policy impact.

Zimbabwe began implementation of the CDIS in May 2017 and completed the process in April 2018. This Brief summarizes the results, implementation details and impact the CDIS project had in Zimbabwe.

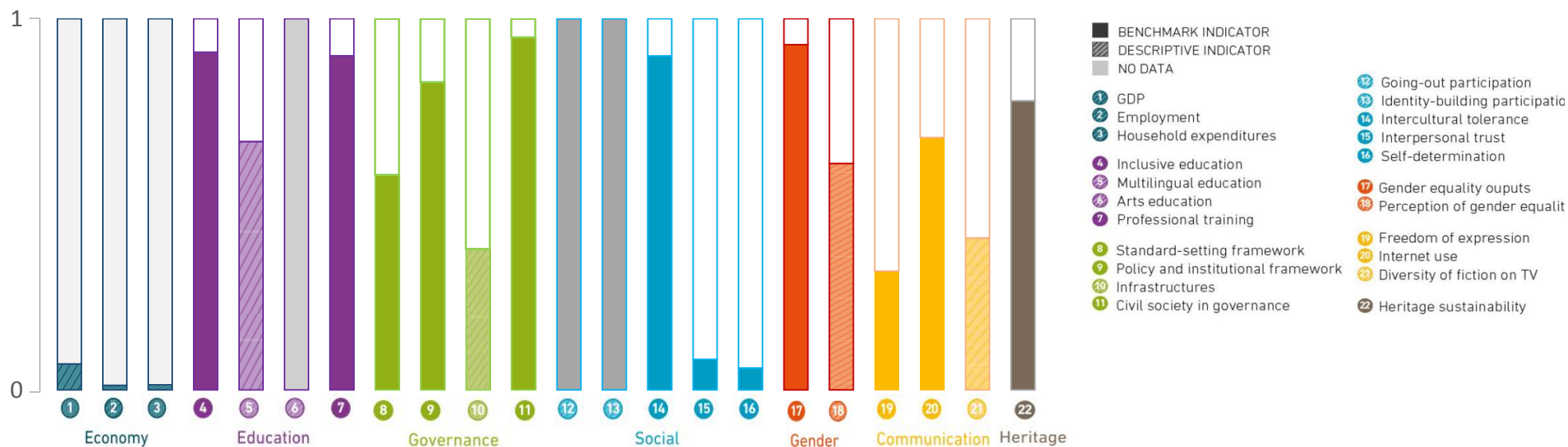
- *AT A GLANCE: BRINGING CULTURE BACK IN FROM THE MARGINS*
  - *Highlights from the findings: Zimbabwe's Culture for Development DNA*
- *ZIMBABWE'S RESULTS IN DETAIL*
  - *Economy*
  - *Education*
  - *Governance*
  - *Social participation*
  - *Gender equality*
  - *Communication*
  - *Heritage*
- *IMPLEMENTATION PROCESS IN ZIMBABWE*
- *ADDED VALUE OF THE CDIS IN ZIMBABWE*

## AT A GLANCE: ENHANCING CULTURE VISIBILITY TO DEVELOPMENT AND STRENGTHENING STATISTICS

Acknowledgement of culture's role in development has been increasingly advocated for in recent years in Zimbabwe. The drafting of a country's first culture policy, which is almost final, has shown the importance culture is being given. In addition, the Zimbabwe National Statistics Agency (ZIMSTAT) also showed its support for the production of culture statistics by setting a culture unit within it in 2012. In the same year, ZIMSTAT conducted a Culture Statistics Survey on behalf of the responsible ministry supported by UNESCO. The survey utilized the 2009 UNESCO Culture Statistics Framework. The survey was not at national level but covered Harare and its surroundings, giving the sectors valuable statistics and a good start. However, the challenge is to ensure that the full range of culture's benefits is considered and that culture is consistently mainstreamed as a defining and sustainable component in national development plans and policies. The new wealth of data on culture and development, which resulted from implementing the CDIS, has made it possible to empirically illustrate culture's multidimensional contribution to development. The CDIS indicators and their analysis have sparked a new understanding and are informing the country's first framework Cultural Policy and proposals for the better integration of culture in national development plans. In addition, the participative implementation process unveiled gaps in national statistics and monitoring systems, pointing the way to strengthening them and further reinforcing the knowledge base to inform national policies.

## HIGHLIGHTS FROM THE FINDINGS: ZIMBABWE'S CULTURE FOR DEVELOPMENT DNA

### ZIMBABWE: Culture for Development DNA



**Culture matters in Zimbabwe:** CDIS indicators highlight Zimbabwe's culture sector's potential for prosperity, well-being and social unity, while underlining certain obstacles in place that inhibit it from reaching its full potential.

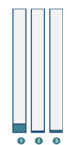
The results suggest that **culture is a non-negligible contributor to the national economy** as illustrated by a significant contribution of culture sector to GDP **1** (6.96% of total GDP). Culture is also a significant source of employment in the country **2** (1.34% of the total employed population), even though currently available data underestimates the sector's role as an employer. **Although there is a high level production of domestic cultural goods and services**, the consumption at household level has remained relatively low **3** (1.48% of total household consumption expenditures), even though it's significant. The consumption maybe higher but due to piracy and other social-economic factors, low expenditure has been recorded. The unequal distribution of cultural infrastructures across the country's ten provinces **10** (0.41/1) is not only preventing the opportunities to access and consume cultural life, but also disfavours outlets for cultural production, diffusion and enjoyment.

There is **high levels of supply of domestic fiction productions on public TV** **21** (41% of broadcasting time of fiction programmes) indirectly reflect a healthy production economy and publicly supported opportunities for the diffusion and exposure of cultural contents provided by local creators and cultural industries.

Regarding the links between education and culture in Zimbabwe, **though professional training opportunities in select fields are not yet available, public institutions provide a good diverse offering of programmes related to culture at the TVET and tertiary levels** **7** (0.9/1), reflecting Zimbabwean authorities' interest and willingness to invest in cultural education at the professional level. In addition, the country is doing very well in terms of inclusive and multilingual education **5** (67%), it's taking various languages on board.

**Although positive results for indicators on the normative, policy and institutional frameworks** **9** (0.83/1) suggesting that a foundation for good cultural governance is in place, **the participation of civil society in policy-making processes** **11** (0.95/1), and heritage sustainability **22** (0.78/1), additional action is needed at the State level to adopt and update national legislation to better enforce commitments made at both the country and international levels **8** (0.58/1).

## ZIMBABWE'S RESULTS IN DETAIL



### ECONOMY

The creative and cultural industries are dynamic and rapidly expanding sectors in the global economy. These industries contribute to growth, enabling the diversification of national economies, generating income and creating employment. In addition, as they contribute to the creation, production, transmission and enjoyment of symbolic content, their effects extend to non-economic benefits. For instance, they contribute to the expansion of peoples' opportunities to participate in cultural life and to the promotion of cultural diversity.

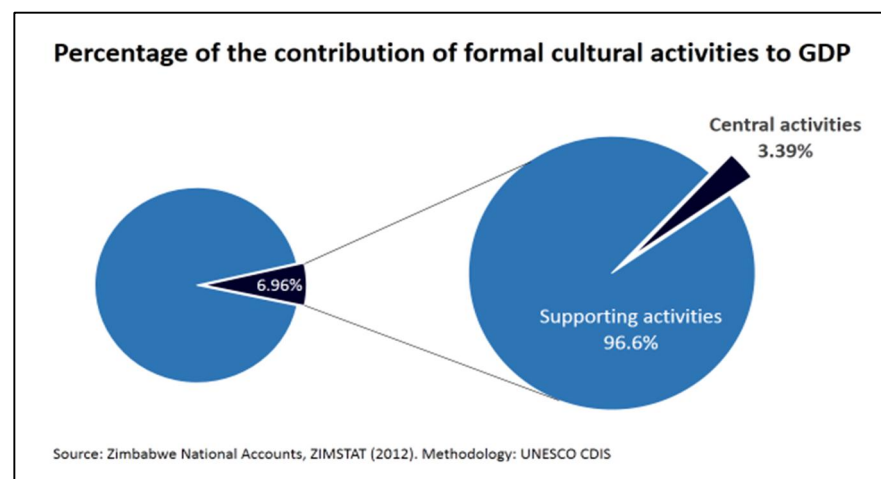
The Economy Dimension examines the contribution of the culture sector to economic development by assessing the contribution of cultural activities to GDP, the role of culture as an employer, and how cultural goods and services are valued through commercial transactions. The creative cultural industries are currently scattered across several sectors of the economy. It is, therefore, difficult to get an indication of how much contribution is made by the industry to the economy in the absence of a satellite account. To correctly place statistics as a development agenda, we need to define the scope of culture, especially cultural and creative industry.

#### 1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP: 6.96% (2012)

Despite the underlined methodological challenges, the national result (6.96%) suggests that there is a real and significant demand from Zimbabwean households for the consumption of foreign and domestic cultural goods and services. Of the total contribution, 3% is spent on central cultural goods and services while 97% being left to supporting activities and equipment.

Core Indicators	Description
CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP	Percentage of the contribution of private and formal cultural activities to Gross Domestic Product
CULTURAL EMPLOYMENT	Percentage of persons engaged in cultural occupations within the total employed population
HOUSEHOLD EXPENDITURES ON CULTURE	Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures

### FACTS & FIGURES





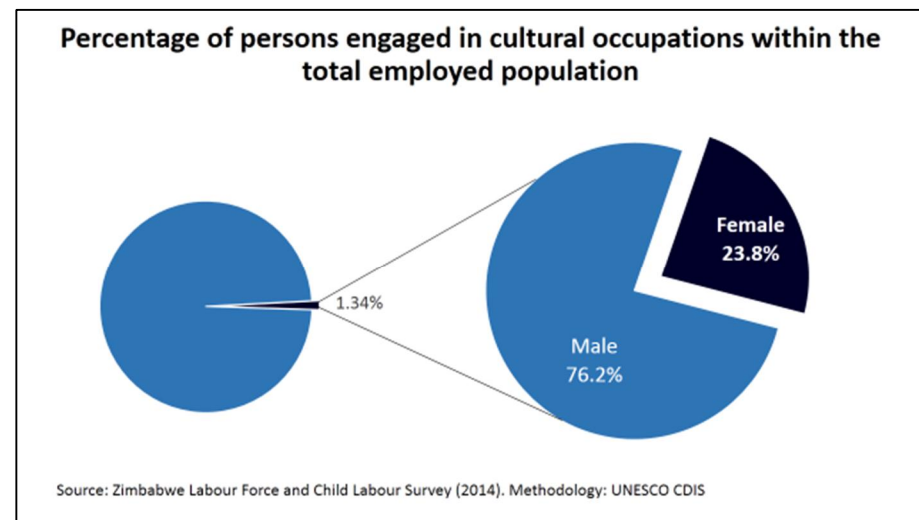
Most artists are trained in South Africa and others in USA. Local training centres, such as CHIPAWO and Amakhosi theatre, have groomed many artists who have made inroads and have exported their services to countries abroad which have not been recorded.

## 2 CULTURAL EMPLOYMENT: 1.34% (2014)

In 2014, 1.34% of the employed population in Zimbabwe had cultural occupations (83 842 persons: 24% female and 76% male). About 95% of these individuals held occupations in central cultural activities, while 5% held occupations in supporting or equipment related activities.

The **contribution of the culture sector to employment is underestimated** in this indicator due to the difficulty of obtaining and correlating all the relevant data. This figure is only the tip of the iceberg since it does not cover non-cultural occupations performed in cultural establishments or induced occupations with a strong link to culture, such as employees of hospitality services located in or close to heritage sites. **The value chain contribution to employment has not been accounted for.**

This figure highlights low levels of cultural employment in Zimbabwe, suggesting that levels of domestic cultural production are also low. In terms of expos such as HIFA, statistics on artists have not been availed, especially performing arts. The Government of Zimbabwe has not given grants to National Arts Council of Zimbabwe to enable them to develop skills that would create employment and generate more income.



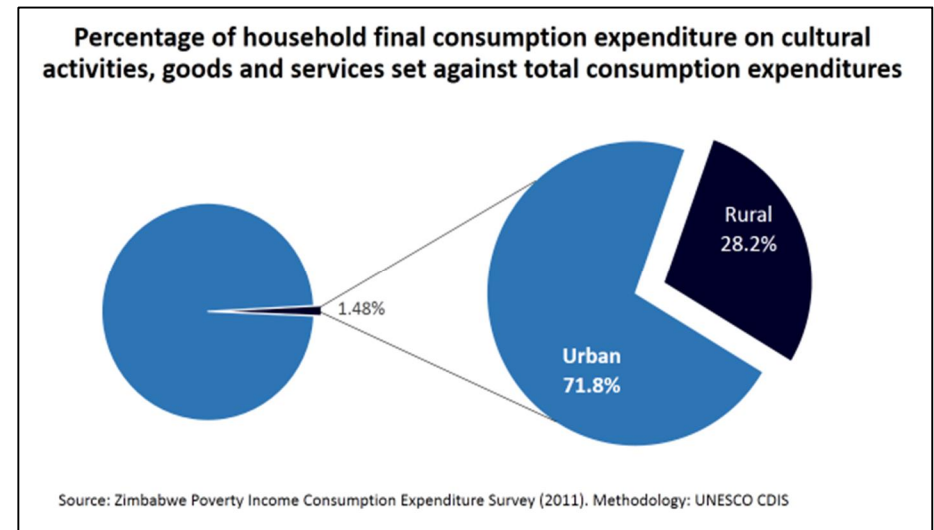
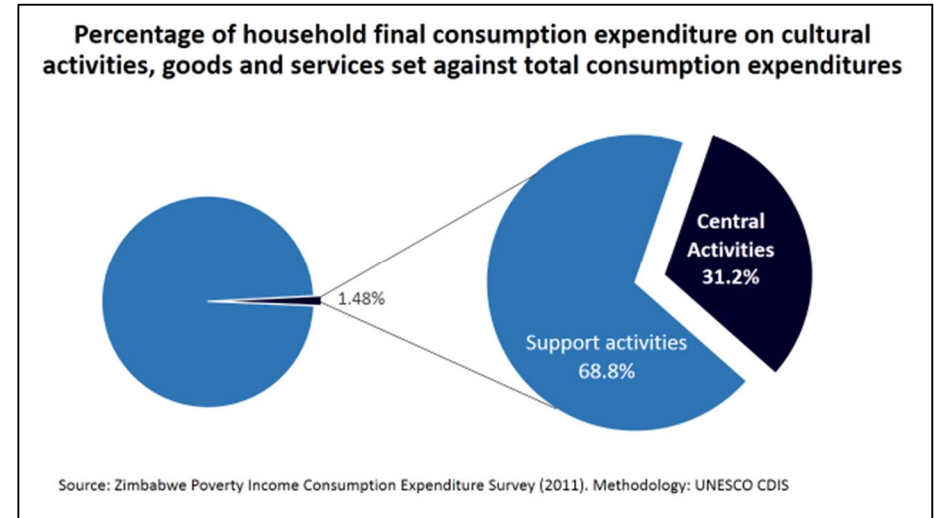
### 3 HOUSEHOLD EXPENDITURES ON CULTURE: 1.48% (2011)

In 2011, about **1.5% of household consumption expenditures were devoted to cultural activities, goods and services**. The average across all test phase countries of the CDIS is 2.43%, which indicates that Zimbabwean figure falls below the average.

The national result obtained **shows that at least there is demand from Zimbabwean households for the consumption of foreign and domestic cultural goods, services and activities**. Of the total, 31% is spent on central cultural goods and services while 69% is being left to supporting activities and equipment. On average, in the category of central cultural goods and services, the highest proportion was spent on newspapers (27.1%) followed by audio visual accessories e.g. DVDs, cassettes and CDs (11.6%), and license fees for radio and TV (9.0%).

In the category of support and equipment, a significant share was spent on cellphones (28.3%); and computer and related items e.g. printer (18.2%). The share of consumption expenditures varies greatly by urban (71.8%) and rural (28.2%).

While the Economy indicators suggest that there is potential demand for the consumption of cultural goods, services and activities, they also suggest that there is a low level of domestic production in the formal sector, illustrated by the low levels of employment. This is reinforced when cross-analyzing the dimension with other CDIS indicators such as the Diversity of Fictional Content on Public TV, which also suggests low levels of domestic content supply in public broadcasting. High demand and low domestic production would indicate that the full economic potential of the culture sector in Zimbabwe is not being realized.



## **RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS**

In order to improve the assessment of the connection between culture and the economy in Zimbabwe, better statistics should be made available. The cultural statistics available should cover all provinces in the country in order to correctly assess the contributions by the cultural sector. Information on cultural creative industries should be readily available from the Government. There should be a co-ordinated approach by all the departments and Ministries which house culture units.

### **CULTURAL EMPLOYMENT**

It is recommended to conduct a national culture survey with a sample size specifically designed for the purpose.

### **HOUSEHOLD EXPENDITURES ON CULTURE**

For all indicators, it would be useful to have raw data disaggregated by socio-economic factors in order to be able to better understand how to make targeted policies for equal access to cultural goods, services and activities, as well as cultural employment. For example, it would be constructive to know more about the relationship between these indicators, income quintiles and levels of education. There is also need for co-ordination of the Ministries and Departments currently housing cultural activities.



## EDUCATION

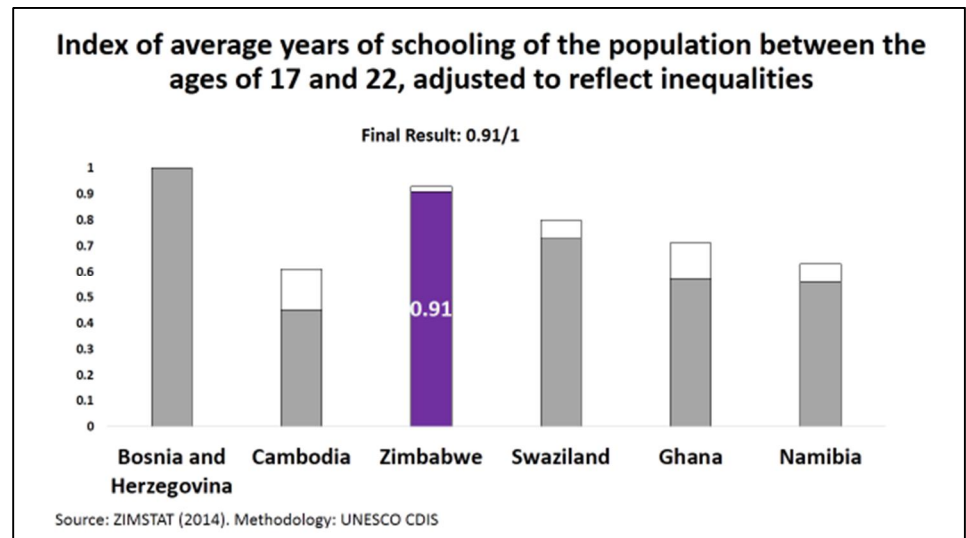
Education not only provides individuals with the skills and knowledge required to become empowered citizens, it is a recognized fundamental cultural right. It plays a key role in promoting knowledgeable societies capable of devising innovative strategies to face future challenges. The education cycle also provides a key environment for the construction, learning and transmission of cultural values and aptitudes, which may foster social inclusion and tolerance. Likewise, education is essential in the promotion and valorization of cultural diversity, and the encouragement of new talents and creativity. The Education Dimension examines the relationship between education, culture and human development by assessing the inclusiveness of education; the valorization of interculturality, cultural diversity and creativity; and the opportunities for acquiring professional skills in cultural fields. NB: Grade 7-8 referred to in the indicator list on the right is equivalent to Form 1-2 (first two years of secondary) in the case of Zimbabwe.

### 4 INCLUSIVE EDUCATION: 0.91/1 (2014)

The right to education is pronounced in the Constitution of Zimbabwe Section 75 Subsection 1 which states that every Zimbabwean is entitled to a basic State-funded education, including adult education. The Constitution further highlights that the State shall make steps to make education available and accessible to all its citizens. It is important to note that prior to the enactment of the Constitution in 2013, Zimbabwe had put in place various policies meant to promote and advance access to education in the country. It is within this context that a **result of 0.91/1 reflects the efforts made by Zimbabwean authorities to ensure that education is made available in an inclusive manner.** The average years of schooling for persons aged 17 to 22 years was **9.1 years**. Taking into account that in Zimbabwe, persons aged 17 years are expected to have already completed a 7 year primary course as well as four years of lower

Core Indicators	Description
INCLUSIVE EDUCATION	▶▶ Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect inequalities
MULTILINGUAL EDUCATION	▶▶ Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8)
ARTS EDUCATION	▶▶ Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)
PROFESSIONAL TRAINING IN THE CULTURE SECTOR	▶▶ Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture

## FACTS & FIGURES

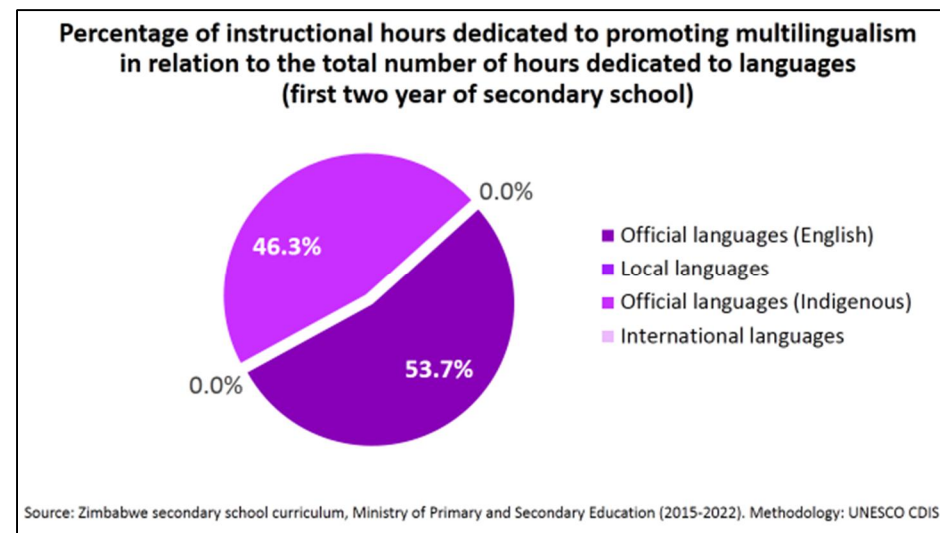


secondary, more still needs to be done to make sure that the target of 11 years is reached. In terms of education deprivation, 2% of the population aged between 17 and 22 years had less than 4 years of schooling. This calls for more intervention especially targeting marginalized groups in order to make education more accessible and that inequality among population groups is addressed.

### 5 MULTILINGUAL EDUCATION: 94% (2015)

The Constitution of Zimbabwe adopted in 2013 acknowledged the following 16 languages as officially recognised in the country; Chewa, Chibarwe, English, Kalanga, Koisan, Nambya, Ndau, Ndebele, Shangani, Shona, Sign Language, Sotho, Tonga, Tswana, Venda and Xhosa. The Constitution further state that the State and all institutions and agencies of Government must ensure that all the languages are treated equitably and take into account the language preferences of people affected by governmental measures or communications. In addition, the new education curriculum has been developed to cover all the indigenous languages stated in the Constitution. The Zimbabwean Indigenous Languages Curriculum (2015-2022) developed by the Ministry of Primary and Secondary Education allocated equal teaching hours to all the languages that are officially recognised in the country. As such, 100% of instructional hours dedicated to teaching languages are for teaching official or national languages.

Although 0% of instructional hours are dedicated to teaching local or regional languages and international languages, it is important to note that the country has taken drastic measures to promote multilingualism by declaring the 16 languages to be official. It is also noteworthy that the school system in Zimbabwe allows students to learn languages of other countries such as Chinese, German,



French and Portuguese and these are mostly examined by international examination bodies such as the Cambridge. However, more still needs to be done to make sure that schools are indeed teaching all these languages that are pronounced in the country's Constitution. Resources, both human/material and financial need to be availed in order to actualize the provisions of the country's constitution.

## 6 ARTS EDUCATION

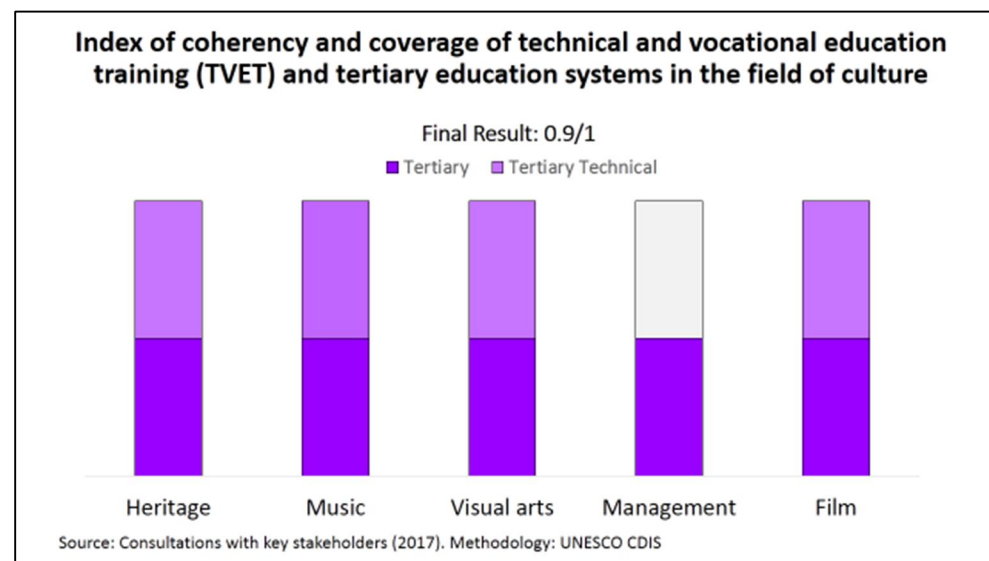
The indicator could not be constructed due to unavailability of data

## 7 PROFESSIONAL TRAINING IN THE CULTURE SECTOR: 0.9/1 (2017)

In order to realise the full economic benefits of culture, it is important that the country's education sector offers the opportunity to all cultural operators to be able to acquire and develop artistic, creative, technical, technological and managerial skills and competencies.

The **result of 0.9/1** for Zimbabwe shows that the education system in the country has provided for a varied and coherent range of training at various levels in the field of culture, covering technical, vocational and tertiary levels of education. This includes training courses at different levels in heritage; music; fine, visual and applied arts; cultural management; and film and image. It is important to note that technical education in cultural management is still lacking in Zimbabwe. Thus, it calls for the Government to step in alone or in partnership with the private sector to ensure that cultural operators are equipped with this knowledge.

The Government of Zimbabwe established heritage studies in universities such as the Great Zimbabwe University, University of Zimbabwe, Midlands State University and Chinhoyi University which offer degree programmes in heritage studies. The Universities have culture and heritage as some of its founding values.







## GOVERNANCE

*Cultural governance encompasses standard-setting frameworks, public policies, infrastructures, institutional capabilities and processes intended to foster inclusive cultural development, structure dynamic cultural sectors, and promote diversity. Cultural governance forges the enabling conditions under which cultural rights are exercised, which are crucial for developing peaceful societies in which individuals have the opportunity to lead full, creative lives in accordance with what they value. Thus, cultural governance plays a key role in enabling culture to fully contribute to inclusive, rights-based human development.*

*The Governance Dimension examines the national system of cultural governance by assessing the standard-setting policy frameworks in place for the protection and promotion of culture, cultural rights and cultural diversity; the distribution of select cultural infrastructures that facilitate taking part in cultural life; and the establishment of institutional mechanisms for civil society’s participation in decision-making.*

### 8 STANDARD-SETTING FRAMEWORK FOR CULTURE: 0.57/1

Zimbabwe’s **result of 0.57/1** indicates that the country is on the right track and has made much effort to ratify key international legal instruments affecting cultural development, cultural rights and cultural diversity, as well as to establish a national framework to recognize and implement these obligations.

Zimbabwe scored **0.54/1 at the international level**, which shows movement in the right direction.

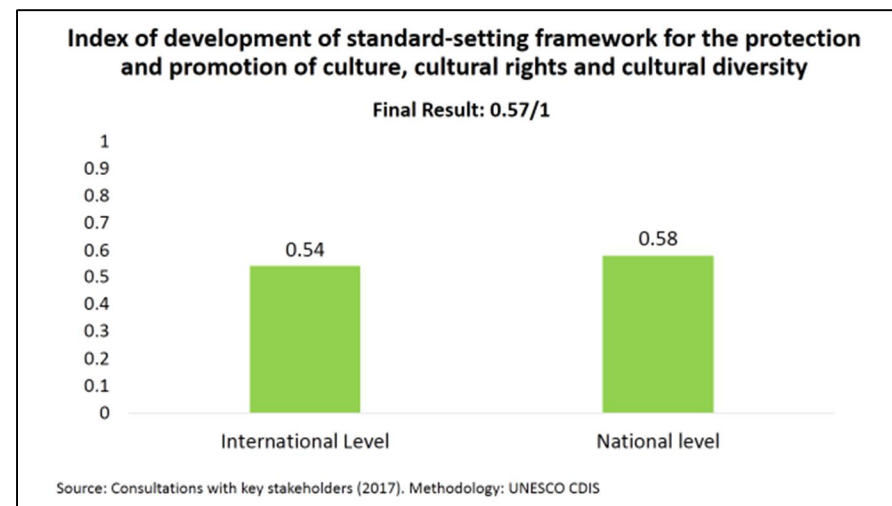
Core Indicators	Description
STANDARD-SETTING FRAMEWORK FOR CULTURE	▶▶▶ Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity
POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE	▶▶▶ Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity
DISTRIBUTION OF CULTURAL INFRASTRUCTURES	▶▶▶ Distribution of selected cultural infrastructures relative to the distribution of the country’s population in administrative divisions immediately below State level
CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE	▶▶▶ Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them

## FACTS & FIGURES

Zimbabwe has ratified several important conventions such as the 1972 Convention Concerning the Protection of World Cultural and Natural Heritage, 2005 Convention on the Protection and Promotion of Diversity of Cultural Expressions, the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, 1970 Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property, 1954 Convention for the protection of cultural property in the event of armed conflict, 1980 Berne Convention for the protection of Literary Artistic Works and the 1995 Convention of the WTO agreement on Trade –related aspects of intellectual property rights, all of which are particularly important to the Zimbabwean cultural context.

Zimbabwe is still working towards the ratification of certain key international instruments for the protection of cultural assets, such as the 1952 Convention on Universal Copyright, 1961 Rome Convention for the Protection of performers, producers of Phonograms and Broadcasting, 1971 Convention for the Protection of producers of Phonograms against unauthorised duplication, 1996 WIPO Copyright Treaty (WCT), 1996 WIPO Performances and Phonograms treaty-WPPT, 1974 Brussels Convention relating to the distribution of programme-carrying signals transmitted by satellite.

At the **national level, a score of 0.58/1** indicates that national efforts have been made to implement many of the international obligations that Zimbabwe has agreed to at the country level. However, similar to the international level, room for improvement still remains as several key items continue to be missing from the national legislation and regulatory frameworks.





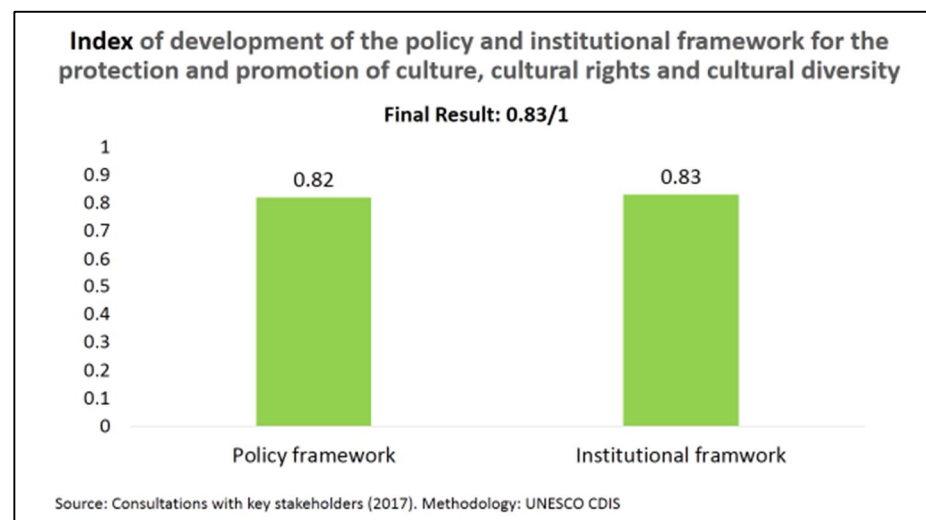
These include, the 2001 UNESCO Universal Declaration on Cultural Diversity, 1986 Declaration on the right to development, 1986 Declaration on the right to development, 1998 Stockholm Action Plan on Cultural Policies for Development, the 1980 Recommendation concerning the promotion and use of multilingualism and universal access to cyberspace.

### 9 POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE: 0.83/1 (2017)

The final **result of 0.83/1** reflects that national authorities are progressing in the creation of a policy and institutional framework promoting the culture sector as part of development by establishing targeted policies and mechanisms and by having an adequate political and administrative system to implement the legal instruments seen above. This result is consistent with the average of test phase countries of the CDIS for this indicator, which is **0.79/1**.

There are several Ministries whose mandates include the formulation, implementation and management of cultural activities. The Ministries include Home Affairs and Cultural Heritage; Youth, Sport, Arts and Recreation; Higher and Tertiary Education, Science and Technology Development; and Primary and Secondary Education. The ministries efforts are reinforced by cultural institutions, such as the National Arts Council of Zimbabwe, National Gallery of Zimbabwe, National Museums and Monuments of Zimbabwe, National Parks and Wildlife Authority, National Archives and the National Handicrafts Centre intended to promote specific cultural sectors.

Zimbabwe scored **0.82/1** for the Policy Framework sub-indicator, indicating that there are many well-defined sectorial policies to promote culture in the country.



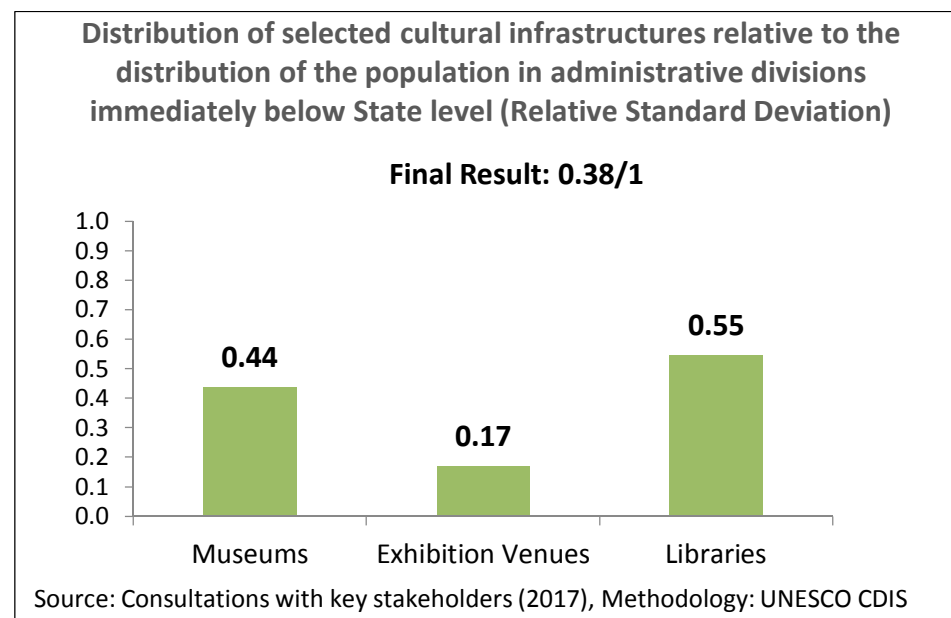
Zimbabwe also has a draft cultural policy, the National Arts, Culture and Heritage Policy. In addition, culture has been included in national development plans. However, there are no sectorial policies on books and publishing and cinema.

Zimbabwe scored **0.83/1 for the Institutional Framework sub-indicator**, which assesses the operationalization of institutional mechanisms and the degree of cultural decentralization. Many positive factors account for such a result. Zimbabwe has Ministries that cover the programmatic area of culture and cultural responsibilities which have been decentralized to the local levels. There is existence of organisations dedicated to promotion of one or more cultural sectors such as the National Arts Council of Zimbabwe and the Broadcasting Authority of Zimbabwe which regulates audio-visual media.

The remaining areas for improvement account for the imperfect score. Although, responsibilities have been decentralized to the provinces or council level, no specialized structures for culture are in place at these levels.

#### 10 DISTRIBUTION OF CULTURAL INFRASTRUCTURES: 0.41/1 (2017)

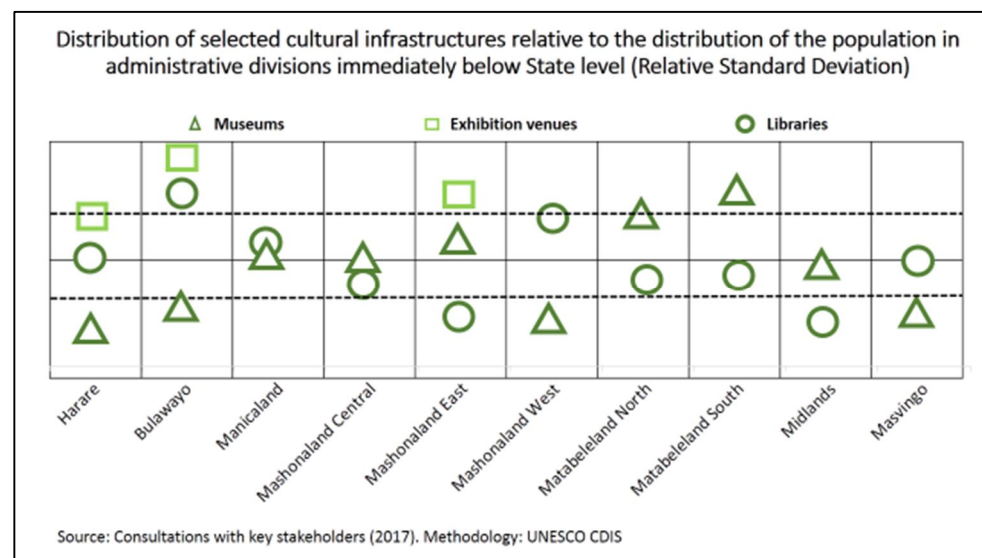
The draft Zimbabwe National Arts, Culture and Heritage Policy was informed by the imperative to reinforce the country's identity and embrace its culture, as well as celebrate its diversity. However, the distribution of cultural infrastructure in Zimbabwe, which would facilitate the foregoing, paints a picture of impeding challenges to be resolved.



On a scale of 0 to 1, Zimbabwe’s **result for this indicator is 0.38/ 1** representing the situation in which selected cultural infrastructures are **unequally distributed amongst provinces** according to the relative size of their population.

When looking at the figures for the three different categories of infrastructures, Zimbabwe scores **0.38/1** for Museums, **0.17/1** for Exhibition Venues Dedicated to the Performing Arts and **0.55/1** for Libraries and Media Resource Centers.

This suggests that the most equal distribution of access exists for Libraries and that the most unequal distribution of infrastructures exists for Exhibition Venues Dedicated to the Performing Arts. Harare, Bulawayo and Mashonaland East are the provinces with dedicated venues for performing arts. Building cultural infrastructures and increasing equality of access across all 10 provinces could increase Zimbabweans’ opportunities to take part in cultural and creative activities, release their creative potential and participate in economic development through the production and consumption of cultural goods and services. The country’s result on the infrastructure indicator is below the average of other countries that have implemented the CDIS until now, **as the average score for this indicator is 0.43/1**.

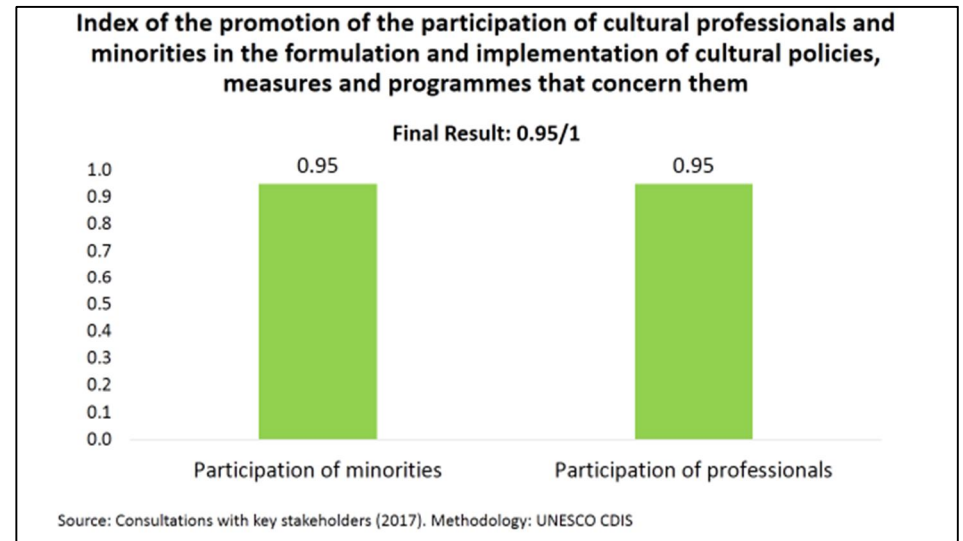


### 11 CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE: 0.95/1

The final **result of 0.95/1** indicates that there are opportunities for dialogue and representation of civil society actors in regards to the formulation and implementation of cultural policies, measures and programmes that concern them. Zimbabwe scored 0.95/1 for both the participation of minorities and the participation of cultural professionals.

Regarding the participation of minorities, mechanisms exist at the national level to facilitate their participation in the formulation and implementation of cultural policies, measures and programmes that concern them. Furthermore, these mechanisms are permanent in nature and their decisions are binding.

In Zimbabwe, cultural organisations such as the National Arts Council of Zimbabwe and the National Gallery of Zimbabwe are aligned to associations and platforms in order to regularly involve cultural professionals in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them. Such mechanisms greatly assist in creating and enacting necessary and effective policies that correspond to the needs of the culture sector community.

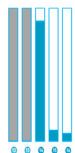


## **RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS**

In order to improve the assessment of the connection between culture and the governance in Zimbabwe, better statistics should be made available.

### **DISTRIBUTION OF CULTURAL INFRASTRUCTURES**

It is recommended that other important cultural infrastructures such as archives, arts galleries and culture centers should be included as core in the CDIS.



## SOCIAL PARTICIPATION

Culture plays a central role in sustaining and enhancing individuals' and communities' quality of life and wellbeing. Cultural practices, assets and expressions are key vehicles for the creation, transmission and reinterpretation of values, attitudes and convictions through which individuals and communities express the meanings they give to their lives and their own development. These values, attitudes and convictions shape the nature and quality of social relationships, impacting individuals and communities' sense of integration, tolerance of diversity, trust and cooperation.

### 12 PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES; and

### 13 PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES:

Could not be constructed due to unavailability of data.

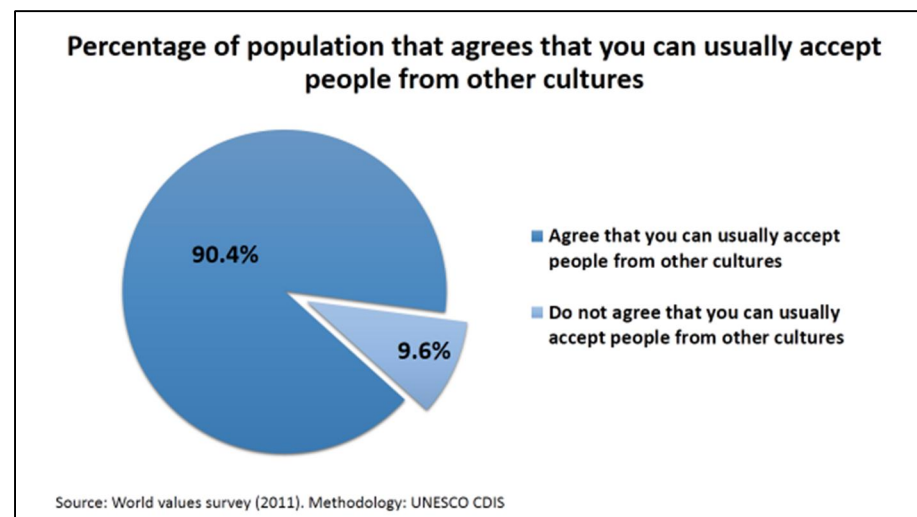
### 14 TOLERANCE OF OTHER CULTURES, 90% (2011)

In 2011, according to the World Values Survey, 90% of Zimbabweans agreed that they can usually accept people from different cultures. These includes people with a different religion, different race and immigrants/foreign workers.

The result of 90% for this alternative indicator suggests that the values, attitudes and convictions of most Zimbabweans favour the acceptance of other cultures. Generally, males are more tolerant to people of other cultures than females. There are no age differentials with respect to tolerance of other cultures.

Core Indicators	Description
PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months
PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES	Percentage of the population who have participated at least once in an identity-building cultural activity in the last 12 months
TOLERANCE OF OTHER CULTURES	Degree of tolerance within a society towards people from different cultural backgrounds
INTERPERSONAL TRUST	Degree of interpersonal trust
FREEDOM OF SELF-DETERMINATION	Median score of perceived freedom of self-determination

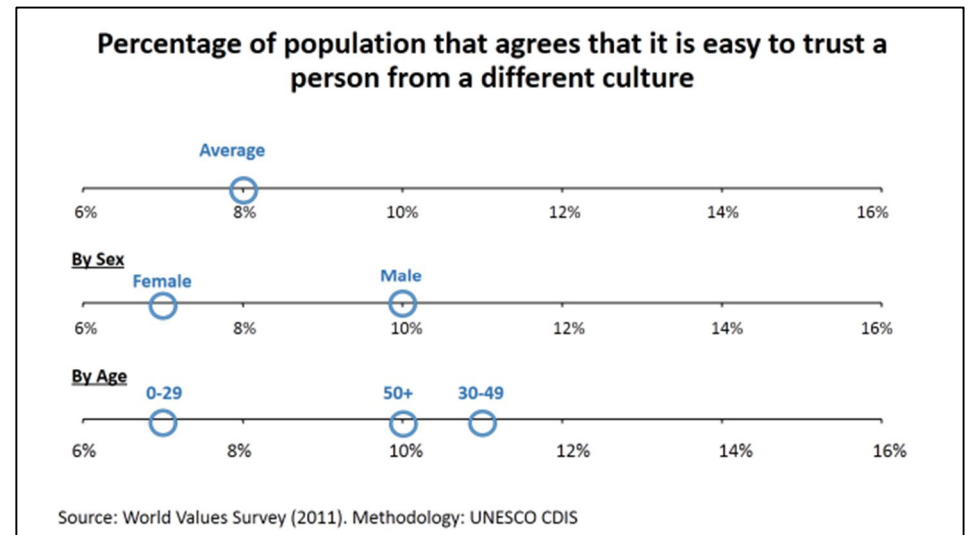
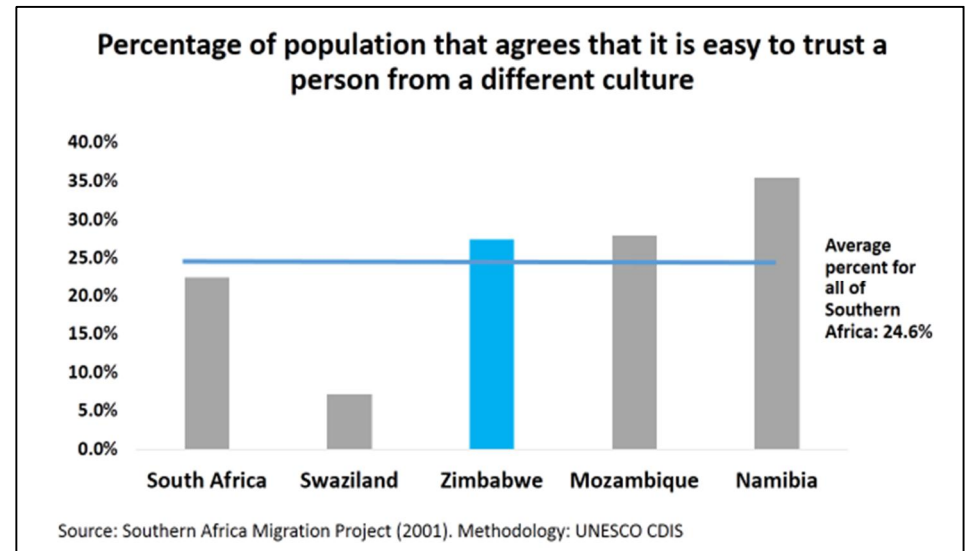
## FACTS & FIGURES



### 15 INTERPERSONAL TRUST: 8.3% (2011)

In 2011, 8.3% of Zimbabweans agreed that most people can be trusted. Within the context described above, this indicator further assesses the level of trust and sense of solidarity and cooperation in Zimbabwe, providing insight into its social capital. A **result of 8.3%** indicates a low level of trust and solidarity as the average of the countries having implemented the CDIS is 19.2%.

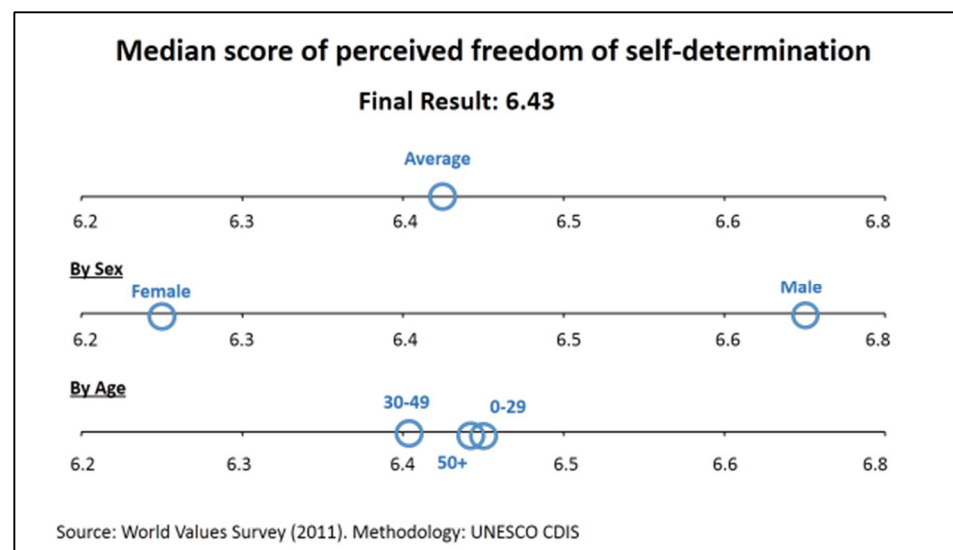
Furthermore, though all groups of the population show low levels of trust, there are significant variations in the results for men and women and across age groups. **Only 7% of women agree that most people can be trusted compared to 10% of men**, and the results for different age groups are least, 7%, for people below 29 years of age. For those aged 30-49, it was 11% and for the 65+ it was 10%, suggesting a general increase with age. Nevertheless, all of these figures remain rather low. When combined with the alternative indicator presented above, these figures suggest that there remains an obstruction to fostering trust in the fabric of Zimbabwe's society in spite of the basis for tolerance being in place. This indicates that building on culture's potential to further reinforce the feelings of mutual cooperation and solidarity amongst Zimbabweans, and as a consequence, nurture social capital, deserves to be considered as a priority in modern Zimbabwe through the development of targeted measures and programmes.



The conflicting results between tolerance and trust for this dimension suggest that much work still remains in this area and it is recommended to not only **reintegrate social priorities in national development plans** but also to **integrate relevant cultural and social questions into regular national surveys in order to establish consistent statistics.**

### 16 FREEDOM OF SELF-DETERMINATION: 6% (2011)

This indicator focuses on the percentage of people who think that they have control over their lives in order to assess the levels of implementation of the individual's right of self-determination, that is, to live the life they choose, according to their own values and beliefs. Thus, this indicator evaluates individuals' sense of empowerment to decide and orientate their development. The core indicator to assess the median score of perceived freedom of self-determination in Zimbabwe was presented in the World Values Survey 2011. It shows that only 6 percent of the respondents had freedom of self-determination. The figures were almost the same for both sexes and across all age groups.





## **RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS**

In order to better understand the connection between culture, social participation and human development, social and cultural statistics must be invested at national level.

### **PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES**

The core indicators on participation in going-out and identity-building cultural activities could not be constructed due to lack of necessary data. In order to be able to better assess the degree of cultural vitality, social engagement in cultural activities, and potential divisions or exclusion within a society, it is highly recommended to introduce key questions related to cultural participation in national surveys. Such data would also provide useful information on patterns of cultural participation, thereby revealing valuable information about the demand for cultural goods and services as well as infrastructural needs.

### **TOLERANCE OF OTHER CULTURES**

To better assess the current relationship between cultural diversity, tolerance, trust, social progress and development, it would be beneficial to collect further and regular statistics on issues of trust and culture, and monitor progress. Although an international source was used to construct the indicator, it is highly recommended to conduct a culture survey at national level or introduce key questions related to tolerance of other cultures in other national survey in order to establish benchmarks or monitor progress in the area.

Alternatives were proposed based on the World Values Survey of 2011. While this survey provides a wealth of information pertaining to key national goals of reconciliation, mutual respect, tolerance and social inclusion, undoubtedly much has changed in the last decade. It is highly recommended to re-conduct such a survey at the national level to monitor the current situation and understand the changing relationship between culture and social progress.



## GENDER

*Gender equality is not only internationally recognized as a critical building block of sustainable development, gender equality can go hand in hand with respecting cultural diversity and cultural rights when placed within a human rights framework that favours inclusion and equal access to rights and opportunities. Targeted policies and interventions in favour of gender equality strongly influence attitudes and perceptions of gender roles and improve the levels of gender equality in practice. Furthermore, cultural attitudes and perceptions play a key role in orienting such policies and measures. Nevertheless, policies require people: they need to be supported by members of the community to be successful and sustainable.*

*The Gender Equality Dimension examines the correlations or gaps existing between the promotion and valorization of gender equality through targeted policies and actions, and culturally based perceptions of gender equality.*

### **17 GENDER EQUALITY OBJECTIVE OUTPUTS: 0.93/1(2014-17)**

The Government of Zimbabwe has showed that it is committed to the achievement of gender equality and women empowerment through the Constitution of Zimbabwe (2013) which has elaborate provisions on gender equality and women empowerment. The country continues to engender its laws through the alignment process to the Constitution. Prior to the enactment of the constitution in 2013, the Government had put in place several pieces of legislation and policies to advance gender equality such as the National Gender Policy (NGP) of 2004. The 2017 revised National Gender Policy has ten thematic areas which include Gender, Culture and Religion. Although women in Zimbabwe have seized the opportunities and benefits of education and participation in labour force in the recent past, they still face challenges in getting full access to such opportunities.

Core Indicators	Description
GENDER EQUALITY OBJECTIVE OUTPUTS	▶▶▶ Index of the gaps between women and men in political, education and labour domains and in gender-equity legislative frameworks (objective outputs)
PERCEPTION OF GENDER EQUALITY	▶▶▶ Degree of positive assessment of gender equality (subjective output)

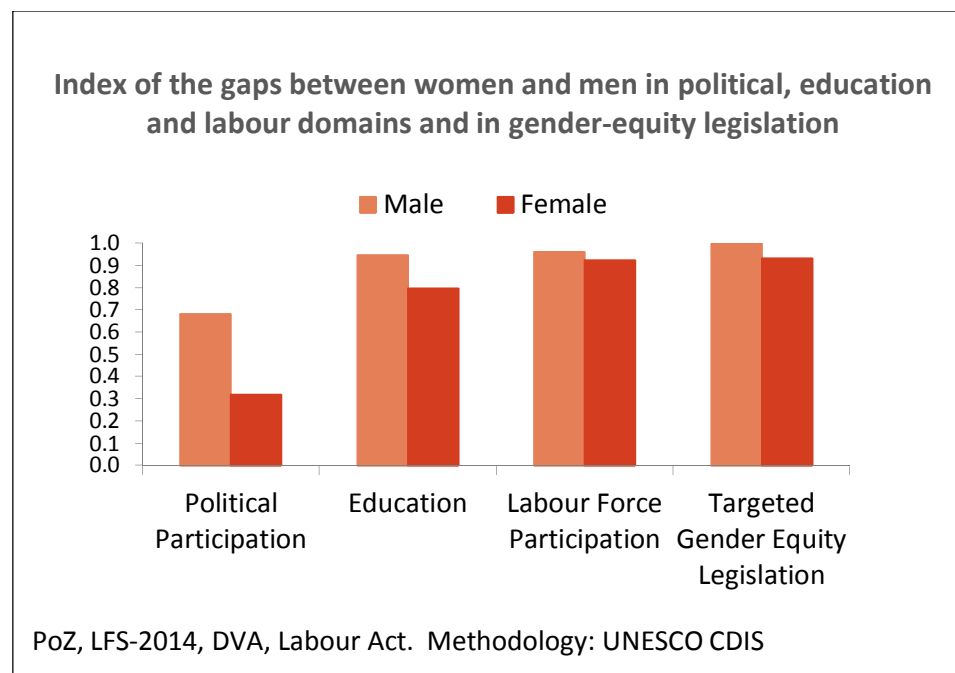
## FACTS & FIGURES

Women are confronted with numerous gender related challenges in the political, economic and social sectors which inhibit them from attaining their full potential. On the social side, women are more likely to suffer abuse and violence than men which in the end affects their health and well-being. Women are less likely than men to be in paid employment, they tend to engage more in unpaid care work than men, and overall, they work more hours than men in non-economic activities.

The **result of 0.93/1** is reflective of the efforts that the country has put in place in making sure that gender equality is achieved in the different sectors of economy, society and politics.

Analysis of the components of this indicator points to the gaps that still exist between women and men and this helps in understanding the reasons why these differentials still exist and at the same time identify areas of work that can improve equality between the two sexes. Women’s political participation was noted to be low, with 32% of women constituting the Lower House of Parliament (National Assembly). However, the Constitution of Zimbabwe of 2013 Section 124, introduced quotas in Zimbabwe’s National Assembly, with 60 seats reserved for women elected through proportional representation. This commitment by Government is set to improve women’s participation in politics.

The average number of years of education for women and men aged 25 years and above shows that men tend to stay longer in the education system than their female counterparts, at least by one year.

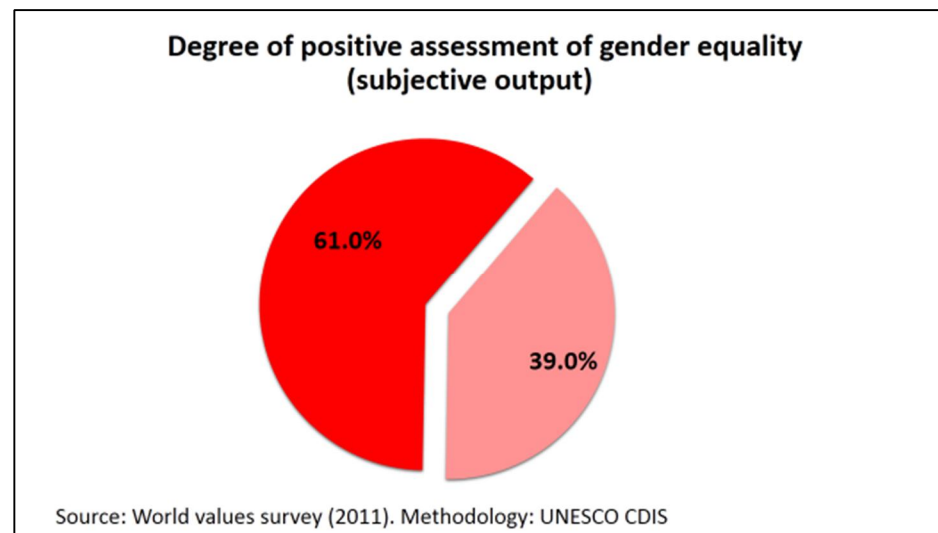


This difference can be attributed to the competing gender roles that women have in the home as well as in society as a whole. The disadvantages for women are perpetuated in the labour market since men would have acquired more skills and knowledge. Labour force participation was generally high for both women and men, 92% and 96%, respectively. However, high figure for this indicator can mean a lack of other socio-economic aspects important for human development such as lack of social protection in younger and older ages.

The implementation of Gender Equity Legislation such as DVA and Sexual Offences Act, Administration of Estate Act, among others, face resistance due to existence of cultural norms and values within the Zimbabwean society.

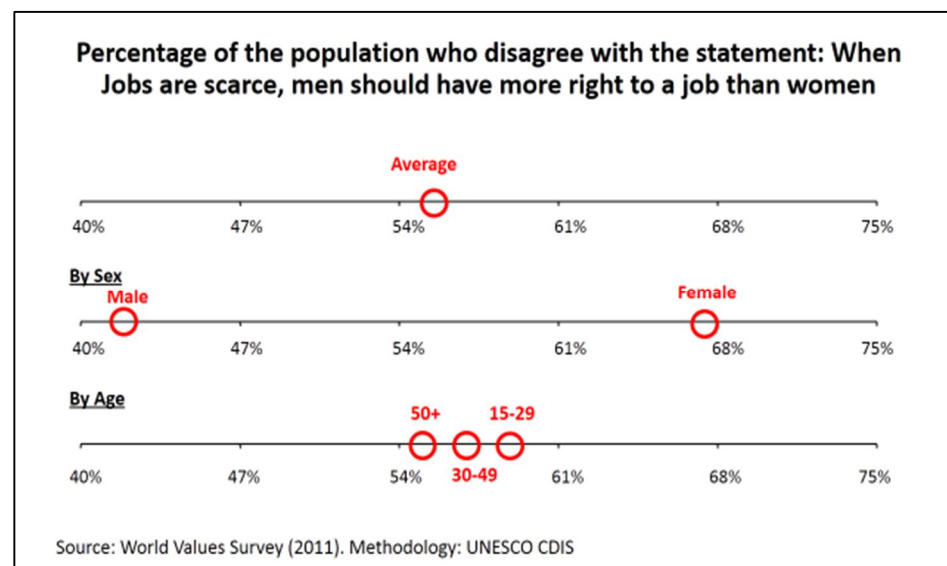
### 18 PERCEPTION OF GENDER EQUALITY, 61% (2011)

According to the World Values Survey of 2011, Zimbabwe scored 61% on perception on gender equality. This result shows that gender equality in Zimbabwe holds a fair position within societies and is somewhat supported by individuals. Analysis into the components of the indicator shows that **56% of women and men disagreed that when jobs are scarce, men should have more right to a job than women.** The results show a different picture when analyzing between sexes separately. Sixty-seven percent of females against 42.7% males disagreed that men should have more right to a job than women. This shows that there is existence of gender stereotypes. There is, therefore, need to put in place mechanisms to ensure that equality between women and men exists and that both men and women do not perpetuate the problem.



The same pattern is observed regarding women’s political participation. About **19% of women strongly disagreed** that men make better political leaders than women, compared to about 7% of men who felt the same. This result shows that a higher proportion of men believe that men are better political leaders than women. This points to the fact that policies that promote the participation of women in elections should be put in place. The Constitution of Zimbabwe of 2013 has introduced women’s quotas in the National Assembly (refer to Section 17 above). In the area of access to education, **a lesser proportion of males (25.1%) compared to females (35.2%) strongly disagreed** to the statement that university education is more important for a boy than it is to a girl. Such perceptions are usually turned into practice and this results in girls being denied university education at the expense of boys.

This analysis of objective and subjective indicators highlights that gaps still exist between policy and practice. While the policies have been put in place to advance gender equality in the area of education, political participation and access to economic resources and means of production, among other things, a lot still needs to be done to instill the understanding of equality among society. This ensures that culture and beliefs will not impact negatively on efforts to improve gender equality in the country.



## **RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS**

In order to better assess the relationship between culture and gender equality, national statistics on culture and gender need to be further developed and unified.

- In the rural areas, women are involved in pottery, weaving, basketry, etc. It is, therefore, important that the cultural statistics be disaggregated according to sex so as to enable women to be recognized and be accorded their rightful place in Culture for development.
- The contribution by women in the cultural creative industries should be valorized. Women have been involved in cultural and creative activities since time immemorial. Performance by artists should, therefore, be disaggregated by sex for the contribution to economic development to be assessed.

### **PERCEPTION OF GENDER EQUALITY**

To better assess perceptions of gender equality, it would be beneficial to collect further and regular relevant statistics to monitor progress. Although an international source was used to construct the indicator, it is highly recommended to conduct a culture survey at national level or introduce key questions related to perceptions of gender equality in other national survey. in order to establish benchmarks or monitor progress in the area.



## COMMUNICATION

Communication is the exchange of thoughts, knowledge, messages or information. Culture and communication are strongly interlinked. Culture requires diverse forms of communication in order to flourish, create, be re-created and shared. At the same time, culture shapes a large part of the content and the forms of communication. Together, culture and communication have the potential to produce and disseminate a wealth of information, knowledge, ideas and contents, contributing to the expansion of individuals' options, thus creating an enabling environment for inclusive people-centered development. The Communication Dimension examines the extent to which a positive interaction between communication and culture is promoted by assessing the right to freedom of expression, the existing opportunities to access NICTs and the content they convey, and the supply of domestic productions within public broadcasting.

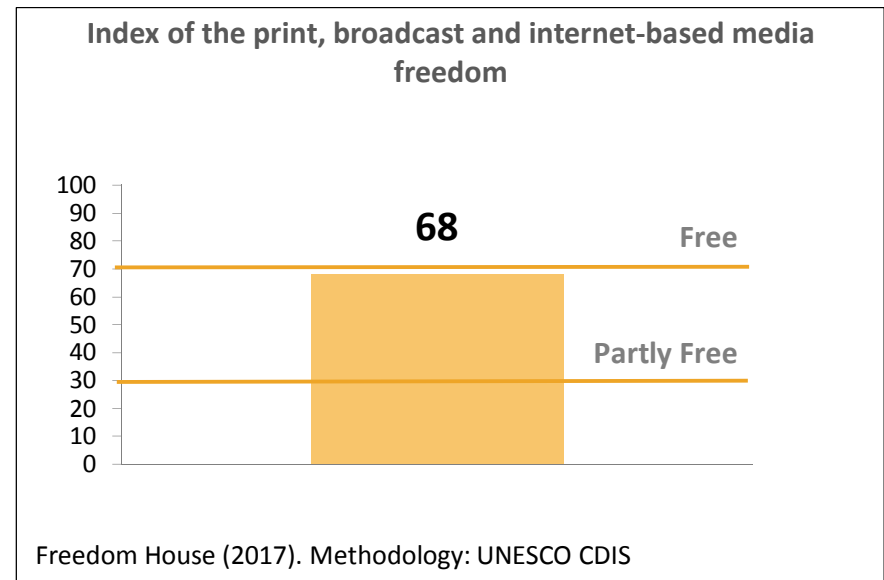
### 19 FREEDOM OF EXPRESSION: 68/100 (2017)

The Constitution of the Republic of Zimbabwe, adopted in 2013, states that “ every person has the right to freedom of expression which includes: (a) freedom to seek, receive and communicate ideas and other information (b) freedom of artistic expression and scientific research and creativity and (c) academic freedom” (Article 61.1).

Zimbabwe’s score of 68/100 indicates that the print, broadcast, and internet-based media is currently ‘partly free’, falling just below the benchmark (70%) of ‘free’ media. This score illustrates the efforts made to support an enabling environment in Zimbabwe for free media to operate and in which freedom of expression is respected and promoted. Such an environment is a condition for fostering the free flow of ideas, knowledge, information and content, for building knowledge societies, and enhancing creativity, innovation and cultural diversity.

Core Indicators	Description
FREEDOM OF EXPRESSION	▶▶▶ Index of print, broadcast, and internet-based media freedom
ACCESS AND INTERNET USE	▶▶▶ Percentage of individuals using the Internet
DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION	▶▶▶ Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels

### FACTS AND FIGURES



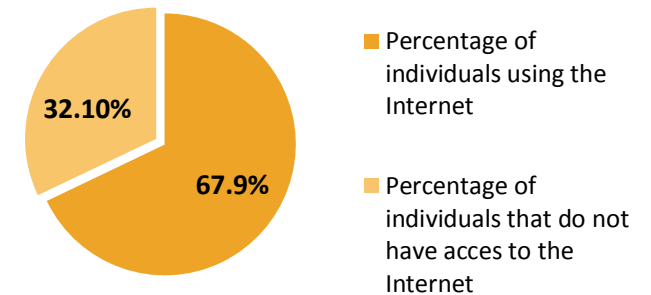
## 20 ACCESS AND INTERNET USE: 68% (2014)

In 2014, 68% of the population in Zimbabwe used the Internet. Despite the recognition of the key role that access to digital technologies, in particular the Internet, plays in boosting the economy and encouraging new forms of access, creation, production, and the dissemination of ideas, information and cultural content, Zimbabwe has a fair result on internet use. This result may reflect the need to increase investment in the development of infrastructures, policies and measures that facilitate the use of new technologies. The country may also need to address issues such as pricing, bandwidth, skills, public facilities, content and applications targeting low-end users in order to bring more people online.

## 21 DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION: 41% (2016)

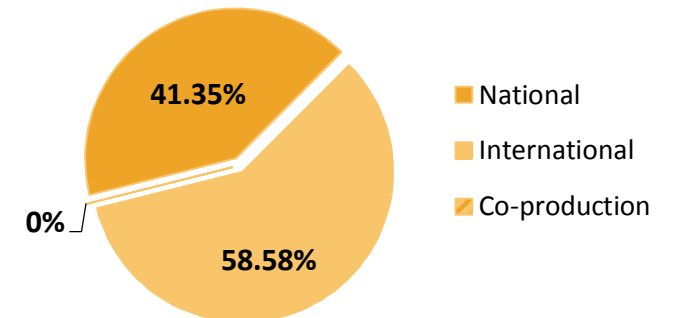
In Zimbabwe, approximately 41% of the broadcasting time for television fiction programmes on public free-to-air television is dedicated to domestic fiction programmes. The country recognises that the Zimbabwe Broadcasting Corporation (ZBC) has an impact on citizens' cultural and artistic life, and the role it plays in disseminating domestic arts and culture. Programming domestic production, and particularly fictions with a high share of cultural content, may increase the population's level of information on national events and issues, while also helping to build or strengthen identities and promoting cultural diversity. Moreover, public broadcasting has major implications for the development of the domestic audio-visual industry, as well as for the flourishing of local cultural expressions and creative products. However, the results indicate a rather low percentage (41%) of supply of domestic fiction production (including co-productions) within public broadcasting, indirectly reflecting low levels of public support of the dissemination of domestic content produced by local creators and cultural industries.

Percentage of individuals using the Internet



ZIMSTAT (2014). Methodology: UNESCO CDIS

Ratio of annual broadcasting time of domestic TV fiction programmes out of total annual broadcasting time of TV fiction programmes on public free-to-air national channels



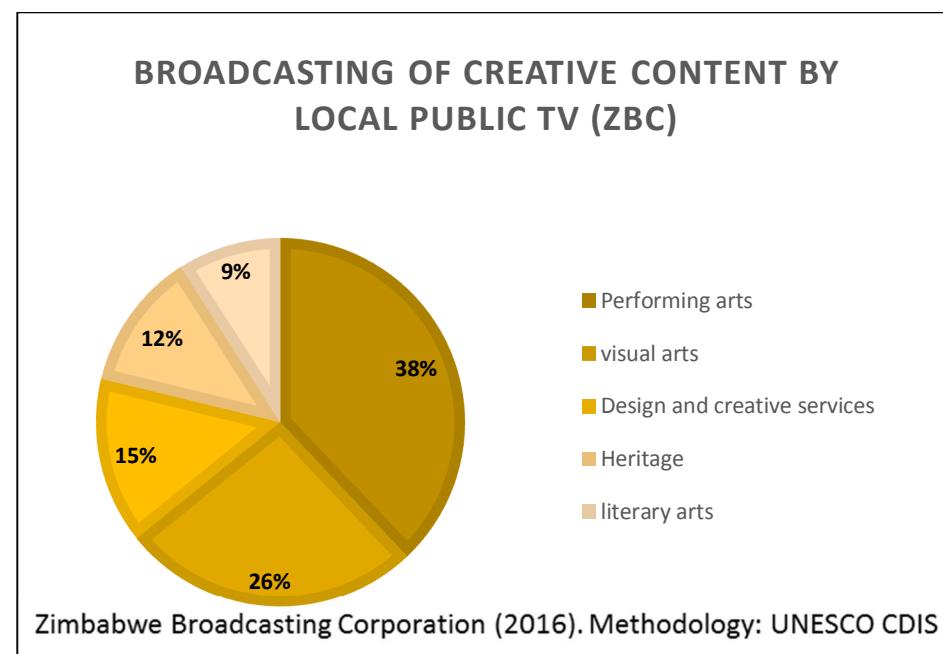
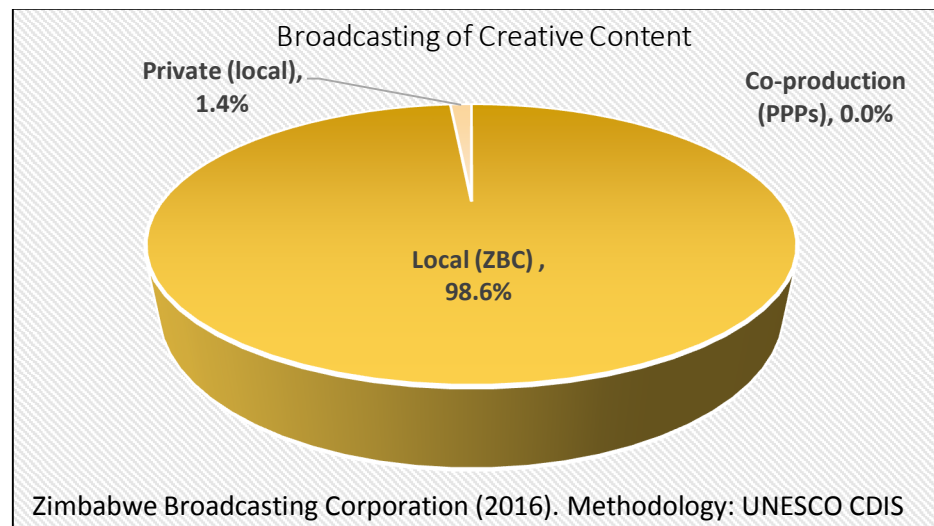
Zimbabwe Broadcasting Corporation (2016). Methodology: UNESCO CDIS



**An additional indicator on the diversity of creative content i.e. broadcasting of performing arts, visual arts, Design and creative services, heritage and literary arts on public TV was developed.** The results show that almost all the productions on creative content on public television are done by local TV (ZBC), 98.6% and the remainder is done by local private institutions. There are no Public Private Partnerships (PPP) on creative content.

The additional indicator also revealed that creative content i.e. performing arts, visual arts, Design and creative services, heritage and literary arts constituted 21% of broadcasting time on public TV productions in 2016. Of the 21% of broadcasting of creative content, more time was allocated to performing arts (38%) followed by visual arts at 26%. Broadcasting of literary arts was the least at 9%.

These results merit being taken into account when analyzing other indicators concerning cultural production, such as those of the Economy dimension, which also suggest low levels of domestic production compared to the levels of cultural content consumed by the public.



## HERITAGE

Heritage contributes to the continual revalorization of cultures and identities and it is an important vehicle for the transmission of expertise, skills and knowledge between generations. It also provides inspiration for contemporary creativity and promotes access to and enjoyment of cultural diversity. Moreover, cultural heritage holds great economic potential, for instance regarding the tourism sector. However, heritage is a fragile wealth that requires policies and development models that preserve and promote its diversity and uniqueness for sustainable development.

The Heritage dimension examines the establishment and implementation of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

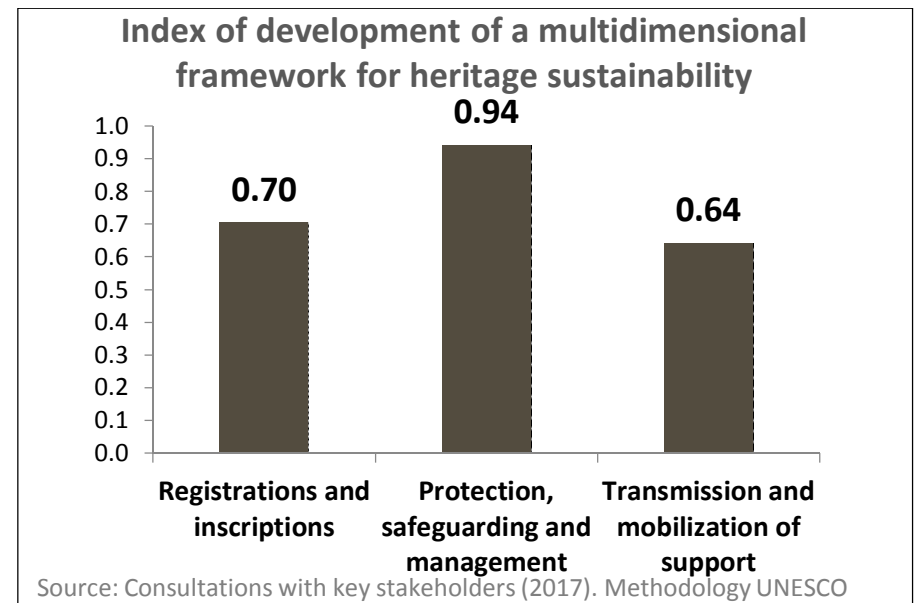
### 22 HERITAGE SUSTAINABILITY: 0.78/1 (2017)

The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage seeks to preserve instruments, objects, artefacts and cultural spaces associated with communities and groups. The registrations and inscriptions process under the Convention fosters the preservation of Heritage. Registrations and inscriptions encompass registers and inventories of National and International Status covering tangible, intangible, and movable heritage. According to UNESCO, special attention is paid to the regular updating of such registers and inventories in order to monitor the continuity of the public commitment regarding heritage's protection. In Zimbabwe the inventorying process has been done in Mberengwa for the Varembe Community; Harare for the Mbira Instrument; Chiredzi for the Gohona-a cancer treatment, fire making and iron smelting; Chiweshe community for Mukwerera- rain making ceremony and Nyanga for Ndandariya traditional dance and basketry making.

A score of **0.78/1** for Zimbabwe, is an intermediate result regarding the establishment of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

Core Indicators	Description
HERITAGE SUSTAINABILITY	▶▶ Index of development of a multidimensional framework for heritage sustainability

### FACTS & FIGURES



Zimbabwean authorities have shown varying degrees of commitment and action towards different components of the framework. While many efforts were seen in areas of Community Involvement; Knowledge and Capacity Building; National level Registrations and Inscription; and Conservation, Valorization and Management, persisting gaps were evident in areas of International Level Registrations and Inscriptions and overall on Transmission and Mobilization of Support.

The National Museums and Monuments of Zimbabwe (NMMZ) is a parastatal responsible for the protection and preservation of ancient, historical and natural monuments, relics and other objects of historical or scientific value or interest, intended to reinforce the work of the Ministry of Youth, Sport, Arts and Recreation and the Ministry of Home Affairs and Cultural Heritage in matters regarding heritage. The NMMZ was established under an Act of Parliament, the National Museums and Monuments of Rhodesia Act (1972), now known as the National Museums and Monuments Act (Chapter 25:11). The National Museums and Monuments of Zimbabwe seeks to improve the documentation of collections, heritage awareness and to preserve and conserve monuments.

The National Archives of Zimbabwe (NAZ) is a Government department under the Ministry of Home Affairs and Cultural Heritage established in 1935 by an Act of Parliament Chapter 25:06 of 1986. In 2015 it successfully inscribed the Nehanda and Kaguvu docket on UNESCO's Memory of the World Programme. In Zimbabwe there are three key institutions responsible for the protection and promotion of national heritage, namely, NMMZ, NAZ and NGZ.

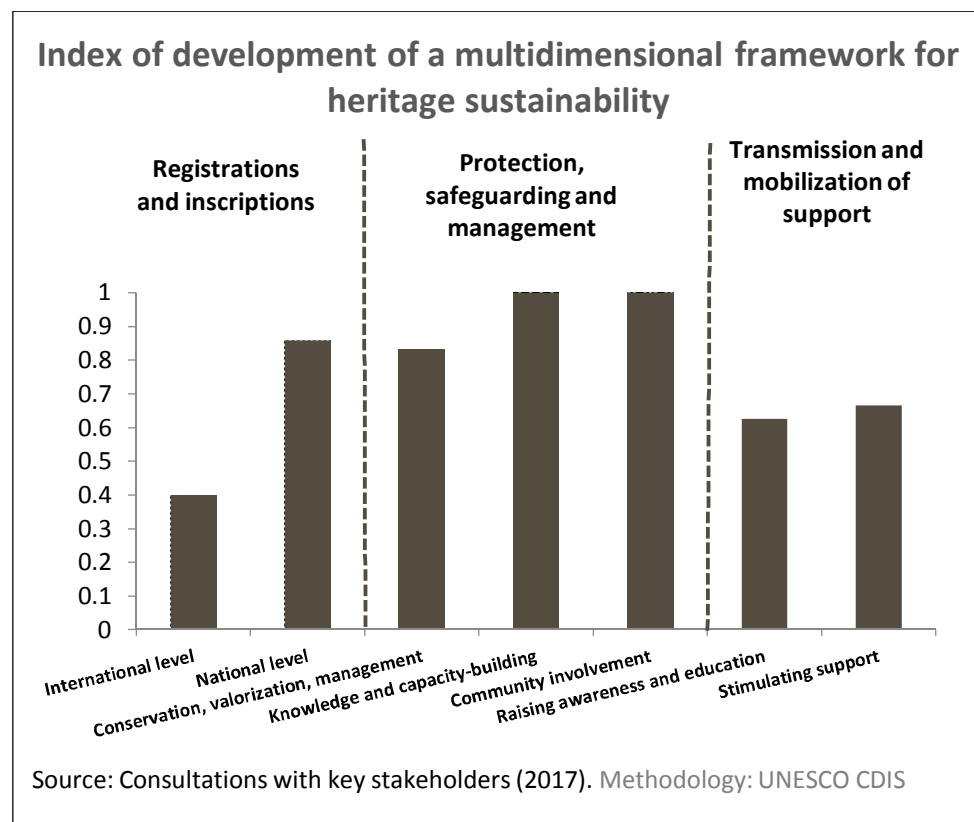
The extent to which Zimbabwe's heritage resources are recognized as valuable and deserving official protection for their safeguarding is seen through the establishment of lists and inventories of cultural heritage 'with a view to conserving and safeguarding'.

Zimbabwe scored **0.70/1 for registrations and inscriptions**, indicating that while efforts have resulted in national registrations and inscriptions of Zimbabwean sites and elements of tangible and intangible heritage, more focus should be deliberately targeted on updating international registries. Zimbabwe has five World Heritage sites namely Victoria Falls; Great Zimbabwe National Monument; Matobo Hills; Mana Pools National, SAPI and Chewore Safari Areas World Heritage Property; and Khami Ruins National Monument that have been accredited the International Status. In addition, six elements have been listed, one is still ongoing for inscription, whilst one element has been inscribed under the 2003 Convention of Safeguarding of Intangible Heritage. The elements have been drawn from the country's ten Provinces. Such efforts prove that Zimbabwe's catalogues of natural and cultural heritage registry and inscription process is improving, as demonstrated by the recent efforts to achieve recognition of a second element to be inscribed. Awareness raising programmes are still ongoing and involve communities in the documentation of intangible cultural heritage. However, no database of stolen cultural objects yet exists and increased efforts could be made to update national registries and eventually achieve a higher degree of international recognition of Zimbabwean heritage.

Despite this progress locally, on the international scene, Zimbabwe has only succeeded in

- inscription of cultural, natural or mixed heritage on the UNESCO World Heritage list
- inscription of an element on the UNESCO's representative list of Intangible Cultural Heritage of humanity

Cultural heritage provides societies with a wealth of resources that are inherited from the past, created in the present and bestowed for the benefit of future generations.



It includes not only tangible but also natural and intangible heritage resources, which are a “fragile wealth”, and require policies and development models that preserve and respect its diversity and uniqueness since, once lost, they are nonrenewable (UNESCO).

Heritage sustainability is viewed as largely depending on policies and actions that ensure the protection of cultural heritage’s ‘fragile wealth’ by addressing today’s challenges and impacts brought by globalization, neglect and over-exploitation. Zimbabwe scored **0.94/1 for the protection, safeguarding and management of heritage**, the extent to which authorities ensure conservation, valorization and sustainable management through several well-defined legislation, policies and measures as well as efforts to build capacity and involve communities and key stakeholders. The National Museums and Monuments of Zimbabwe actively involves local communities in the process of identifying tangible and intangible heritage, and traditional authorities are consulted in order to respect customary practices when promoting intangible heritage.

However, outstanding areas still require attention. Other exclusions include the existence of a specialized police unit for illicit trafficking of cultural objects and the publication of regularly updated management plans for major heritage sites. Concerning training and capacity building, while the training efforts against illicit trafficking are to be applauded as the country ratified the 1970 UNESCO Convention, gaps persist concerning concrete mechanisms to combat against illicit trafficking and building communities’ capacities in the safeguarding of intangible heritage.

Transmission and mobilization of support, looks at the efforts deployed to raise awareness and understanding among communities and citizens of the value and sense of heritage. Zimbabwe scored **0.64/1 for the transmission and mobilization of support**, which reflects the efforts taken to raise awareness of heritage's value and its threats to various communities, that is, the general public, private sector and the civil society, through signage, interpretation services, communication campaigns and education activities.

In addition to signage at heritage sites and differential pricing, awareness-raising measures include the Know Zimbabwe programme in schools and Heritage Week, which are promoted nationally through public broadcasting as well as festivals. The NMMZ also launched a website in April of 2012 to facilitate public awareness, with the support of the Millennium Development Goal Achievement Fund. **While many means are used to educate the public, limited efforts are put into place to gain the support of the civil society and private sector.** Additional efforts to form private foundations to assist in the protection of heritage and explicit agreements with tour operators are two means to be further explored.

Transmission and mobilization of support still has a number of gaps and comprises the following two sub-components:

- 'Raising awareness and education', which covers measures and programmes intended to promote the educational potential of heritage and its transmission
- 'Stimulating support' which covers agreements with civil society and the private sector concerning the protection and conservation of heritage.

## IMPLEMENTATION

Implementation of the CDIS project in Zimbabwe began in May 2017 and ended in April 2018. The Zimbabwe National Statistics Agency (ZIMSTAT) was contracted to coordinate the CDIS implementation process in Zimbabwe. ZIMSTAT and UNESCO signed an agreement for cooperation in the implementation of the project. A Technical Working Group (TWG) which was set up to implement the CDIS composed of the following institutions:

- ZIMSTAT (Chair)
- the then Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage
- National Arts Council of Zimbabwe
- UNESCO

In the preparatory phase, UNESCO organized a breakfast meeting with key stakeholders to discuss the plans of implementing CDIS in Zimbabwe. A representative from Swaziland was invited to share experience on the implementation of Swaziland CDIS. ZIMSTAT conceptualized the CDIS manual and implementation tool kit prior to the presentation workshop. Preliminary tables for the Economy dimension were developed. The development of the tables for the dimension involved matching of international classification codes and the national datasets. The implementation process was officially launched in Zimbabwe at the CDIS Presentation Workshop, which took place on 1 June 2017. The workshop brought together key stakeholders to discuss the project's potential in the Zimbabwean context, identify data sources and establish working partnerships for data collection. During this workshop, ZIMSTAT presented the preliminary tables of the Economy dimension to demonstrate to stakeholders the power of CDIS. In addition, ZIMSTAT presented the draft work plan that was adopted by the stakeholders.

The CDIS Zimbabwe data collection process was achieved through stakeholder consultative thematic meetings. Six thematic meetings for each dimension, namely; Education, Governance, Heritage, Social participation, Gender equality and Communication, were held. UNESCO Headquarters provided critical feedback and validation of final results. The TWG collaborated very well as it blended the expertise from ZIMSTAT team which varies from construction of indicators, development of infographics, interpretation and analysis of statistical figures while the culture sector provided deeper understanding of the cultural issues and the context.

Implementation was made possible through the cooperation and sharing of data sources by the following actors: the then Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage; Ministries of Women, Gender and Community Development; Environment, Water and Climate; Primary and Secondary Education; Home Affairs and Cultural Heritage; Information, Media and Broadcasting Services; Information and Communication Technology, Postal and Courier Services; Tourism and Hospitality Industry; Industry and Commerce; Labour and Social Welfare; Justice, Legal and Parliamentary Affairs and the Ministry of Youth, Sport, Arts and Recreation; Zimbabwe Music Rights Association; Censorship Board; Zimbabwe Theatre Association; Savanna Trust; Zimbabwe National Parks and Wildlife Management Authority; National Gallery of Zimbabwe; National Archives; National Arts Council of Zimbabwe; University of Zimbabwe (UZ); Zimbabwe Broadcasting

Corporation (ZBC); National Museum and Monuments (NMMZ); Zimbabwe Tourism Authority; National Commission for UNESCO; and United Nations Education Scientific and Cultural Organisation;

The TWG made the implementation of Zimbabwe CDIS possible. Special thanks to the team; **ZIMSTAT:** Mutasa Dzinotizei (Director-General), Taizevi Mungate (Project Director), Handrick Chigiji (CDIS Coordinator), Tidings Matangira, Tinashe E. Mwadiwa, Lovemore S. Ziswa, Evelyn Marima, Langton Chikeya, Lloyd T. Mahere, Roseline Mutungama; **Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage:** Rev Paul B. Damasane (Principal Director), Patience Chitehwe, Milton Masaka, Panashe R. Masoka, Cosmas Zhakata, **National Arts Council of Zimbabwe:** Nicholas Moyo; **UNESCO:** Damir Dijakovic and Memory Zulu.

Implementation came to a close on 10 April 2018 at a presentation and validation of results workshop. Of the 22 core indicators, 19 could be constructed using available national, regional and international sources. In addition, 1 additional indicator was constructed for the Communication Dimension.

## **ADDED VALUE OF THE CDIS IN ZIMBABWE**

**The CDIS implementation in Zimbabwe has had a concrete and tangible impact.** At the national level, the new facts and figures generated as well as their analysis and contextualization are helping to build capacity, facilitate inter-institutional dialogue, strengthen national statistics and monitoring systems, inform policies for development and bring culture in from the margins of national development strategies.

Owing to a highly participative implementation process that continuously engaged key stakeholders and relied on a local country team to fulfill implementation, CDIS in Zimbabwe has **contributed to reinforcing capacities for data collection and analysis and their effective use in the formulation and implementation of informed cultural policies and development strategies.** CDIS was an opportunity for country team members to familiarize themselves with cultural statistics and cultivate their awareness of secondary sources and abilities to collect data, construct indicators and analyze them.

The formation of a Technical Working Group revived and strengthened collaboration between ZIMSTAT and the culture sector. The two had first worked closely together on the Culture Statistics Survey in 2012 and lastly in the development of the country's 2016 Quadrennial Periodic Report for the 2005 Convention of protection and promotion of the diversity of cultural expressions. The project also strengthened the working relationship between National Arts Council of Zimbabwe and UNESCO.

The **process of data collection and the construction of the CDIS indicators unveiled gaps in national statistics and monitoring systems, pointing the way to improving and strengthening them.** Some core indicators of the CDIS could not be constructed due to challenges in data availability



and data sharing. This was the case for Participation in Going-Out and Identity-Building Cultural Activities. In some cases data was not available at national level which led to the adoption of international sources although some stakeholders were not comfortable with, for instance, Freedom of Self-Determination. Furthermore, reliability and accuracy of such indicators' could be improved if better statistical systems were created.

The **CDIS indicators and their analysis are contributing to more informed cultural and development policies in Zimbabwe**. Facts and figures that have been highlighted have underlined national objectives that remain to be fulfilled such as the case of issues of tolerance and trust of other cultures in the Social Participation Dimension; the interdependence between different national priorities such as between cultural economy, employment and education; as well as ways to better target initiatives to meet national objectives such as the case of the revealed unequal access to cultural infrastructures impeding democratic access of all Zimbabweans to cultural life. The new data generated allows for a better understanding of the many issues at hand and contributes to elaborating more effective ways to meet culture and development goals.

The **participative implementation process has also assisted in revealing opportunities for enhanced collaboration on culture and development amongst country stakeholders**. For example, data collection and the construction of the Heritage and Governance Dimension CDIS indicators revealed the need for increased cooperation as well as harmonized policies and financial mechanisms between the numerous decentralized ministries and cultural institutions involved in culture and protecting heritage.

In addition to the national impact that implementation has had, **Zimbabwe's CDIS indicators are contributing to the outcomes of the CDIS at the international level**. The unprecedented data constructed by the CDIS Zimbabwe Country Team has been consolidated with the indicators generated in the other test countries, making up the **first international database on culture for development**. This **data and its analysis is reinforcing advocacy and the promotion of the culture for development agenda** using facts and figures, as well as **facilitating a comparable understanding of culture's impact** on development.