

**The Challenges and Possibilities in the Formulation and
Implementation of a National Culture Policy for Zimbabwe: A Review
of the 2007 Culture Policy Document.**

By

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**A dissertation submitted to the Department of African Languages and Culture of
the Midlands State University in Partial Fulfillment of the Requirements for the
degree of Bachelor of Arts degree in African Languages and Culture.**

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May, 2013

Declaration

I declare that “**The Challenges and Possibilities in the Formulation and Implementation of a National Culture Policy for Zimbabwe: A Review of 2007 Culture Policy Document**” is my own work and it has not been submitted before for any degree or examination in any other university. I declare that all sources I have used or quoted have been indicated and acknowledged as a complete reference. I authorise the Midlands State University to lend this dissertation to other institutions or individuals for purposes of scholarly research only.

Kudzanai Chakwamba, May 2013.

Signature..... /.....

Approval Form

The undersigned certify that they have read and recommended to the Midlands State University for acceptance of a dissertation entitled: **“The Challenges and Possibilities in the Formulation and Implementation of a National Culture Policy for Zimbabwe: A Review of 2007 Culture Policy Document”** Submitted by Kudzanai Chakwamba in partial fulfillment of the requirements of the Degree of Bachelor of Arts Honours in African Languages and Culture.

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Abstract

The study is given impetus by the idea that there are conflicting statements surrounding the formulation and implementation of the 2007 National Culture Policy of Zimbabwe. The study reviews the 2007 National Culture Policy of Zimbabwe document, in order to expose the challenges in the formulation and implementation of the policy so as to map the way forward. The study is guided by the Neo Marxist Critique theory of hegemony and ideology. The theories are important in this study because they give emphasis on how the ruling ideas in every epoch are the dominant ideas. The theory of hegemony and ideology gives an insight on who informs policy making, how it is supposed to be legitimised, who influences over the content, formulation and implementation of the National Culture Policy of Zimbabwe. This study employs different data gathering tools which are interviews, questionnaires and desk review to gather data needed for compilation of this study. Information gathered using the above mentioned data collection tools was analysed and presented in descriptive form. The researcher used qualitative research design and it was complemented by quantitative research design in presenting the findings in pie-charts and graphs. Research findings show that challenges in the formulation and implementation of the National Culture Policy of Zimbabwe are being necessitated by the state dominance and control of the culture production. The study also observes that the 2007 National Culture Policy of Zimbabwe, it was just a declaration without implementation because it was not inclusive and was meant to serve the political, economic and social agenda of the ruling state. Therefore, the research concludes that culture policy making in Zimbabwe is a highly contested issue which is actually dominated by the ideas of the dominant class. Therefore, research findings show that the policy making process in Zimbabwe is political, not a democratic issue. Policy making in Zimbabwe is an elitist product which is characterised by the centralisation of policy decision making. The study comes to the conclusion that policy makers, artists, cultural practitioners, government ministries, departments and parastatals need to come up with more possible solutions to enhance the chances of coming up with sound and implementable National Culture Policy of Zimbabwe. This shows that a National Culture Policy document is important for Zimbabwe because it provides a framework that fosters the development and sustainability of culture in nation building.

Dedication

I dedicate this study to my sister Memory, relatives and friends.

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With Sincere Gratitude:

To the Almighty God, for giving me wisdom and strength to successfully complete my study.

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Abbreviations

AU	African Union
CFoZT	Culture Fund of Zimbabwe Trust
ESAP	Economic Structural Adjustment Programme
GDP	Gross Domestic Products
ISAs	Ideological State Apparatus
MoESAC	Ministry of Education Sports Arts and Culture
NACZ	National Arts Council of Zimbabwe
NGOs	Non Governmental Organisations
OCPA	Observatory of Cultural Policies in Africa
SADC	Southern African Development Community
UN	United Nations
UNESCO	United Nations, Education, Scientific and Cultural Organisation
ZINATHA	Zimbabwe National Traditional Healers Association

Table of contents

Declaration	i
Approval Form	ii
Abstract	iii
Dedication	iv
Acknowledgements	v
With Sincere Gratitude:	v
Abbreviations	vi
CHAPTER 1	1
General Introduction	1
1.1 Area of Investigation	1
1.2 Background of Study	1
1.3 Statement of the Problem	4
1.4 Objectives of the Study	5
1.5 Research Questions	5
1.6 Justification	5
1.7 Literature Review	6
1.7.1 Introduction.....	6
1.7.2 Culture Policy and Politics.....	7
1.7.3 Cultural policy making in Zimbabwe.....	7
1.7.4 Revisioning Arts and Culture Policy.....	9
1.7.5 Culture Policy and Economics.....	9
1.7.6 Policy Formulation.....	10
1.7.7 Policy implementation.....	11
1.8 Theoretical Framework	12
1.8.1 Marxism.....	13

1.10 Research Methodology	16
1.10.1 Research Design.....	16
1.10.2 Population and Sampling Techniques	17
1.10.3 Data Collection Methods	18
1.11 Data Analysis and Presentation Plan	19
1.12 Delimitation of Study.....	19
1.13 Limitations of the Study	20
1.14 Organisational Study.....	20
CHAPTER TWO	21
Culture Policy Issues in Africa: Zimbabwean Perspective.....	21
2.1 Introduction.....	21
2.2 Defining Culture Policy.....	21
2.3 Rationale for a National Culture Policy.....	23
2.3.1 Culture Policy and Nation Building.....	24
2.3.2 Preservation and Conservation of Cultural Heritage.....	24
2.3.3 Culture Policy and Sustainable Development.....	25
2.3.4 Culture Policy and International Cultural Co-operation.....	26
2.3.5 Role of Partners.....	26
2.3.6 Funding and Financing of the Culture Policy.....	27
2.3.7 Culture Policy and Cultural Diversity.....	28
2.3.8 Artistic, Intellectual Creation and Art Education.....	28
2.4 Challenges in Culture Policy Development in Africa.....	29
2.4.1 Absence of a well defined National Culture Policy.....	29
2.4.2 Absence of Skilled Man Power.....	30
2.4.3 Lack of Appropriate Funding.....	30
2.4.4 Centralisation of Policy Decision Making.....	30
2.4.5 Political and Economic Instability.....	31

2.5 Cultural Policy Making in Zimbabwe: Tracking the History, Context and Policy.	32
2.5.1 National Pride and Identity.	33
2.5.2 Policy Decision Making and Coordination.....	34
2.5.3 Culture Policy, Nation Building and Sustainable Development.....	35
2.5.4 Lack of wider Consultations.	35
2.6 Conclusion.	36
CHAPTER THREE	37
Critical Review of the 2007 Culture Policy: Challenges on the Formulation and Implementation of the National Culture Policy.	37
3.1 Introduction.....	37
3.2 Development of 2007 National Culture Policy.	37
3.2.1 Absence of National definition of Culture.....	38
3.2.2 Lack of Coordination.....	39
3.2.3 Centralisation of Policy Decision Making.....	40
3.2.4 Institutional Environment.	42
3.2.5 Lack of Wider Consultation.....	43
3.3 Declaration of a Policy without Implementation.	47
3.3.1 Lack of wide Consultation among the diversity of Zimbabwean Cultures.	47
3.3.2 Lack of Inter- Ministerial Cooperation.....	49
3.3.3 Inadequate Resource allocation to the process.	50
3.3.4 Lack of Government will and Support.	52
3.4 Review of the Contents of 2007 national Culture Policy.....	53
3.4.1 Absence of Section on the Rationale of Culture Policy Making.	53
3.4.2 Absence of Section on Monitoring and Evaluation.	54
3.4.3 No Provision of a Section on Legislations and Policies.....	55
3.4.4 Culture and Creative Industries.....	56
3.5 Swot Analysis of 2007 National Culture Policy of Zimbabwe.	57

3.6 Conclusion.	59
CHAPTER FOUR	61
The Culture Policy Formulation and Implementation in Zimbabwe: The Way Forward.	61
4.1 Introduction	61
4.2 Rethinking Culture Policy Formulation.	61
4.2.1 Stages in the Policy Formulation Process.....	63
4.2.2 Provision of a Clear National Culture Policy Definition.....	65
4.2.3 Adoption of Multi – Stakeholder Approaches	66
4.2.4 Culture Policy and the Global Context.....	67
4.2.5 Culture Policy and Sustainable development.	68
4.2.6 Adoption of Policies, Legislation and Institutional Frameworks.	69
4.3 Towards a Successful Policy Implementation.	71
4.3.1 Funding and Financing of the Cultural Policy.....	71
4.3.2 Coordination of Implementing Agencies.....	72
4.3.3 Adoption of Implementation Mechanism.....	73
4.3.4 Platforms for Communication and Stakeholders Participation.....	74
4.4 Culture Policy Contents: The way forward	76
4.4.1 Experience of other Countries and Regions.	76
4.4.2 Adoption of Culture Policy Implementation framework.....	77
4.4.3 Inclusion of Sectoral Concerns.	78
4.5 Conclusion.	79
CHAPTER FIVE	80
Conclusion	80
5.1 Introduction.....	80
5.2 Summary of Chapters.....	80
5.3 Conclusions.....	81

5.4 Recommendations.....	84
References.....	86
APPENDIX 1.....	93
APPENDIX 11.....	94

CHAPTER 1

General Introduction

1.1 Area of Investigation

The study is in the field of cultural studies. It focuses on culture policy making issues in Zimbabwe. The study reviews the 2007 National Culture Policy of Zimbabwe document, in order to expose the challenges in its formulation and implementation, so as to map the way forward. The culture policy document of 2007 it was just a declaration without implementation due to circumstances surrounding its formulation and implementation. Mukanga (2012) observes that the National Cultural Policy adopted in 2007 never saw the implementation stage. Moreso, International Culture Policy Database (2011) suggests that the adoption of the document was not followed by the development of a national strategy and plan of action to facilitate for the implementation of the policy. There are some conflicting statements regards to the formulation and implementation of the 2007 national culture policy. Artist, culture practitioners and other key stakeholders within the sector are saying currently Zimbabwe has no official culture policy, others are of the view that the culture policy is there whilst some are saying that Zimbabwe have only the 2004 National Culture Policy not 2007 National Culture Policy of Zimbabwe. Therefore the study explores on the challenges surrounding culture policy formulation as well as its implementation in Zimbabwe. Since attainment of political independence, the implementation and design of the culture policy has been unsuccessful (Chifunyise 2012). This actually highlights that the design and implementation of culture policy in Zimbabwe has not been an easy process. Although UNESCO (1998) suggests that culture policies should be made one of key components of development strategy. It is now 33 years since attainment of political independence hence the government has failed to come with comprehensive National Culture Policy document for Zimbabwe. Basing on what has been said by policy makers, stakeholders, culture practitioners, and artist, the study makes critical review of the 2007 National Culture Policy of Zimbabwe addressing circumstances surrounding its design, formulation, implementation and mapping of the way forward.

1.2 Background of Study

Thus for the purposes of this research, it suffices that we go back in time no further than the years immediately following the coming of the Europeans. Therefore it is important to look at

the political history of Zimbabwe which can be sub divided into three phases which are pre-colonial, colonial and post colonial eras. All these periods have had influences on the trend for development of the National Culture Policy of Zimbabwe.

The make-up of the policy in the pre colonial was neither written nor wide ranging. The policy was actually consistent and was transmitted from generation to generation (Vansina, 1985). However the coming of Europeans resulted in creation of acts and laws that were meant to regulate the distribution of culture activities, goods and services in order to support their own interest. As a result the formulation of 2007 National Culture Policy was just a result to deconstruct and revitalise the arts and culture activities that had been affected by colonial regime.

The colonial period marked the creation of boundaries which guides countries and introduction of new cultures. Alemazung (2010) says that the culture and political lives of the people in Africa were greatly interrupted and transformed by policies applied by colonial master during the colonial period. Chiwome (1996) says that policy makers wanted to train Africans to live as servants. Therefore the colonial culture was to be treated as an international yardstick to civilization of which was wrong. The colonial policies were there to dehumanize the Africans. Fanon (1963) colonial epoch was indeed meant to suppress the African philosophy of life. Cultures were governed by one system of colonial alienation which led to the domination of the mental universe of the colonised. Bhebhe (2000) observes that, political subjugation affected Africans that many of them lost confidence and looked down upon their own culture. Further suggest that African attire customs and values religious practices were condemned by the missionaries as the outward expression of the unconverted and uncivilized inner person. Therefore the formulation of the 2007 National Culture Policy of Zimbabwe was a way forward in placing African culture at the centre in nation building and restoring national pride and identity that has been destroyed with coming of Europeans.

Art and Cultural constitution in the colonial period in Zimbabwe the then Rhodesia was based on political, racial, cultural and religious discrimination. WaThiong (1981) says that colonialism imposed control of social production of wealth through military conquest and subsequent political dictatorship. The nature of laws and acts that were enacted were subtle and meant to save the interest of the colonial masters. In an article entitled colonial arts, culture laws must go (Herald, Monday, May 6, 2012) Tony Mhonda is of the view that

Rhodesian cultural discourse was one of domination. Further suggest that at its most extreme it specialised in a process of exclusion, discrimination and isolation of African cultural beliefs norms and values. Therefore the formulation of 2007 National Culture Policy of Zimbabwe was a way forward to redress the colonial imbalances so as to provide a framework that fosters sustainability of the indigenous cultures.

The nature of policies that were enacted during the colonial period in Zimbabwe were meant to marginalise and segregate the blacks. Chiwome (1996) is of the idea that colonial literacy was an instrument of domination. The colonial acts such as the Literature Bureau, Education and Native Act were enacted to suppress creativity amongst the blacks. Igboin (2011) observes that colonial rule disrupted the traditional machinery of moral homogeneity. The colonial system imposed policies that were to save their own interest. Kahari (1990) is of the view that the colonial system imposed a government on the indigenous people and the natives were not allowed to take part in the day to day running of their affairs. Therefore observations from research findings amongst artist, cultural practitioners and policy notes that 2007 National Culture Policy of Zimbabwe was formulated as way forward to preserve the national culture and heritage that has been destroyed during period of colonialism.

In 1980 when Zimbabwe became independent, this marked a new era for the country in terms of culture policy action, though the country inherited most of the pieces of legislation from the colonial era (Chifunyise and Mukanga, 2012). The new government recognised the central role which the arts and culture played during the liberation struggle. It was determined to put the African culture at the centre in transforming of the society. Thus in 1982 the government sends representatives to attend the World Conference on Cultural policies in Mexico so as to start the formulation process. This led to formulation of 1984 draft of the national culture policy. In 1985 the government through the new legislation enacted the National Arts Council Act and the National Library and Documentation Act, however all these acts were inherited from the old colonial arts laws. In the 90s the government also through another cabinet reshuffle tried to come up with national culture policy but failed due lack of coordination, lack of government will and support. Cameroon (2008) suggests the government failed because most of writing was just an experimental exercise and most of the writing was done by Urban Cultural officers. How can national culture policy be formulated without consulting other key stakeholders?

The government of Zimbabwe since attainment of political independence makes efforts to formulate the national culture policy, but failed due to lack of resources, lack of government will and support, lack of coordination, economic and political instability. All these factors contributed to the delay of formulation of the 2007 National Culture Policy of Zimbabwe document. Chifunyise and Mukanga (2012) are of idea that it was only in 2005, after a series of discussions that the 1984 culture policy was finally adopted and launched in 2007. However there were conflicting statements surrounding the formulation of the National Culture Policy document of 2007, hence the document was not welcomed by the wider sector as a result the contents of the document were not utilised. The 2007 National Culture Policy of Zimbabwe it was just a declaration without implementation.

Therefore the study makes up a critical review of the 2007 National Culture Policy document of Zimbabwe addressing circumstances surrounding the design, formulation and implementation of the policy and also why the document was not welcomed by the wider sector. The researcher reviews the 2007 National Culture Policy of Zimbabwe in order to expose the challenges in the formulation and implementation of the national culture policy so as to map the way forward, since it is now thirty three years since the country attained political independence yet the government has not managed to come up with vibrant national culture policy. Hence there is need for possible solutions in order to come up with comprehensive, sound and implementable National Culture Policy for Zimbabwe.

1.3 Statement of the Problem

The research is given impetus by the idea that there are some conflicting statements regards to the formulation and implementation of the 2007 National Culture Policy which is still under review. Some circles are saying currently Zimbabwe has a national culture policy, others are of the view that the culture policy is not there, whilst others are saying it is there, but it was not implemented. Mukanga (2012) observes that the national culture policy of 2007 was never implemented. Therefore the study reviews the 2007 National Culture Policy of Zimbabwe, so as to establish the challenges in the formulation and implementation of a National Culture Policy for Zimbabwe, in order to map the way forward.

1.4 Objectives of the Study.

The objectives underlying this study are:

- To examine the importance of having a national culture policy document in Zimbabwe.
- To make critical review on the challenges on the designing and implementation of the 2007 National Culture Policy of Zimbabwe.
- To explore possible solutions in the design and implementation of a comprehensive national culture policy document for Zimbabwe.

1.5 Research Questions.

The research study seeks to establish and generate data around the following questions:

- Why is it important for Zimbabwe to have a national culture policy?
- What are the challenges in the formulation and implementation of the National Culture Policy of Zimbabwe?
- What are the possibilities to enhance the chances of formulating a vibrant and implementable National Culture Policy of Zimbabwe?

1.6 Justification.

It is important to carry out a study on culture policy making because it provides a framework that fosters sustainable development of culture. UNSECO (2008) suggest that culture policies are important because there offer a framework for action for regulating the public space in order to ensure respect of values. There are many public policy issues, but the researcher selected culture policy among other policies because it is in the field of cultural studies, hence it has not been publicised enough to the extent that most stakeholders have never seen the policy document (International Culture Policy Database, 2011). Since attainment of political independence in Zimbabwe the government has failed to produce a comprehensive National Cultural Policy for Zimbabwe meant to overcome the challenges posed by colonization, modernization and globalization so as to restore national pride and identity.

Therefore study is important because it makes a critical evaluation of the 2007 National Culture Policy so as to expose the challenges faced in the formulation and implementation of the national culture policy document of Zimbabwe, so as to map the way forward. The study

is significant because it also explores on how cultural hegemony has affected policy making in Zimbabwe since attainment of political independence till the adoption of the 2007 National Culture Policy of Zimbabwe. The research is essential because it also looks at development of culture policy making Zimbabwe since independence, till the acceptance of the 2007 National Culture Policy which was never implemented. Some circles are saying currently Zimbabwe has a national culture policy, others are of the view that the culture policy is not there, whilst others are saying it is there, but it was not implemented. The researcher looks on the challenges and possibilities, since there some conflicting statements regards to the formulation and implementation of the 2007 National Culture Policy of Zimbabwe. Therefore study is going to benefit the Institution as a library resource material as well the Department since the study of this nature has not yet been done within the Department of African Languages and Culture. Moreso the research findings will assist policy makers, artist, stakeholders, researchers, students, cultural practitioners and institutions since it provides possible solutions to enhance chances of designing an implementable national culture policy for Zimbabwe. The study is important since it also highlights on who influences culture policy making, content, formulation design and implementation so as to map the forward.

1.7 Literature Review.

1.7.1 Introduction.

Literature review is where by the researcher will be reviewing the published text on the issues concerning the topic under discussion. This section therefore reveals the point of departure from other scholars. In this research literature review will be looking at literature published by other researchers concerning culture policy. In this view the researcher seeks to give a further understanding on how to come up with comprehensive National Culture Policy document for Zimbabwe. It is upon this background that a study of this nature should be carried out as its findings will go a long way towards reflecting some of the challenges which are being faced in producing a comprehensive National Cultural Policy document for Zimbabwe. This section is going to help the researcher to gain more insight from the previous research which was done in relation to the research understudy.

1.7.2 Culture Policy and Politics.

This section discusses the interface between culture policy and politics. It worth noting that one of the major challenges in the designing of national culture policies is that there are mainly politicised to an extent that the budget for culture sector is limited. Barker (2008) is of the idea that issues of cultural representation are political because they intrinsically bound up with question of power. He further suggests that the struggle to have new languages accepted in the wider social formation is the realm of cultural politics. Culture is political it is elitist thus it actually represent the views of a small number of people. Barker (2008) notes that culture is political and ideological it reflects on the social relations of power. Therefore policy making issues will actually reflect the ideology of the ruling state. The above arguments assisted the researcher to understand how culture policy making is produced, represented and defined in chapter two. However the research is different from the previous research since Barker (2008) was just looking on how culture policy making can be influenced by the politics of the day. However the study makes an evaluation of 2007 National Culture Policy of Zimbabwe so as expose the challenges in the formulation in order to map the way forward.

Gajic (2011) says that the development of culture policy in Serbia was closely related to political turbulences and changes, hence there was sanctioning of artist. Also lack of professional and skilful cultural workers needed for contribution makes it impossible for the process to proceed so it stagnated. These arguments are relevant to the field of study because they assisted in shaping out the study in revealing on how the political situation in the country has hindered the formulation and implementation of the 2007 National Culture Policy of Zimbabwe in chapter three. However Gajic (2011) research findings are different from this study because he was particularise the study to a case of Serbia.

1.7.3 Cultural policy making in Zimbabwe.

This section seeks to highlight on national culture policy developmental issues and debate in Zimbabwe. Chifunyise (2012) cited the challenges and milestones covered in the period, linking them to the current constitutional writing process at national level. In his presentation paper titled “The Road towards the Formulation of National Cultural Policy” he clearly outlined how the exercise of the culture policy making has been disrupted in 1983 by the transfer of the function of culture from the Ministry of Education and Culture to the then

Ministry of Youth, Sport, Culture and Recreation. Chifunyise (2012) in his presentation paper also highlighted how the development of the culture policy has been hampered by difficulties in the division of culture. Chifunyise (2012) suggest that when the Ministry of Education, Sport and Culture was created in 2005 and tasked to produce a National Culture Policy for Zimbabwe. However there was no senior officer in the ministry responsible for culture. As such, no white paper and public statements had been issued to invite or inform the nation about the national exercise of developing a national cultural policy. Against this background, the resultant culture policy remained a departmental document that was not passed through Cabinet nor circulated in Parliament. It was also a wish-list that did not cover aspects or the needs of the wider sector.

The arguments raised by the scholar are pertinent to the study since they clearly reflect on the drawback towards culture policy formulation and implementation in Zimbabwe. The information was actually utilised in chapter two when researcher looks at the history and evolution of policy making in Zimbabwe. However it is important to note that the scholar did not highlight on the nature of design of the culture policy, how it was supposed to be legitimised, challenges and prospects in the design and implementation of the 2007 National Culture Policy of Zimbabwe. Basing on these arguments the researcher consulted cultural practitioners, artist, policy makers, and stakeholders within the sector, addressing questions like what were the challenges in the formulation and implementation of 2007 National Culture Policy of Zimbabwe, people involved and why were the contents of 2007 National Culture Policy of Zimbabwe not properly utilised, what is the forward for coming up with an ideal national culture policy for Zimbabwe.

Moreso, Cameroon (2008) in her thesis highlights on the emergence of culture policy in Zimbabwe. She brings out the lived experiences of cultural animation and policy production in the post colonial Zimbabwe. Cameroon (2008) suggests that the production of the national cultural policy in the 90s was an experimental exercise since most of writing was done by Urban Cultural Officers. Further examines some of the challenges which were being faced by the government as from 1984 to 1997 in order to come up with a comprehensive culture policy document. The researcher notes that process of culture policy making did not yield any results during those years. However it important to note that Cameroon study is specifically guided within a specific period hence it is different from that of the researcher which is an assessment of the culture policy document of 2007, specifically looking at the challenges and

possibilities in the formulation and implementation of a national culture policy for Zimbabwe. Cameroon (2008) research findings are relevant to the study since they lend a hand to the researcher in understanding the trend and path which was taken to come with 2007 national culture policy in chapter two.

1.7.4 Revisioning Arts and Culture Policy

This section discusses on revision arts and culture policy as way forward for coming up with comprehensive national culture policy. Craik (2007) carried a research on the cultural policy impasses and future directions in Australia. Craik (2007) research attempts to go some way towards persuading the sector and its various analysts to engage in less partisan and more robust investigation of contemporary policies and likely policy prospects for the arts and culture. Craik (2007) is of the idea that some areas of public policy area are well served by the relevant policy, the arts and culture has generally not received much attention from public policy analysts. Further suggest that the arts and culture sector constantly buttress a real dilemma in terms of policy attention. The government is still characterised by old style of patronage in supporting the arts. There is need to the sector to be excellent, be subsidised and be budget dependent. In her research findings she also highlighted on models of cultural policy, definition and objectives of culture policy which assisted the researcher in chapter two when he looks at the nature of policy design how it is supposed to be legitimised. However Craik (2007) research findings focuses on Australia though it smoothens the progress of the study in finding out some possible solutions in chapter four in mapping the way forward towards the formulation and implementation of a comprehensive national culture policy document of Zimbabwe.

1.7.5 Culture Policy and Economics

This section discusses on culture policy and its impact on economic development. Towse (2010) is of the view that cultural policy for the arts and heritage typically has cultural aims, though there can be a strong economic motive to some policies especially those of creative industries. He argues that there should be evaluative policy measures such as charging from entry to museums. Towse (2010) is of the view that culture policy increases participation in the arts and culture encourages diversity of cultural supply which may or may not involve expenditure when the use of taxpayer's money is involved. He also argues that there is need to have an economic evaluation of culture policy so that all factors of production must be competitive. Towse (2010) argues that there should be efficiency and equity in cultural

subsidy. Thus equity relates to policies that reduce inequality between members of a society and to fairness distribution of resources including tax benefits. Further suggest that minority cultures should be also be target of culture policy. However some policies will fail in both categories in terms of outreach programmes in marginalised areas. The researcher agrees with above views since there facilitated to measure against contents found in 2007 National Culture Policy of Zimbabwe document in chapter three. Towse (2010) research findings differ from this study because it focuses on culture policy and economics. However this study makes an evaluation of the 2007 National Culture Policy document of Zimbabwe addressing questions of circumstances surrounding its formulation and implementation in order to map the way forward.

Epskamp (2006) suggest that cultural policies may have an impact on development when they aim on wider sustainable development and are based on well established needs articulated by the local people founded upon their own development priorities. Therefore policy makers must be conscious of the new changes and able to deal with reality. The views are important to the field of study since there make it possible for the researcher to find possible solutions in strategic planning and management when designing a culture policy document for the sector in chapter four.

1.7.6 Policy Formulation

This section will discuss of the state of policy formulation. Kaseke et al (1998) examines the state dynamics of social policy practice in Zimbabwe. Also observes some of the factors that have influenced the formulation of social policies such as racial segregation, ideology, politics, and availability of resources and the influence of bilateral and multilateral aid agencies. Further noted that the process of policy formulation is a preserve of government and there is very little involvement of civil society. Kaseke et al (1998) say that ideological orientation has become a major determinant of social policy at independence in Zimbabwe. Therefore the process of policy formulation is a preserve of government technocrats and politicians and there is very little involvement of civil society. Further argues that most social policies in Zimbabwe are remedial and fragmented and reflect a fusion of elements including selectivity and universality in service provision.

It should be noted that social policy research in Zimbabwe has tended to be too sectoral and that it rarely informs social policy (Kaseke et al, 1998). However the study differs from that of

the researcher since it was mainly focusing on areas of social policy that is education, health and social welfare. Therefore the research understudy is a critical review of the 2007 National Culture Policy of Zimbabwe so as to expose the challenges encountered in the formulation and implementation of the policy in order to map the way forward of producing an ideal National Culture Policy document for Zimbabwe. Kaseke et al (1998) observations are relevant to the study since they helped the researcher to understand the nature and scope of social policy formulation and the agents involved in policy formulation, implementation and the roles they play. The views assisted the researcher in chapter three when he looks at the challenges encountered in the formulation and implementation of the 2007 National Culture Policy of Zimbabwe, which was not utilised by the wider sector due to conflicting statements surrounding its formulation and implementation.

Yudice (1969) highlighted on cultural policy formulations and reviews in the Resource Handbook of UNESCO. He is of the view that cultural policy can be understood both as the action of government agencies and other authorized bodies for example educational institutions, associations of artists and museum personnel among others. Stakeholders should be involved in policy formulation and implementation of the cultural policy. Cultural councils, corporate funders and other private investors should be involved (Yudice, 1969). Further suggest that with globalization it is important to have culture policy that made it possible for national state and localities to maintain a stable sense of what is culture, what purpose it serves, who designs and consumes it and how it should be distributed. The above views by Yudice (1969) research findings broadly assisted the researcher narrow down on the challenges in formulation and implementation of the 2007 National Culture Policy of Zimbabwe which was just declaration without implementation.

1.7.7 Policy implementation

This section discusses some of the challenges in implementation of national policies in the field of cultural studies case of South Africa. Kaschula (2010) in his research findings noted some of the challenges which are being faced in the implementation of South Africa's language policy and the way forward for successful implementation of the policy. Kaschula (2010) observes that successful implementation will largely depend on collaboration with all national structures. Further suggest that it is the government responsibility to drive the implementation of a policy. Thus once the government and national departments begin implementing the policy then it is hoped that private sector will follow the route. Moreso he

notes that there is need for establishment of a forum to monitor the implementation process. The forum will scrutinise and prioritize projects and drive advocacy campaigns as well as collaborate and network when it comes to matters of implementation of the policy. Kaschula (2010) research findings focuses on implications of Language Policy implementation in South Africa hence it is differs from this research since it is an evaluation on the challenges and possibilities in formulation and implementation of a national culture policy document for Zimbabwe.

The researcher benefited from the above noted views since language policy implementation is a similar process like culture policy implementation though the later is broad in its objectives and aims in terms of implementation. However the researcher conceptualise how the process of culture policy implementation should take place and who should be involved for successful implementation and what level should the implementation take place in chapter four. Kaschula (2010) research findings assisted the researcher in evaluating some of the challenges encountered in the implementation of 2007 National Policy of Zimbabwe in chapter three.

Thus from research findings gathered from the above cited literature in this section it can concluded that the above research findings assisted the researcher in making an evaluation of the challenges and possibilities in the formulation and implementation of a National Culture Policy for Zimbabwe. The research observations from above cited literature differ from this research since they did not actually narrow down towards assessing and evaluating the challenges and possibilities in the formulation and implementation of the 2007 National Culture Policy of Zimbabwe. Even though study is different from other noted researches, the researcher benefited from their views in making a critical review of the 2007 National Culture Policy of Zimbabwe addressing questions on what where the challenges encountered in the formulation and implementation of 2007 National Culture Policy of Zimbabwe, hence what can be the way forward for coming up with an ideal National Culture Policy for Zimbabwe.

1.8 Theoretical Framework

The study is informed by the Marxist theory. Marxism is grand theory that can be applied in many domains. It is based on capitalist society whereby property or means of production is

under private ownership. The development of the concept of Marxism is attributed to Karl Marx, Fredric Engels, Vladimir Lenin and their followers for the purposes of providing adequate solutions to the concrete problems facing the working exploited classes in their struggle for emancipation (Ntalaja, 1987).

1.8.1 Marxism

Marxism or historical materialism is a living science and not the ideas of some dead thinkers. It is a revolutionary world outlook meant to change the skin of things (Ntalaja, 1987). Hence the change is necessitated by a collective struggle. In this study the researcher will focus on cultural Marxist Gramsci (1968) theory of hegemony and Althusser (1971) theory of ideology. The researcher employs the Marxist Critical theory in order to deconstruct, demythologize, and de-mystify some of the repressive state apparatus which are rendered as common sense in policy making.

Gramsci developed theory of hegemony during his incarceration that he wrote his major work, *'Prison Note Books' written in 1932*. The theory was later on translated in various languages and published by different scholars. Gramsci propounded the theory in order to explain why the people were not revolting as had been predicted by the orthodox Marxism, which had predicted that, a socialist revolution which would overthrow capitalism was inevitable.

Gramsci (1968) developed the theory of hegemony which highlight that the ruling ideas in every epoch are dominant ideas. Hall (1992) says that Gramsci uses the concept of ideology to illustrate how the state and civil society produce and maintain consent to the classes' hierarchies of capitalist societies. Gramsci (1971) is of the view that hegemony is achieved by popularising; institutionalising and legalising the ideas of particular group within the society. The state in this case can use hegemonic apparatus to dominate the masses (Buci-Gluckmann, 1980). According to Gramsci (1971) hegemony is rule by consent. It is political power that flows from intellectual and moral leadership, authority or consensus as distinguished from armed force. Culture is used as hegemonic state apparatus to dominate the masses into objects and not subjects. Laclau and Mouffe (2001) say that hegemony is not purely physical dominance, but also ideological, institutional and cultural dominance of control. In this body of literature concept of hegemony will refer to domination in terms of

formulation, design, content and implementation of the national culture policy by the state from a Zimbabwean perspective.

Bo- Seon (2006) observes that state policy is well designed for existing social order in such a way that the policy is fundamentally shaped by capitalist pressure on policymaking. Further suggest that the government uses state centered approach in culture policy making. Therefore culture policy making is actually derived from the state political and economic goal which create political environment just to benefit a few interest groups. Findings reveal that culture policy is actually used as hegemonic apparatus to force the dominated class internalize the traditionalist values through inculcation of high culture. Marxist approaches show that the direction of policy is to be determined, in final by the demand of the capitalist. Marcuse (1991) is of the view that cultural production is just dominated by the ruling class. Most policies are characterised by use of top down approach instead of being inclusive. The culture policy making in terms of its organisational approach is merely dominated by a few interest groups. Gramsci (1994) argues that modern state reproduces the existing social order not by mere domination but hegemony through which the state induces people to accept the capitalist order as morally right. Gramsci concept of hegemony is relevant to this study since culture policy in this modern state is elitist in nature. Therefore the theory also informs on how the issue of dominance led to some of the conflicting statements surrounding the formation and implementation of the 2007 National Culture Policy of Zimbabwe.

Althusser (1971) says that ideology it is a system of ideas used by the state to dominate others within a society. Further suggest that the state makes of use of repressive state apparatus and ideological state apparatus to foster its own ideology. The ideological state apparatus (ISAs) are used as instruments by the ruling class to dominant the people. Cultural institutions are used by the ruling class to foster its own ideology. Further suggest that cultural hegemony is the domination of a culturally diverse society by the ruling class, who manipulate the culture of the society, the beliefs, explanations, perceptions, values, and mores, so that their world view becomes the worldview that is imposed and accepted as the cultural norm; as the universally valid dominant ideology that justifies the social, political, and economic status quo as natural and inevitable, perpetual and beneficial for everyone, rather than as artificial social constructs that benefit only the ruling class. Ngara (1985) defines ideology as the dominant ideas of an epoch or class with regard to politics morality, religion, art and science.

Althusser (1971) is of the view that people accept their domination through ideological interpellation hence they trained to accept their domination. Whatever is being said to them becomes normally common sense because there just being made objects not subjects by the ruling class. Barker (2008) is of the idea that issues of cultural representation are political because they intrinsically bound up with the questions of power. Culture policy is more likely to reflect the ideas of the dominant class. Therefore Marxism is important in this research because it advocates for change in terms of dominance in culture policy making.

The study is guided by the theory of hegemony and theory of ideology, both theories emphasise on how the ruling ideas in every epoch are the dominant ideas. Research findings demonstrate that policy making is elitist in nature therefore culture policy making is defined by those people who are in control. The theory of hegemony and ideology gives an insight on who informs policy making, how it is supposed to legitimised, who influences over the content, formulation process and implementation of the national culture policy in Zimbabwe.

1.9 Definition of Key Terms

- Cultural policy: procedures, strategies and tactics that seek to regulate and administer the production and distribution of cultural products and practices (Craik, 2007).
- Policy: is a system of ultimate aims, practical objectives, and means pursued by a group and applied authority (Barker, 2008).
- Design: is a process to devise innovative solutions in response to technical commercial, social, ethical, cultural, environmental and aesthetic requirements of a problem.
- Culture: is whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group .It includes not only the arts and letters, but also the human being, value system, traditions and beliefs (UNESCO 1982).
- Formulation Process: involves process of information gathering, information analysis and consultation in journey along the path of the issue of identification of the problem, specification of policy objectives, the development of policy options, decision-making, dissemination, and implementation.

- Nation Building: Normative concept that mean different things to different people. It involves the concept of creation, national language, national flag and as well as the process of constructing or structuring a national identity using power of the state and society.
- Policy maker: someone involved in formulation of policies and have the authority to set policy framework pursued by the government and key stakeholders in the arts and culture sector.
- Artist: refers to someone with a creative potential and innovation of producing art.
- Cultural practitioner: are professionals who advocates or put culture into practice and transforms it through innovation.
- Implementation: mean practical transformation of policy intervention strategies into action programmes and that involves ongoing process of decision making by different actors.

1.10 Research Methodology

As way forward to facilitate collection of data a plethora of tools were used those taken are selected as a way forward to give relevance to the study. The study gathered data concerning the challenges and prospects in designing and implementation 2007 National Culture Policy of Zimbabwe.

1.10.1 Research Design

In this study the researcher use a research design which is defined by Sigmund (1999) as a master plan specifying the method and procedures for collecting and analyzing the needed information and data. Marshal (1996) is of the view that qualitative studies aim to provide illumination and understanding of complex psychosocial issues and are most useful for answering humanistic 'why?' and 'how?' The study is mainly based on qualitative research design because of the nature of data required which is subjective from cultural point of views, as it explores individual, or organizational perspective and experiences on concepts in the study. The research is qualitative because most of the data collected would be descriptive in nature. Qualitative research is flexible in nature when collecting and analyzing data.

In this study a qualitative approach is going to be applied since it is of specific relevance to the study of cultural policy making. Best (1999) notes that qualitative method is preferred in

social sciences because it permits verbal description thus the researcher is kept closer to the respondents and their actions during the research process. The qualitative approach enabled the researcher to interact with sources of information in their natural setting. However qualitative research in this study is complimented by quantitative research design in presenting the findings in pie charts and graphs.

The researcher used historical analysis as a research design method. Thus the method is important in this field of study since it seeks to give a better understanding of the traces which has been left behind in order to understand the past as well as to understand the present and future in terms of policy making in Zimbabwe. Rakotsoane and Rakotsoane (2006) say that historical research design involves imaginative reconstruction of the past from the surviving data. The purpose is usually to gain a clearer understanding of the impact of the past on present and future events. Therefore historical research method assisted the researcher in the identification, location, evaluation and synthesis of data from the past which reflects on the challenges and possibilities in the designing and implementation of a National Culture Policy for Zimbabwe. The researcher make use of evaluative research since it is used to assess the worth or success of something (Rakotsoane and Rakotsoane, 2006) .In this case the researcher makes an evaluation of 2007 National Culture Policy of Zimbabwe to find out how it was designed and circumstances surrounding its implementation and why its contents were not utilised.

1.10.2 Population and Sampling Techniques

The study involved field work in and around the four provinces of Zimbabwe which are, Harare, Masvingo, Bulawayo and Gweru. The researcher gathered data from 25 interviewees carried out amongst artist, policy makers and cultural practitioners. The researcher managed to gather data from 14 questionnaires distributed to artist, policy makers and cultural practitioners. Therefore the target population of respondents from distributed questionnaires and interviews tally to 39 which comprises of artist, policy makers and culture practitioners.

The researcher makes use of purposive sampling technique when interviewing and distributing questionnaires to artist, culture practitioners and organisations. Purposive sampling provides reliable and robust data (Tongco, 2007).In light of the above argument the researcher use purposive sampling because it focuses on depth of information generated by the cases before the study begins. Purposive sampling was used to select respondents who

are being involved in the formulation of the culture policy of Zimbabwe because ordinary people cannot give out the views or might not have depth information concerning the research understudy.

The researcher employed purposive sampling because it is designed to generate a sample that will address research questions (Teddlie and Yu, 2007). Maxwell (1997) further defined purposive sampling as a type of sampling in which, particulars settings, persons, or events are deliberately selected for the important information they can provide that cannot be found from other choices. Purposive sampling technique is important to this study because it enabled the researcher to obtain data from knowledgeable people concerning challenges and prospects in the design and implementation of the culture policy of Zimbabwe.

1.10.3 Data Collection Methods

The researcher makes use of interviews and questionnaires and documentary analysis as data collection methods.

The researcher use interviews because there allow the researcher to approach the respondent on face to face conversations to solicit information. Kumar (2005) says that an interview is more appropriate for complex situations and it is most appropriate for studying complex and sensitive areas. The target population of respondents of data gathered from interviews were 25, comprise of artist, policy makers and culture practitioners. The researcher managed to interview 12 artist, 6 policy makers and 7 culture practitioners from Harare, Masvingo, Gweru and Bulawayo. An interview ensures a high response rate of collecting data in this nature of the study. Semi- structured interviews were used as guides during the research.

The researcher makes use of questionnaires distributed to policy makers, artist and culture practitioners. The researcher managed to distribute 14 questionnaires to artist, policy makers and culture practitioners from the four selected cities. Corbin and Strauss (2008) suggest that asking questions and thinking about range of possible answers help to take the role of the other so that we can understand better from the participant's perspective. One of the advantages of questionnaire method is that data can be used to "collect large quantities of data from considerable numbers of people over a relatively short period of time," Haralambos and Holborn, 1990:731). Therefore questionnaires were used to obtain information on how to

develop equitable way for developing a comprehensive national culture policy document for Zimbabwe.

The researcher use documentary analysis in this research as a source of cross referencing and interpretation of some regional and international culture policy documents and instruments. Cohen etal (2007) suggest that documentary analysis enable the researcher to reach inaccessible person or subjects. Therefore the researcher employs documentary analysis as data gathering instrument to enable large sample of data to be addressed.

1.11 Data Analysis and Presentation Plan

In analysing data the researcher make use of content analysis. Kumar (2005) says that content analysis is whereby you identify the main themes that emerge from descriptions given by respondents in answer to questions. He also further defined content analysis as a method of summarising any form of content by counting various aspects of content. Therefore the research applied content analysis method to gather appropriate information, evaluation of the challenges and possibilities in the formulation and implementation of the 2007 National Culture Policy of Zimbabwe. Content analysis assisted the researcher to gather the main themes that emerged from descriptions given by respondents in percentage form in answer to questionnaires and interviews on the challenges in the formulation and implementation of the 2007 national culture policy of Zimbabwe. Data is presented in descriptive form, since the research is a qualitative study; hence, presenting data in descriptive form is the best way that suits qualitative research. The researcher based the structure of the presentation of the research around chapters or themes that emerged. Chapters are presented as sections with relevant subsections. The researcher makes use of quotations to demonstrate, inform and support the findings of data gathered from artist, cultural practitioners and policy makers from the four selected provinces.

1.12 Delimitation of Study

The study is a review of the 2007 Culture policy of Zimbabwe, so as to establish the challenges and possibilities in the formulation and implementation of a national culture policy for Zimbabwe. The research was carried out in Harare, Masvingo, Gweru and Bulawayo as from February to May 2013. The selected cities are central in terms of meeting up with artist, cultural practitioners and stakeholders.

1.13 Limitations of the Study

The researcher focused his research on the four provinces only because the period under study was short, just a period of three months, therefore it was difficult for him to cover the whole nation. The researcher failed to meet up with the main actors in policy making since they are not easily accessible due to other commitments hence ordinary people cannot give out the views. The researcher failed to meet up with some of interviewees in time because they were asking for consultancy fee. Hence not all of the selected targeted population managed to respond to some of questionnaires that were distributed. However the researcher managed to overcome some of these challenges through looking for external assistance from some individuals with direct contact with individuals that were selected to respond to questionnaires and interviews.

1.14 Organisational Study

The study is organised in five chapters. Chapter one is the general introduction to the subject under study in order to understand the research in detail. Its title is the *General Introduction*. Chapter two is section that is going to highlight some policy issues in Africa. The title of the chapter is *Exploration of Cultural Policy issues in Africa: Zimbabwean Perspective*. In chapter three the researcher will analyse challenges on the formulation and implementation of the 2007 culture policy of Zimbabwe. *Critical Review of the 2007 Culture Policy: Challenges on the formulation and implementation of the National Culture Policy* is the title of the chapter. In Chapter four the researcher seeks to explore possibilities in the design and implementation of the national culture policy of Zimbabwe. The chapter's title is *The Culture Policy Formulation and Implementation in Zimbabwe: The Way Forward*. Chapter five is going to be the last chapter and it consists of summary, conclusion and recommendations basing on findings obtained from the research. The chapter's title is *Conclusion*.

CHAPTER TWO

Culture Policy Issues in Africa: Zimbabwean Perspective

2.1 Introduction

In the previous chapter the researcher introduced the topic under study and what should be covered in the area of study. This chapter seeks to give information that makes better understanding of the importance of having a National Cultural Policy, cultural policy issues in Africa narrowing down to the evolution of cultural policy making in Zimbabwe. This chapter is concerned with addressing questions on what is culture policy. What is the rationale of having a National Culture Policy? What are some of the cultural policy issues in Africa? In light of the above questions the researcher will also highlight on the evolution of cultural policy making in Zimbabwe. The chapter is made up of the following sections namely introduction, defining culture policy, rationale of culture policy making, culture policy issues in Africa, evolution of culture policy making in Zimbabwe and conclusion.

2.2 Defining Culture Policy.

The previous section it was an introduction of the whole chapter two. This section seeks to define what culture policy is since culture policies are part of our everyday lives.

Miller and Yudice (2002) suggest that culture policy is a product and process, a framework for making rules and decisions that is formed by social relations. Hence culture policy can be understood as an action of both government agencies and other authorized institutional bodies and stakeholders', decolonisation within national framework in changing the system of power relations. Therefore from the above definition culture policy can be regarded as system of ultimate aims, practical objectives and means pursued and applied by authority that fosters sustainable development of cultural activities.

Watanabe (1996) says that cultural policies involve a broad area of activities such as arts and entertainment, media, communication, humanities, aspects of education, cultural industry, intellectual property, town planning, the improvement of the quality of life and preservation of heritage including the natural environment and tourism. These activities are carried out by variety of institutions. Therefore from the above definition culture policy can be regarded as

an instrument that should provide a framework to consider all these in order to grasp the dimensions of public interest in the field of culture.

Craik (2007) is of the view that culture policy refers to the range of cultural practices, products and forms of circulation and consumption that are organised and subject to domains of policy. She further notes that cultural policy should be viewed as the regulation of market place of ideas and creative practice. This definition posits that cultural and creative activities occur as part of everyday life in the modern societies. Therefore the government should be responsible for making strategies for facilitation, regulation and shaping production and consumption of cultural activities, goods and services in relation to development of national cultures. Therefore culture policies work through governmental agencies that set the framework for the production, distribution and consumption of cultural resources.

The 2005 Convention on Protection and Promotion of the Diversity of Cultural Expressions notes that “Cultural policies and measures” refers to those policies and measures relating 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 cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services. At national level parties within the framework of its culture policies and measures should adopt measures aimed at protecting and promoting the diversity of cultural expressions within its territory. Therefore culture policy can be regarded as an instrument that provides a framework for the promotion and protection of culture diversity. Hence culture policies provide a framework that link the global to the local world in promotion of the cultural dimension of public policymaking and respect of diversity. The cultural policy provides the context and modalities within which the process of open and respectful exchange or interaction between individuals, groups, and organizations with different cultural backgrounds or worldviews can take place. The policy spells out how participation by different groups will be effected.

Culture Policy in this study is referred to as an instrument that provides a framework that foster sustainable development of culture. Therefore from the above definition culture policy is regarded as a framework that regulates the production, dissemination, distribution and consumption of cultural activities, goods and services that promotes and reflects national culture at local, regional and international level. Hence national cultural policy as instruments

should ensure that all political and economic development take into account the culture of the people. The definition of culture policy in this study implies that for sustainable development of African cultures to take place there should be a framework that acts as a guiding principle that facilitates the access of all members of society to cultural experiences and participation in cultural activities.

It is important to note that the actual definition of culture policy differs from one context to the other in relation to the research understudy. Therefore this section gives light on the definition of culture policy and which gives better understanding of the rationale of having a national culture policy in this study below.

2.3 Rationale for a National Culture Policy.

The previous section debate on various culture policies definitions. This section will explore on the rationale for a National Culture Policy for Zimbabwe. In this section the researcher seeks to answer questions like what is the rationale of having a national culture. This section seeks to highlight the importance of having a National Culture Policy for Zimbabwe. This section will give the importance of having a National Culture Policy and better understanding in the next chapters in this foregoing study why 2007 National Culture of Zimbabwe was just a declaration without implementation. It should be noted that what culture means for policy purpose differs from country to country so does the approach to them in terms of its importance.

The underlying principle of having a national culture policy suggested in the Mexico City Declaration on Cultural Policies (1982) is that the world has undergone profound changes in recent years and the progress of science and technology has changed man's place in the world and the nature of his social relations. It is therefore important to establish guiding principles that will protect and promote dialogue among member states living in one global village. There is need to establish closer collaboration among nations to ensure respect for the rights of others through festivals, dialogue seminars, strategic planning workshop, cultural exchange programmes amongst others. National cultural policies are important because there provide structures and secure adequate resources in order to create an environment conducive to human fulfillment.

2.3.1 Culture Policy and Nation Building.

This previous section gives an introduction as well as the importance of culture policy making as suggested in Mexico City World Conference on Culture Policies (1982). This section will discuss on nation building as another rationale of having a National Culture Policy for Zimbabwe.

The rationale of having a National Culture Policy for Zimbabwe is that it provides a framework that fosters national pride and cultural identity. Cultural policies ensure that equality and dignity of all cultures is recognised. The government should strive to preserve the cultural identity for a nation and make it respected by others through dissemination and distribution of Zimbabwean cultures to other international and regional cultural consumers. Culture policy assists in finding a common definition of culture. Cultural Policy of Seychells (2004) has provisions regarding to the rights of people to develop and promote their cultures and to apply their cultures as an instrument promoting national identity. It encourages Seychelles people to use their intellectual capacities to produce cultural products like music and crafts that are truly from Seychells and that can be identified as purely products of Seychells. The 2004 National Cultural Policy of Seychells shows that differences in cultural products lead to realisation that nations are different, thereby leading to national identity. Hence the rationale of having a national culture policy for Zimbabwe is that it provides a framework that fosters the preservation and promotion of cultural identity. Therefore the next subsection will debate on preservation and conservation of cultural heritage as another rationale of culture policy making.

2.3.2 Preservation and Conservation of Cultural Heritage.

The previous section discusses on culture policy and nation building. This section seeks to discuss on preservation and conservation as another rationale of having a National Culture Policy for Zimbabwe.

Cultural policies are important because there provide a framework for the preservation and conservation of cultural heritage. Preservation and appreciation of the cultural heritage enable people to defend and promote cultural identity. Convention concerning the Protection of the World Cultural and Natural Heritage (1972) suggest that there is need to adopt policies which aim to give cultural and natural heritage a function in life of the community. Therefore culture policy makers should integrate comprehensive planning programmes aimed at

promoting preservation and conservation of cultural heritage. In light of the above view cultural heritage preservation is also one of the rationales of having a national policy on culture cited in the National Culture Policy of Botswana (2001). The policy suggest that heritage must be preserved, nurtured and developed to foster a strong sense of national identity, pride, unity which fosters a vitalising force in the development process. National cultural policies are important because there provide strategies for development and preservation of both the intangible and tangible cultural heritage that can be cherished by communities. Ngoro et al (2009) say that during the colonial period what was traditional became superstition and was often condemned, associated with witchcraft under the new colonial system. The research findings demonstrate that heritage preservation is a vehicle for transformation of societies in redressing the colonial imbalances, promoting of national pride and identity. Hence a National Cultural Policy reflects on the focus the country, would like to give to the heritage resource and contemporary arts. Therefore the next subsection will discuss on culture policy and sustainable development as also another rationale of having a national culture policy for Zimbabwe.

2.3.3 Culture Policy and Sustainable Development.

The previous section discuss on preservation and conservation of cultural heritage. This section will show the importance of culture policy in providing a framework that fosters sustainable development of culture activities, goods and services.

The rationale of having national culture policy suggested in the national culture policy of Uganda of (2006) is that it provides strategies to enhance the integration of culture into development. Research findings demonstrate that cultural policy is there to support the integration of culture into national development policies. Mpofu (2012) suggests that culture is a pillar of sustainable development as it allows greater diversity in development policy. Hence culture can be used to eradicate poverty by providing wealth creation and generating livelihoods for the artists and their families. Hawkes (2001) is of the view that culture is one of the four pillars of sustainability, the others being economic, social and environmental development. Therefore a national culture policy compliments, promotes and strengthens the overall development goals of the country. Stockholm Action Plan on Cultural Policies for Development (1998) notes that cultural policy is one the main components of endogenous and sustainable development policy. The government should endeavour to achieve closer partnership with civil society in the design and implementation of cultural policies that are

integrated into development strategies. Sen (1999) says there is a link between development and culture and the connection relate both to the ends and to the means of development. Therefore the base of having a National Culture Policy is that it is a guiding instrument which spells out what is important in respect to the development of the arts and culture sector within a country. Therefore the next subsection will discuss on the importance a national culture policy in providing a framework for international cultural co-operation.

2.3.4 Culture Policy and International Cultural Co-operation.

The previous subsection discusses on culture policy and sustainable development as another rationale of having a national culture policy. This subsection seeks to shows the importance of having a national culture policy, as an instrument that provides a framework that fosters international cultural co-operation.

Mexico City Declaration on Cultural Policies of (1982) suggests that culture policy provides a framework for international cultural co-operation. Therefore cultural policy will articulate the nation's political orientation, aspirations and ideology within the culture policy document. National cultural policies are important because there provide a framework that fosters international cultural co-operation. Article 9 of the Declaration of the Principle of International Cultural Cooperation (1966) suggest that cultural cooperation shall contribute to the establishment of stable long term relation between people that will be for mutual benefit of all nations. Hence this will promote cultural exchange programmes and cultural relations amongst different member states. Colbert (2007) says that culture whether high or popular should be reach all the people for sustainable development. Therefore cultural cooperation enables sharing of knowledge of other cultures and experiences for development. This can all be achieved within clear defined national cultural policy framework for Zimbabwe.

2.3.5 Role of Partners.

The previous subsection shows that a national culture policy provides a framework that fosters international cultural co-operation. This subsection will discuss the concept that national culture policies are important because there provides a framework on the role of partners towards implementation of the policy among other activities.

The culture policy provides a framework on how the government is going to deliver the range of services mentioned in the policy (Forbes, 2010). The policy will indicate the areas for government participation. Government does play a critical role as it is its responsibility to craft pieces of legislation that will impinge on the operations of the arts, culture and heritage sector. The policy will clearly states who is going to implement the services. It will reflect if the government is going to establish institutions and organisations to do so or will it contract these services by putting out tenders or will it divide the expenditure on arts and culture, cultural and creative industries, heritage, regional and international co-operation between the different spheres of government, according to the most effective location for implementation. Culture policy should ensure that all spheres of government play a role in promoting and implementing the cultural policy. Cultural policies are designed to provide the leaders with principal data and instruments to assist to know the African people, their way of life in order better serve them and promote peace on a sustainable and human basis. The next subsection will discuss of funding and financing of a national culture policy.

2.3.6 Funding and Financing of the Culture Policy.

The previous subsection discusses on culture policy as an effective instrument that provides a framework on the role of government agencies in the promotion and development of cultural activities. This section will reflect on the importance of culture policy in providing framework on how funding and financing of the culture policy is going to be distributed.

Moreso, national culture policy is important because it states the country view of arts funding whether it based on public funding through subsidy or investment. Forbes (2010) is of the view that cultural policies provide a framework that support artists and the disciplines of the arts with appropriate funding and financing. The policy devise a national funding policy in consultation with other national departments and the relevant authorities at other levels of government and in collaboration with civil society in supporting the growth and development of the cultural and creative industries though innovative and appropriate funding and financing mechanisms. Therefore national cultural policies are important since there act as tool that provides strategies for planning, administration and financing of cultural activities. The next chapter will discuss on culture diversity as another important factor of having a National Culture Policy for Zimbabwe.

2.3.7 Culture Policy and Cultural Diversity.

The previous subsection discusses of culture policy as another as a vehicle that provides a framework for strategies of intervention of how the funding and financing of the arts and culture activities are going to be handled. This section will discuss on the importance of having a national culture policy since it provides a framework that will spell out how the social function of the arts and culture will be articulated and implemented in relation to diversity of cultures.

The rationale of culture policy making suggested in the Kenyan National Heritage and Culture policy of (2009) is that, culture policy provides a framework for promotion of cultural diversity. Kenya is a multicultural nation and requires a Culture and National Heritage Policy that recognizes this diversity. Cultural Policies link the global world to the local and need to take into account the cultural dimension of policy making into account the cultural dimension of public policymaking and respect of diversity as highlighted in the (UNESCO, 2005 Convention on Protection and Promotion of the Diversity of Cultural Expressions). National Culture of Policy Namibia of (2001) suggests that Cultural policy should be directed at encouraging multi-cultural activities. Therefore it is important to note that national cultural policies work as a vehicle for promotion and protection cultural diversity and expression.

2.3.8 Artistic, Intellectual Creation and Art Education

Culture policy is important because it provides a framework that fosters artistic, intellectual creation and art education (Mexico City Declaration on Cultural Policies, 1982). A National Cultural policy provide guidelines that will facilitate artistic, intellectual creation without political, economic or socio discrimination. It is important for nation to have a cultural policy because it provides a framework that promotes technological progress and intellectual and advancement of mankind. The policy will work as a tool in providing strategies for intervention in promotion and protection of intellectual property rights.

Research findings in the above section demonstrate that it is important to have a national culture policy because it provides a framework for sustainability and development of culture in Zimbabwe. It should be noted that there are a many reasons why culture policy is important and cannot be exhaustive within this body of literature. However the aforementioned importance will actually assist in acknowledging the rationale of having a

National Culture Policy for Zimbabwe so as to understand some of forces behind its formulation and implementation. In some African countries lack of awareness of the importance of having National Culture Policy is also one of the challenges faced in the formulation of cultural policies in Africa.

2.4 Challenges in Culture Policy Development in Africa.

The origins of African Cultural Policies trace back to the colonial period during which culture was considered as a political tool for combating the colonial denial of African culture (Kovacs, 2009). Therefore national cultural policies were meant to fight impact of external domination by European cultures on Africa. Cultural policies were formulated to fight assimilation policies and colonial oppression. During the mid 50s various cultural movements were formulated which led to the organisation of conferences that offered a forum for reflection namely the First and Second Congress of Black Writers and Artist which took respectively in Paris and Rome 1956 and 1959. It should be noted that from the Pan African Manifesto (1969) to the Charter for Cultural Renaissance of Africa (2006) cultural policy making has been affected various forms of issues ranging from political, socio and economic issues.

This section looks on the overall cultural policy issues in Africa. The section seeks to highlight some of the problems faced in the development of African culture. In this section the study seeks to answer questions like what are cultural policy issues in Africa. It should be noted that though cultural policies issues are multi-dimensional some of them are going to be identified this section as follows:

2.4.1 Absence of a well defined National Culture Policy.

The absence of a well defined cultural policy is also one of the cultural policy issues which was brought forward at the Symposium on the Policies, Strategies and Experience in the Financing of Culture in Africa which was held in Abidjan, Cote d'Ivoire in (2000). Lack of well defined cultural policy has contributed in lack of direction of culture as whole, resulting in the promotion of a few tools of culture. The overall lack of a defined cultural policy has affected the development of the policy amongst many African states. It should be noted that because of the lack of a defined cultural policy little is being done to change the direction of the arts, they are treated as if there have nothing to do with nation building. The absence of well defined cultural policy results in shortages of required resources or an underestimation

of the complexity of the policy. The absence of defined national culture policy also resulted in lack of awareness of the importance of having national culture policy and this has actually affected the formulation process because the government is not aware of the cultural needs of the people.

2.4.2 Absence of Skilled Man Power.

The absence of skilled man power is also another cultural policy issue in Africa. Kessab and Bourkrouh (2011) suggest that there is no training of cultural management in Algeria. There is no partnership amongst ministries of create specific academic training in the field of cultural management. As result many shortcomings are seen in terms of actual formulation and implementation of the policy because there is lack of management personnel. Cultural experts are needed because there assist in evaluation of cultural sector in terms of quality and quantity so as establish reliable statistics that may be used to analyse the national cultural policies. Therefore in Zimbabwe research findings amongst artist and cultural experts suggest since attainment of political independence the development of culture policy making has been hampered by absence of skilled man power in designing and formulation of a comprehensive national culture policy of Zimbabwe.

2.4.3 Lack of Appropriate Funding.

Lack of appropriate funding is another problem faced in the formulation and implementation of cultural policies in Africa. Corkey et al (1995) say that the extensive involvement of external agencies also impacts on policy formulation in Sub Saharan Africa. Many African states relied on foreign aid for their development hence donor conditionality's affect policy at both macro and sector levels. The lack of sufficient institutional capacity to cope with scale and strength of external intervention increases this impact on policy formulation. Doornbos (1990) is of the idea that the state as nerve centre for national policy making may risk collapse. The policies that will be formulated will reflect the donor agenda hence will that be a national cultural policy for Africans or another form of colonialism. Therefore lack of appropriate funding has contributed to formulation of weak policies due to inadequate financial and human resources amongst African states.

2.4.4 Centralisation of Policy Decision Making.

The centralisation of policy decision has weakened better decision in formulation of cultural policies. Kaseke et al (1998) is of the view that since attainment of political independence

many African countries adopted a top down approach to policy making based on one party system and the absorption of independent state as the norm in Africa. Corkey et al (1995) argue that the centralised top down approach has actually confined policy formulation to the elite. Further suggest that in Tanzania overall responsibility for policy management was given to weak government agencies. The system in practice amounted to equating policy management with control of everything and everyone (Mukandla and Shellakindu, 1991). Therefore whatever is being fed at top reflect the dominant ideology. International Cultural Policy Database (2011) also suggest in Egypt for over 20 years the new administrative systems and decentralisation process promoted by the Minister of Culture were merely political propaganda and all cultural institution suffer from bureaucratic flaccidity, established hierarchy in terms of decision making and implementation. In Uganda the Minister of Education controls everything. The issue of centralisation of decision making has resulted to absence of coordination in terms of cultural policy formulation and implementation in Africa.

2.4.5 Political and Economic Instability.

Political and economic instability had also contributed some the policy development issues in the post the colonial Africa (Kaseke, etal 1998). Political and economic instability led to the underdevelopment of the African market therefore distribution and consumption of cultural activities, goods and services has been hampered due to these factors. National cultural endeavour have been affected by internal conflicts, civil wars, sanctions among other issues. In Ghana political and economic instability also led to declining of wider participation in policy making and tremendous exodus of skilled people during the 1970s, but the same situation still prevails amongst many African states to date (Corkey etal, 1995). This has also affected cultural policy formulation and implementation strategies in Africa. Moreso in Sub-Saharan Africa as a whole, policy formulation has to take place in environments were governments have been pre-occupied with nation building and with complex social and political problems inherited from their colonial past (Corkey etal, 1995). These pressures have actually reduced the ability of African states to formulate policies that serve the interest and priorities of the local people. However apart from that government will and support had also affected formulation and implementation of cultural policies in many African states.

The above section highlighted some of the cultural policy issues in Africa which needs attention when formulating and implementing cultural policies. This is necessary since much

of the highlighted cultural policy issues are a product of the historical experiences of the Zimbabwean people which resulted in conflicting statements surrounding the formulation and implementation of the 2007 national culture policy. However the next section going to be an exploration of the evolution of the cultural policy of Zimbabwe.

2.5 Cultural Policy Making in Zimbabwe: Tracking the History, Context and Policy.

The previous section discusses on some of the cultural policy issues in Africa. This section seeks to explore on the trend and path which was taken by the government of Zimbabwe and other key stakeholders in the formulation and development of the culture policy of Zimbabwe. This section will trace the history context and policy as from pre-colonial colonial period, post independence era till the adoption of the 2007 National Culture Policy document of Zimbabwe which is main focus area of this study.

The policy situation in Zimbabwe within the pre-colonial period was governed by local cultural practices and common sense of the people living within a group. During the pre colonial society people know each other and there was communal action in every aspect of living. The nature of culture policy in pre-colonial period was neither written nor comprehensive no such exercise would have been possible. It was of individual cultures and was not characterised by politics. Therefore each ethnic group has its own policy. The various ethnic groups that constituted small nations could not have been expected to write down their codes of conducts, and manner of preserving their cultural identity hence their most distinctive feature was mainly transmission by word of mouth (Vansina, 1985) Therefore it can well acknowledged from the above view that in the pre colonial period distribution of cultural activities was transmitted from generation to generation and constantly recreated by the communities in response to their environment.

However with the coming of European colonial regime resulted in the creation of cultural policies that were meant regulate the distribution, dissemination and production of cultural activities, goods and services in order support their own interest. Kaseke etal (1998) suggest that social policies which were developed during the colonial era resolved around the notion of racial segregation and designed to promote the white settler community. Nyathi (2005) is of the view that the colonising culture became the dominant culture during era. Therefore

racially exclusive statutes such as the Literature Bureau, National Galleries of Rhodesia Act (Chapter 312) 1974, the Welfare Organisations Act (chapter 93), 1967 and the National Arts foundation Act which was derived from the charter of the council of Great Britain which were enacted to foster the system of segregating black arts from those of the white people. Ndoro et al (2009) says during the colonial period traditional culture and religion was actually condemned as being associated with witchcraft. Therefore the policies that were formed were subtle and actually meant for other purposes. Colonial arts policies were supporting other views. The policies were politicised and the production and reproduction of culture was influenced by the colonial government. The next subsections are going to discuss on some of the major issues that marks the culture policy making in Zimbabwe within the post independence era till the adoption of 2007 national policy.

2.5.1 National Pride and Identity.

The previous subsection discusses on the of nature policy making in Zimbabwe and context of policy formulation during the pre colonial era and colonial era and how it has impacted on the concept of policy making in Zimbabwe till the adoption of the 2007 National Culture Policy of Zimbabwe. This section will discuss on the issue of national pride and identity as one of the issues that marks culture policy making in Zimbabwe.

The nature of policy making in the post independence Zimbabwe is marked by the issue of restoration of national pride and identity. In 1980 when Zimbabwe became independent, this marked a new era for the country in terms of cultural policy action, as way forward for restoration of cultural norms, value, beliefs, and identity which were destroyed by the settler government during the colonial period. However the country inherited most of its pieces of legislation from the colonial era Chifunyise and Mukanga (2012). The government of Zimbabwe sends representatives to attend the UNESCO World Conference on Cultural Policies held in Mexico City, 26 July - 6 August 1982. After this conference, one of the chief cultural officers in the Department of Culture who accompanied the Minister of Education and Culture to the World Conference Dr. Edward Ndlovu was tasked to lead the process of formulating the national cultural policy of Zimbabwe. This exercise was soon disrupted by the transfer of the culture function from the Ministry of Education to the then Ministry of Youth Sports, Culture and Recreation. It should be noted that lack of government will, support and coordination has also contributed as major drawback in design and formulation of the national culture policy of Zimbabwe during that period. Hence this has affected the

formulation of the 2007 national culture policy because there was no documentation for reference making. The next subsection will discuss on policy decision making as one of the major issues that marks the culture policy making in Zimbabwe.

2.5.2 Policy Decision Making and Coordination.

The previous subsection discusses on the issue of national pride and identity as major motivator in culture making process in Zimbabwe soon after attainment of political independence. This section will discuss on the issue of policy decision making as one of the issues that marks culture policy making in the post independence period.

Lack of coordination and government will and support in the 90s hindered the formulation process of the National Culture Policy for Zimbabwe. Mukanga (2012) is of the idea that lack of coordination was actually necessitated by centralisation of policy decision making. Chifunyise (2012) says that the responsible ministry did not consult other ministries with cultural function during that period. Cameroon (2008) notes that when the culture function was returned back to the Ministry of Education through another cabinet reshuffle in early 1990s the production of the document called “National Cultural Policy” was began by the Minister of Education and Culture Fay Chuny and involved Dr T. Mahoso as Director of the National Arts Council of Zimbabwe. In the early 90s the government failed to formulate a culture policy because the production of the national cultural policy was an experimental exercise since most of the writing was done by urban cultural officers. Hence they failed to come up with sound and implementable national culture policy document for Zimbabwe. However the policy process was not successful due government inconsistencies and lack of coordination in the formulation process of the policy.

In light of the above view (Chifunyise and Mukanga, 2012) noted that the department that was responsible for Cultural Institutions and Cultural Education was given the responsibility to formulate cultural policy, was pre-occupied with such ambitious national projects as the National Library and Documentation Services and the construction of 55 district cultural villages, on the model of the Murewa Culture House, projects which later flopped. More efforts were made since attainment of independence to produce cultural policy but all these efforts did not yield a policy. In the post - independence era the absence of political will has actually resulted in government failure to formulate and implement a vibrant national culture policy for Zimbabwe.

2.5.3 Culture Policy, Nation Building and Sustainable Development.

The previous section discusses on lack of coordination and centralisation of policy decision making as some of the issues that marks culture policy making Zimbabwe since attainment of political independence till the adoption of the 2007 national culture policy. This section will discuss on nation building and sustainable development as some of the prime movers in development of culture making in Zimbabwe.

The development of the culture policy was just response and realisation of the important role of culture in nation building and sustainable development. Cameroon (2008) says that the process of formulation of the culture policy continued when UNESCO World Conference on Cultural Policies for Development held in Stockholm, Sweden in 1998 made the formulation of a comprehensive national cultural policy an urgent matter. Cameroon (2008) is of the view that officials in the Division of Culture worked closely with the permanent secretary who had accompanied the minister of Education, Sports and Culture to the World Conference on Cultural Policies for Development, to create a base for a national consultation process in the development of a truly national cultural policy involving all the seven or so government departments and five parastatals that had some cultural functions. The formulation of the policy failed because it was tasked during the period when the Economic Structural Adjustment Programme (ESAP) was being implemented and the Ministry of Education, Sport and Culture was targeted as the first ministry required to reduce its size of staff complement and programmes in order to reduce overall government expenditure. Therefore inadequate government resources resulted in government failure to produce comprehensive culture policy document for Zimbabwe.

2.5.4 Lack of wider Consultations.

This section will discuss on lack of wider consultation as one of the major issues that has affected the culture policy formulation soon after the adoption of the 1984 national culture policy draft.

It was only in 2005, after series of discussions with a few stakeholders that the 1984 cultural policy was finally adopted and launched in 2007 (Chifunyise and Mukanga, 2012). The design of the national culture policy was not based on wider consultation hence the document was not welcomed by the wider sector. Chifunyise (2012) suggest that there was lack of wider consultation during the formulation of the 2007 National Culture Policy of Zimbabwe. In terms of designing of the culture policy it was not based on some of the ratified UNESCO

Conventions and other international standard setting instruments in the field of culture. The policy was just weak in terms of its design hence it was not implemented due to its vagueness in terms of its design.

Since attainment of political independence in Zimbabwe, the formulation and implementation of the national culture policy has been unsuccessful (Chifunye 2012). It is now thirty two years since the country attained political independence hence the government has failed to produce a comprehensive national culture policy document. This actually shows that the formulation and implementation of the national culture policy has not been an easy process. The policy making process has been politicised to the extent that it represents the ideology of ruling class. Barker (2008) notes that culture is political and ideological it reflects on the social relations of power. Therefore the formulation and implementation was not successful because it represents the ideas of small number of people. Therefore the next chapter is going to be critical review of the 2007 National Culture Policy document addressing circumstances surrounding its design, formulation and implementation and also why the document was not welcomed by the wider sector.

2.6 Conclusion.

The research findings in this chapter establish that policy making in Africa is just being dominated by the elites. The chapter observed that in Zimbabwe since attainment of political independence culture policy making process it just an elitist game meant to serve the interest of the dominant class. The research findings reveal that very few people actually know about the importance of having a national culture policy. Thus based on the findings from this chapter it has been noted that the nature of policy making in post independence era in Zimbabwe, it has been characterised by centralisation of policy decision making lack of government will and support, lack of funding and human resources. Hence this has also affected the formulation and implementation of a comprehensive national culture policy for Zimbabwe. Therefore the next chapter is going to be a critical review of the 2007 national culture policy addressing challenges in the formulation and implementation of the policy document. The researcher seeks to provide answers on why the 2007 National Culture Policy was just declaration without implementation, despite the government efforts and previous ministries hard work to come up with comprehensive national culture policy document for Zimbabwe.

CHAPTER THREE

Critical Review of the 2007 Culture Policy: Challenges on the Formulation and Implementation of the National Culture Policy.

3.1 Introduction

Previous chapter discusses on culture policy definitions, rationale for a national culture policy, cultural policy issues in Africa and lastly highlights on the evolution of culture policy making in Zimbabwe since attainment of independence till the adoption of the 2007 national cultural policy. In this chapter the study seeks to make a critical review of the 2007 National Culture Policy of Zimbabwe focusing on the development of the policy, contents of the policy, challenges encountered in the formulation and implementation of the policy from 2007 to date. Research questions which are to be answered in this section are; was the 2007 national culture policy properly designed, why is it being reviewed, what are the challenges in the designing and implementation of the National Culture Policy of Zimbabwe, who were involved in the formulation of the policy, what do people say in relation to the contents of the document. This chapter is focusing on presenting and analysing the findings on the research conducted among artist, policy makers, and culture practitioners. The researcher uses both interviews and questionnaires to collect data hence presentation and methods to be used are qualitative in nature complimented by quantitative research design in presenting the findings in pie charts and graphs. The findings to be presented in this chapter are obtained from the field hence it is going to be divided into five sections which comprises of subsections.

3.2 Development of 2007 National Culture Policy.

This section seeks to give information that makes better understanding on the development of the 2007 National Culture Policy of Zimbabwe and people involved during the process of formulation in relation to the organisational structure of the cultural policy making in Zimbabwe. The section seeks to answer questions on what are the circumstances surrounding the formulation of 2007 National Culture Policy of Zimbabwe, what do people say in terms of involvement of other key stakeholder's in the formulation of the national culture policy and what is the importance of a national definition of culture in the policy formulation process.

3.2.1 Absence of National definition of Culture.

Research findings from interviews carried with artist, policy makers and culture experts suggest that there was lack of clear national definition of culture and the rationale of having that policy document during the formulation process of the 2007 National Culture Policy of Zimbabwe. Thus from data gathered from interviews and questionnaires from artist, policy makers and culture experts demonstrate that a clear national definition of culture is important because it shapes the direction in which policy is going. In an interview I carried out with one of the artists in Bulawayo, says that:

“2007 National Culture Policy of Zimbabwe lacked a clear national definition of what is culture and what is art”.

The research findings reveal that lack of clear national definition of culture results to lack of specific objectives to be achieved. Corkery et al (1995) suggest that in the designing of the policy it is important to have a clear detailed definition of the issue to be addressed. More so, there is no provision of that section in the 2007 National Culture Policy of Zimbabwe. This has resulted in government failure to identify how wide ranging should culture policy be. Culture is important in nation building therefore there is need of a clear national definition of culture so as to identify the grounds of intervention, directions and strategies for implementation. Forbes (2010) is of the view that it is important to define what is art and culture in most policies. Stockholm Action Plan on Cultural Policies for Development (1998) suggests that any policy for development must profoundly sensitive to culture itself. This will shape how developmental the culture policy is designed to be.

Findings reveal that the formulation and design of the 2007 National Culture Policy of Zimbabwe it was rendered to be weak due to absence of a clear national definition of culture so as to sensitise the government and the nation on the importance of having national culture policy. How can the government craft a national culture policy without defining the problem or issue to be addressed? This actually reflects a clear sense of ignorance on role of culture in sustainable development. Therefore one can note that the formulation of the 2007 National Culture Policy of Zimbabwe was just a rushed process benefiting others without looking at the future implications of that policy. The policy document it was not inclusive and not people driven process. However the next subsection is going to be highlighting how lack of coordination and commitment has affected the overall policy formulation process of the 2007 national culture policy.

3.2.2 Lack of Coordination.

The previous section shows how lack of a national definition of culture has affected the direction in which the policy strategies must go during the formulation process of 2007 National Culture Policy. This subsection seeks to explore how lack of coordination and commitment by the government of Zimbabwe has affected the formulation process of the 2007 National Culture Policy for Zimbabwe.

Research observations from data gathered from interviews and questionnaires distributed to policy makers, artist and culture practitioners suggest that lack of coordination and commitment has also affected the development of the 2007 National Culture Policy of Zimbabwe. Furthermore research observations from data gathered from artist, policy makers and culture practitioners suggest that 2007 National Culture Policy formulation process lacked coordination at governmental level. Findings reveal that there was no coordination in terms of organisation of strategic planning workshops, dialogues for discussion, and consultative meetings with other key actors to contribute their own views and opinions in policy document. In an interview with one of the policy makers in Harare, says that:

“Lack of government will and support has affected the formulation process of the 2007 National Culture Policy of Zimbabwe”.

Therefore research findings suggest that the process of drafting the document was not as extensive within the sector as stated by government. Gray (2007) is of the view that the reason of lack of government support is clearly a reflection of ideology since the state has direct control of cultural expression. Lack of coordination was actually necessitated by the need for controlling of cultural production. Furthermore research findings from data gathered from questionnaires and interviews amongst artist, policy makers and culture practitioners suggest that the content of the 2007 National Culture Policy of Zimbabwe has a visible disconnect with the aspirations of its supposed beneficiaries and implementing parties. Therefore lack of inter- ministerial linkages and wider consultation has actually affected the formulation process of the 2007 National Culture Policy of Zimbabwe. This has been seen as a major defect in the formulation process of the 2007 national culture policy of Zimbabwe.

It can be understood that policy making is not made in vacuum but with inclusion of other parties so as secure expert views , to determine the relationship and interaction between the

policy in question or other ministries. Therefore one may ask why the government formulated a national culture without having strategic planning workshops, dialogue seminars and public debates to consult others key stakeholders. Will that be national culture policy or just an office generated culture policy document? Therefore the formulation of the 2007 national culture policy was done without commitment and clear direction in which the policy was supposed to go. How can the then Ministry launch such weak document for public consumption which did cover the whole sectoral needs.

This actually reflects that the 2007 national culture policy formulation process was just done to satisfy the needs of a few interested parties. Hence the policy was not welcomed by the wider sector due to these circumstances surrounding its formulation process, as reflected from data gathered from interviews and questionnaires distributed to artist, policy makers and culture practitioners. Marcuse (1991) is of the view that cultural production is only dominated by the elite. Thus lack of coordination was necessitated by those in top government position who wants to influence what culture policy should be. Barker (2008) suggests that issues of cultural representation are political since only the ideas of the dominant class are the dominant ideas. Research findings in this section reveal that the 2007 National Culture Policy document of Zimbabwe was not welcomed by the wider sector due to lack of coordination and government will. The next subsection is going to show how centralisation of policy decision making has affected the process of formulation of 2007 National Culture Policy of Zimbabwe.

3.2.3 Centralisation of Policy Decision Making.

Previous subsection discusses how lack of coordination and commitment has affected the development of the 2007 National Culture Policy of Zimbabwe. This subsection is based on how centralisation of policy decision making has contributed to the vagueness and inconsistencies on the position of the National Culture Policy of 2007.

Data gathered from interviews with artist and cultural practitioners from Bulawayo, Gweru, Masvingo and Harare suggest that the formulation process and design of the 2007 National Culture Policy of Zimbabwe has been affected by centralisation of policy decision. In an interview with one of the culture practitioners in Masvingo, says that:

“The Ministry of Education Sports, Arts and Culture failed cooperate with the other 10 Ministries to feature their views and options in the during formulation process of 2007 National Culture policy document”.

The respondent contends that there was no multi-stakeholder approach during the formulation process of 2007 National Culture Policy of Zimbabwe. Research observations reveal that the formulation of the 2007 National Culture Policy of Zimbabwe was just a hidden transcript of hegemony. Findings reveal that only a few individual were consulted. External agencies and some of the key stakeholders or actors within the sector were not consulted to create a common acceptance of the instruments and methods to be used in the process. Barker (2008) is of the view that culture is both political and ideological. Hence 2007 National Culture Policy making process was only characterised by the views of the dominant class. Therefore if only top officials are included whose culture are there addressing. In an independent nation like Zimbabwe culture policy formulation process should be democratic but the reverse is happening. Linder and Peters, (1989) argues that process of formulation is typically linear model were choices are optimised to suit existing circumstances. Hence this is what happened during the formulation process of the 2007 National Culture Policy of Zimbabwe.

Findings from data gathered from interviews and questionnaires amongst artist, policy makers and cultural experts reveal that the policy formulation process in Zimbabwe is more likely to serve and preserve the interest of the ruling party. The 2007 National Culture Policy of Zimbabwe it was just an ideological state apparatus meant to dominate the minds of the people. Gramsci (1970) concept of hegemony also prevailed during the formulation of the 2007 National Culture Policy of Zimbabwe whereby the state centralised the policy decision making process without consulting other key stakeholders. Research findings reveal that in such circumstances decisions are announced to the public and handed down to subordinate agencies. The government just used top down approach instead of bottom up approach during the formulation process of the 2007 National Culture Policy of Zimbabwe. Howell (1992) is of the view that policy making emerging from such a process is likely to set off a chain of anticipated actions which, in turn lead to swift policy reversal.

The research findings from interviews and questionnaires distributed to artist, culture practitioners and policy makers demonstrate that for effective policy making to take place, there is need for decentralisation of policy decision making to incooperate the views of other stakeholders rather than using a top down approach as reflected in the formulation process of

the 2007 National Culture Policy of Zimbabwe. However the next subsection is going to be an exploration on how the environment in which the policy was formulated has affected the process of formulation of the 2007 National Culture Policy of Zimbabwe.

3.2.4 Institutional Environment.

The previous subsection discusses how centralisation of policy decision making has contributed to unsuccessful crafting of an ideal policy document that can be accepted by the whole sector. This subsection is going to show how institutional environment in which the policy was formulated has also affected the process of coming with a comprehensive national culture policy of Zimbabwe.

Data gathered from Interviews and questionnaires with artist, culture practitioners and policy makers suggest that the formulation process of the 2007 National Culture Policy of Zimbabwe was also affected by the political and economic instability as from the year 2000 till the document was formulated and launched in 2007. In an interview with one of the policy makers in Masvingo holds that:

“Hurongwa hwebumbiro retsika nemagariro hwakakoneswa nekuda kwenguva yacho, yarakaumbwa uko kwaiva nemimhirishonga munyika uye nekushaikwa kweupfumi”.

(Formulation of 2007 national culture policy was affected by the context and period in which the policy was formulated which was characterised by political and economic instability).

The policy making process took place during period between 2000 and 2007 which was merely characterised by lack of both human and financial resources. There was lack of adequate financial resources for the government to facilitate consultations around the country. This period was characterised by a tremendous exodus of quite a number of policy makers and experts who left the country in search of new opportunities. Therefore there was absence of skilled manpower in terms of giving input and opinions in the actual process of formulation of the policy of 2007 national culture policy document of Zimbabwe.

Thus in year 2000 the country faced acute economic challenges and hyper-inflation. Research findings reveal that the situation had serious effect in formulation of culture policy within the government model because it brought many operational challenges such that there were limited consultations. Such a situation resulted in formulation of an office or desk generated culture policy that could not suit sectoral needs (Damasane, 2011). However it is not

important to always blame the context but to come up with possible solutions. There was need for timing on the duration of the policy decision and the duration of the process in relation with context in which the policy was formulated so that the government could come up with better decisions to enhance chances of designing a sound and implementable national culture policy. It can be well acknowledged that though the culture policy formulation process was affected by the harsh economic and political conditions the government was suppose to come up with strategies to enhance chances of designing a sound and implementable national culture policy for Zimbabwe.

This subsection was actually focusing on how the institutional environment in which the culture policy was formulated have also affected the process of formulation of the 2007 National Culture Policy document of Zimbabwe. The next chapter is going to show how lack of wider consultation has affected the policy formulation process of the 2007 National Culture Policy.

3.2.5 Lack of Wider Consultation.

This subsection seeks to answer the question which reads who were involved in 2007 National Culture Policy formulation process , what do people say in terms of stakeholder participation, what is the organisational structure of culture policy making within the government of Zimbabwe. Hence how did lack of wider consultation affected formulation process of the 2007 National Culture Policy of Zimbabwe?

In response to the questionnaire which highlights who should be involved in the designing phase of the national culture policy of Zimbabwe so as to judge against the people involved in 2007 national culture policy (figure1) on next page illustrate the organisational structure of the culture policy making in Zimbabwe in response to the data gathered from interviews and questionnaires amongst various culture practitioners, artist as well as policy makers so as to answer question on who were involved in the process of formulation of the 2007 National Culture Policy of Zimbabwe.

In an interview with one of the artist in Bulawayo says “Zimbabwe does not have a culture policy”. Therefore such views clearly suggest various institutions, stakeholders and artist are not aware of the existence of the 2007 national culture. This is actually necessitated by the fact there was lack of wider consultation in formulation of the 2007 National Culture Policy

document of Zimbabwe. Towse (2010) argues that the minority cultures should also be target of culture policy. However the 2007 National Culture Policy document was not even published enough to wider sector. How could the government expect the stakeholders to implement a document that is their offices? Therefore (figure1) on the next page is going to show the organisational structure of culture policy making in Zimbabwe at government level and some of stakeholders who were supposed to be involved in formulation of the 2007 national culture policy but were not even consulted.

Government Organisational Structure of Culture Policy Making in Zimbabwe



Fig

ure 1 Source: Zimbabwe Country Profile Compendium, (Mukanga: 2012)

It important to note the overall description of the system so as have an understanding of who were supposed to be involved in the process of formulation of the 2007 National Culture Policy of Zimbabwe. Thus at national level the governance of arts and culture activities in Zimbabwe is segmented to the following ministries as shown in (figure 1): Higher and Tertiary Education (UNESCO and arts teacher education), Environment and Natural Resources Management (natural heritage sites), Health and Child Welfare (ZINATHA, traditional midwives), Agriculture (herbal medicine, Indigenous Knowledge Systems-indigenous varieties) and Foreign Affairs (Cultural Diplomacy). Education, Sport, Arts and Culture (the arts, arts education, the National Arts Council, the National Gallery, the National Library and Documentation Services) Home Affairs (Heritage sector- Museums and Monuments, National Archives, Censorship Board) Justice, Legal and parliamentary Affairs (copyright legislation), Information and Publicity (audio-visual industries-broadcasting, TV, film and music recording industry), Local Government (Chiefs and local authorities), Medium and Small Enterprises industries (national handcrafts centre) Environment and Tourism (cultural tourism). These ministries are key in terms of decision making however from data gathered it quite evidenced some of them were not invited resulting is formulation of a weak national culture policy that did not meet the needs of the sector.

Interview responses from artist, policy and culture practitioners suggest that the 2007 National Culture Policy of Zimbabwe did not include other key stakeholders in the process of formulation process hence it was condemned due its flaws. In an interview with one of the policy makers in Harare, notes that:

“2007 national culture policy it was crafted by little number of arts personnel who, some of them were not exposed to the needs of the arts and culture sector”.

The respondent contends that process of crafting the 2007 National Culture Policy of Zimbabwe was not engaging, hence the result of it being condemned. There was not enough of the coordination between the artists, government institution, civic society and the media during the creation of the 2007 policy document on culture. Research findings from data gathered from interviews and questionnaires responses amongst policy makers, artist and culture practitioners suggest that the 2007 National Culture Policy of Zimbabwe formulation process did not include some of the key stakeholders in other sectors of culture in (figure1) such as Ministry of home Affairs, Local Government and Urban Development, Ministry of

Information and Publicity, Ministry of Higher and Tertiary Education. These ministries and also other government departments and parastatals were not even consulted to submit what they thought should be featured in the national culture policy document. How can that be national culture policy without consulting other key stakeholders that have greater impact in development and sustainability of culture in Zimbabwe?

Chifunyise and Mukanga (2012) suggest that the process of formulation of the culture policy not did not take cognizance of the presence of those who had played a part in the cultural policy formulation exercises of the 80s and 90s who were still in the country; records of dialogues initiated after the World Conference on Cultural Policies for Development as well as concerns raised on the need for harmonizing cultural policies and legislation in the SADC. Whose culture was being presented without consulting other key stakeholders, was it not rather just a mere waste of resources, if not why did the government accept such a policy document. The government failed to adopt the views recommended at general conference held by UNESCO in Nairobi (1976) which stipulates that government should associate artist at all levels in the formulation and implementation of cultural policies.

Findings reveal that the 2007 National Cultural Policy of Zimbabwe was merely an office document characterized by the views of small minority group. Therefore this actually raised eyebrows amongst various key stakeholders who were not consulted but are key players towards the development and sustainability to condemn and reject the 2007 culture policy as vague. This was due to the fact that it was just crafted by a few people without consulting key players to submit their views and thought to be featured in the policy document. Overallly from the research findings it can well be acknowledged that process of formulation of 2007 National Culture Policy was weak since it did not include views of other key stakeholders such as artist, arts promoters, regulating authorities, marketers and distributors, technical and training institutions among others.

Research observations data gathered from interviews and questionnaires distributed to artist, policy makers, and culture practitioners demonstrate that the formulation process of the 2007 National Culture Policy of Zimbabwe is regarded as complex and political. Findings reveal that the Ministry of Education Sport, Arts and Culture, was the only government ministry which played a role during the formulation process. Therefore one might ask was that national or just departmental policy document? Therefore culture policy formulation process

is elitist in nature, it is characterised by only those in the government and political spheres and the majority are regarded as mere consumers of that policy. Laclau and Mouffe (2001) say that hegemony is not purely physical dominance, but also ideological, institutional and cultural dominance of control. Hence an ideal national culture should be participatory and not being narrow to serve the interest of any political party or individual.

The next section is going to discuss on the challenges which were encountered by the government and other key stakeholders in implementing of the culture which was at end of the day being regarded as a declaration of a policy without implementation due circumstances surrounding its formulation process discussed in this chapter above.

3.3 Declaration of a Policy without Implementation.

The previous section discusses some of the challenges which were being faced by the government during the formulation process of the 2007 National Culture Policy of Zimbabwe. This section is going to focus on the challenges which were encountered by the government in the implementation of 2007 National Culture Policy of Zimbabwe document. Research findings from interviews and questionnaires respondents with artist, policy makers and culture practitioners reveal that 2007 National Culture Policy was just a declaration of policy without implementation due to circumstances surrounding its formulation. This section seeks to answer questions which reads as what were the reasons for declaration of a policy without implementation and circumstances surrounding that implementation process.

3.3.1 Lack of wide Consultation among the diversity of Zimbabwean Cultures.

Research findings from data gathered from interviews with artist, policy makers and culture practitioners demonstrate that the 2007 national culture policy was just declaration without implementation because there was lack of wider consultation among the diversity of the Zimbabwean cultures as evidenced in the previous section. There was no connection between real needs and aspirations of citizens and crafters of the policy as evidenced from data gathered from interviews and questionnaires distributed among artist, culture practitioners and policy makers in Harare, Gweru, Bulawayo and Masvingo. In an interview with one of the visual artist in Gweru, has this to say:

“Hatina kana kumbozwawo nezvekugazirwa kwebumbiro iri muno muGweru, nyangwe parizvino handisati ndariona kuti rakaita sei”.

(We have never heard on any platforms or consultation for dialoguing during the course of formulation of this policy document, till to date I have never seen it).

The findings demonstrate that there have been no platforms to discuss issues to do with the policy where a number of representatives could gather for dialoguing and debating. The research findings from data gathered from interviews carried out with artist policy makers and cultural practitioners reveal that the process of crafting the 2007 Culture Policy was not engaging, hence the result of it being not implemented. Chimhundu (2012) suggest that all the custodians, practitioners and stakeholders in the sector must be seen to be engaged and or consulted directly or through their representatives for successful design and implementation of the culture policy. The 2007 National Culture Policy of Zimbabwe failed to meet sectoral needs because of lack of a wider consultation due to government state centered approach in culture policy making.

The respondents contend that the 2007 National Culture Policy of Zimbabwe it was just a declaration without implementation because it was not cross sectional and inclusive. How could national culture policy be national, when it was only crafted by only a few individuals without consulting other key actors? The 2007 National Culture Policy of Zimbabwe, formulation processes it was just another turning point instead of supporting the supporting the arts and culture industry. Therefore the crafters of that document whose policy were there crafting without consulting others and for what purpose?

UNESCO (2011) suggests that cultures are no longer considered as fixed, bounded, crystallized containers. Instead, they are transboundary creations exchanged throughout the world. It has been observed that 2007 National Culture Policy of Zimbabwe was not implemented because it failed to stand the taste of time whereby a lot of changes had happened within the arts and culture sector and were not included within the policy document. This actually shows that crafters of the document lacked commitment and seriousness on the importance of culture in nation building.

The research findings in this section reveal that policy making in Zimbabwe is actually dominated by those in power only, hence the rest are just mere consumers. Gramsci (1994) argues that modern state reproduces the existing social order not by mere domination but through hegemony through which the state induces people to accept the capitalist order as

morally right. This is what happened during the formulation process of the 2007 National Culture Policy of Zimbabwe whereby very few individuals were consulted to add their own few views within the policy document. Findings reveal that the 2007 National Culture Policy document of Zimbabwe was crafted as an ideological state apparatus since it was not inclusive so as to incorporate other views and opinions from other key stakeholders within the sector. The subsection concludes that policy making in Zimbabwe is elitist because only the politicians makes the final decision but very few of them. The next subsection is going to highlight how the fragmentation within arts and culture sector has also affected the implementation of the 2007 National Culture Policy of Zimbabwe.

3.3.2 Lack of Inter- Ministerial Cooperation.

The above subsection discusses how lack of wide consultation among the diversity of Zimbabwean cultures has affected the implementation process of the 2007 National Culture Policy of Zimbabwe. This subsection seeks to highlight on how did lack of inter-ministerial cooperation has also affected the implementation of national culture policy document in Zimbabwe.

Research findings from data gathered from interviews and questionnaires amongst artist, policy makers and culture practitioners demonstrate that the administration of the arts and culture is fragmented amongst the eleven ministries in Zimbabwe. Findings reveal that these ministries have their own agenda which is different from the Ministry of Education Sport, Arts and Culture which is responsible for administration of all arts culture activities. These Ministries have their own policies that need to be in cooperated within the national culture policy. In an interview with one of the cultural practitioners in Gweru, has this to say:

“Rimwe dambudziko raivapo nderekuti mapazi acho ehurumende pachayo panguva yacho nyangwe parizvino haana kubatana, kuti vakwanise kuita chinhu chimwe, nokudaro zvikudzorera shure budiro munyika”.

(The other challenge was that there was no inter- ministerial cooperation amongst government ministries and departments to implement the policy even up to date, hence this is affecting cultural development within the country).

Findings from questionnaires distributed to artist, policy makers and cultural practitioners reveal that the 2007 National Culture Policy of Zimbabwe failed to be implemented due to political differences and tribal divisions at government level. As highlighted in the previous

section within this chapter it has been noted that some of ministries were not even invited to take part in the formulation process. This actually reflect that lack of inter ministerial cooperation amongst government ministries, departments and parastatals has also hindered the implementation of 2007 National Culture Policy document of Zimbabwe.

Research findings demonstrate that these ministries are not cooperative to achieve one goal but rather to serve their own political interest. Findings reveal that policy making is used by the ruling class to foster its own ideology. Ministry of Education Sport, Arts and Culture is failing at times to incooperate all these ministries in order to come up with ideal strategies of implementing the national culture policy. The Ministry is not failing but there is a hidden agenda why it is failing to incooperate other ministries. In an article on “Ministry gives Artist a raw deal” (Herald Entertainment, 13 December, 2011) Fred Zindi suggest that it is this same Ministry that should be co-ordinating all other Ministries that house cultural elements within their ministries for maximum national impact, but alas nothing of that sort is happening. Due to fragmentation of the arts and culture there is lack of cooperation some of the Ministries work as if there are the ministries of culture in Zimbabwe.

The fragmentation of the arts and culture made the design of strategic policies difficult for the short and long term within the ministries, parastatals and government departments with a culture function in them because it was not based on wide consultation at government level. The next subsection is going to discuss on how lack of adequate resources has hindered the process of implementing 2007 National Culture Policy of Zimbabwe.

3.3.3 Inadequate Resource allocation to the process.

Data gathered from interviews and questionnaires responses amongst artist, policy makers and culture practitioners suggest that lack of adequate resource resulted in the declaration of a policy without implementation. Findings expose that there was no support to artist and art disciplines with appropriate funding and financing to support the growth and development of the cultural and creative industries, through innovative and appropriate funding and financing mechanisms soon after the adoption of 2007 National Culture Policy of Zimbabwe. Therefore the implementation process was not successful. UNESCO (2011) suggests that there is need to encourage new financing mechanisms for culture to provide an impulse to different cultural factors, including cultural entrepreneurs for successful implementation of the culture policy.

Findings reveal that 2007 National Culture Policy of Zimbabwe was launched during the period when there was economic instability and political unrest in the country. This had actually limited the government capacity to intervene in implementing strategies featured within the policy document. Furthermore the research findings demonstrate that people's needs have entirely changed because of the economic disparities. Therefore it was difficult for the government to implement the Culture Policy document of 2007 at a time when the country was labelled a no go area with various sanctions in place whilst the sector had relied on foreigners for revenue and survival for time immemorial proved difficulty. In an interview with one of the policy makers in Harare, has this to say:

“The government itself lacked adequate finances to sustain its daily obligations, therefore supporting the cultural industry and implementation of policy was impossible”.

However if even though there was no adequate resources there was no provision of a section or chapter within the culture policy document that highlight on the concept of funding if it was going to be accepted. This was also another drawback since the government failed specify who was suppose to be involved in supporting the implementation of strategies with financial resources. The culture policy document was actually poor and weak since it failed to reflect on some of key policy issues. Therefore it was rejected by the wider sector without being implemented.

Research findings from data gathered from interviews carried out with artist, policy makers and culture practitioners demonstrate that crafters of the document were suppose to draw a framework from other African countries with clear national culture policies such as the Culture Policy of Uganda (2006) which clearly suggests that all sectors, Ministries and Local Governments shall therefore be required to identify culture issues within their mandate and fund these activities within their budget ceilings. In addition, funding shall be mobilised from and by the private sector, civil society organisations, traditional or cultural institutions, faith-based organisations as well as individuals.

Research findings from data gathered from interviews carried with culture practitioners and policy makers suggest that the implementation of the 2007 National Culture Policy failed because the government failed to devise a national funding policy in consultation with other

national departments and the relevant authorities at other levels of government and in collaboration with civil society. Thus lack of adequate resources was actually necessitated by centralisation of decision making and corruption amongst implementing agencies. The next subsection is going to illustrate on how lack of government will and support had affected the implementation of 2007 national culture policy.

3.3.4 Lack of Government will and Support.

The above subsection shows how lack of adequate resources has actually affected the implementation of 2007 National Culture Policy of Zimbabwe. This subsection shows how lack of government will and support has actually been a major drawback in the implementation of the 2007 National Culture Policy of Zimbabwe.

Interviews and questionnaires responses amongst artist, policy makers and culture practitioners' demonstrate that lack of government will and support has contributed to the concept of declaration of a policy without implementation. Ignorance and lack of commitment to the importance of Culture in nation building has been one of the challenges faced by the government in implementing some of the culture policy issues. After the document was launched in 2007 it never saw the implementation stage (Mukanga, 2012). The culture policy document was not published so that other stakeholders should see and evaluate the contents of the document. In data gathered from the interviews it is quite evidenced that some of selected respondents were not even aware of the existence of 2007 national culture policy. How could the implementation process be effective whilst other key stakeholders and artist are not even aware of the existence of the culture policy document? This actually shows lack of government will and engagement towards supporting policy implementation. In an interview with one of policy makers in Harare, says that:

“Previous Secretaries in the Ministry had not made cultural or artistic policy an issue or action point within the Ministry of Education, Sport, Arts and Culture”.

The findings reveal that in 2007 when the culture policy was launched the division of culture was not in existence at the director level to provide the expected leadership in implementing the policy. Therefore the 2007 National Culture of Zimbabwe failed to be implemented due to lack of leadership and government will and support for the process. Research findings demonstrate that lack of government will and support during the formulation process was influenced by the need of preserving the status quo through not consulting other key

stakeholders. As result the department of arts and Culture within the Ministry of Education when it was formed it failed to invest in the production of great art that marked aggressively across the country and globally. The next section is going to be a review of the contents of the 2007 National Culture Policy of Zimbabwe.

3.4 Review of the Contents of 2007 national Culture Policy.

The previous section highlights on challenges which results in declaration of a policy without implementation as evidenced from research findings from data gathered from artist, policy maker and culture practitioners. This section seeks to make critical review of the contents of the 2007 National Culture Policy of Zimbabwe based on the data gathered from interviews and questionnaires distributed among artist, policy makers, culture practitioners as well as secondary sources from desk research. The 2007 National Culture Policy of Zimbabwe was not implemented due to some of the weaknesses found within policy document itself. The study seeks to answer the questions which reads was the 2007 national culture policy properly designed what were some of the design implications, why is it being reviewed and what do literature say in terms of national culture policy coverage of the contents.

3.4.1 Absence of Section on the Rationale of Culture Policy Making.

Research findings from interviews carried out with artist, policy makers and culture practitioners demonstrate that there was no provision of a section which highlights of the rationale of culture policy making. Thus interviews respondent contend that culture policies are crafted to achieve set outcome and signposts the direction towards the development of the arts and culture. In an interview with one of the culture practitioners in Bulawayo, has this to say:

“It is important is to make sure the policy is translated into action plans that spring from set objective and importance of having that policy document”.

Findings reveal that there was no section that stipulates on the rationale of having the culture policy so as sensitise the groups on the importance of having a national culture policy. The rationale of culture policy spells out how participation by different groups will be effected as highlighted in chapter two. Kenyan National Culture and Heritage Policy (2009), Ugandan National Cultural Policy of (2006), Cultural Policy of Seychelles (2004) as well the National Culture Policy of Botswana of (2001) clearly illustrate on the rationale of culture policy

making. Therefore how could be national culture policy be crafted without a section on the importance of having that policy document. This actually shows sign of ignorance in realisation of the importance of culture policy in nation building. Gramsci (1968) is of the idea that the ruling ideas in every epoch are dominant ideas. Research findings reveal that these dominant state ideas influences over the content of 2007 National Culture Policy hence the policy document failed meet needs and challenges the sector was facing. Findings reveal that cultural dominance by the state had affected coverage of the contents in the 2007 National Culture Policy document of Zimbabwe hence there was no provision of a section of the rationale of having that policy document. The next section is going highlight on the how the absence of a section on monitoring and evaluation has also contributed to the weakness in terms of coverage of contents in the 2007 National Culture Policy of Zimbabwe document.

3.4.2 Absence of Section on Monitoring and Evaluation.

The above subsection highlight that there was no provision of a section that highlight on the importance of having a culture policy document. This section seeks answer the questions that reads what is importance of having a section on monitoring and evaluation. How did the absence of that section weaken the coverage of the contents in 2007 National Culture Policy of Zimbabwe?

Findings from data gathered from questionnaires distributed among artist, policy makers, and culture practitioners reveal that the 2007 National Culture Policy of Zimbabwe was not implemented due to weakness in terms of its contents. Data gathered from questionnaire distributed amongst artist, policy makers and cultural practitioners clearly suggest that suggest the 2007 national culture policy contents were not welcoming for the sector hence the document was condemned. There is no provision of a section that highlights how the policy was going to be monitored and evaluated. Article 13 of Adapting the Wheel, Cultural Policies for Africa (2010) stipulates that evaluation and monitoring of policies is essential goal in policy making. Hence there is need to establish a sub-committee of each of these inter-ministerial and inter-departmental committees to monitor the cultural policy through an annual review of the work of the lead department and its agencies, together with key stakeholders in each of the respective sectors. However there was no provision of that section within the culture policy document of 2007. The 2007 National Culture Policy of Zimbabwe failed to provide a framework for monitoring implementation of the policy at various levels.

How was the nation going to review all the elements of the cultural policy without identifying the lead department of that policy within the 2007 National Culture Policy document? Therefore it is important to note that 2007 National Culture Policy was just weak in terms of its contents. Hence one might note that 2007 National Culture Policy formulation process was just a hidden transcript of hegemony since the findings reveal that state influences over the content of that policy document without consulting other key stakeholders. How could that important section not clearly elaborated. This resulted in the declaration of a policy without implementation. The next subsection is going to show another gap which is found in the 2007 National Culture Policy document of Zimbabwe.

3.4.3 No Provision of a Section on Legislations and Policies.

The previous section discusses on the absence of a section on monitoring and evaluation as another weakness found in design of 2007 National Culture Policy of Zimbabwe. This section seeks to address why the absence of specific legislations and policies has weakened coverage of the contents of the 2007 National Culture Policy of Zimbabwe.

Research findings from data gathered from interviews carried out with artist, policy makers, cultural practitioners reveal that there is no provision of the country specific legislations and policies within the 2007 National Culture Policy document of Zimbabwe. In an interview with one of the policy makers in Harare, has this to say:

“The 2007 National Culture Policy of Zimbabwe has no provision of a section that outlines on the country’s specific national policies of the arts and culture sector that have a bearing on this policy document”.

The respondent contend that 2007 National Culture Policy of Zimbabwe did not list laws and executive bills that exist or need to be included introduced or amended, facilitate cultural action such the constitution of Zimbabwe, the various statutes, statutory instruments and policy instruments frameworks that government has signed were not included. Findings from interviews carried out reveal that the 2007 National Culture Policy of Zimbabwe did not take into consideration laws relating to freedom of expression, language, labour, public funding, taxation, intellectual property rights, data collection and social security. Article 3 of Adapting the Wheel, Cultural Policies for Africa (2010) suggest that policies makers should draw from a number of frameworks to inform the drafting of the national culture policy. This is also supported in the Nairobi Charter for the Cultural Renaissance of Africa of (2005) which says

nations should align policy and legislations international charters, conventions and other standard setting instrument.

However there was no provision of a section that highlights the countries specific legal frameworks and instruments that have informed the designing and implementation of the 2007 National Culture Policy of Zimbabwe. Therefore one might conclude by noting that the 2007 National Culture Policy of Zimbabwe was not drawn from a number of legal frameworks so as to encourage and facilitate cultural action based on these legal frameworks and instruments. Therefore lack of legislations and instruments was just a strategy by the state to control and influence the content to its on advantage. The content of 2007 National Culture Policy was meant to reflect procedures and methodologies which advance the state political, social, economic and political agenda. How could an ideal national culture policy leave out some of ratified conventions by UNESCO and other Pan African Conventions? The next subsection is going to highlight on the gap that was left in addressing the culture and creative industry geography in the 2007 National Culture Policy of Zimbabwe.

3.4.4 Culture and Creative Industries.

The previous subsection discusses on absence of section which highlights legislation and policies in 2007 National Culture Policy document of Zimbabwe. This section seeks to highlight some of sectors that make up the culture and creative industries geography in Zimbabwe that were not included in the contents of the 2007 National Culture Policy of Zimbabwe. The subsection also highlights what was included in the policy document.

Research findings from interviews and questionnaires responses from artist, culture practitioners and policy makers demonstrate that 2007 National Culture Policy document of Zimbabwe did not make provision of some of the sectors that make up the creative and cultural industries such as advertising, architecture, recording industry, the live music industry, software and computer services. These sectors are important in culture and sustainable development of any nation. However those which were incorporated in 2007 National Culture Policy document not all of them addresses the challenges and needs the sector was facing. Article 9 of the UNESCO Universal Declaration on Cultural Diversity (2001) says cultural policies must create conditions conducive to the production and dissemination of diversified cultural goods and service through cultural industries. However there was no balance between the thrust of the policy statement and some of the intervention

strategies to be incorporated in implementation of the policy. Having a closer look at policy document, it is important to note that the heritage section is there but, however it does not specify on the area of focus on what is heritage in Zimbabwe and what encompass the heritage sector. The government failed to make 2007 National Cultural Policy of Zimbabwe as one of the key components of development strategy. However in an interview with one of the artist has this to say:

“2007 national culture policy was well researched and it shows goodwill to the nation values”.

It is important to acknowledge that the 2007 national culture policy in its design provide a section on the development and promotion of cultural industries, language and literary arts, indigenous knowledge, visual arts and handicrafts, performing arts, cultural tourism, development of institutions that promote culture, research and information, culture and social issues. Although all these issues are found within the policy document their main thrust and strategies of intervention could not stand the taste of time to meet some of the sectoral needs in this fast growing technological advancing world.

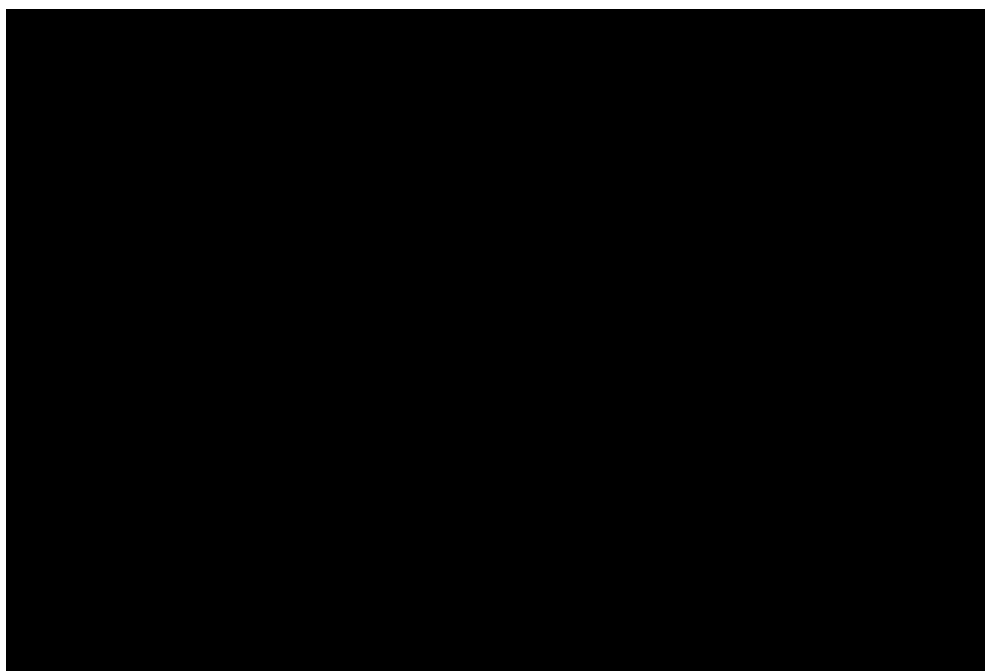
Stockholm Action Plan on Cultural Policies for Development (1998) recommend that cultural policies for the coming century must be anticipatory, responding to persistent problems as well to the new needs. However the 2007 national culture policy failed to meet sectoral needs. Therefore the contents of the 2007 national cultural policy are actually weak in terms of its design for the policy to be implemented. Findings from interviews and questionnaires amongst artist, culture practitioners demonstrate that there is need to have a way forward in order for Zimbabwe produce a culturally vibrant and cohesive and progressive national culture policy that can be accepted by the wider sector. The next section is going to be a Swot analysis of the 2007 national culture in relation to data gathered from interviews and questionnaires distributed to artist, policy makers and culture practitioners in response to the challenges encountered in the formulation and implementation of the 2007 National Culture Policy of Zimbabwe.

3.5 Swot Analysis of 2007 National Culture Policy of Zimbabwe.

This section seeks to make an evaluation of the challenges in the formulation and implementation of the 2007 National Culture Policy of Zimbabwe in response to data gathered from interviews and questionnaires distributed amongst artist, policy makers and

culture practitioners from four selected cities which are Harare, Gweru, Masvingo and Bulawayo. The researcher gathered data from 25 interviewees also managed to gather data from 14 questionnaires which were distributed to artist, policy makers and cultural practitioners in four selected provinces mentioned above. Therefore target population of respondents from questionnaires and interviews tally to 39 which comprises of artist, culture practitioners and policy makers. Therefore (figure 2) below is an evaluation of the challenges that were encountered in the formulation process and implementation of the 2007 National Culture Policy document of Zimbabwe.

Fig 2: Challenges in Formulation, Implementation and Coverage of the Content of the 2007 National Culture Policy document of Zimbabwe.



Source: Own Field Work.

The researcher managed to interview 12 artists managed to get 5 artists who responded to questionnaires that were distributed. Hence 87% of the respondents from both questionnaires and interviews evidenced that they were conflicting statements surrounding the formulation process of the 2007 national culture policy hence the document was not utilised by the wider sector. Hence 80% of the artist from data gathered from interviews and questionnaire from the four selected cities are of the view that the 2007 national culture policy was just a declaration without implementation. While 60% suggest that the content of the 2007 national

culture policy failed to be utilised because it was not cross sectional and inclusive to the demands of the targeted beneficiaries.

The researcher also managed to interview 6 policy makers and managed to get 4 respondents from some the questionnaires distributed to policy makers. Hence 70% of the respondents from data gathered from questionnaires and interviews suggest that 2007 national culture policy faced challenges in terms of actual formulation process whilst 60% suggest the policy it was just declaration without implementation due to the various factors that had been elaborated in this chapter. Hence 75% of the respondents suggest 2007 National Culture Policy of Zimbabwe has some weakness in terms of its coverage of the contents.

The researcher managed to interview 7 culture practitioners from different arts institutions and organisations also managed to get 5 respondents from questionnaires that were distributed to cultural practitioners in Harare, Masvingo, Gweru and Bulawayo. Thus from data gathered from interviews and questionnaires 81% of the culture practitioners suggest that 2007 National Culture Policy was not welcomed by the wider due circumstances surrounding the formulation process as highlighted in this chapter and 60% argues that it was never implemented due lack of government will and support and other challenges highlighted in chapter. Whilst 75% of the respondents suggest that content of the 2007 National Culture Policy of Zimbabwe were not utilised because the policy document was not cross sectional and inclusive hence it did not reflect on the recent changes that had took place within the arts and culture sector. Rather the document was crafted to save interest of the dominant class. Therefore next chapter will discuss on possible solutions to enhance chances of coming up with sound and implementable culture policy based on these challenges.

3.6 Conclusion.

The chapter has presented and analysed research findings from questionnaires and interviews distributed amongst artist, policy makers and culture practitioners from the four selected provinces. The research findings reveal that culture policy making in Zimbabwe is elitist in nature and is only dominated by those with political powers only. In this study it was discovered that 2007 National Culture Policy of Zimbabwe was actually distanced from very people it was deserved to serve. The results from interviews and questionnaires suggest that 2007 National Culture Policy was just hidden transcript of hegemony meant to serve the

political, economic and social agenda of the ruling state. The chapter observed that most factors that have affected the formulation and implementation as well as the content of the policy document such as centralisation of decision making, lack of government will and support, lack of stakeholder participation, absence of a section on monitoring and evaluation among other challenges mentioned above in this chapter, were all necessitated by the state rule and control through organised consent. Hence the 2007 National Culture Policy of Zimbabwe was just a declaration without implementation because it was not inclusive. The next chapter is going to explore on the way forward towards the designing and implementation of comprehensive national culture policy document for Zimbabwe.

CHAPTER FOUR

The Culture Policy Formulation and Implementation in Zimbabwe: The Way Forward.

4.1 Introduction.

In the previous chapter the researcher has found out some of the challenges which were encountered in the formulation and implementation of the 2007 national culture policy of Zimbabwe. Thus within the same chapter the study also highlighted some of the weaknesses and strengths of the contents of the 2007 national culture policy. Chapter two of this study reveals some of challenges that hindered the policy formulation process from independence till the adoption of the 2007 National Culture Policy of Zimbabwe which was not implemented due conflicting statements surrounding the formulation and implementation of the policy document discussed in the previous chapter. Therefore this chapter explores the possible solutions that can be integrated in the formulation and implementation of a comprehensive national culture policy document for Zimbabwe. This chapter provides answers to questions which reads, what should be covered in an ideal national culture policy of Zimbabwe. Then after the designing phase how is the national culture policy supposed to be implemented and who should be involved in the process. The possible solutions in this chapter provide answers to the questions which reads what kind of culture policy will Zimbabwe need after 33 years of political independence? The chapter will make use of views of key respondents obtained through interviews and questionnaires as well information from gathered from desk research.

4.2 Rethinking Culture Policy Formulation.

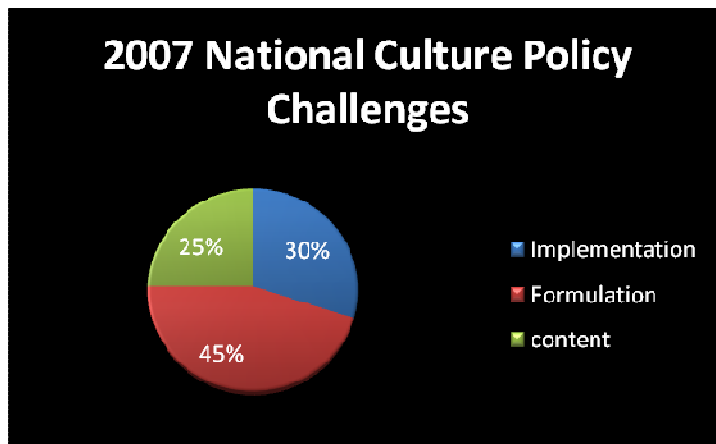
The previous section is an introduction of the whole chapter four. This section seeks to highlight some of the possible solutions that can be enhanced in the formulation process to enhance chances for coming up with a sound and implementable national culture policy document for Zimbabwe. This section will provide answer to the question which reads what can be done in the formulation of an ideal National Culture Policy for Zimbabwe. This section highlights the percentage of the data gathered from interviews and questionnaires on the challenges encountered in the formulation process, implementation and as well as the coverage of the contents of the 2007 national culture policy of Zimbabwe.

It is important note that from the data gathered from interviews and questionnaires distributed amongst artist, policy makers, culture practitioners demonstrate that the 2007 National Culture Policy of Zimbabwe has been characterised with so many challenges. Hence the policy was not welcomed by the wider sector. The policy was just a declaration without implementation. Thus 45% of the respondents from interviews and questionnaires argue that the 2007 policy was not properly formulated due challenges highlighted in chapter three. It has been noted that 30% argues that there the policy was never implemented due to challenges highlighted in the previous chapter and 25% argues that the contents of 2007 National Culture Policy of Zimbabwe could not be utilised because the document did not meet sectoral needs and it was not properly designed.

Therefore this chapter seeks to come up with possible solutions that can enhanced in order for Zimbabwe to come up with a comprehensive national culture policy document. There is need for rethinking on culture policy formulation process, possible solutions towards successful policy implementation, which can be the way forward for an ideal national culture policy designed to come up with contents that could meet sectoral needs.

The pie chart in (figure 2) below shows percentage of the challenges that were encountered in the formulation, implementation and in coverage of the contents of the National Culture Policy document of 2007. The purpose the pie chart below is to show the importance of the need to come up with possible solutions in the design and implementation of a comprehensive national culture policy document of Zimbabwe with a view of the 2007 national culture policy experience.

Fig 2



Source: Own Field work

Thus from data gathered from artist, policy makers, cultural practitioners and cultural institutions in Harare, Gweru, Bulawayo and Masvingo 45% of the respondents argue that there were challenges in terms of formulation of the policy. There were circumstances surrounding the formulation process as depicted from the previous chapter. In terms of implementation 30% of the respondents argues that the policy it was just declaration without implementation. Moreso 25% argues the 2007 national culture policy contents were not inclusive in terms of the demands and needs affecting the sector.

4.2.1 Stages in the Policy Formulation Process.

The previous section it was just an introductory why the need to come up with possible solutions in terms of formulation and implementation of the national culture policy of Zimbabwe. This subsection discusses on stages that should be followed in the formulation process of an effective policy as one of the possible solutions that needs to be adopted.

Cultural policy formulation process does originate from vacuum but it is goes through a process of stages for successful design and implementation. Corkery etal (1995) suggest that policy process should go through various stages namely; problem identification, specification of objectives, development of options and process choice, policy decision making, design for strategies for implementation.

Corkery etal (1995) says that identification of the policy issue is the starting point for policy formulation. Thus policy makers should have a clear definition of the issue to be addressed. Problem identification is important stage in the design process because of its direct impact on subsequent stages. This stage has an influence on how the agenda is set, how it comes light in the designing of national culture policy. The second stage is on specification of objectives. The policy making process should have from the start a least a destination of the objective to be achieved. The third stage is development of options and process of choice. Thus choice is at the heart of policy formulation. There should be choice between different options with differing impact on perceived problems. Corkery etal (1995) also note that policy decision making as the fourth stage in formulation process. This actually influence how the policy is supposed to be legitimised.

The fifth stage is design of strategies for implementation. This stage actually shows how the government is going to intervene to ensure successful implementation of the policy. The last

stage is on policy review and reformulation. The policy document should be flexible for review and evaluation. Therefore the government of Zimbabwe should adopt this policy formulation process stage as way forward for successful design and implementation. However apart from understanding the policy formulation process thus policy makers should also be conscious of the 21 strategic cultural policy dilemmas suggested by (Matarasso and Landry, 1999) in Figure 2 below.

Policy-making involves clear, often difficult choices. To assist in the discussion of policy, the (Figure 2) has been adopted from a text entitled “Balancing act: twenty-one strategic dilemmas in cultural policy” produced by François Matarasso and Charles Landry for the Council of Europe. Forbes (2010) is of the view that although agreement on these dilemmas is neither feasible nor necessary, debating them will enhance clarity and creativity in developing a generic cultural policy that is relevant and can be applied to the African continent. The strategic dilemmas in (figure 2) below raise issues of content, priority and process in regard to how cultural policies should be implemented. Therefore in the new culture policy to formulated the strategic dilemmas should also be used as guiding instrument in decision making as illustrated in (figure 2) below:

Fig 3 21: Strategic Dilemmas in Cultural Policy.

1. Culture as the arts or culture as a way of life
2. Cultural democracy or democratisation of culture
3. Culture as self-justifying value or culture as development
4. Art as a public good or art as a conditional activity
5. Consultation or active participation
6. Direct control of insulation from the political process
7. Public or private
8. Prestige or community
9. National or international
10. Communities or community
11. Cultural diversity or monoculture
12. Heritage or contemporary
13. Visitors or residents
14. External image or internal reality
15. Subsidy or investment

16. Consumption or production
17. Centralisation or decentralisation
18. Direct provision or contracting-out
19. The arts or the artist
20. Infrastructure or activity
21. Artists or managers

Source: (Matarasso and Landry, 1999).

The strategic dilemmas shape policy makers in terms of designing and implementing cultural policies with clear view on framework dilemmas, implementation dilemmas, social development dilemmas, economic development dilemmas and lastly management dilemmas. These twenty one strategic dilemmas shape the direction which a national culture policy is supposed to be formulated and successfully being implemented. The next subsection will discuss on the importance of a national definition of culture as the key element to be considered when formulating national culture policies.

4.2.2 Provision of a Clear National Culture Policy Definition.

The previous subsection discusses on stages that policy makers should follow in the formulation of a national culture policy. This subsection reflects on the importance of having clear defined culture policy as also another possible solution in the formulation of a National Culture Policy for Zimbabwe.

Research findings from data gathered from questionnaires distributed to artist, policy makers and culture practitioners demonstrate that there is need for a clear national culture policy definition. One of respondents of the questionnaires distributed to one of the culture practitioners in response to a question which reads, are there any prospects of having a national culture policy of Zimbabwe which can be implemented successful, suggest that:

“Policy makers should give a clear definition of national cultural policy which shape and gives direction on what the policy is supposed to be addressing”.

The findings reveal that the definition should guide NGOs, cultural industries and co-operate as well as the nation at large. Thus from the previous chapters it has been noted that the absence of defined policy resulted in the treatment of the culture and arts industry as if there have nothing to do with nation building. Chetraru (2006) says that in the cultural policy

conception one should start from the cultural parameters definition. Further notes that these parameters should nominate exclusively how the culture is interpreted, as a way of life or as arts, but the whole system from the creator to consumer of culture, passing through economic sphere. Thus coming closer back to home this will reflect on the importance of culture and its contribution to the sustainability and development of the culture and creative industries in nation building. Basing on research findings in this section it is realised that culture policy makers should be able solve framework dilemmas in viewing of culture as the arts or culture as way of life. This will determine how wide ranging should the culture policy be. Therefore the next subsection will reflect on the importance of stakeholder participation in the policy formulation process.

4.2.3 Adoption of Multi – Stakeholder Approaches.

The previous section discusses on the importance of well defined national culture policy as the key element in the culture policy design. This chapter will discuss on the importance of adoption multi- stakeholder approaches. This section seeks to answer the question on who should be involved in the formulation on an ideal national policy of Zimbabwe and of what benefit is that process.

In chapter three it has been reflected there was lack of stakeholder participation in the formulation process of 2007 National Culture Policy of Zimbabwe which resulted in condemnation of the policy. Therefore the government of Zimbabwe should promote new forms of participatory approaches to engage multiple stakeholders (UNESCO, 2011). These should enable more informed based policy choices. Findings reveal that in Zimbabwe all the eleven ministries responsible for arts and culture should participate in the formulation process, artist, and culture institutions should also take part.

Research findings from interviews carried out with artist, policy makers and culture practitioners reveal that the responsible ministry should also take into consideration involvement on external consultants for their input such as from the Observatory of Cultural Policy for Africa (OCPA), UNESCO representatives, Arterial Network among others. The government should optimise the participation of different actors, cultural experts and professional in the culture sector, while recognising the distinctive roles added value of each. Pratt (2005) notes that all those involved in the governance process will need to develop

deeper understanding of the organisation of the production and reproduction of cultural activities. In an interview with one of the policy makers in Masvingo, suggest that:

“There is need for culture and dialogue seminars that will enable coordination through working groups on thematic issues affecting the sector”.

The responded contend that this will enable generation of ideas from various cultural institutions in Zimbabwe. Furthermore research findings from data gathered from questionnaires and interviews with artist, culture practitioners and policy makers demonstrate that the government should take a democratic approach in cultural governance and discourage all the tendencies to dictate cultural content. Findings reveal that this leads to poor cultural productivity and economic performance of all which can lead to culture and development. Therefore governments should establish a culture policy that is inclusive (Bedoya, 2004). Mpfunya (2010) is of the view that Zimbabwe should have an inspired culture policy. This will be an ideal policy for implementation because it will be incorporating sectoral views and needs. Therefore the next chapter will reflect on the importance of the link between culture policy and global context as working solution in formulation of culture policy for Zimbabwe.

4.2.4 Culture Policy and the Global Context.

This subsection will discuss on the importance of considering on the global context in the formulation and implementation of a National Culture Policy for Zimbabwe. Bennet (2001) is of the view that the changing dynamics of diversity have also been considered in their relations in changing policy horizons. Therefore new socio-cultural fabric of our societies combined with global interconnectedness necessitates new governance systems in process of formulation an ideal national culture policy.

Culture is gaining new significance in the current context of global crisis, climate change and information and communication revolutions (UNESCO, 2011). In an interview with one of the artist responding to question which reads what issues should be addressed by the Zimbabwean national culture policy, has this to say:

“There is need to link culture policy with the pace of social, political and economic transformation in the world”.

The respondent further argues that an ideal culture policy of Zimbabwe should promote forms of cultural diversity that enable intercultural dialogue, conviviality and sustainable development, with a view to benefitting all members of a given society. Therefore with increased technological development the national culture policy should support creative thinking and innovative research to assess the links between culture and the global crisis, cultural diversity, development and harmonious co-existence. Policy makers should ensure how best to facilitate the dissemination of endogenous cultural products and to ensure the access of nation to the educational, cultural and scientific digital resources available worldwide as reflected in the Convention on the Protection and Promotion of Diversity of Cultural Expression (2005). Research findings reveal that in the formulation process policy makers should reflect to what extent cultural policy activity should promote cultural diversity with regards to monoculture. The next subsection will reflect on the importance of formulating a culture policy that should meet sectoral needs in all developmental needs.

4.2.5 Culture Policy and Sustainable development.

The previous chapter discusses on issues to do with culture policy and the global context as the key elements to be considered in the formulation of an ideal national culture policy of Zimbabwe. Therefore this subsection will reflect on culture policy and sustainable development as another key concept to be considered in the construction of an ideal national culture policy of Zimbabwe. This subsection answers question which reads how developmental the culture policy is supposed to be.

Data gathered from interviews and questionnaires responses amongst artist, policy makers and culture practitioners demonstrate that an ideal culture policy of Zimbabwe should focus on developmental strategies in terms of its design. In an interview with one of the artist in Bulawayo, notes that:

“A National Culture Policy should provide the basis for national development in terms of its design”.

The responded contend that a national culture policy should be an enabling framework for creative approaches to development. Stockholm Action Plan on Cultural Policies for Development (1998) affirms that culture policy is one of the main components of endogenous and sustainable development that should be implemented in co-ordination with policy in

other social area, on the basis of integrated approach. UNESCO (2011) suggests that culture is a driving force for sustainable development and mutual understanding. Further notes that culture in its rich diversity is a source, asset and inspiration for development. It is the fourth “dimension or pillar” of development, along sides social, economic and environmental considerations, as discussed during the Earth Summit (Johannesburg, 2002). Therefore any culture policy should take into consideration all the elements that shape cultural life thus from creation, preservation, of the heritage and dissemination. There is need for a balance between these factors in order to implement an effective culture policy. The government of Zimbabwe should to achieve formulating culture policy that should be integrated into development strategies.

Research findings from interviews carried out with artist, policy makers and culture practitioners demonstrate that government should formulate a national culture policy that will be integrated in all policy sectors such as education, human and social resources, environmental and national sciences, communication and media, health, urban development, cultural diversity and social cohesion. Therefore an ideal national culture policy for sustainable development should also be governed by the following principles discussed at the Mexico City World Conference on Cultural Policies (1982) namely cultural identity, cultural dimension of development, culture and democracy, cultural heritage, planning as well as administration and financing of cultural activities, international cultural cooperation, artistic and intellectual creation as well as education. Therefore culture policies should also aim to improve social integration and quality of life without discrimination. Article 27 of Universal Declaration of Human Rights proclaims that everyone has right to participate in the cultural life of the community. The findings from data gathered from interviews from artist, policy makers and culture practitioners reveal that an ideal culture policy should integrate all these elements in sustainability of culture and arts in Zimbabwe. Therefore the next subsection is going to highlight on policies, legislations institutional frameworks as key elements to include when drafting a national culture policy for nation.

4.2.6 Adoption of Policies, Legislation and Institutional Frameworks.

The previous subsection discusses on culture policy and sustainable development as the key element is to be involved in the formulation of a national culture policy. This subsection will highlight on policies, legislation and institutional frameworks as possible solutions when drafting a national culture policy.

Data gathered from interviews and questionnaires with artist, policy makers and culture practitioners demonstrate that the government of Zimbabwe should adapt national legislation from recent international standard setting instruments, provided by UNESCO Conventions in the field of culture. The findings reveal that government should elaborate regulatory mechanisms to translate the new normative instruments into fully operational and effective strategies (UNESCO, 2011). There are a number of frameworks that policy-makers should draw on to inform the drafting of national policies such as; The African Charter for Cultural Renaissance (Nairobi, 2005), Plan of action for the cultural and creative industries in Africa (Algiers, 2008), The Universal Declaration of Human Rights, (UN 1948), Universal Copyright Convention (1952, revised 1971), Convention for the Protection of Cultural Property in the Event of Armed Conflict (First protocol in 1954, second in 1999), The Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (1970), The Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), The Belgrade Recommendation on the Rights and Status of Artists (1980), The Convention on the Protection of the Underwater Cultural Heritage (2001), The Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and The UNESCO Convention on the Protection, Promotion of the Diversity of Cultural Expressions (2005) and Rome Convention on Intellectual Property among others.

Research findings from questionnaires distributed to artist, policy makers, and culture practitioners demonstrate that the way forward for a sound cultural policy should have inbuilt mechanisms for constant review and adopt some these instruments mentioned above. Findings reveal that this is critical in the ever changing world of the arts and culture. International and regional agreements, charters, recommendations, declarations and conventions impact on the national cultural policies of states parties should be included in designing of an ideal national culture policy for Zimbabwe. The last national cultural policy came into effect in 2007 and since then there have been changes in the world of arts and culture. Therefore an ideal national culture policy should bring on board those new perceptions, thrusts and practices. There is also need to link the culture policy with other policies across the sector as well as with newly amended constitution of Zimbabwe. Therefore the next section will highlight on some of the possible solutions that can be enhanced for successful implementation of the national culture policy of Zimbabwe.

4.3 Towards a Successful Policy Implementation.

There research findings from the previous chapter reveal that there is need to come up with possible solutions to enhance chances for successful implementation of the National Culture Policy for Zimbabwe. It is first important to acknowledge that for successful implementation of a national culture policy there should be relation between policy and practice. The previous section discusses on some of the possible solutions that can be adopted in the formulation process of a comprehensive national culture policy of Zimbabwe as a way forward for coming up with sound and implementable culture policy document for Zimbabwe. This section explores on possible solutions that should adopted for successful implementation of the National Culture Policy for Zimbabwe.

4.3.1 Funding and Financing of the Cultural Policy.

Research findings from data gathered from interviews and questionnaires with artist, policy makers and culture practitioners observed that for successful implementation of a national culture policy there is need for financing of the cultural activities. The findings reveal that the government should support artist and disciplines of the arts with appropriate funding and financing. Kaseke etal (1998) is of the view that for successful implementation of social policies depends on the availability of resources. In an interview with one of the policy makers in Bulawayo, suggest that:

“The government should support the growth and development of the cultural and creative industries through innovative and appropriate funding and financing mechanisms”.

Research observations from chapter three demonstrate that the 2007 National Culture Policy faced implementing challenges due to lack of funding. UNESCO (2011) suggests that there is need encourage new financing mechanisms for culture so as to provide an impulse to different cultural stakeholders including cultural entrepreneurs. Findings expose that the government should foster new forms of partnership in cross national collaboration for effective implementation of the policy. Bennet (2001) is of the view that culture policies are concerned with development of societies and nation states. The absence of resources will result into implementation problems. Makinde (2005) is of the view that without sufficient resources it means that laws will not be enforced and services will not be provided and

reasonable regulations will not be provided. Therefore government should invest in the cultural activities deemed necessary for successful implementation of the policy.

Research findings from interviews carried out with artist, policy makers and culture practitioners demonstrate that the government should also be clear on the best model to use be it regulator model, arms length and facilitator model. Mbuyamba (2011) suggest that the government should legitimate cultural policies at all levels of responsibilities with relevant human and financial resources and appropriate legislations. Findings reveal that for effective implementation and distribution of resources the government should be in position to have an appropriate model to use for implementation. The next subsection will discuss on coordination of implementing agencies as the forward for successful implementation of a National Cultural Policy for Zimbabwe.

4.3.2 Coordination of Implementing Agencies.

The previous subsection discusses on funding and financing of the culture policy as possible solution to adopt for successful implementation of a National Culture Policy for Zimbabwe. This subsection will highlight on the importance of coordination as a key element for successful implementation of a National Culture Policy for Zimbabwe.

In an interview with one of the artist suggest that “there is need for a multi- sectoral approach to the implementation process of culture policy in Zimbabwe. National Arts Council of Annual Indaba Communiqué (2012) suggest that there is need of centralised of action regarding the policies, functions and resources of the arts and culture departments residing in ten other ministries. There need is for harmonisation of all the eleven arts culture ministries responsible management culture and creative industries. Some of the structures refused to buy and welcome the 2007 national culture policy because there were not incooperated. Kaseke etal (1998) is of the view that there is need of high degree of cooperation in policy formulation. There is need for both the government and civil society participation in the formulation process, The Ministry of Education, Sport, Arts and Culture should facilitate coordination for successful culture policy implementation. Research findings reveal that there is need for dialogue between the policy makers and implementors to facilitate coordination of successful culture policy implementation. Chimhundu (2012) is of the view that there is need to push for an intergrated approach and coordination of implementation of the policy by or

through a discrete government department or ministry that is well resourced in both material and human resource.

Research findings from data gathered from interviews carried out with policy makers suggest where there is organisational fragmentation it may hinder coordination that is necessary to successfully implement a complex policy especially one that requires cooperation of multiple stakeholders. Findings reveal that lack of coordination will result in the implementation gap. Giachinno and Kababadse (2003) argue that successful implementation of public policy requires level of commitment shown to policy initiatives, local capacity and will as well as political responsibility for the initiatives. Samuel and Chimeziem (2009) say that promotion of culture should not be a piece of paper called a policy. It should involve patronage whereby all groups are integrated into policy making issues. Therefore for successful implementation of the policy there should be dialogue between governments departments. There should be an early discussion for planning for policy implementation. The 2007 National Culture Policy of Zimbabwe failed to be implemented due lack of coordination between government ministries. Therefore the next subsection will highlight on the need for implementing mechanisms for successful implementation of the policy.

4.3.3 Adoption of Implementation Mechanism.

The previous subsection discusses on coordination as a working solution for successful implementation of the culture policy of Zimbabwe. This subsection will highlight on implementation mechanisms as a way forward for successful implementation of the culture policy of Zimbabwe.

Data gathered from interviews carried out with artist, policy makers and culture practitioners demonstrate that for successful implementation of the National Culture Policy of Zimbabwe there must be provision for adequate mechanism for monitoring of the projects. In an interview with one of the policy makers in Masvingo, says that:

“The national culture policy must be based on a long term strategy aimed at achieving defined outcomes”.

The respondent contend that in Zimbabwe policy makers should have in mind the strategic vision and goals that need to be achieved. Hence these goals should be measured through

employing implementing mechanisms to measure the success or failure of the achieved goals. O' Toole et al (1995) is suggest that policy refers to the connection between the expression of the government and actual result. Therefore there is need for implementation mechanisms directed at the achievement of objectives set forth in the policy decisions. Findings reveal that there is need for mechanisms that make an evaluation on effective planning and performance indicators. The government should formulate board or an association that provides checks and balances of implementing strategies with policy document.

The research findings expose that there is need for implementation mechanisms that reflect on the rationale, aim, and objectives of the policy or programme, specify measures and indicators of the policy document. UNESCO (2011) suggests that there is need to adopt national legislations from recent international standard setting provided by UNESCO Conventions in the field of culture. The government should elaborate these regulatory mechanisms in conjunction with other Pan Africa instruments and regional SADC instruments as implementation mechanism. The next subsection will reflect on communication and participation of artist a vehicle for successful implementation of the National Culture Policy for Zimbabwe.

4.3.4 Platforms for Communication and Stakeholders Participation.

This subsection analyse on communication and stakeholders participation an effective way for successful implementation of the national culture policy of Zimbabwe. This subsection will answer the question which reads can communication and stakeholders' participation a working solution for successful implementation of a national culture policy for Zimbabwe?

Thus from the previous chapters it has been found that the 2007 National Culture Policy of Zimbabwe failed to be implemented due to lack of communication and stakeholders participation. In an interview with one of the culture practitioners responding to a question which reads what should be done to enhance the chances of designing a sound and implementable national culture policy, notes that:

“Stakeholders should be involved starting from the formulation stage in order for them to have an input in the culture policy”.

The research findings in chapter three reveal that 2007 National Culture Policy of Zimbabwe formulation process was only dominated by a few individuals in terms of policy decision making. Therefore the document was not inclusive to meet sectoral needs that were actually affecting the arts and culture sector in Zimbabwe. Findings reveal that inclusion of stakeholder participation during the formulation process gives them a sense of belonging and effective sense of commitment (Makinde, 2005). It is realised that involvement of government ministries, cultural institutions, artist and consumers to whom the policy is directed is important for successful design and implementation of the policy. Findings reveal that these groups have a clearer idea than policy makers about the problems which are affected them, why the situation is as it is and why the previous initiative did not work. Freire (1996) is of the view that man's ontological vocation is to be subject who acts upon and transforms the society. Further suggest there should be a collective struggle to come up new possibilities in by human beings in their struggle with nature. Therefore stakeholder participation is important at every level of policy making because some stakeholders they have clear evidence on how the new policy can be put into practice on the ground and what pitfalls need to be avoided.

The research findings expose that for successful implementation of the policy they must be effective communication between target beneficiaries and implementors of the policy. Thus from data gathered from interviews and questionnaires it has been well evidenced that a lot of artist and stakeholders were not aware of the existence of the 2007 national culture policy. How could nation implement a programme that is not well published? A Practical guide to Policy Making in Northern Ireland (2009) suggests that communication of government policy should not be regarded as afterthought but should be an integral part of policy development. Therefore communication should be regarded an essential ingredient for effective implementation of the culture policy of Zimbabwe. Hence through communication implementation strategies can be transmitted to the appropriate personnel in a clearer manner. Therefore effective intervention strategies can well be articulated and achieved if there is communication. The next section is going to discuss on possible solutions in the coverage of the contents of ideal national culture policy.

4.4 Culture Policy Contents: The way forward.

The research findings from the previous section discusses on possible solutions that are expected for successful implementation of the new national culture policy of Zimbabwe which is still under a process of review since the condemnation of the 2007 national culture policy to date. This section will discuss on possible solutions that are expected in the coverage of the contents of an ideal National Culture Policy document for Zimbabwe.

4.4.1 Experience of other Countries and Regions.

Research findings from interviews carried out with artist, policy makers and cultural practitioners demonstrate that it is important to use international comparisons as part of wider evidence base on how the coverage of the contents of their policy document has been designed. This can contribute to new mechanisms of implementing policy and improving public service delivery. Thus policy documents from other countries will provide useful evidence of what works in practice and what does not work. Findings reveal that culture policy makers should make comparisons with other nations will clear national culture policies from the SADC region so as to have information on what is expected in the coverage of an ideal national culture policy document for Zimbabwe. In an interview with one of the artist in Harare, holds that:

“Hurumende ngaitorewo muenzaniso kubva kune dzimwe nyika, maerarono nekurudzira budiro pamusoro petsika nemagariro evatema muAfrica”.

(The government of Zimbabwe should also take examples from other nations with clear national culture policies that reflect on the development of culture production and dissemination to the majority of Africans).

Furthermore findings from questionnaires distributed to artist, policy makers and culture practitioners demonstrate that policy makers should look for other comparisons on how the contents of a national culture policy is supposed to be documented. The country should also consult the Kenyan National Culture and Heritage Policy (2009), Ugandan National Cultural Policy of (2006), Cultural Policy of Seychelles (2004) as well the National Culture Policy of Botswana of (2001) as sources of reference. Research observation from interviews carried out with artist and culture practitioners suggest that policy makers should also consult other initiatives aimed at providing methodological support for the development of cultural policies that have already been launched. These may include the OCPA compendium of reference documents for cultural policies in Africa of 2006, the 2008 OCPA guidelines for the design

and evaluation of national cultural policies in Africa, and the UNESCO conceptual framework for cultural policies, published in 2010 and Arterial Network Adapting the Wheel: Cultural Policies for Africa (2010). Findings reveal that the government should make reference to what is happening from outside and within Africa as well as at international level so as to design an ideal policy with coverage of contents that can meet sectoral needs.

Research observations reveal that contents of the 2007 National Culture Policy of Zimbabwe failed to be utilised because it was not based on the challenges the sector was facing. The document was just an office generated policy document without making reference and comparisons from other countries with clear national culture policies. The study observes that there is need for policy makers to make reference to other nations with clear national culture policies from the SADC region. The next subsection will discuss on the issue of provision a culture policy implementation framework as possible solution to be included in the coverage of the contents of an ideal national culture policy document for Zimbabwe.

4.4.2 Adoption of Culture Policy Implementation framework.

The previous section discusses on experience from other countries and regions as possible solution for comparison on the coverage of the contents of an ideal national culture policy for Zimbabwe. This section explores the need for provision of a section that reflects on culture policy implementation framework as a way forward for ideal national culture policy document of Zimbabwe.

Research findings from data gathered from questionnaires distributed to artist demonstrate that 2007 National Culture Policy of Zimbabwe did not provide a section on the nature of how the national culture policy was supposed to be implemented. The research findings reveal that 2007 National Culture Policy of Zimbabwe document did not make provision of a section that reflects on the overall responsibility of the central government and civil society in implementation of the culture policy. Rather it only reflects on a few government parastatals and departments. The Ugandan National Cultural Policy of (2006) suggests that government should take cognisance of cultural issues in other policies. The research findings reveal that the implementation of the National Culture Policy of Zimbabwe shall therefore be a shared responsibility by all stakeholders involved in the promotion of culture for development. The government should reflect broadly on how the implementation responsibility of the policy is going to be distributed within the policy document. Research findings reveal that the policy

makers should reflect specific thrust and intervention strategies to be carried by each and every Ministry responsible for sustainability and development of the arts and culture activities in Zimbabwe. The next subsection will discuss on inclusion of sectoral concerns in the contents of drafting of new culture policy of Zimbabwe.

4.4.3 Inclusion of Sectoral Concerns.

This section will discuss on the concept of inclusion of sectoral concerns as another prospect in the coverage of the contents of an ideal national culture policy for Zimbabwe. Thus from the previous chapter it has been noted that the contents of the 2007 National Culture Policy of Zimbabwe were not utilised due to the fact that the policy document lacked inclusion of sectoral concerns.

Interviews carried out with artist, policy makers and culture practitioners reveal that an ideal national cultural policy should address the needs of its intended beneficiaries. UNESCO (2011) suggests that culture is a driving force for sustainable development and mutual understanding. Therefore a national culture policy should be designed in such a way that it should meet sectoral needs. In an interview with one of cultural experts in Gweru, has this to say:

“The actual content of the policy should not determined by specific state agencies without consulting the intended beneficiaries”.

The respondent contends that the content of the 2007 National Culture Policy of Zimbabwe were not utilised because the formulation process of the document was not people driven. Findings reveal that 2007 National Culture Policy of Zimbabwe it was crafted as an ideological state apparatus meant to dominate the people into objects and not subjects. Therefore research findings from interviews carried with artist, policy makers and culture practitioners’ advocates for human factor approach towards the development of an ideal national culture policy document of Zimbabwe. Bedoya (2004) suggest that framers of the culture policy should also include voices of the artist and arts organisations. Therefore the culture policy contents should be cross sectional and inclusive as well as being advised.

Research findings in chapter three demonstrate that 2007 National Culture Policy of Zimbabwe it was not cross sectional and inclusive resulting in failure of utilisation of its

contents. The contents of an ideal policy document should reflect on the promotion, preservation and sustainability of the creative and cultural industries of the nation. The 2007 National Culture Policy of Zimbabwe lacked wider consultation resulting in some gaps of the policy documents in terms of coverage of the contents of the policy document. The study observes that there is need for inclusion of intended beneficiaries' views and problems in the policy document as a way forward for successful implementation of an ideal national culture policy for Zimbabwe.

4.5 Conclusion.

This study concludes that there is need for new operational principles in terms of formulation, implementation a National Culture Policy document for Zimbabwe. Research observations suggest culture policy like any other public policies should be formulated and implemented so as to achieve set goals, objectives that are meant for sustainability and development of cultural activities and services. The research findings reveal that policy making should not be elitist but should be a people driven process and stakeholders in various sectors should freely and independently express their own opinions on what they want to be covered in culture policy. In this chapter it was discovered that there need for adoption of effective policy measures in terms of formulation and implementation so as enhance chances of coming up with comprehensive national culture policy for Zimbabwe. The study highlights that there is need for adoption multi stakeholders approach in policy making, adoption of implementing mechanisms, decentralisation of policy decision making, resource allocation of all the arts and culture activities for effective formulation and implementation of national culture policy of Zimbabwe after 33 years of political independence. Therefore the next chapter which is the final chapter will be looking on the summary, conclusion and recommendations of the whole study.

CHAPTER FIVE

Conclusion

5.1 Introduction.

The previous chapter explores possible solutions that can be enhanced in the formulation and implementation of a comprehensive national culture policy document for Zimbabwe. It also highlights on possibilities of the contents of ideal national culture policy that can be adopted by policy makers in Zimbabwe. This chapter is the final chapter in this study. It is made up of the introduction, summary of chapters, conclusion and recommendations.

5.2 Summary of Chapters.

The previous section it was just an introduction of the whole chapter with brief summary of the research study. This section will give a summary of the chapters from first chapter to the last chapter.

The first chapter of this research gives the general introduction of the research study. In chapter one the research introduced the topic and what should be covered in the area of the study. In chapter two of this study it has been working as a tool that helps in understanding what are national cultural policies and also the importance of having a national culture policy in Africa, with a Zimbabwean perspective. The chapter two of the study has also highlighted some of the cultural policy issues in Africa that are likely to be encountered when formulating and implementing national culture policies in Zimbabwe as well. Thus from the research findings it can be noted that many African states are failing to produce a comprehensive national culture policies as reflected from research findings in chapter two. This chapter also works towards exploring on the evolution of culture policy making in Zimbabwe and some of the challenges encountered during the course of its implementation till the adoption of the 2007 National Culture Policy of Zimbabwe document which was not implemented due circumstances surrounding its formulation and design.

The chapter three of the study presents and analysis data gathered from interviews and questionnaires which were distributed to artist, cultural practitioners and policy makers. The chapter three of this study makes a critical review of the 2007 National Culture Policy of Zimbabwe in order to expose the challenges in the formulation and implementation of the policy so as to map the way forward. The third chapter of this study establishes that the

formulation and implementation as well as the contents of the 2007 National Culture Policy of Zimbabwe were influenced by interest of the dominant class. Hence the policy it was just declaration without implementation since it was not cross sectional and inclusive.

Therefore chapter four of this study maps the way forward of the challenges exposed in chapter three. Chapter four of this study give possible solutions that can enhanced in formulation, implementation as well as coverage of the contents of an ideal National Culture Policy document for Zimbabwe. Chapter five which is the last chapter of the study gives a conclusion of the whole study. The chapter also concludes with a summary of chapters, conclusion on meet objectives and research questions and it also shows few recommendations that need to be adopted in coming up with sound and implementable national culture policy of Zimbabwe. The next section is going to explore conclusions of the whole study.

5.3 Conclusions.

This previous section gives a brief summary of chapters of the research understudy. This section will give conclusions of the whole chapter with reference to set objectives and research questions of the topic understudy.

The first objective of the research is to examine the importance of having a national culture policy document in Zimbabwe. Research findings shows that people in Zimbabwe had little knowledge about the importance of national culture policy in nation building and sustainable development. The research concludes that there is need for provision of section on the rationale of culture policy within a national culture policy document. This research objective is successfully accomplished since chapter two clearly answers the research question which reads why it is important for Zimbabwe to have a national culture policy. The set objective and research questions are successfully explored in this chapter since it shows the rationale of culture policy making, cultural policy issues in Africa and lastly the evolution of culture policy making in Zimbabwe. These issues are exposed so as to broadly explore the importance of having a national culture policy document for Zimbabwe.

The study highlights that policy making in Africa is just being dominated by the elites. The study observed that in Zimbabwe since attainment of political independence culture policy making process it is just an elitist game meant to serve the interest of the dominant class. The research findings reveal that very few people actually know about the importance of having a

national culture policy in Zimbabwe. Thus based on the findings from data gathered from interviews and questionnaires with artist, policy makers and cultural practitioners the study demonstrate that the nature of policy making in post independence era in Zimbabwe, has been characterised by centralisation of policy decision making lack of government will and support, lack of funding and human resources. Hence this has also affected the formulation and implementation of a comprehensive national culture policy for Zimbabwe prior to the adoption of 2007 National Culture Policy.

The second objective of the study is to make a critical review on the challenges on the formulation and implementation of the 2007 National Culture Policy of Zimbabwe. This research objective is successfully achieved since research findings that forms chapter three clearly shows that the 2007 National Culture Policy of Zimbabwe it was just declaration without implementation due to conflicting statements surrounding its formulation and implementation. The 2007 National Culture Policy of Zimbabwe faced challenges at designing phase hence the document was condemned by the wider sector who says that it was just an office generated policy document by the then Ministry of Education, Sport and Culture. The document faced challenges in terms of implementation due to lack of government will and support hence some stakeholders were not consulted to add their own views. Therefore the contents of the 2007 National Culture Policy of Zimbabwe could not be utilised because the document it was not cross sectional and inclusive to meet the demands and problems of the targeted population. Therefore the research question which reads what are the challenges in the formulation and implementation of the national culture of Zimbabwe is successful answered in chapter three of this study.

The chapter three of this study has presented and analysed research findings from questionnaires and interviews distributed amongst artist, policy makers and culture practitioners from the four selected provinces. The research findings reveal that culture policy making in Zimbabwe is both political and ideological concept. Gramsci (1968) is of the view that ruling ideas in every epoch are dominant ideas. In this study it was discovered that 2007 National Culture Policy of Zimbabwe was actually distanced from very people it was deserved to serve because the state wanted to remain conservative in terms policy decision making. The study reveals that 2007 National Culture Policy of Zimbabwe was just a theoretical pronouncement with little practical application on the ground. It is clear from foregoing study that culture policy formulation process was a brilliant idea but however it

was affected by the dominant ideas of few interests groups. The results from interviews and questionnaires suggest that 2007 National Culture Policy was just hidden transcript of hegemony meant to serve the political, economic and social agenda of the ruling state. The chapter observed that most factors that have affected the formulation and implementation as well as the content of the policy document such as centralisation of policy decision making, lack of government will and support, lack of stakeholder participation, absence of a section on monitoring and evaluation among other challenges mentioned in foregoing study, were all necessitated by the state rule and control through organised consent. Hence the 2007 National Culture Policy of Zimbabwe was just a declaration of policy without implementation because it was not a people driven process in terms of its formulation.

The third objective of study is to explore possible solutions in the formulation and implementation of a comprehensive national culture policy document for Zimbabwe. This objective is successful achieved since chapter three makes up critical review of the 2007 national culture policy in order to expose the challenges in formulation and implementation of the policy so as to map the way forward in chapter four. Research findings and questionnaires shows that there is need for possible solutions to enhance chances of coming with sound and implementable national culture policy document for Zimbabwe. Hence chapter four explores possible solutions that policy makers, artist, cultural practitioners, government agencies and staff should adopt in order for Zimbabwe to come with comprehensive national culture policy after 33 years of political Independence.

The study highlights that, in order to conquer the challenges in the formulation and implementation of culture policy making in Zimbabwe there is need to come up with possible working solutions. The research shows that for effective culture policy making in Zimbabwe there is need for counter hegemony approach towards decentralisation of policy decision making and influence over the content by ruling state to its own advantage. This study concludes that there is need for new operational principles in terms of formulation, implementation of the national culture policy of Zimbabwe. Research observations suggest culture policy like any other public policies should be formulated and implemented so as to achieve set goals, objectives that are meant for sustainability and development of cultural activities and services. The research findings reveal that policy making should not be elitist but should be a people driven process and stakeholders in various sectors should freely and independently express their own opinions on what they want to be covered in culture policy.

In this study it was discovered that there is need for adoption of effective policy measures in terms of formulation and implementation so as enhance chances of coming up with comprehensive national culture policy document for Zimbabwe. The study highlights that there is need for adoption multi stakeholders approach in policy making, adoption of implementing mechanisms, decentralisation of policy decision making, adequate resource allocation of all the arts and culture activities for effective formulation and implementation of national culture policy of Zimbabwe after 33 years of political independence. The findings from the research show that Zimbabwe need a culture policy that will provide a framework that regulates the production, dissemination, distribution and consumption of cultural activities, goods and services that promotes and reflects national culture at local and international level. The research concludes by observing that a National Culture Policy is important because it provides a framework that fosters the development and sustainability of culture in nation building. Therefore there is need to put culture at the centre towards transformation and development of the nation.

5.4 Recommendations.

The above section gives a conclusion of the study with reference to set objectives and questionnaires of the study. This section will give recommendations so as to enhance chances of coming up with sound and implementable national culture policy document.

There study recommends the need for a standalone Ministry of Culture. The Department of Culture is under the Ministry of Education, Sport, Arts and Culture (MoESAC). There is need of standalone Ministry of Culture that can oversee all the arts and culture activities with a broad spectrum. Hence that Ministry could also receive an equal ceiling of funding like any other Ministries. MoESAC is failing to spread allocated funds to all arts because when the national budget is being crafted the amount allocated to the Ministry of Information and Publicity or Ministry of Tourism when it comes to MoESAC that amount is spread alone the Sports Commission, Education and then Culture and Arts activities. Therefore a standalone Ministry will enhance chances of implementing set objectives, goal and strategies of the arts culture activities. A standalone Ministry will increase attention that should be paid to both the manpower and financial resources which will be needed to implement the policy.

The study recommends measuring of the economic contribution of cultural industries to economic development. There is need for implementation of the project measuring the

economic contribution of the cultural industries in Zimbabwe like the one which was conducted by the Culture Fund of Zimbabwe Trust in 2012 in Partnership with ZimStats. The project was supported by UNESCO. The project was only centralised in Harare, Norton, Epworth and Chitungwiza. However the main objective of measuring the economic contribution of cultural industries is to quantify the economic contribution of the culture and creative industries to GDP and share of national employment and revenue generated from international trade. Therefore mapping of statistical performance indicators of the culture industries is important to Zimbabwe so as to shape policy makers decision making through understanding the market structure, value chain, demand and supply patterns, as well the financing mechanism needed for policy implementation.

The government should measure the economic contribution of the culture industries so as come up with a policy framework with intervention strategies encouraging the growth and development of culture industries in Zimbabwe. Therefore the country needs to come up with comprehensive national culture policy that is going to provide a framework that foster sustainable development of culture and regulates the production, dissemination and consumption of cultural activities, goods and services that promotes and reflects national culture at local, regional and international level.

The study recommends researchers, scholars, students, to further carry out this research study and come with new insights. Therefore researchers should further analysing some of the missed concepts in relation to this study so as improve the chances of coming up with a comprehensive national culture policy for Zimbabwe. Therefore further research is recommended to interlink between culture policy making and politics.

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APPENDICES

APPENDIX 1

Interview Questions for Artist, Policy Makers and Culture Practitioners

Interview Guide

To: The Respondent

I am **Kudzanai Chakwamba** a student from **Midlands State University** in the **Department of African Languages and Culture**, I am conducting a study with a title, **The Challenges and Possibilities in Formulation and Implementation of a National Culture Policy: A Review of 2007 Culture Policy Document**. This study seeks to investigate the state of the national culture policy framework of the 2007 policy document; the challenges and the prospects in the designing and implementation of such a policy. The study is concerned with addressing questions on importance of a national culture policy; purpose for the one to be formulated; the participants involved in the formulation and how that national culture policy is supposed to be legitimised. The study is given impetus by circumstances surrounding 2007 national culture policy, its design, formulation and implementation and also why is it being reviewed. Your experiences and views are of great importance to this research. Please be assured that the information gathered in this research shall be treated in confidence and used strictly for the purposes of this research.

1. What is the rationale of having a national culture policy?
2. In your view, can we say Zimbabwe has got a national culture policy?
3. What is your comment on the Zimbabwean Culture Policy Document of 2007?
4. What are main challenges in reviewing of the 2007 national culture policy?
5. What possible solutions would you propose to enhance chances of designing a comprehensive national culture policy from the above noted challenges?
6. Who should actually be involved in the designing phase of an ideal national culture policy?
7. How should the national culture policy suppose to be implemented?
8. Is Zimbabwe as nation going to benefit from well designed and implemented national culture and heritage policy?

APPENDIX 11

Questionnaire for Artist, Policy Makers and Culture Practitioners

Questionnaire on the Designing and Implementation of a National Culture Policy of Zimbabwe

To: The Respondent

I am **Kudzanai Chakwamba** a student from **Midlands State University** in the **Department of African Languages and Culture**, I am conducting a study with a title, **The Challenges and Possibilities in Formulation and Implementation of a National Culture Policy: A Review of 2007 Culture Policy Document**. This study seeks to investigate the state of the national culture policy framework of the 2007 policy document; the challenges and the prospects in the designing and implementation of such a policy. The study is concerned with addressing questions on importance of a national culture policy; purpose for the one to be formulated; the participants involved in the formulation and how that national culture policy is supposed to be legitimised. The study is given impetus by circumstances surrounding 2007 national culture policy, its design, formulation and implementation and also why is it being reviewed. Your experiences and views are of great importance to this research. Please be assured that the information gathered in this research shall be treated in confidence and used strictly for the purposes of this research.

The Questions

1. (a) Your occupation.....
(b) Your organisation and Place.....
2. Is there any need of national cultural policy? YES NO
(b) Give reasons for your answer
.....
.....
3. (a) Does Zimbabwe have a national culture policy? YES/NO
(b) Give reasons for your answer
.....
.....

4. What is your comment on the Zimbabwean Culture Policy Document of 2007?

.....

5. What are the circumstances surrounding the formulation of 2007 national culture policy?

.....

.....

6. What issues do you think should be addressed by the Zimbabwean national culture document?

.....

.....

7. Was the 2007 national culture policy well designed and implemented? Give reasons for your answer.

.....

.....

8. In your own view, what do you think are the main challenges in reviewing of 2007 national culture policy?

.....

.....

.....

9. (a) Are there any prospects of having a national culture policy of Zimbabwe that can be implemented successfully? YES/NO

(b) What do you think should be done to enhance the chances of designing a sound and implementable national culture policy?

.....

.....

.....