

A Baseline Study on Assessing Public Investment in the Arts and Culture Sector: Zambia.



CONNECT FOR
CULTURE AFRICA

SELAM



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CULTURE AFRICA**

A Baseline Study on Assessing Public Investment in the Arts and Culture Sector: Zambia.

implemented by:



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List of Abbreviations and Acronyms

CCIs	Cultural and creative industries
CCS	Cultural and creative sector
CS RM	Civil Society Road Map
CSO	Civil Society Organization
EU	European Union
EU MS	European Union Member States
MGE	Mzansi Golden Economy
NAC	The National Arts Council
NFVF	National Film and Video Foundation
UNCTAD	United Nations Conference on Trade and Development
WIPO	World Intellectual Property Organization
ZAMCOM	Zambia Institute of Mass Communication
ZNBC	Zambia National Broadcasting Corporation





Teshome Wondimu
Executive Director
Selam

Foreword

Over the years, traveling across the continent and attending various cultural events, one thing consistently stood out: the vibrant enthusiasm and energy of young people toward the cultural sector. These events were not just celebrations of arts and culture; they represented a growing job market with youth at its core. This insight has guided our work at Selam for over two decades, focusing on building a world where everyone has equal access to the potential of culture. Our initiative, Connect for Culture Africa (CfCA) exists to advance this vision by supporting young creators, policy makers and Civil Society Organisations in Africa in advocating for increased public funding for the arts, cultural heritage, and creative industries

In May 2023, the African Union Ministers of Youth, Sports, and Culture recognized the importance of the CfCA initiative. They made several resolutions to enhance its impact, acknowledging the project's potential to boost the creative economy across the continent. Their support for CfCA reflects a shared vision for a thriving cultural sector. The ministers emphasized the need for close collaboration between CfCA and the African Union Commission (AUC) and urged us to advocate for Assembly Decision AU/Dec.772, which aims to allocate 1% of national budgets to the arts, cultural heritage, and creative industries by 2030. This decision is a cornerstone of the Revised AU Plan of Action on Cultural and Creative Industries (CCIs) and is crucial for ensuring the arts, culture, and heritage sector receive the attention and resources they deserve.

Following this directive, we launched a baseline study and actor mapping exercise in Ethiopia, Uganda, Zimbabwe, and Zambia to explore public funding dynamics, identify critical gaps, and uncover future opportunities. Conducted with independent consultants and key stakeholders, these studies provided valuable insights into the allocation, distribution, and utilization of public funds within the cultural sector. They also identified key players within the cultural landscape, facilitating future advocacy and resource mobilization efforts at the national level. The studies engaged participants from government institutions, NGOs, private enterprises, and independent actors, offering a comprehensive understanding of the sector's financial landscape.

The findings across all four countries highlighted significant challenges in the allocation and utilization of funds for cultural development. There is a notable gap between policy priorities and practical implementation, with the cultural sector continuing to receive inadequate funding despite its recognized importance. This issue is particularly evident regionally, where resource distribution remains uneven.

To address these challenges, the studies recommend grassroots advocacy, strong public participation during budget planning processes, and the effective use of allocated budgets as essential for securing future funding. Diversifying funding sources and fostering collaborative partnerships among stakeholders are also crucial for enhancing financial sustainability and promoting cultural development.

Allocating sufficient financial resources to the cultural sector is not only about preserving heritage and fostering creativity but also about recognizing CCIs as vital drivers of economic growth and social cohesion. Government support should focus on investing in modern facilities, digital platforms, and resources that empower artists and cultural practitioners to excel globally. Infrastructure development is key to enabling the sector to reach its full potential and contribute significantly to our economies. Governments should also facilitate public-private partnerships and ensure policies and frameworks support such engagements for a vibrant cultural ecosystem.

Our experience with governments has taught us that dialogue is essential. Governments respond better when approached with a collaborative mindset, backed by data and practical propositions. Constructive dialogue has been crucial in making meaningful progress on budget allocations and policy changes.

I would also like to extend special thanks to Madam Angela Martins, Acting Director for Social Development, Culture, and Sport, the Department Of Health, Humanitarian Affairs And Social Development at the AU. Her unwavering support has been instrumental in ensuring the CfCA agenda receives the regional recognition and goodwill necessary for successful implementation.

We hope this report serves as a valuable tool in advancing advocacy efforts and securing the necessary support for the cultural sector across the continent, and that the data will be used to support advocacy efforts in these countries. .



Teshome Wondimu
Executive Director
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Khazike Sakala
Executive Director,
PAAGZ

Executive Summary

In recognition of the cultural and creative industries' (CCIs) growing power to shape economies and societies, African Member States have pledged to dedicate at least 1% of their national budgets to the arts, culture, and heritage sector by 2030. This baseline study aims to provide valuable insights into the current state of public investment in Zambia's culture sector. It also seeks to identify key stakeholders to enhance lobbying efforts for increased public funding toward the development of the culture sector in Zambia.

To comprehensively understand public investment in the cultural sector, a thorough review of existing literature and data was undertaken. This review laid the groundwork for designing and implementing various data collection methodologies, including surveys, discussions, and interview questionnaires, aimed at capturing detailed insights into the allocation and utilisation of funding. The study analysed the current investment levels, distribution patterns, and efficiency of public fund use within the cultural sphere. The culmination of this research is presented in this baseline study report, offering well-founded recommendations for future actions and engagement strategies, thereby serving as a pivotal resource for stakeholders in enhancing the culture and arts sector through public investment in Zambia.

Identifying a diverse array of participants within the culture sector, including government bodies, cultural organisations, individual artists, academics, and subject-matter experts, was essential for a robust cultural development initiative. Key players were identified, and an assessment was conducted to understand the varied roles and interests of these entities, ensuring that each stakeholder's unique perspective and resources were acknowledged and potentially leveraged. The study noted that while the Zambian Constitution of 1991, as amended in 2016, does not explicitly provide for art and culture, it does protect individual rights and freedoms, which could be interpreted to include the right to practise and preserve art and culture.

The cultural and creative sector (CCS) in Zambia has long grappled with a fragmented legislative and policy landscape, leading to widespread difficulty in defining how the sector or industry should be landscaped. Many pieces of legislation are outdated and need strengthening. Under the 8th National Development Plan, cultural and arts are anchored under Development Outcome 1, which seeks to promote an industrialised and diversified economy, specifically through infrastructure development and rehabilitation of traditional ceremony arenas and cultural villages.

The budgetary allocation for the Arts and Creatives subsector has been within the Ministerial budget allocation of the Ministry of Youth, Sport, and Art since 2022 and was under the Ministry of Tourism before then. The budgetary provision under the national budgets remains at the provincial level, as this function is a concurrent national and provincial function. Despite this, the government has been allocating below 1% of their national budget towards the arts, culture,

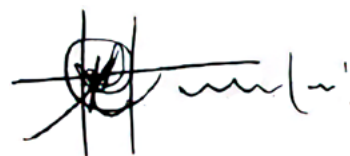
and heritage sector. The allocation has accounted for less than 0.1% of the budget throughout the review period, signalling the insignificance of the allocations to the subsector.

The contribution of the Arts, entertainment, and recreation to the economy has remained very small compared to other sectors. For example, the sector's size as a percentage of the total GDP of the country at current market prices is only 0.3% and has averaged this since 2006. In 2022, the arts and creative sector's contribution to employment numbers in Zambia was 0.6%.

Collaboration in the cultural and creative industries (CCI) in Zambia faces a range of obstacles, including structural, economic, cultural, and policy-related issues. Addressing these challenges requires a multifaceted approach involving various stakeholders such as government bodies, private sector entities, artists, and cultural practitioners.

The recommendations from the baseline study include advocating for increased budgetary allocations for the sector, driven by a solid case for prioritising its needs, and streamlining the fragmented Arts and Culture sector through adequate legislation to create a unified Creative industry. Improving coordination between relevant ministries, possibly through an inter-ministerial committee or task force dedicated to cultural affairs, is also essential. Expanding capacity-building initiatives through the National Arts Council (NAC) to enhance the skills and capacities of cultural practitioners, and using part of the Constituency Development Fund (CDF) budget for decentralising some arts sector goals, were also recommended. Mobilising and strengthening civil society actors to advocate for the arts and culture sector, and devolving control of the arts and creative subsector to local authorities to strengthen community focus and development, are also crucial steps. Finally, strengthening intellectual property rights enforcement to safeguard artists' revenue and providing incentives for sectoral actors and players to stabilise the sector and encourage creativity and innovation are key recommendations.

The baseline study of public investment in the art and culture sector in Zambia reveals a landscape with challenges that threaten the growth and potential contributions of this vital sector. These challenges include fragmented administration, limited funding, weak policy implementation, and poor institutional coordination. Despite these issues, the opportunities for growth and transformation are significant. Strategic engagement, policy reform, and collaborative efforts among all stakeholders can preserve and promote Zambia's culture and arts sector, contributing to broader economic development and enhancing Zambia's cultural footprint globally. Public investment in culture and arts should be seen not as a mere fiscal allocation but as a crucial investment in the nation's socio-economic welfare and future prosperity.



Khazike Sakala
Executive Director,
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1. INTRODUCTION AND BRIEF DESCRIPTION OF THE PROJECT

In a landmark milestone, African Union Member States committed themselves to allocate at least 1% of their national budget to the arts, culture and heritage sector by 2030. In this respect, the cultural and creative industries (CCIs) have emerged as a powerful force shaping economies and societies worldwide. These industries encompass the creation, production, marketing, and distribution of products and services fuelled by human creativity (UNCTAD, 2010).

According to the United Nations Conference on Trade and Development (UNCTAD), CCIs encompass a unique interplay of economic activities (UNCTAD, 2010). They produce both tangible products, such as paintings and sculptures, and intangible intellectual assets, like software and musical compositions. These creative outputs hold both economic and cultural value, serving as a platform for artistic expression and contributing significantly to a country's identity (Florida, 2002).

The scope of CCIs is vast, encompassing a variety of established and emerging sectors. UNCTAD (2010) highlights key areas within the creative landscape, including:

- Performing arts (theatre, dance, music)
- Motion picture and recording industries (film, television, music)
- Publishing (books, journals, newspapers)
- Computer software and games industry
- Music and theatre production
- Photography
- Commercial art and advertising
- Radio, television, and cable broadcasting

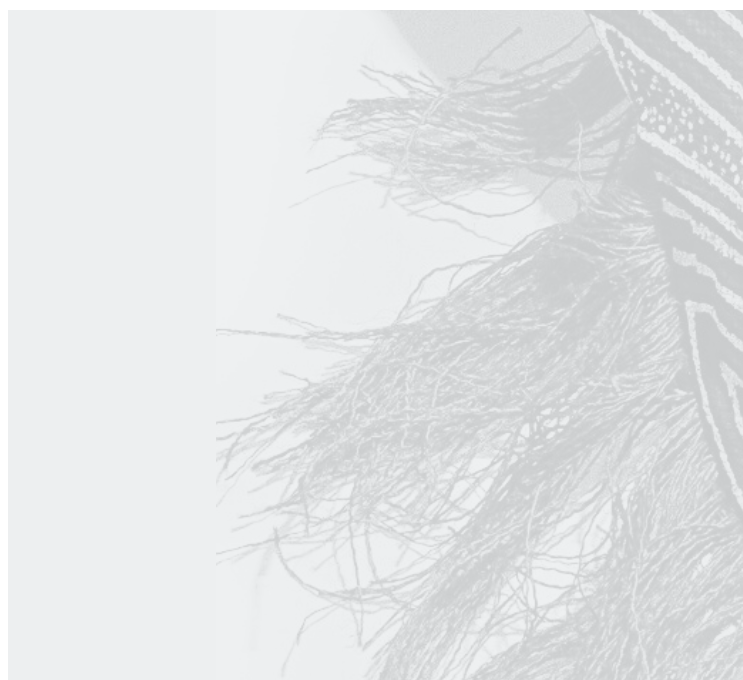
The rise of CCIs has significant implications for both developed and developing countries. The prominence of creativity in shaping global trade flows underscores the potential of these industries to drive economic growth and development (UNCTAD, 2010).

While creative potential exists in all countries, especially developed ones, many developing countries face challenges in harnessing the full power of their CCIs. Limited institutional support, a lack

In developed countries, the creative economy serves as a breeding ground for innovation. This sector fosters the development of new services, enhances existing ones, and contributes to job creation (DCMS, 2019). The competitive advantage offered by CCIs allows developed economies to diversify their offerings and strengthen their position in the global marketplace (Florida, 2002).

of entrepreneurial skills, and widespread copyright infringement hinder the growth and competitiveness of these industries (UNCTAD, 2010). However, by strengthening cultural entrepreneurship, identifying new market opportunities, and fostering a more organised creative sector, developing countries can unlock the immense potential of CCIs and contribute to their socio-economic advancement.

In today's globalised world, creativity is no longer a luxury, but a strategic asset. By nurturing and supporting their CCIs, countries can cultivate a competitive edge, promote cultural identity, and pave the way for a more vibrant and sustainable future.



2. ABOUT CONNECT FOR CULTURE AFRICA

Selam is a Pan-African organisation headquartered in Sweden with regional offices in Addis Ababa and Nairobi. The organisation was created in 1997 and has since evolved into an international player, partnering with artists, cultural producers, the private sector, the media, institutions, researchers, and national and regional governments across the African continent as well in other regions in the world.

Selam participates in global and African culture networks, as well as annual networking meetings and Pan-African conferences in Africa, Europe, Latin America, the Caribbean, and Asia. Selam has implemented several regional and national projects and studies on the African continent. Currently Selam implements, together with partners, two Pan-African projects (PANAF and Connect for Culture Africa (CfCA) and one national project in Ethiopia.

The CfCA initiative, implemented by Selam in partnership with the African Union (AU), aims to promote and develop the culture and creative industry sector within the AU member states. One key objective of the initiative is to lobby for increased public funding in the culture sector from government sources. The expert will be engaged to provide specific knowledge and insights.

Selam in this baseline is seeking to provide valuable insights into the current state of public investment in the culture sector and to identify key stakeholders within the culture sector to enhance lobbying efforts for cultural development.



3. OBJECTIVES

This baseline study aims to provide valuable insights into the current state of public investment in the culture sector and to identify key stakeholders within the culture sector to enhance lobbying efforts for increased funding from the public sector towards the development of the culture sector in Zambia.

Zambia, a country with a rich cultural heritage and diversity, has significant potential for cultural sector development that can contribute to economic growth and national identity. Despite this, public investment in culture is often limited, and the sector remains underdeveloped. A Baseline Study and Actor Mapping in Zambia will provide crucial data to advocate for more substantial and effective public investment.

Cultural and Creative Industries (CCIs) have evolved in their current form following major technological innovations at the turn of the 20th century, such as voice recording, radio, and cinema. They are based on the technological reproducibility of their content, produced and distributed in organised markets, and capable of generating substantial profits. These sectors attract large volumes of private investment and only marginally rely on private or public subsidisation.

CCIs often display strategic complementarities with both non-industrial sectors and other sectors of the economy belonging to different production spheres. They can support new entrepreneurial and business models, playing an important role in the development of cities and regions (e.g., Hollywood). The authenticity of their products depends solely on their conformity to the master copy from which they are reproduced.

The distinction between cultural and creative sectors can be complex, but a simple criterion is adopted here. The output of cultural sectors concerns the production of culturally meaningful experiences. The output of creative sectors combines cultural meaningfulness with other functional elements, such as ergonomics, nutritional value, user safety and comfort, persuasive capacity, or skills acquisition.

Following this classification, five cultural industries are usually identified:

- **Publishing**
- **Music**
- **Cinema**
- **Radio & TV; and**
- **Videogames**

Concerning creative industries, the following cultural activities are usually identified:

- **Design**
- **Fashion**
- **Industry of taste**
- **Architectural design**
- **Communication and advertising; and**
- **Serious games** (e.g. for health and education purposes).

4. SCOPE OF THE CONSULTANCY

4.1. Baseline Study

In an effort to comprehensively understand public investment in the cultural sector, a thorough review of existing literature and data was undertaken. This review laid the groundwork for the subsequent design and implementation of a variety of data collection methodologies, including surveys and interviews, aimed at capturing detailed insights into the allocation and utilisation of funding. Through meticulous analysis, the study delineated the current levels of investment, the patterns of distribution, and the efficiency of the use of public funds within the cultural sphere. The culmination of this research is condensed in this baseline study report that not only presents the findings and conclusions drawn from the data but also offers well-founded recommendations for future investment strategies and policy development, thereby serving as a pivotal resource for stakeholders engaged in the enhancement of the culture sector through public investment.

4.2. Actor Mapping

To lay the foundation for a robust cultural development initiative, it was essential to identify a diverse array of participants within the culture sector, including government bodies, cultural organisations, individual artists, academics, and subject-matter experts. With these key players in mind, a specialised database was developed to streamline the process of communication and foster collaboration among stakeholders. An assessment was conducted to understand the varied roles and interests of these entities, ensuring that each stakeholder's unique perspective and resources were acknowledged and leveraged. The culmination of this effort was a detailed presentation of actor mapping which included a comprehensive list of stakeholders. This document not only highlighted the potential contributions of each stakeholder to the advancement of cultural development but also served as a strategic tool

to harness the collective capabilities and insights for the enrichment of the culture sector.

4.3. Collaboration with Government Stakeholders

The baseline study delved into the most effective methods for collaborating with government stakeholders, such as Ministries of Culture and National Arts Councils. This involves initiating dialogue with government representatives to acquire insights into available government funding for the culture sector. Additionally, the study emphasises the importance of working hand in hand with these representatives during the creation of proposals for cultural activities. By doing so, it aims to ensure that the plans are not only comprehensive but also aligned with government strategies and resources, facilitating a more robust and supportive environment for cultural development.

4.4. Deliverables and Activities

This study had the following expected deliverables:

- A draft baseline study report, including findings, conclusions, and recommendations, to be assessed at a validation meeting in the country of the assessment.
- A final comprehensive baseline study report, revised after the validation meeting.
- Presentation of findings to CfCA and relevant stakeholders at validation meetings.

5. DEFINITION OF KEY TERMS

Key terms	Definitions
Arts	Refers to a broad and diverse range of human activities and creations that involve the expression of imagination, creativity, and skill. It encompasses various forms, such as visual arts (painting, sculpture, and photography), performing arts (music, dance, and theatre) literary arts (poetry, novels, and essays) digital arts among others.
Artist	Refers to any person who creates or gives creative expression to, or re-creates works of arts, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist whether s/he is bound by any relation of employment or association.
Arts education	Refers to, teaching artistic skills and learning creative competencies. It includes music lessons, dance training, drawing tutorials, creative writing workshops, literature lectures, acting classes and film seminars. At schools, arts education introduces pupils to creative expression. Arts students earn qualifications after completing tertiary courses in visual arts, music, literature, theatre or film.
Artistic freedom	Refers to the right to make art. It includes the right to work gainfully as an artist. Freedom of artistic expression is a right enshrined in the Laws of Zambia.
Arts infrastructure	Refers to a building, venue or virtual space that houses artists, exhibits artworks or offers creative services. Arts infrastructure includes theatres, craft villages, libraries, concert halls, cinemas, bookshops, galleries and art studios.
Culture	Refers to a set of distinctive spiritual, material, intellectual as well as emotional features of a particular society or social group. It goes on to encompass not only art and literature, but lifestyles, ways of living together, value systems, traditions, and beliefs. (UNESCO).
Copyright	Is a legal term used to describe the rights that creators have over their literary and artistic works. Works covered by copyright range from books, music, paintings, sculpture, and films, to computer programs, databases, advertisements, maps, and technical drawing.
Creative industries	Refers to the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives. Creative industries constitute a vast and heterogeneous field dealing with the interplay of various creative activities ranging from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and services-oriented groups of activities such as film, television and radio broadcasting, new media and design (UNCTAD).
Intellectual property	Refers to creations of the mind, such as inventions, literary and artistic works, symbols, names, images, and designs used in commerce. It encompasses a wide range of intangible assets that are protected by legal rights. Intellectual property rights grant exclusive rights to the creators or owners of these intangible assets, enabling them to control and benefit from their creations. Intellectual property rights aim to promote innovation, creativity, and economic growth by incentivising individuals and organisations to invest in research, development, and creative endeavours while providing a framework for protecting and enforcing these rights like the World Intellectual Property Organization (WIPO).

6. METHODOLOGY

6.1. Study Design

The research used both quantitative and qualitative data collection methodologies, including budget allocations, analysis and expenditure tracking. The researcher focused on understanding both budget allocation, actual disbursements and actual spend (usage) of the disbursed funds and also the players or actors in the CCS.

6.2. Scope of the Research

The research confined itself to all allocations and spending on CCS (2019 to 2024), from public sources excluding private sources (companies, out-of-pocket, donors, etc), at national and provincial levels.

6.3. Data Sources

6.3.1. Participants studied:

The research targeted artists, community members and government officials mainly in Lusaka district. The rationale was to get feedback on the public investment in the Creative and Arts Sector, quality of services being offered in terms of affordability, accessibility, availability and acceptability.

6.3.2. A Systematic Approach to Sampling Participants

The baseline study employed a purposive sampling technique to gather its data, specifically targeting individuals who were actively engaged in the cultural and creative industries.

6.3.3. Data Collection Techniques

A comprehensive research methodology was employed, utilising a mixed methods approach to thoroughly investigate the public investment in the Culture and creative industries in Zambia. The primary aim was to gain a profound understanding of the dynamics between the government pronouncement and public finance investment in the arts and culture sector.

The study employed a cross-sectional study design¹, allowing for a snapshot of the current state of the Culture and Arts in Zambia. This design facilitated the exploration of various aspects and interactions among the Art and Culture. Both qualitative and quantitative data were collected to ensure a comprehensive exploration of the research questions². The study employed a mixed method³ to achieve the following.

Techniques:

Desk reviews: budgets (2019–2024), policy documents (National Development Plans, disbursement reports, national economic reports), national level and district level reports were consulted so as to understand how the Creative and Arts programme has been funded and evaluated in the last 6 years.

Budget Monitoring and Expenditure tracking approaches: questionnaire was developed to help in the collection of data from the national key informants.

Interviews and Group Discussions: interviews with key informants and group discussions were held with people who participate in the budgeting process as well as in the implementation of the CCIs programme in Zambia. Key informants included but not limited to National Arts Director, Events companies, Ministry of Finance officials, directors in NGOs and civil society organisations supporting CCIs programme in Zambia.

Tools: The research teams developed tools that included Budget analysis frameworks, expenditure tracking, Interview guides, questionnaires and focus group discussion guides.

1 Comedy Mweene (2017). "Hands on research designs in social sciences." Scholars press, Mauritius

2 John W. Creswell (2009). Research design: Qualitative, quantitative, and mixed methods approaches (3rd ed.). Thousand Oaks, CA: Sage.

3 Scott W. V and Deirdre D. J (2009). Research methods for everyday life; blending qualitative and quantitative approaches. John Wiley & Sons, Inc. USA

Table 1. Key informants' viewpoints, insights, and experiences

Stakeholder	Number	Sector/Location	Capacity/Role
Events companies	5	Lusaka	Director, Events manager, Public relations
Government Ministry and agencies	7	Lusaka	Director, principal Planners, planners, Economist
Media	3	Lusaka	Journalist
Artist	6	Lusaka	Music, fashion
Community Members	9	Lusaka	Interested person
Community Leaders	4	Lusaka	Councillors, Director
Civil society organisations	6	Lusaka, kitwe	Director, programme officers

6.4. Key Informant Interviews

Key Informant Interviews: A series of semi-structured interviews were conducted with key players operating at national level, this included government institutions, media houses, event companies, governmental officials and artists. These interviews offered a platform to probe into the key informants' viewpoints, insights, and experiences with respect to public investment in the CCI and its challenges.

It was envisaged that focusing on these carefully selected stakeholders would be relevant and inclusive.

6.5. Methods of Data Analysis

The data collected from both questionnaires and key informant interviews underwent a rigorous analysis process. Quantitative data was subjected

to analysis to generate measurable insights into the trends analysis. On the other hand, qualitative data derived from interviews were scrutinised using thematic analysis, identifying recurring themes, concepts, and narratives that emerged from the participants' responses. The richness of qualitative data added context, depth, and nuance to the quantitative findings.

Finally, findings from both quantitative and qualitative analyses were aggregated and synthesised to provide a comprehensive understanding of the level of public investment in the CCS, stakeholders and also insights on some of the challenges in the sector. This integrated approach allowed for a well-rounded interpretation of the findings, creating a panoramic view of the implications of policies and government commitments.

The study relied on manual analysis, triangulations of data, analysing themes in its interpretation. The following validation of data was employed:



- Internal review process within the team – Draft reports were presented for validation, editing and comments and inputs.
- Using key players in the sector including Associations of actors, Artists, government departments of the arts and other networks to give critical feedback.
- Stakeholder meetings to present preliminary findings, to discuss and improve the report recommendations.

6.6. Ethical, Access and Permission Requirements

The research observed ethical guidelines to seek informed consent; respondents were treated with confidentiality and free to withdraw at any time they wished. Informed consent was obtained from all respondents.

6.7. Scope and Context

The public investment in the CCS and CCI trend analysis covered a five-year review period of 2019 to 2024. This was in order to establish trends and recognize the difference in policy approach given that the period between 2019 and 2024 were under different government administrations due to the transition in 2021.⁴. Specifically, the period 2022 to 2024 were under a new government

⁴ The Government Administration before 2021 was under the Patriotic Front and after 2021 under United Party for National Development

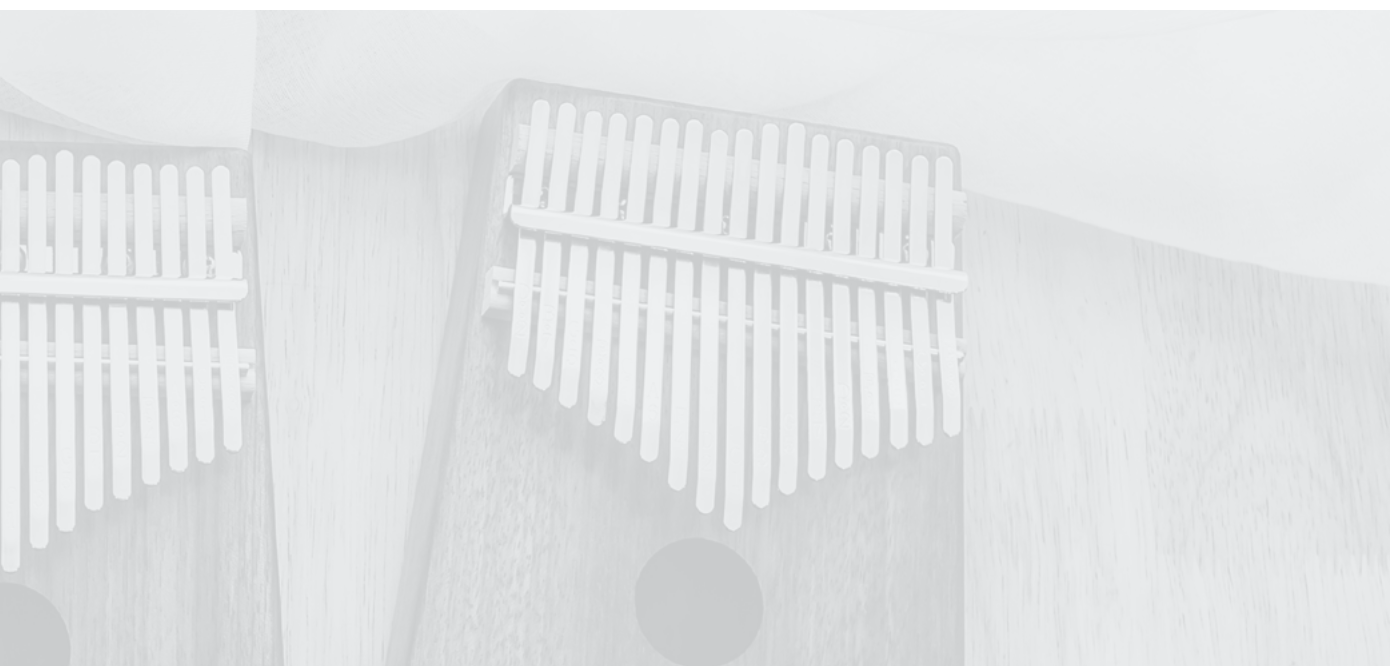
administration that presided over the national budget, which could indicate an influence on how the government allocated resources to the arts and culture sector.

The study focused on the review of the national budget data for the periods stated for the arts and culture sector. Specifically, in line with the Government Gazette Notice number 1123 of 2021⁵. The budgetary resource allocations for the arts sub-sector were reviewed from the ministerial budget of the Ministry of Youth, Sports and Arts for the period 2022 to 2024. Prior to that the allocations were under the Ministry of Tourism and Culture. For the culture sub-sector, the study reviewed the budget resource allocations under the Ministry of Tourism and Culture. Lastly, budgetary allocations at provincial level towards the subsector were also reviewed.

The study also extended to the review of the National Development Plans (NDPs) from which the sector outputs, objectives and implementation targets are derived, which the national budgetary resource allocations seek to achieve. Economic data to measure the impact of the resource allocation on employment and GDP were also reviewed.

The study limited itself to Lusaka for the interviews for its Geographical scope.

⁵ Government Gazette Notice No. 1123 of 2021



7. FINDINGS FROM THE BASELINE STUDY AND ACTOR MAPPING ON PUBLIC FUNDING FOR THE CULTURE SECTOR

7.1. Stakeholder Identification, Analysis and Mapping

In the Zambian creative and arts sector, there are several state and non-state key players who contribute to the growth and development of the industry. These key players include:

7.1.1. Government Ministries

7.1.1.1. Ministry of Youth Sports and Arts

The Ministry of Youth, Sport, and Arts (MYSA) is in charge of developing and implementing Youth, Sport, and Arts development initiatives that aid citizens attain their full abilities and improve their physical and mental health.

The Ministry's strategic objective for arts and creatives is to improve art creativity and excellence through arts development. This is to be realised through the scaling up of arts empowerment programs and an increased participation of artists in economic activities as well as the development of arts infrastructure in Zambia.⁶ The Ministry's portfolio for the arts, as specified in Government

Gazette Notice No. 1123 of 2021, are categorised as follows: Arts Policy, Arts Centres, Cinematography Policy, Film Censorship, Theatre and Cinema Policy, Visual and Performing Arts, and Arts Research.

The Ministry houses and administers issues of arts and creatives welfare under the Department of Arts, a fairly new department set up following the most recent shifts of Arts administration from the Ministry of Tourism since inception of the new government in 2021.

7.1.1.2. The Ministry of Tourism

The Ministry of Tourism plays a crucial role in integrating the creative industries into national development plans and promoting cultural tourism and identity. Going by its nature and overlapping tendencies, it cannot be detached from the aspect of creatives and arts and hence the administration of the sector under this ministry for a sustained period. The ministry was created in 2002 as the Ministry of Tourism, Environment, and Natural Resources by the merger of two ministries. However, Tourism was later absorbed into the Foreign Affairs Ministry. On July 10, 2011, His Excellency Mr. Michael Chilufya Sata, President of the Republic of Zambia, realigned government ministries and established the Ministry of Tourism and Art. This combined the portfolio

⁶ Ministry of Youth Sport and Arts; 2022 – 2026 Strategic Plan.





functions of tourism from the former Ministry of Foreign Affairs and Tourism with those of culture from the Ministry of Chiefs and Traditional Affairs. This was done to minimise complexities and organise the functions and operations of the tourism and culture businesses and administration.⁷

It is still a very significant ministry as the function related to arts has historically, for a number of years been implemented under this ministry. It also goes without saying that elements regarding tourism that interact directly with the arts and preservation of culture would still be under the auspices of this ministry (for instance museums). Besides that, the aspects of cultural identity and heritage being implemented under the Department of Culture and Traditional Affairs have a close linkage to this Ministry. In terms of parliamentary oversight and committees, Arts and creatives issues are still coupled with Tourism under the committee system. Issues pertaining to Arts and Culture are looked at under two committees namely the Committee on Energy, Water Development and Tourism and the Committee on Youth, Sport and Child Matters.⁸ As such, the connections of the CCLs to this ministry are still alive and will be due to the overlapping nature of the undefined landscape and categorical placement of the creatives and arts sector in Zambia.

7.1.1.3. Ministry of Finance and National Planning (MoFNP)

The Ministry of Finance and National planning is a key actor to public funding and investment in

the arts and creative sector. They are charged with the responsibility of economic and financial planning and management for the country and related sectors and doing so in a transparent, and accountable manner in the effort of fostering sustainable national development. The Ministry of Finance derives its mandate from the Constitution of Zambia (Amendment) Act, 2016 Part XVI. It is also guided by statutory and portfolio functions stipulated in the Government Gazette Notice No. 76 of 2016. The MoFNP performs a number of mandated statutory functions. These include.

- a) National Budget preparation
- b) Economic Management,
- c) National Resource Mobilisation
- d) Debt Management and
- e) Public Finance Management.

It therefore goes without saying that issues of public budgetary allocation and sector budgeting fall well within the auspices of the Ministry of finance and National Planning. On the other hand, over the past decade, the ministry has experienced several shifts in relation to the national Planning Function. The National Development Planning function was moved from the Ministry of Finance with the establishment of the Ministry of National Development Planning during the previous PF regime (2011 to 2021) and moved back to the Ministry of Finance with the change of government post-2021. As it is, the Ministry is responsible for national vision planning and national development planning, a function that was separate prior to the current administration.

⁷ Ministry of Tourism: www.mot.gov.zm

⁸ National Assembly of Zambia Committees: www.parliament.gov.zm/committees

7.1.2. Government institutions

7.1.2.1 National Arts Council of Zambia (NAC)

The National Arts Council (NAC) of Zambia oversees and regulates the development of the arts in Zambia, providing policy direction, and support for artists and art institutions. It was established under the National Arts Council of Zambia Act (Chapter 170 of the Laws of Zambia) of 1994 to provide for the registration of, and affiliation to, the National Arts Council of Zambia of all national arts associations as well as to provide for the establishment of the Arts Development Fund. NAC serves as the supreme advisory body at national level on policy and decisions on all forms of arts in the country (NAC Act of 1994).

Under the NAC are several actors and associations that are affiliated and drive various facets of the Zambian arts and creatives sector. These actors are key to shaping the creative sector landscape through the various contributions they make through their art forms. There are 8 associations and societies under the NAC and the actors are as follows.

1.1.1. Zambia Association of Musicians (ZAM) –

The association has the responsibility and jurisdiction for the various individuals and artists in the musical field. It is concerned with the welfare and plight of musicians as an art form.

1.1.2. Zambia National Visual Arts Council – With its headquarters housed at the Henry Tayali Gallery in the Showgrounds in Lusaka, the National Visual Arts Council has the responsibility over the field of Visual arts and crafts. These visual artistic groupings span both 2D (drawings, paintings e.t.c) and 3D art (sculpture e.t.c) as well as crafts.

1.1.3. The National Association of Media Arts – It oversees creative classifications in terms of audio-visual works shot for television, film, online, or screenplay. The Association brings together individuals and production companies in the audio-visual creative space.

1.1.4. National Theatre Arts Association of Zambia – It is responsible for creatives in the field of stage theatre production and display. Most of these productions have historically been rolled out and through performing centres or theatre houses called “playhouses” that are currently existent in Lusaka, Livingstone and Kabwe with the majority mostly found on the Copperbelt Province.

1.1.5. Zambia Arts Adjudicators Panel – The Zambia Arts Adjudicators Panel comprises professional artists with various competencies who are responsible for administering arts competitions and awards in the arts across the country.

1.1.6. Zambia Folk Dance and Music Society – This society is imperative in the aspect of



creative classifications in terms of indigenous and traditional music and dance in Zambia. It has a membership across the 11 provinces of Zambia registering its nationwide presence. It is a crucial stakeholder in the aspect of mobilising and bringing together indigenous artistic expression through music and dance.

1.1.7. Zambia Popular Theatre Alliance – The Zambia Popular Theatre Alliance oversees artistic groups in the fields of popular theatre, theatre for community action, and theatre for development. The association offers its services to organisations who need their messages transmitted through plays and other artistic mediums.

1.1.8. Zambia Women Writers Association – The association supports and promotes the production of literary works of female writers in Zambia. They oversee creatives and related groupings including those who write novels, poems, epics, short stories. The association is instrumental through the conducting of workshops, seminars and book fairs. It has had a history of working closely with Government bodies to promote literacy and writing development.

1.1.9. Comedian Associations of Zambia (COAX) – The newly formed association promotes the plight of comedians and comedy acts and performances in the country. It incorporates stand-up comedy as well as Masters of Ceremonies acts that are usually assumed by comedians.

1.1.10. Zambia Association for Fashion Designers (Fashion) – The association of fashion designers covers the spectrum of individual designers, stylists and beauticians. It also covers groups and organisations like fashion houses and clothing companies.

7.1.3. Academia and academic Institutions

Schools, colleges, and universities that offer programs in arts, music, drama, and other creative disciplines play a role in nurturing talent and providing education and training for aspiring artists and creatives. Zambia particularly has very limited institutions that solely offer streamlined creative and arts courses.

Particularly, government run institutions that support the arts and creative academically are of limited availability. Of apparent feature is the Evelyn Hone College of Applied Arts and Commerce which is the largest of the Technical

Education and Vocational Training institutions under the Ministry of Higher Education in Zambia that offers specific limited courses and capacity building in the applied arts and creative realms.

In the private sector, the Open Window University, formerly Zambia Institute of Fine Arts has been a prominent academic institute related and relevant to the arts and offering programs at graduate and postgraduate level now with areas of specialisation of film, animation, graphic design, photography, interactive media and game design.

7.1.4. Other Statutory Bodies

- a) Zambia Revenue Authority (ZRA)
- b) Zambia Development Agency (ZDA)
- c) The National Heritage Conservation Commission
- d) The National Museum Board,
- e) The National Archives
- f) Zambia Library Service
- g) Zambia National Broadcasting Corporation
- h) Zambia National Information Services
- i) Zambian Music Copyright Protection Society (ZAMCOPS)

7.1.5. Art and events Promoters

Art promoters, as in other contexts like Zambia, are responsible for connecting the arts industry value chain to create festivals, concerts, exhibitions, and other related activities across all genres. Promoters in Zambia usually identify and select strategic performers and venues for events, as well as market and promote these events.

The promoters are business-minded and business motivated, and many young people are the driving force behind their profession. Their events feature both local and international talent. They are usually key to ensuring an artist gains access to opportunities that promote their brand and generate income and revenue for the artists. These players contribute to the Zambian arts and creative industries by promoting cultural expression, creating employment opportunities, driving tourism, and fostering national identity. They play a vital role in fostering creativity and providing platforms for artists to showcase their work. They also face challenges such as limited funding, the need for more infrastructure, and broader market access. Nonetheless, their efforts are crucial in shaping Zambia's cultural landscape and economic development.

7.1.6. The Public

The public and citizens are the final consumers of the Arts and Creative products. They hold a crucial position within the arts, Culture and creative industries in Zambia. They are the end-users who engage with, appreciate, and support the arts through consumption, attendance, and participation that in turn generates revenue for the artists and their promoters. The public's engagement and consumption drive local sustainability and cultural vibrancy as they provide a ready market that supports acts and talent in performance,

7.1.7. Embassies and International Organizations

The international organisations and embassies play an important role in promoting Arts and culture in Zambia through supporting local culture as well as facilitating cultural exchange. They are also a link to international organisations that can result in strategic partnerships through Memoranda of Understanding, cultural agreements, exchange of information and Promotion of the creative industries abroad. They also facilitate Collaborative Projects, Innovative projects that involve both Zambian and international artists, fostering cross-cultural understanding and creativity also ensuring that Zambian arts are represented in international cultural forums, policy discussions, and decision-making bodies. Embassies also host cultural events, exhibitions, and performances that highlight Zambian art and culture in their respective countries and can be a useful portal to exporting arts and culture to the outside world.

7.1.8. Civil society actors

In terms of civil society actors and players, the baseline observes quite a limited engagement and presence of key actors that are positioned to influence and promote the arts and culture sector in Zambia. Arts and culture are mostly viewed and utilised as an extension of civil society work in propelling some of their projects and implementation of activities which are mostly once off. There exists a weak presence of civil society actors that are vested in and specifically champion the arts and culture sector as a key priority sector. There is a need to reinforce this and propagate the limited organisations that are doing so as well as foster an awareness of the need to advocate for the arts and culture amongst civil society.

One organisation can be isolated in being identified as being deliberate in categorically promoting the arts and creatives as well as artistic

welfare, and a safer and conducive environment for artistic expression and cultural expression on aspects of social change, being PAAGZ.

- 1. The People's Action for Accountability and Governance in Zambia (PAAGZ)** – is a local civil society organisation that raises the voices of the marginalised, protecting fundamental human rights of women and youth through artistic expression in conveying key thematic issues of human interest. They promote artistic expression in their contribution to good governance and enhanced public service delivery for the marginalised in Zambia. Amongst these the rights of artists and creatives as well as cultural players are key to their core existence. In so doing, they have coordinated activities of the Pan African Network of Artistic Freedoms (PANAF) in Zambia and the subsequent involvement and coordination of the Connect for Culture Africa has attested their commitment as an organisation to promoting the arts and culture through advocating for the vibrancy of the sector as a contributor to national development in Zambia. Other actors exist within the space and closely related to the PAAGZ is;
- 2. The Alliance for Community Action (ACA)** – which works to grow the routine and systematic demand for public resource accountability in Zambia, with the specific aim of instituting that demand in the general public. The ACA is dedicated to strengthening public resource accountability by advocating for the use of resources towards what matters to the average citizens and fulfils their inherent human rights. The ACA, through its digital media campaigns, makes use of creatives through parodies, infographics, cartoons and other creative avenues to disseminate technical public resource management information in a simplified and rights-based perspective to audiences on digital platforms. It further has trained young people as citizen journalists who are able to call duty bearers to account for how public resources are managed.
- 3. The Jesuit Centre for Theological Reflection (JCTR)** – is a faith based non-governmental organisation belonging to the Society of Jesus (Jesuits) operating in Zambia, working on issues of faith and social justice. The JCTR was established in 1988. The vision of JCTR is to see a society where faith promotes justice for all, especially the poor. The Centre does research, education and advocacy on issues that affect the day-to-day lives of Zambians with the aim of promoting the fullness of human life of all

people, especially for the poor. The mission of JCTR is to foster, from a faith-inspired perspective, a critical understanding of current issues.

4. Caritas Zambia – is the development wing of the Catholic Church in Zambia and aims to promote socio-economic and legal justice in Zambia. Through its Economic and Social Accountability Programme (ESAP), Caritas is one of the foremost commentators on matters of public finance and a frequent advisor to the government on various matters ranging from poverty, social service delivery and the budget. The structure of Caritas is spread across the whole of Zambia with offices in all Provincial Headquarters and the National Office in Lusaka. The work of Caritas Zambia is based on the principles of Catholic Social Teaching and works to improve the dignity of the people, especially the poor.

JCTR and Caritas have a long-standing working relationship on issues related to public finance management. The two institutions have released a number of joint position papers on contentious issues of public finance management and are known for advocating and consulting with citizens on issues of public interest that are key to the lives of the grassroots.

Annually, JCTR and Caritas with other CSOs produce a joint budget submission highlighting proposals to the government aimed at improving allocations to critical sectors that have a direct impact on the lives of the poor Zambians. Both organisations hold pre and post budget discussions which are popular forums for organisations and ordinary citizens involved in public finance management to critically analyse the budget and its implications on people's livelihoods.

Other civil society actors are less directly engaged in the aspect of public resource allocations or management and are mainstream entertainment or otherwise would be categorised under associations under the auspices of the National Arts Council. However, they may have strong ties to donor funding to implement their mainstream activities, but these activities are not inclined or aligned towards promotion of the arts and cultural sectors in the strictest of forms as is the context of this baseline. They include organisations like.

- Barefeet Theatre
- Modzi Arts
- BongoHive

- ***There is a need for reinforcing and mobilising the civil society actors through already existing organisations and fostering a general understanding and appreciation of the arts and culture aspects of the work of civil society. This could be a gamechangers for having more civil society actors join the cause for the promotion of the arts sector if Zambia is to make strides in having a CCI as civil society plays an important role in influencing government decisions around issues like budgetary allocations.***

- There is a need to have an impact plan/ theory of change– what the efforts of all the partners will lead to. It's good to have the capacity building, that is training and awareness and materials to go with it, but these should be underpinned with purpose, all efforts need to be informed by a greater goal that all partners are aware of and agreed to work towards.
- We should develop synergies. There are partners that have a niche in resource mobilisation, research, community mobilisation and policy engagement. Partners can be grouped as such and develop milestones of what needs to be done first and what each partner needs to do. Such an organised approach would probably gain good traction.
- A campaign would be helpful in space. We are well aware of campaigns on tax, extractives, climate change, etc. It would be good to develop a campaign centred on Art, culture and budgeting and allocation issues. It will be unique and the first. It moves the Zambia partners away from being ordinary to extraordinary.

7.1.9. Interactive platforms existing for the culture and creative industries for Southern Africa countries

- The International Federation of Arts Councils and Cultural Agencies (IFACCA)⁹ is the global network of arts councils, ministries of culture and government agencies that advance arts and culture, with member institutions representing over 70 countries. Our members operate in developed and developing countries across Africa, the Americas, Asia, Europe, the Middle East, and

⁹ <https://ifacca.org/> accessed on 10.05.2024

the Pacific. The IFACCA Secretariat oversees the Federation: it supports, connects and responds to the needs of members; creates opportunities for collaboration and exchange; and provides trusted leadership and intelligence on arts and culture in public life, for members as well as the wider international community

- Zambia is a member of the Pan African Society for Musical Arts Education – the University of Zambia being the Secretariat. Music is a significant part of many cultures that leads them to creative expression and ultimately it brings individuals and communities together. PASMAE serves music educators across Africa¹⁰, by running conferences and sub-regional conferences, by assisting to preserve music and culture in African countries, by publishing and disseminating research, by supporting practical musicians in the sharing of resources and best practice methods. PASMAE is an advocate for music and musical arts in Africa, giving support in the form of advocacy materials to individual music educators as well as institutions at all levels. The Pan African Society for Musical Arts Education (PASMAE) was initially founded as PADME, the Pan African Society for Music Education, in Zimbabwe in August 2000. The first edition of the newly named PASMAE Constitution and Bylaws was approved at the conference in Lusaka, Zambia in 2001. Since then, PASMAE has gone from strength to strength.
- The SoCreative Hubs Conference is another regional meeting for creatives particularly those extending into the digital space The SoCreative Summit¹¹ is a melting pot for cultural makers and creative thinkers from around the globe which happens every year. Hosted by the British Council and Business and Arts South Africa, this electrifying event promises to be an immersive experience, igniting conversations, sparking connections, and shaping the future of creativity, both locally and abroad.
- UNESCO has an informal WhatsApp based network of Southern African Experts on the 2005 UNESCO Convention for the Promotion and Protection of the Expressions of Cultural Diversity. The baseline also established that a UNESCO 15 person Zambian outfit and committee is being formalised and established under the auspices of MYSA. This would be a good bottom-up and top-down reconciliation and domestication of

regional and African aspirations for the arts and culture for Zambia.

7.2. Legislative framework and obligations

7.2.1. Constitutional Provisions

The Zambian Constitution basically recognises two (2) categories of rights, that is, civil and political rights and economic, social and cultural rights. The former being entrenched in Part III of the Constitution, also known as the Bill of Rights, which are justiciable in the High Court provided that any petition brought to that court rightly falls within the articles providing for related civil or political rights.¹²

Zambia has a written Constitution amended by the Constitution Amendment Act 17 in 1996. The Constitution provides for justiciable rights; article 28 details the process for their enforcement. Economic, Social and Cultural rights are mentioned in the Constitution under article 112 as directives of state policy but are not justiciable (article 111). These include the directive to provide employment, education, shelter, clean water, medical care, a healthy environment, development of culture, social benefits to the disabled, aged and disadvantaged, and fair working conditions, (article 112).¹³

Economic, Social and Cultural rights are provided for in Part IX of the Constitution. Unlike the Civil and Political rights found in Part III, the Bill of Rights, that are justifiable, those economic, social, and cultural rights found in Part IX are not.

Narrowing down to creatives, culture and artistic expression, Part III, The Constitution of Zambia Act No. 2 of 2016 recognizes the right to culture and artistic expression, as well as the freedom to participate in cultural life and the arts. It guarantees the preservation, development, and promotion of cultural heritage, including languages, customs, and traditions of the people of Zambia.

The Zambian Constitution of 1991, as amended to 2016, provides for art and culture in the following ways¹⁴:

¹⁰ <https://www.pasmae.africa/about/>

¹¹ <https://bubblegumclub.co.za/community/the-so-creative-summit-a-confluence-of-ideas-innovation-and-inspiration/>

¹² AIDSLaw Manual, 2007, Zambia AIDSLaw Research & Advocacy Network (ZARAN), Lusaka at pages 21

¹³ AIDS and Human Rights Research Unit, 2007, Human Rights Protected? Nine Southern African Country reports on HIV, AIDS and the law, Pretoria University Law Press at page 320

¹⁴ Constitution of the republic of Zambia Amendment of 2016

The inadequacy of the regulation does not just affect the organizational level but also extends to artists. Currently, due to lack of regulation, artists continue to operate under very difficult conditions that has affected their welfare. Most artists work in situations that do not consider their rights. The lack of decent work conditions and the informal nature of most arts transactions means artists are barely making a living

of the arts. The representative associations of most artist are very weak and are often not able to properly secure even the basic conditions for the artists to work. The work of artists is characterized by lack contracts, nor social protection and poor working conditions.

Source: Mr. Maanka A. Chipindi, Director, National Arts Council of Zambia

- **Equality and Non-Discrimination:** The Constitution recognizes the equal worth of women and men and their right to freely participate in, determine and build a sustainable political, legal, economic and social order.
- **National Values and Principles:** The Constitution declares that every person in Zambia has been and shall continue to be entitled to the fundamental rights and freedoms of the individual, including the right to life, liberty, security of the person and the protection of the law.
- **Protection of Intellectual Property:** The Constitution protects and enhances the intellectual property in, and indigenous knowledge of, biodiversity and genetic resources of local communities.
- **Cultural Heritage:** The Constitution does not explicitly mention cultural heritage, but it does provide for the protection of the rights and freedoms of individuals, including the right to freedom of conscience, expression, assembly, movement and association, which could be

interpreted to include the right to practise and preserve one's cultural heritage.

- **Education:** The Constitution provides for the right to education, which could include the right to learn about and appreciate art and culture.

In summary, while the Zambian Constitution of 1991, as amended to 2016, does not explicitly provide for art and culture, it does provide for the protection of individual rights and freedoms, including the right to equality, non-discrimination, intellectual property, and education, which could be interpreted to include the right to practise and preserve art and culture.

7.2.2. legal framework

The cultural and creative sector (CCS) in Zambia has, for a long time, grappled with a fragmented legislative and policy landscape. This fragmentation has led to a widespread difficulty in defining how the sector or industry should be landscaped. There remain many pieces of legislation that are





outdated and need strengthening with the complexity that comes with the onset of time.

Nevertheless, and in this regard, Zambia has several laws and policies in place that relate to culture and arts. These are designed to promote, protect, and regulate the country's diverse cultural heritage and artistic expressions. Some of the key laws and policies include:

1. **The National Heritage Conservation Commission Act [23 of 1989; 13 of 1994]:** This act provides for the conservation of ancient, cultural, and natural heritage, monuments, relics, and other objects of historical, archaeological, paleontological, and ethnological interest.
2. **The National Arts Council of Zambia Act No.31 of 1994; 13 of 1994:** The act established the National Arts Council of Zambia (NACZ), which is responsible for the promotion and development of the arts in Zambia. The council works to foster artistic talent, organise arts activities, and ensure the implementation of government policy on arts.
3. **The National Museums Board Act CHAPTER 174:** This legislation governs the operations of national museums in Zambia, ensuring the preservation, conservation, and presentation of cultural and natural heritage.
4. **The Copyright and Performance Rights Act No.44 of 1994; 31 of 1994:** This act provides protection for the intellectual property of creators, including artists, musicians, and writers, ensuring that they are compensated for the use of their work.
5. **The Zambia National Broadcasting Corporation (ZNBC) Act No.13 of 1994 Chapter 154 of the laws of Zambia:** While primarily focused on broadcasting, this act also has implications for culture and the arts, as ZNBC is a key distributor of cultural content and has a role in promoting local arts and culture.
6. **The Zambia Institute of Mass Communication Educational Trust Act No.9 of 1991:** This act establishes the Zambia Institute of Mass Communication (ZAMCOM), which offers training in various media disciplines, including those relevant to the promotion of culture and arts.
7. **The Education Act of 2011:** While not exclusively focused on the arts, the Education Act includes provisions for the incorporation of cultural and artistic education in the national curriculum, promoting awareness and skills development from a young age.
8. **The Cultural Policy of 2024:** The Zambian government has a cultural policy that outlines the framework for cultural development, promotion of cultural industries, and preservation of the country's diverse cultural heritage.
9. **Theatres and Cinematograph Exhibition of films Act Chapter 158 of the laws of Zambia:** This act, rather colonial stemming back from as far back as 1929 establishes the Film Censorship Boards, this is a statutory body which is under the auspices of the Ministry of Youth, Sports and Arts.

There have been recent and renewed energies for a more vibrant and supportive environment for the growth of the sector through the formulation

of new and revisited policies. There are renewed calls for proper laws that arise based on the belief and potential that the sector holds and is slowly demonstrating.

7.2.3. Recent Policy Reforms: The National Arts Policy (2023) and the Revised National Film Policy (2023)

The launch of the National Arts Policy (2023) and the Revised National Film Policy (2023) shows a significant commitment to a more realistic, practical, and supportive framework for the Creative sector and industries in Zambia. It is a step in making progress towards various aspects such as demonstrating the need for public investment in the sector, investing in artist welfare and the plight of creatives. In the short and medium-term, the policies are deemed to strengthen sub-sector regulations such as labour protection laws for artists, wages, health insurance, benefits, working hours, contracts and social protection of the artists, areas that have been long regarded as insignificant and unnecessary to the artist due to the sector considered informal and unprofessional. The new policies appear to focus on several key areas that create opportunities for public investment amongst them being:

- 1. Creative Industries and Arts as Business:** This focus encourages a shift towards viewing the CCS as an economic driver, opening doors for public investments in infrastructure, skills development, and business development support for artists.
- 2. Financing and Investment:** The policies might pave the way for the creation of funding mechanisms, tax incentives, or grant programs that incentivize private and public investment in the sector.
- 3. Leveraging Technology:** A focus on ICT and digital technologies highlights the potential for public investment in digital infrastructure and

training programs, empowering artists to utilise digital platforms for creation and distribution.

- 4. Arts Education and Capacity Building:** Investing in arts education at various levels and providing capacity building programs for artists can enhance the quality and professionalism of the sector, attracting further public and private investments.
- 5. Intellectual Property Protection:** Stronger intellectual property protection measures, potentially supported through public initiatives, will incentivize artists to create and foster a more vibrant marketplace.

7.2.4. Prioritization of the Sector through the National Development Plans

The National Development Plans (NDPs) are medium term national plans that span a period of 5 years and are aimed at progressively attaining the long-term objectives of the country as outlined in the “Vision 2030” of becoming a middle-income country.

Through these plans, the national development aspirations of the cultural and art sector in Zambia are spelt out and its implementation frameworks. For the sector, a mapping of the main challenges that the sector has been facing was comprehensively elaborated in 2006 through the Fifth National Development Plan¹⁵. All the subsequent plans starting with the 5th National Development Plan to the 8th National Development Plan (current plan) have to commit to addressing these pertinent matters and the programming structure and the allocations in the same vein. A summary of the main factors highlighted as challenges is shown in the Table below.

¹⁵ Fifth National Development Plan 2006–2010

Table 2. Highlight of Culture and Arts sector challenges

Item	Resolution
1	Lack of and underdeveloped Cultural Infrastructure such as Theatres and Arenas for performances
2	Lack of Protection of artistic and intellectual property rights
3	Gender bias with more men participating in the cultural sector than women
4	Centralization of Cultural institutions making it difficult for people to fully participate in decision making concerning cultural life.
5	Lack of marketing of cultural products

Source: 5NDP

RSNP Interventions for the sector

- The Revised Sixth National Development Plan was the national development plan that was implemented from 2013 to 2016. The main provision of this plan for the sector was its anchorage for the promotion of arts and culture through infrastructure development for the culture and arts sector.

7th National Development Plan Interventions for the sector

- The 7th National Development Plan was the national development plan that was implemented between 2017 and 2021. The plan had 5 objectives as follows:
 - Economic diversification and job creation
 - Poverty and Vulnerability Reduction
 - Reduction of inequities
 - Enhancing human development
 - Creating conducive environment for a diversified and inclusive economy
- Under this plan, the cultural and arts were anchored under the economic diversification and job creation objective. The plan provides for infrastructure development for arts and culture, as did its predecessor and further programmed for

music and arts festival development promotion, towards attaining the outcome of a diversified tourism sector.

8th National Development Plan Interventions for the sector

- Under this plan, the cultural and arts are anchored under Development Outcome 1, which seeks to promote an industrialised and diversified economy, and specifically Strategic Area four for promotion of tourism growth. The main intervention planned is infrastructure development and rehabilitation of traditional ceremony arenas and cultural villages.
- The programme called sports, culture and arts development is under Strategic Development Area 2, Human and Social Development aiming to reduce poverty, vulnerability and inequality. The main intervention under this is training of artists, promotion of art, and organisation of art events.

7.3. Overview of Public Funding

The Ministry of Finance and National Planning is the institution central to the formulation and national budget allocation of resources. It gives



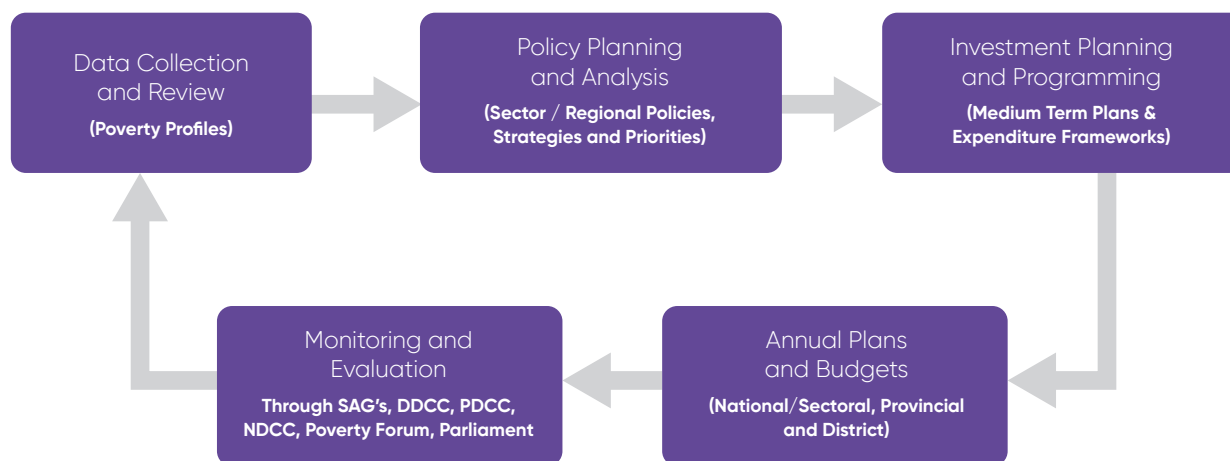


Figure 1. Public Policy Consultation.

Source: Ministry of Finance presentation, Tax Capacity building workshop , 14/02/2024.

directives to the line ministry of ceilings of particular sectors through their respective ministry. The ministries then give the local district to make budgets for the respective district for the next financial year.

The government uses the Medium-Term Expenditure Framework (MTEF) to make projections of the next three years with regards to projection and emphasis and direction with regards to policy measures. The national budget and the MTEF approach involve a top down and bottom-up process. From the top down the process involves estimating total resource availability for a three-year period and dividing these resources between ministries based on government priorities. From the bottom up, ministries move away from an incremental approach to budget preparation ministries are required to prioritise their activities and related costs to fit within the ceilings provided from the top.

There are three main sources of financing public services and goods in Zambia. The main source of financing public services is through the

1. Appropriations by parliament from domestic revenue taxes and.
2. Non-tax revenues in the national budget¹⁶.
3. Borrowing concessional and non-concessional loans
4. Grants and Aid

¹⁶ 2024 National Budget Speech

TIMELINES IN THE NATIONAL PLANNING AND BUDGETING BILL

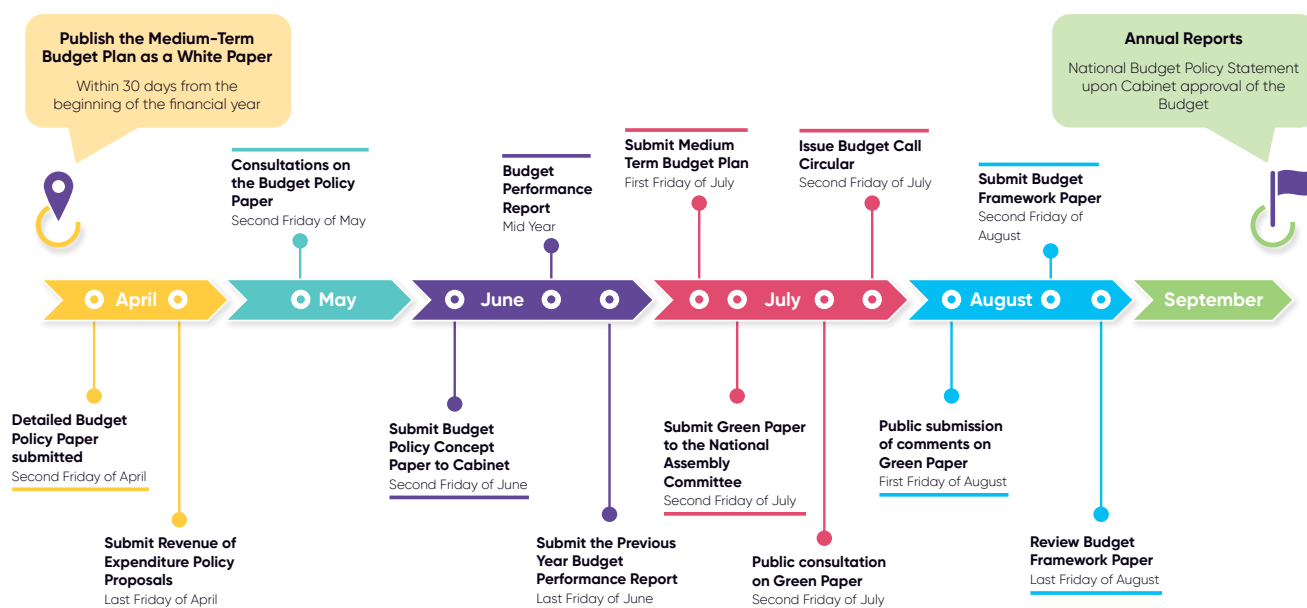


Figure 2. Zambian Budget Preparation Process.

Source: Ministry of Finance presentation, Tax Capacity building workshop, 14/02/2024.

The National Planning and Budgeting Act No.1 of 2020, guides the budgeting process. Apart from taxes and non-taxes revenues which about 79 percent¹⁷ of the national budget, the other significant source of the financing of public services is through borrowing concessional and non-concessional loans. Borrowing is done either domestic or foreign. For instance, in the 2024 national budget this formed 19 percent of the 2024 budget.

The Public Debt Management Act guides and provides the parameters on national borrowing. The third source of financing of public services is through the grants received through cooperating partners. This consisted of 2 percent¹⁸ of the 2024 national budget.

7.3.1. Zambian government Budget Approval Process

The Zambian Budgeting process is an elaborate process that is consultative and involves stakeholder participation at different stages of the process.

Stage 1 of the budget formulation process occurs before the second Friday of June, when the Ministry of Finance and National Planning is

required to present the Budget Policy Concept Note to Cabinet. The Ministry of Finance and National Planning will make a call for the Ministries and Spending Agencies through public media, to submit their main policy issues that they need the ensuing budget to consider, before the second Friday of April. Annual Performance of the sector to the National Development Plan, investments consideration, changes to expenditure policies, support from cooperating partners are some of the expected areas for address through the BPP¹⁹. A separate call will also be issued inviting submissions from the general public on the revenue and expenditure policy proposals for the budget before the **last Friday of April**.

Entry Point 1

The Arts and culture sector players have two windows of entry into the budget process; As individual and industry lobbyists through exploring the call for submissions from the general public; and secondly as members of Cluster Advisory Groups, formed under Section 13(1) of the National Planning and Budgeting Act No.1 of 2020, to provide for the participation of stakeholders such as associations, artists and creatives and non-stakeholders in the national budgeting process.

¹⁷ 2024 National Budget Speech

¹⁸ 2024 National Budget Speech

¹⁹ National Planning and Budgeting Act No.1 of 2020

Many respondents in the study, asked if they participated in the CAG's stated that they do not, some were not even aware and some stated that in as much as they made submissions to the national budget, their submissions were not addressed.

This offers an opportunity for creatives to explore and leverage such open created spaces and lobby for using invited spaces to make their case for enhanced budgetary allocations. The budget allocation case is stronger when heard from the artists and creatives themselves as key players through organised channels. When needs are generated from the target group themselves, it tends to carry more weight, authority and credibility.

Policy Hearings are held by the Secretary to the Treasury, to discuss the BPP and ascertain policy direction and policy implication. The NPB uses the word 'may' as opposed to 'shall' on the Secretary to Treasury holding of the policy meetings²⁰, which gives the office discretion to choose if to hold them and who to invite to the meetings. As a matter of priority, the controlling officer for the Ministry of Youth, Sports and Arts must consider it a primary goal to be part of the discretionary decision of invited MPA's so as to get a better opportunity to be heard and clarify on the sector requirements through the budget. Officials at the MYSA were requested to respond to the question on if they have attended all Budget Policy Hearings between 2019 and 2024, to which the answer was no. This is another entry point that should be considered.

The second stage of the budget formulation process involves activities from approval of the Budget Concept Note to the issuance of the Green Paper on the Medium-Term Budget Plan, which is fixed on the second Friday of July. The MTBP, is presented to the National Assembly and published for consultation. However, the cabinet would have approved the green paper on the first Friday of July. The public consultation period is very lean as the Act requires that submissions are received by the Ministry of Finance and National Planning by 1st Friday of August.

Entry Point 2

A second option for advocacy, is to explore the option of submissions to the responsible committee of the National Assembly, so as to become among the state and non-state actors that can be invited to comment on the green paper by the committee. As it stands, the arts and culture sector issues are addressed under two committees, that is the Committee on Energy, Water Development and Tourism and the Committee on Youth, Sport and Child Matters. Another advocacy point would be to lobby for having a specific committee that addresses issues of the arts, creatives and cultural sector to ensure a focus, attention and follow up to the issues of subject interest. This would also be a demonstration of the prioritisation and appreciation of the value that the sector brings to national development.

Stage 3 of the budget formulation process involves the Secretary to the Treasury's issuance of the Budget Call Circular to the controlling officers of Ministries and Spending Agencies on the second Friday of July. This guides on the key policies and parameters to observe in coming up with the revenue and expenditure estimates. During this stage the MOFPN, will also be consolidating and reviewing the submissions from the public consultations, and will receive the budget framework papers from the MPA's to check for compliance with the budget call circular.

Budget Hearings may be held by the Secretary to the Treasury by the last Friday in August each year, so as to review with the relevant controlling officer, the budget framework paper and estimates for a head of expenditure for consistency with Government's medium-term policies and the National Development Plan. The NPB uses the word 'may' as opposed to 'shall' on the Secretary to Treasury holding of the budget hearings²¹, which gives the office discretion to choose if to hold them and who to invite to the meetings.

Entry Point 3

As a matter of priority, the controlling officer for the Ministry of Youth, Sports and Arts must consider it a primary goal to be part of the discretionary decision of invited MPA's so as to get a better opportunity to be heard and clarify on the sector requirements through the budget.

²⁰ National Planning and Budgeting Act 2020

²¹ National Planning and Budgeting Act 2020

Stage 4 of the budget formulation process involves the ministry of finance and national planning consolidating the budget, preparation of the budget policy statement and the presentation of the budget to the national assembly by the minister of finance and national planning. This process takes place between the last Friday of August and the budget speech day which is 90 days before the commencement of the next financial year²².

The approval of the budget follows the parliamentary budget debates for each head of expenditure and the money bills supporting the budget and the president signing the Appropriations Bill, to facilitate execution of the budget.

Before the 15th January, the White Paper for the Medium Term Budget Plan is published which guides on the approved budget policies, estimates of revenue and expenditure.

7.3.2. Budgeting with Decentralisation

The constitution of the republic of Zambia provides under Article 147 (2) provides an Annex which shows the functions of National, Provincial and Local levels of Government²³. In this regard, the cultural matters function is provided for in the constitution as a mutually exclusive local authority function and concurrent national and provincial function.

In 2023, the culture matters sub function was devolved through a Cabinet Circular No. 2 of 2023 and the resources for the function provided for through the 2024 national budget which provided a sector grant budget line under the Ministry of Tourism and Culture for funding the Local Authorities to perform the cultural matters devolved function.

Budgetary provision under the national budgets also remains at the provincial level as this function is a concurrent national and provincial function as well, hence the provincial budget allocations for cultural matters.

Arts and Creatives is not listed under the constitution as a devolving function to the Local Authorities. Instead, under the Arts and Creatives, a different form of administrative decentralisation is observed. Government uses the different form of administrative decentralisation and Delegation: Under Delegation, the central

government assigns specific functions or tasks to semi-autonomous public authorities, corporations, or area-wide/regional authorities. These entities operate independently but still remain accountable to the central government. **In this regard, the National Arts Council is the delegated authority performing some specific roles as prescribed in its mandate by the National Arts Council Act.**

Budget Execution is done within the Integrated Financial Management Information System (IFMIS). The Budget Office under the Ministry of Finance and National Planning provides ceilings in the system to the Heads of expenditure under the National Budget, of the limits to which they can spend for the quarter based on forecasted revenue collections. Ministries and Spending Agencies will allocate to the different budget lines up to the ceiling and the Budget Office will release these budgets monthly allowing funds flow from the main government account to the Treasury Single Account (TSA) which is a spending Account. Ministries can then process payments to different payees within the system and advise the Treasury through the system. The MOFNP, will then pay the different accounts based on the list submitted by the Ministries and Spending Agencies in the system.

7.3.3. Budget Execution Process

In this way funds will be transferred also to the Account for the Grant aided Institutions such as the National Arts Council. However, Grant Aided Institutions are not on IFMIS. Therefore, their budget execution transactions are performed outside IFMIS.

For devolved functions, funds will flow through the process highlighted in the organogram. The parent Ministry (Tourism) for the culture function will play the role of providing open items which facilitate the Treasury to remit funds to the bank accounts of the Local Authorities, as Grant Aided Institutions. However, the Local Authorities are not on IFMIS and therefore budget execution will be completed by the financial management system for each Local Authority.

²² Constitution of the Republic of Zambia (Amended 2016)

²³ Constitution of the Republic of Zambia (Amended 2016)



Figure 3. National budget execution process

Source: Ministry of Finance presentation, Tax Capacity building workshop, 14/02/2024.

7.4. Financing to the Sector – Art and Creatives

The budgetary allocation for the Arts and Creatives subsector is within the Ministerial budget allocation of the Ministry of Youth, Sport and Art since 2022 and was under the Ministry of Tourism before then. Part of the provincial coordinating functions for the Art subsector are budgeted at the provincial administration budget, under a subprogram called Arts and Culture. However, the significant allocation under this sub programme are activities under the culture function.





Figure 4. Allocation Of Art and Culture in the National Budget.

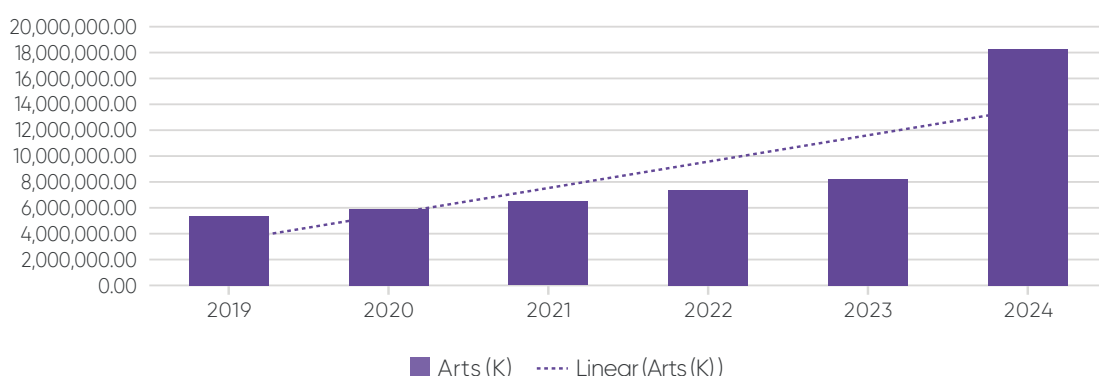


Figure 5. Budget allocation towards arts.

Source: National Budgets 2019–2024

As can be observed from figure 4, the government has been allocating **below 1% of their national budget towards the arts, culture and heritage sector. In 2024, the government allocated 0.01 and 0.056 percent towards Art and Culture development respectively.**

The expenditure allocation distinctions between arts and culture are guided by the Classifications of functions of government (COFOG). The classifications of functions of government are a predefined economic classification system that classifies government expenditure data based on the purpose for which the funds are used.

Within the Ministerial budgetary allocations, the Arts and Creatives remains the least prioritised programme based on its position with the smallest budget out of all the programmes at the Ministry. This is highlighted using the 2024 budget in the tables and figures below²⁴. Within the budgetary

provision for Arts and Creatives is the budget for the National Arts Council, that performs some delegated functions as prescribed in its mandate.

In the review period, allocations to the Arts and Creatives function have increased by 237 percent from K5.4 million to K18.3 million with most significant increase of 120 percent in 2024²⁵.

As a share of the national budget, the Art and Creative sub-sector allocation accounted for less than 0.1 percent of the budget throughout the review period. This is a signal to the insignificance of the allocations to the subsector. Further, even when the Art and Creative subsector is accounted for as a share of the total domestic revenues, the allocations still remain at less than 0.1 percent despite a marginal upward movement.

The budgetary allocation for the culture sub-sector is within the Ministerial budget allocation of the Ministry of Tourism and Culture. The other

²⁴ 2024 National Budget

²⁵ Estimates of Revenue and Expenditure 2019 to 2024

component of the culture budgets is within the provincial administration budgets, where the allocation is at sub-programme level called Arts and Culture, intended to cater for both Arts and Culture activities. Majority of the activities are culture related.

In the review period, apart from 2021, allocations to the culture function have been increasing from K33.6 million to K99.4 million with most significant increases in 2020 and 2022 of 102 percent and 87 percent respectively. A drop of significance in the budget for 2021 was noted, which is a common characteristic for the year of elections. A marginal drop of less than one percent was noted for 2024²⁶.

26 Estimates of Revenue and Expenditure 2019 to 2024

Included in the 2024 budget is the sector grant budget. In line with devolution, the government has allocated **K1,258,888** for the culture matters sector grant which is supposed to be distributed to the local authorities. In the interim, this budget sits at the Ministry of Tourism as a grant budget line.

As a share of the national budget, the culture subsector allocation accounted for less than 0.1 percent of the budget throughout the review period. This is a signal to the insignificance of the allocations to the subsector. Further, even when the culture subsector is accounted for as a share of the total domestic revenues, the allocations still remain at less than 0.1 percent despite a marginal upward movement. The figures below provide an insight into the trends on the culture subsector.

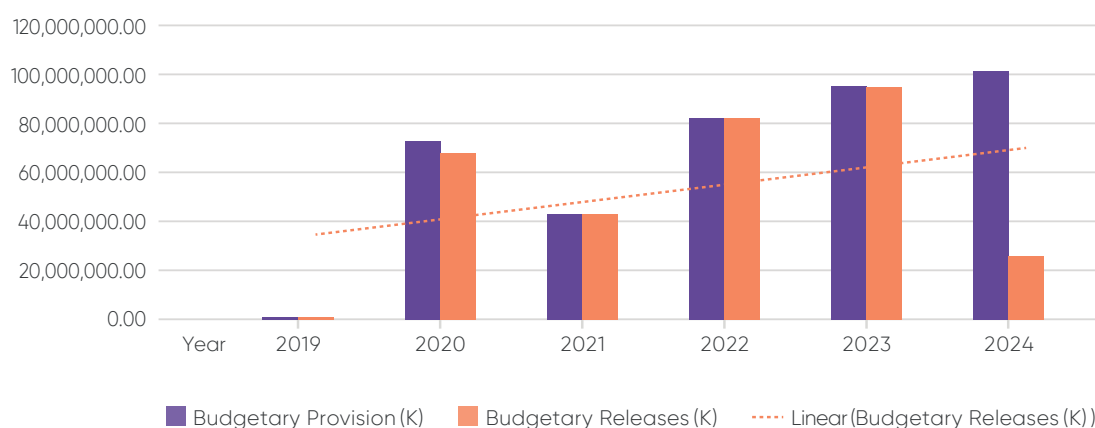


Figure 6. Releases and Budgeted Amounts to the sector.

Source: Annual Reports

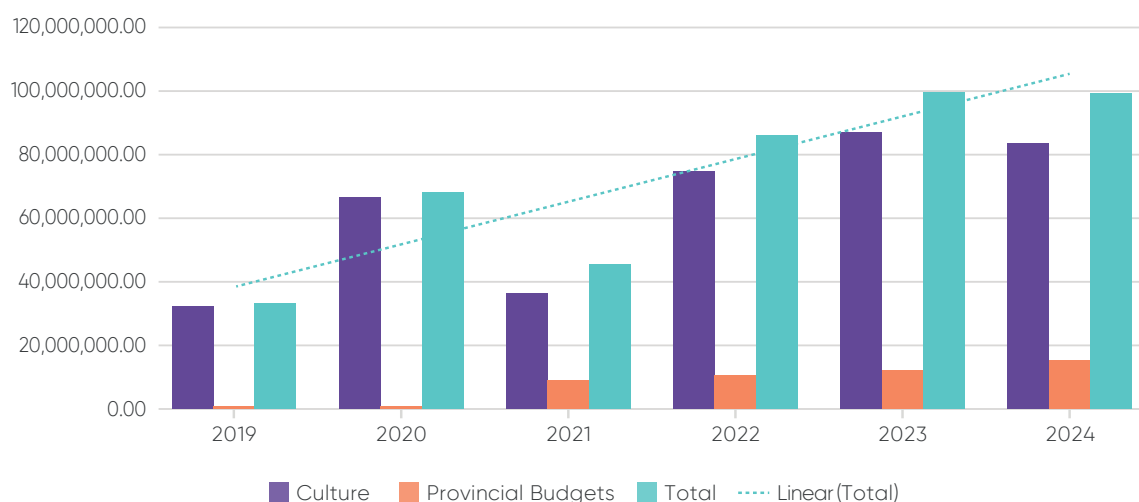


Figure 7. Budget allocation towards the culture sector.

Source: Annual Budgets

Table 3. Allocation towards culture from 2019–2024

	2019	2020	2021	2022	2023	2024
Sector Allocation (K)	33,596,531	68,159,942	46,149,860	86,446,806	99,743,391	99,406,327
Total Budget (K)	86,807,894,727	106,007,612,236	119,616,011,615	172,987,077,535	167,321,733,583	177,891,868,893
Domestic Revenues (K)	56,086,808,424	71,927,020,280	65,982,526,252	98,859,157,828	111,643,321,261	141,113,730,377
Allocation as a share of Budget (%)	0.039	0.064	0.039	0.050	0.060	0.056
Allocation as a share of Domestic Revenues (%)	0.060	0.095	0.070	0.087	0.089	0.070

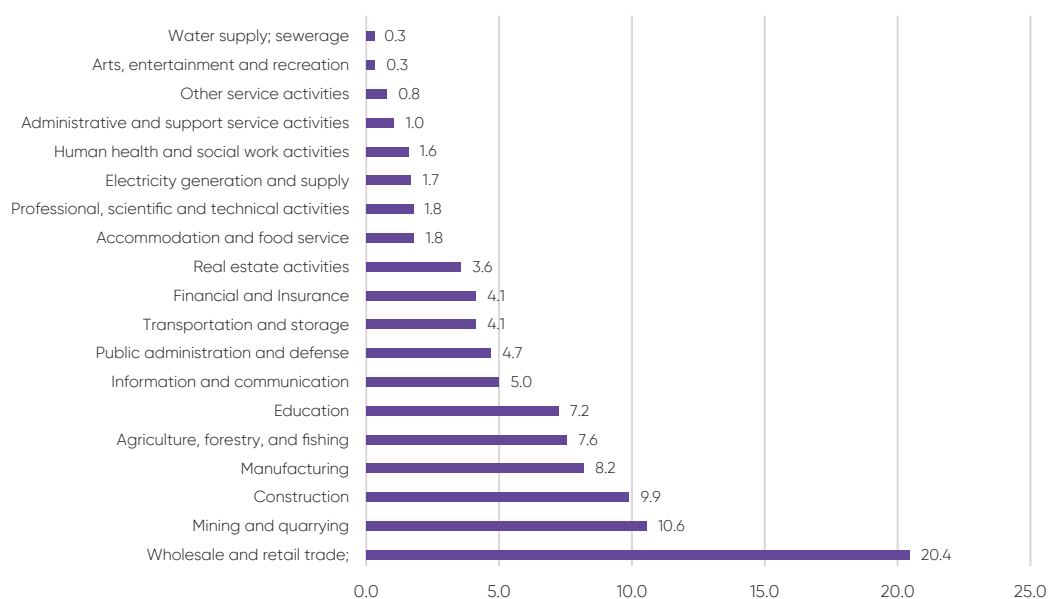


Figure 8. Industry Contribution to GDP (Average) 2010–2022.

Source: Zamstats

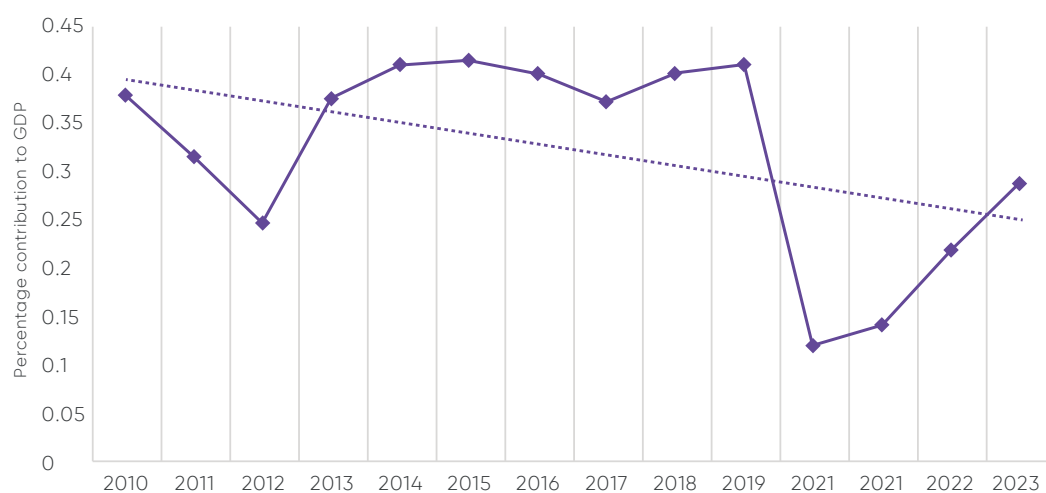


Figure 9. Percentage contribution to GDP of Arts and Culture.

Source: Zamstats

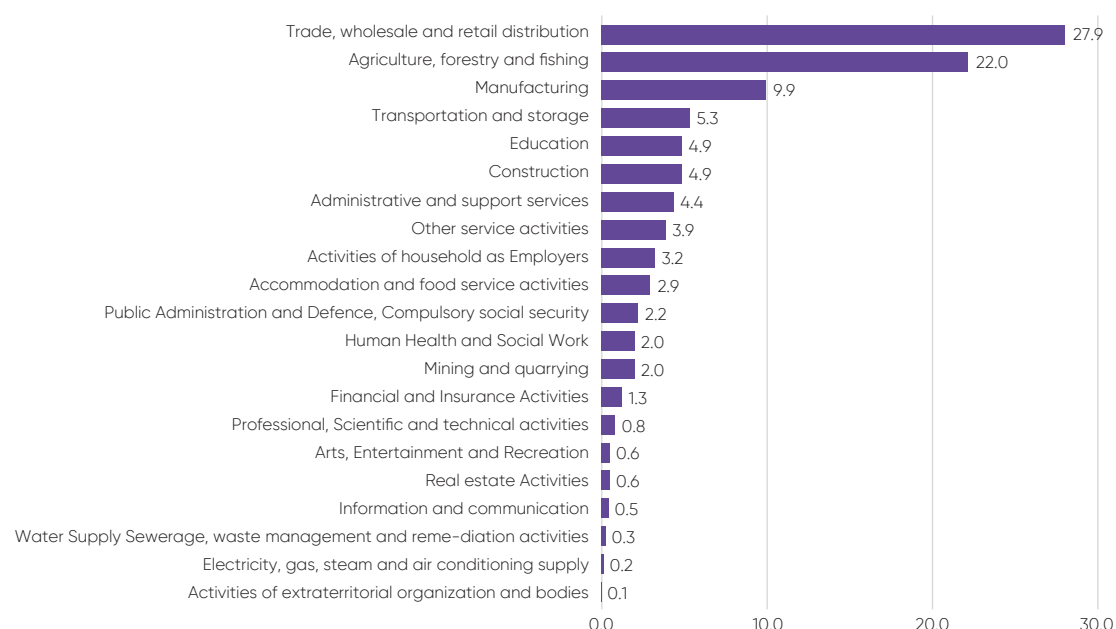


Figure 10. Labour force survey of 2022.

7.5. Sector Performance in Relation to GDP

The contribution of the Arts, entertainment and recreation to the economy has remained very small compared to the other sectors. For example, the size of the sector as a percentage of the total GDP of the country at current market price is only 0.3 percent, and has averaged this since 2006, demonstrating failure of the sector to breakeven and become a significant player in the economy and rigidity to growth. This position is despite Government economic diversification agenda and arts and creative industry offering an alternative to the traditional sectors that have driven Zambia's economic agenda such as Mining. This further shows that there has not been major investment into the sector to build on the growth rates from more than 17 years ago.

7.6. Sector Performance in Relation to Employment Contribution

As at the year 2022, the contribution of the arts and creative sector to the employment numbers in Zambia was 0.6 percent, number 16 out of 21 main employment contributors in Zambia. This demonstrates the potential for growth of the sector which requires harnessing through correct investments into the sector.

There is a demonstrable relationship between the budgetary allocations to the various sectors and the significance of their contribution to the economy both in terms of the GDP and their contribution to the levels of employment in the country. As such, sectors that receive high levels of investments through government appropriations, such as Agriculture, Energy, Mining etc. tend to also have a more significant impact on the economy. Therefore, a low investment into the sector by the government will tend to generate low industry outputs as the case is for the Culture and Arts subsectors. The depiction of this is demonstrated in the table below showing the 2024 budget appropriations with the contributions towards employment.

Table 4. Budget Allocation comparison with sector contribution to GDP.

Year 2020	Percentage Distribution by Industry	Annual Budget
Culture and Arts	0.43	75,373,543
Mining	1.99	807,279,595
Agriculture	22.48	7,336,328,903

Source: Ministry of Finance and National Planning

Table 5. Number and percentage distribution of employed persons by industry and province, Zambia 2020.

Industry	Total	Central	Copperbelt	Eastern	Luapula	Lusaka	Muchinga	Northern	North western	Southern	Western
Total	2,988,379	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Agriculture, forestry and fishing	671,761	43.3	13.0	379	492	12.1	18.0	40.7	27.0	25.2	23.3
Mining and quarrying	59,371	1.1	5.6	0.1	1.4	0.7	0.0	0.0	6.4	1.3	0.4
Manufacturing	252,075	6.9	7.2	11.7	8.3	9.1	5.2	7.4	11.6	6.3	17.5
Electricity, gas, steam and air conditioning	5,770	0.0	0.3	0.0	0.9	0.2	0.0	0.0	0.5	0.0	0.2
Water supply: sewerage waste management and remediation	13,305	0.1	1.0	0.0	0.0	0.5	0.0	0.2	0.3	0.4	0.2
Construction	160,762	2.6	6.2	4.8	3.0	7.1	4.4	5.3	5.3	3.0	4.9
Wholesale and re-tail trade: repair of motor vehicle and motorcycles	780,950	22.1	26.6	23.7	10.8	27.5	34.9	23.1	25.2	34.4	17.3
Transport and storage	168,167	2.6	6.1	6.9	3.9	7.6	8.6	1.3	2.1	4.2	1.3
Accommodation and food service activities	74,071	1.2	2.6	0.6	1.5	3.2	4.1	1.4	0.7	3.2	3.9
Information and communication	21,106	0.5	0.5	0.2	0.0	1.2	0.5	0.8	0.8	0.3	0.6
Financial and insurance services	28,949	0.4	1.3	0.2	0.4	1.5	0.4	0.7	0.4	0.5	1.1
Real estate	15,531	0.5	0.8	0.2	0.0	0.8	0.0	0.5	0.0	0.0	0.0
Professional, scientific and technical activities	28,436	0.3	1.1	0.9	0.5	1.4	0.8	0.5	0.0	0.8	0.7
Administrative and support activities	120,199	2.6	3.8	1.2	6.3	5.6	3.8	2.2	3.5	2.3	3.9
Public administration and defense: compulsory	89,876	3.2	4.7	1.5	3.0	2.9	1.8	1.2	3.7	1.1	4.1
Education	170,447	5.5	6.9	3.1	5.4	4.9	6.5	2.8	4.5	8.2	10.5
Human health social work activities	82,809	2.5	3.6	1.4	1.3	2.8	2.7	4.0	1.4	2.7	3.3
Arts, entertainment and recreation	12,995	0.9	0.5	0.2	0.2	0.4	0.0	0.6	0.3	0.4	0.2

Source: NDP

7.7. Obstacles and challenges to collaboration among stakeholders

Collaboration in the cultural and creative industries (CCI) in Zambia, like in many other countries, faces a range of obstacles. From the baseline, it was observed that these obstacles stem from structural, economic, cultural, and policy-related

issues. Addressing these challenges requires a multifaceted approach, involving various stakeholders such as government bodies, private sector entities, artists, and cultural practitioners. Below are some of the obstacles that were highlighted during the baseline and proposed strategies for enhancing collaboration in Zambia's CCIs.

A. Inadequate Funding and Financial Support

Given the findings on the insignificant allocations that the sector receives, there is an urgent need by all the players responsible to undertake remedial measures that will raise the level of public investment into the culture and arts sector. Important role players that play a crucial role in the allocation of public resources have been identified and who need to be engaged in order to provide a remedial measure.

The identification of the role players needs to be related with effective timings for engagement as the public resource allocator process has got prescribed times for each process.

The creative industries are struggling with insufficient financial support from both public and private institutions. This lack of funding can be due to the limited recognition of the arts as a viable sector for economic development, leading to minimal investment from both public and private sectors.

Table 6. Key Role Players in the Resource Allocation Process.

Name	Role and Influence	Obstacle	Strategy
Legislature: Committee on Planning and Budgeting	This committee is an entry point into the Legislature to increase voice of advocacy for resources, as it is part of the bodies consulted by the executive (MOFNP) through the Green Paper on policies, expenditure and revenue estimates, before the finalisation of the budget.	The discretion of which state and non-state actors that it may invite as it consults lies with the committee	Engagement with the Parliamentary Budget Office department, to raise the probability of being selected as a witness for the committee. Retreats
Ministry of Youth, Sport and Art Planners, Ministry of Tourism and Culture Planners	They are responsible for allocations at the Ministerial Level from the ceilings provided to the Ministry. Outputs crafted not in tandem with the NDP and sector expectations	Continuous transfer of the function of Art and Culture can lead to limited appreciation of the contributions to the ministerial goals affecting allocations given	Local training and workshops on the expected deliverables from the NDP of the art and culture subsector
Treasury Representatives	Ministry of Finance officials from the budget office are responsible for the expenditure allocation prioritisation and taxation policy measures review.	Limited information on the sector to facilitate a strong persuasive tone to influence and convince authorities for resource allocation.	Invitation and involvement of the MOFNP officials in the activities of the Ministry, so as to assist in understanding the institution. This is continuous and not limited to the budgeting period.
Industry Players	Need to submit the sector policy proposals which can lead to improved resource allocation and growth enabling tax policies. Civil society is also key in buttressing this process and having a direct influence on the processes.	Lack of knowledge, interest on the budget approval process	Sensitization meetings on the budget process held in the first quarter every year. Attendance to Citizens Budget meetings held by the MOFNP after budget
Professional Bodies	Highlighting the challenges of the sector as they are consulted through various engagements	Limited access to information	Periodic consultation meetings
Civil society organisations	They highlight challenges in the sector and potential contribution of the sector. These normally engage with policy makers, industry sector players, ministries etc in the advocacy work and are very influential. They also make collective budget submission to Ministry of Finance and also to parliamentary committees	Limited access to support their access to information, evidence generation to make solid cases and information dissemination	Coalition building for coordinated advocacy and systematic evidence building and documentation

B. Limited Market Access

The Creative products and services in Zambia often struggle to find markets, both locally and internationally. This is worsened by weak marketing strategies and inadequate platforms to showcase creative content. There is a need to create and promote platforms (festivals, online marketplaces, expos) that enable creative practitioners to showcase their work, there is a need for Implementing training programs in digital marketing and international trade practices as well. This can be supported by joint fundraising and support from private and government investment.

C. Fragmented Industry Structure

The creative sector often operates in silos, with little communication and collaboration among different creative disciplines. This fragmentation has hindered joint initiatives and collective action. Zambia CCI needs to foster interdisciplinary networking events, collaborative projects, and shared spaces that encourage interaction across different creative sectors as one of the steps to deal with the inadequate collaboration across the disciplines of art in the country.

- 1. Fragmented Administration** – The National Cultural policy acknowledged the challenge of multiple government ministries overseeing various aspects of culture, leading to a lack of coordination and hindering effective support (National Cultural Policy, 2003, p. 6).
- 2. Intellectual Property (IP) Challenges** – The Issues surrounding intellectual property rights has been a major barrier, with many artists and creatives not fully understanding their rights or how to protect their work. Artists in Zambia need to be sensitised on IP and the

government through its agencies need to implement robust IP education programs for creatives. Strengthen IP laws and their enforcement to protect creators' rights effectively.

- 3. Skill Gaps and Capacity Building** – the CCIs has gaps in necessary skills and professional capacity among practitioners in the CCIs, which can limit their competitiveness and ability to collaborate effectively.
- 4.** One of the strategies to deal with this is to offer continuous professional development workshops and training programs in both creative and business skills. Partner with educational institutions to develop relevant curricula.
- 5. Cultural and Social Barriers** – The Cultural perceptions about the value of creative work has also impacted collaboration. The undervaluation of creative careers has deterred investment and interest in the sector.

The oneness is on the artist and the CSOs to launch public awareness campaigns that highlight the economic and social value of creative industries. Champion successful case studies as examples of viable careers and business ventures. The CCIs need to demonstrate their value to employment creation and development of the country to be more appreciated.

Enhancing collaboration in Zambia's cultural and creative industries requires a comprehensive approach that addresses both systemic and operational challenges. By implementing targeted strategies to overcome these obstacles, stakeholders can unlock the potential of the creative sector as a key driver of cultural enrichment and economic growth in Zambia. This endeavour will necessitate persistent effort, innovative thinking, and strong leadership within the sector.



8. RECOMMENDATIONS AND CONCLUSIONS

8.1. Recommendations

The baseline study and insights into Zambia's state of public expenditure on the art and culture sector indicates key areas where strategic interventions could yield significant improvements. These areas however cannot be viewed in isolation due to their overlapping nature. The following recommendations can be built upon to ensure a more vibrant and promising arts and cultural sector.

1. Artist-motivated and driven Budget Advocacy for the sector

Budgetary Allocations are evidently low well below the 1% mark to achieve the aspirations of the sector and the AU benchmarks indicating just how insignificant the sector is regarded as a matter of national priority. The budgetary allocation can simply reflect how much the arts and culture are a priority to the government of Zambia. Higher allocation of government funds specifically earmarked for Art development is needed considering the potential this sector holds in contributing to national economic growth and social value. A fixed minimum percentage allocation needs to be provided in the budget driven by a solid case made for the prioritisation of this sector's needs.

A point of entry for moving the pieces and shifting the narrative for increased funding and budgetary allocation to the arts a culture sector is for Artists and CSOs to start engaging in the invited spaces of the national budget process especially at the stages of budget consultations and hearings. Also leveraging and fully utilising and creating spaces for budget advocacy through stakeholders in government and like-minded networks could be a game changer. Supporting artists to engage in this process so that their needs, concerns and aspirations are represented is imperative in the short and medium term. CSOs and the ministry can support their capacity to engage through capacity development, mentoring and through evidence-generation that builds a valid and concrete case for artists needs on the ground that can improve their welfare and ultimately contribution to economic objectives and growth of Zambia. The increased

engagement of CSOs and the artists in the budget process has the potential for making a case for increased funding through a repo affect advocacy and engagement for the arts and cultural sector.

2. Streamlining the fragmented Arts and Culture Sector through adequate Legislation

From the respondents and authorities consulted during the Baseline study report, it was apparent and evident that government support of the arts sector has been significantly weak. This has been due to the fragmentation of the sector and spread of allocation across several line ministries made worse by the shift from ministry to ministry in administrative function. Further, the lack of sound, streamlined cultural and arts policies in the past is of concern. Sentiments echoed during collection of information indicates that the industry is also still not yet clearly defined and is viewed more as a compendium of "sectors" and not as a unified "Creative industry". This makes it problematic to have unified advocacy and meaningful lobbying for notable progress.

This is also triangulated by secondary information in the National Cultural Policy of 2003 and subsequent hints of it in the National Arts Policy of 2023. The latter has been a deliberate effort to make a significant step towards a more conducive legislative and policy framework for Zambia's arts and culture sector. The National Arts Policy of 2023 has set the tone for a framework for the government's constitutionalized support for the arts. It kickstarts a collective, planned direction and grounds for investment in the sector due to a streamlined and clearly demonstrated value addition of the sector as a "creative industry".

However, effective and strengthened legislation remains key and essential for translating any such intentions into far reaching and tangible benefits for artists, cultural practitioners, and the country as a whole. In this vein, there is a need for strengthening the mechanisms for implementing supportive policies and laws by providing adequate resources and training for those tasked with enforcement. There is a need to have regular reviews of policy effectiveness, provide training for cultural administrators, and

ensure that adequate funding is available for policy enactment. Effective policy implementation can lead to a more robust legal and regulatory environment that supports the growth of the cultural sector. A strengthened legal framework can act as a catalyst for the CCS in Zambia, fostering growth and attracting investment in several ways:

- I. **Improved Artist Welfare** – Clear regulations can ensure artists' rights are protected, promoting fair contracts, decent working conditions, and social security. This empowers artists to contribute more to the economy due to their widened resource and revenue base and encourages them to pursue creative careers.
- II. **Enhanced Investment Opportunities** – Having a well-structured and framed legislative framework implies security and orderly guidelines for operations and carrying out business in the sector thereby building the confidence of and subsequently attracting investors to a context and environment where their investments are protected. This can lead to increased funding for arts and creative projects, infrastructure development, and skills development programs.
- III. **Formalization of the Sector** – A well-defined legal framework incentivizes artists and creative businesses to formalise their operations. This creates a more transparent and accountable environment, fostering trust and facilitating collaborations.
- IV. **Dispute Resolution Mechanisms** – Clearly defined regulations establish mechanisms for resolving disputes within the sector. This promotes fair dealings and a level playing field in a sector that has historically had actors considered in informal employment. It also fosters a more stable operating environment.

Strengthening Zambia's legislative framework for the sector is a pressing need and astounding necessity. Zambia can thereby strengthen and establish its creatives and cultural sector, which in turn can contribute to economic growth through public investment.

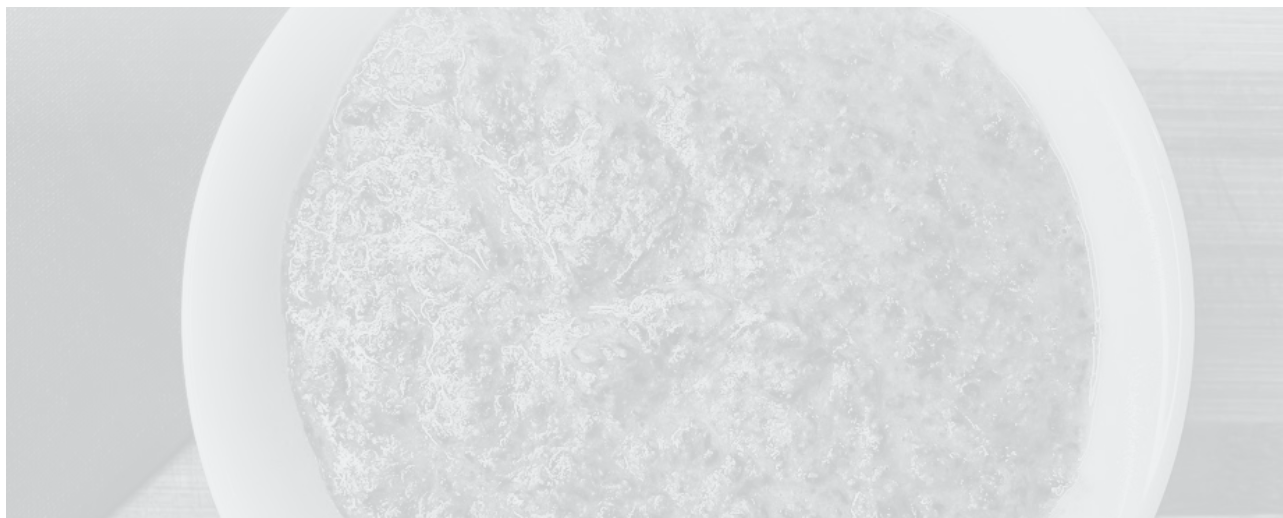
3. Inter and Intra Ministry Coordination and Implementation

While there have been new policies that suggest promising provisions to support the growth and promotion of the "creatives industry", the ultimate success of having a vibrant and viable industry in Zambia hinges on effective implementation coupled with institutional will and



coordination. Improved coordination between relevant ministries, such as the Ministry of Youth, Sports, and Arts (which now oversees the National Arts Council) is crucial. There is a need to support the establishment of a centralised creatives and cultural authority or enhance the existing framework to ensure better coordination among the various ministries and departments involved in culture. This body could oversee the implementation of cultural policies, streamline efforts, and facilitate communication between different stakeholders.

As such, the government needs to develop an inter-ministerial committee or task force dedicated to cultural affairs to improve policy coherence and coordination. The Implications of



this is that a more unified approach could lead to more efficient use of resources, a cohesive creative and cultural strategy, and a stronger collective effort and impact on the sector's development.

4. Expansion of Capacity building initiatives through the National Arts Council (NAC)

The council needs to develop programs aimed at enhancing the skills and capacities of cultural practitioners, including management, marketing, and technical skills. The council can partner with educational institutions and international cultural agencies to offer workshops, training, and mentorship programs. This will have multiplier effects and a more skilled and professional workforce can elevate the quality and sustainability of cultural production.

5. Mobilising and strengthening Civil Society Actors into a Critical Mass for Advocacy for the Sector/ Develop an Art-Culture Alliance

From the baseline, it was observed that there is indeed a limited number of institutions within civil society advocating for the arts and culture sectors into CCIs. In the strictest sense, PAAGZ was noted to be a lone voice in this regard. A strategic shift that acknowledges and embraces arts and culture as a sector that is not only an extension of civil society work, but is core to driving social change and as such has to be strengthened through better resource allocation. The lack of existing key institutions that comprehensively advocate for the CCIs in Zambia can be detrimental to shaping the sector as civil society is key to moving along advocacy agendas such as that of the Connect for Culture Africa. Though referred to as industry players, the inherent capacity of civil society to convey key advocacy messages in closed and invited spaces that influence policy reform, their

community engagement and mobilisation capacities, and social commentary positions them uniquely to champion the cause of the arts.

Through reinforcing, mobilising and strengthening existing arts and cultural organisations within civil society, a powerful network of influence of state and non-state actors can be sanctioned and propelled. This network can further leverage its collective voice to promote the arts sector's value proposition to policy-makers and the public. In small ways, it was noted that strides in this direction are being made. This would in turn see a fostered understanding and appreciation of the arts and culture aspects of civil society work in its current form in Zambia, but also in its desired form (Creative and Cultural Industries) through an established and created critical mass of civil society actors joining the advocacy push. This would also allow for the funding landscape for the creatives, both government and international funders to expand and open up opportunities that support such advocacy initiatives.

Additionally, there is a need to develop an Art-Culture Alliance - The broader objective of the Art-Culture Alliance is to provide a coordinating mechanism with the view of enhancing community participation in the redesigning and implementation of the Art-Culture funding in Zambia. It will also try to harmonise civil society positions on Art-Culture and to collectively engage and dialogue with relevant stakeholders on issues around the Art-Culture Alliance.

6. Use the Constituency Development Fund Budget for Decentralising some of the arts Sector Goals

The current drive of the UPND government is to use the CDF as an engine for supporting

grassroots economic development and growth, through community participation at the lowest level. In this regard, the fund is receiving significant appropriations through the budget. It is recommended that a quota under the Bursaries window of the CDF, is allocated towards training of actors and other creative industry players. This can buttress the capacity gaps the ministry is trying to address through educational programs and capacity building initiatives. Further, under the Economic empowerment funds window, there is a need to establish a quota as grants and loans recipients from the fund towards the creative and arts sector. This would ensure there is a growing informed sector with artists that gain knowledge and skills to better maximise their art forms and contribute meaningfully to local and national development.

7. Devolve the Cultural and Arts Sector to the Sub National Government (local Authorities)

Cultural and Arts is a sector that is community driven in that the demand side of its products are not expensive to acquire, does not require a special skill to access and is therefore appealing to the community. The arts and creative sector thrives at the community level. Further, arts and creative talent reside within the community who are the best members to identify, develop and nurture the talent. Usually, artistic expression, culture and talent reflects the heritage of specific communities and local control ensures this heritage and identity is preserved and celebrated effectively. This makes a compelling case for devolving control of the arts and creative subsector to local authorities.

Building on the successful devolution of for instance, community sport which is a grassroots and locally nurtured and managed function under the 2016 constitutional amendment, we recommend amending Article 147 (2) of the Annex constitution. This amendment would list the arts and creative subsector as a mutually exclusive function of local authorities. This mirrors the approach taken with community sport, granting local authorities the autonomy to nurture and promote artistic expression within their communities.

8. Strengthen Intellectual Property Rights Enforcement

There is a need to enhance the legal framework to protect artists' intellectual property rights, encouraging creativity and innovation by ensuring that creators can benefit from

their work. Safeguarding artist revenue streams through strengthened IP will significantly enhance the value artists bring to the industry. This can be done through providing education on IP rights for artists, streamline the IP registration process, and enforce existing laws against infringement. This in the long run helps have a strong IP rights enforcement that can foster a culture of innovation and attract investment into the creative sectors. This ensures they are fairly compensated for their contributions, fostering a more vibrant and sustainable creative sector.

9. Incentivize Sectoral actors and players

There is an urgent need to implement policies that mitigate the broader economic challenges affecting the arts sector and artists themselves since they are mainly self-employed with not much of a support system to cushion economic shocks. These incentives can be in the form of providing subsidies, tax incentives, tax holidays, or financial motivators for artistic and cultural activities and enterprises. The economic support can potentially stabilise the sector and individuals, allowing artists to focus on creativity and innovation rather than mere financial survival.

By addressing these recommendations with strategic actions, Zambia can not only overcome the current challenges faced by its arts and culture sector but also unlock the potential for cultural industries to be significant contributors to the economy.



8.2. Conclusions

The baseline study of public investment in the art and culture sector in Zambia reveals a landscape fraught with challenges that, if not addressed, threaten to stifle the growth and potential contributions of this vital sector to the national identity and economy. These challenges range from fragmented administration and limited funding to inadequate infrastructure and weak policy implementation. Additionally, issues such as brain drain, insufficient promotion, economic hurdles, and intellectual property rights enforcement compound the difficulties faced by the sector.

Despite these challenges, there is a clear path forward that involves a comprehensive and collaborative approach. By increasing public funding and enhancing policy coherence and implementation, Zambia can begin to address the fragmentation and resource constraints currently hindering the sector. Investment in infrastructure, alongside targeted programs for promotion, marketing, and capacity building, can help to elevate the visibility and viability of the arts and culture sector.

Furthermore, the study underscores the importance of a strengthened legal framework for the cultural and creative sectors (CCS). By improving the welfare of artists through clear regulations and protecting intellectual property rights, Zambia can create a more attractive environment for

investment. The formalisation of the sector can lead to greater transparency, accountability, and trust, which are essential for fostering growth and collaboration.

The potential benefits of such investments and reforms are manifold. Cultural tourism can serve as a significant economic driver, creating jobs and showcasing Zambia's rich heritage. The development of creative industries can diversify the economy and enhance innovation, while international collaborations can bring in much-needed funding and expertise.

In conclusion, while Zambia faces considerable challenges in nurturing its arts and culture sector, the opportunities for growth and transformation are equally significant. The baseline study points to a need for a strategic investment in public funding, a commitment to policy reform, and a collaborative effort among all stakeholders. This approach will not only preserve and promote Zambia's cultural heritage but also contribute to broader economic development and enhance the nation's global cultural footprint. Public investment in culture, therefore, should be seen not as a mere fiscal allocation but as a crucial investment in the nation's social fabric and future prosperity.

