

# Strategic Plan 2021-25

New Era,  
New Technologies,  
New Pathways

# Culture Fund

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# Foreword



Busi Ncube's Mural in Nkulumane, Bulawayo – courtesy of CaliGraph

Culture Fund of Zimbabwe Trust's Strategy Plan | 2018–2021 was pivoted on efforts to deliberately assert Africaness; **leveraging home-grown** Culture for Development approaches and robust sub-granting capabilities – while deploying the Culture Fund model across Zimbabwe and into the Africa region. Culture Fund delivered culture for development impacts through CultureACTIONS; sub-granting for creative sector ecosystems through CreativeACTIONS and intercultural dialogue and social cohesion as public value in Africa through the international consortium – Culture at Work Africa. Beneficiaries of these projects were characterised by a greater depth in diversity – beyond gender, age and regional representation.

Our new **Strategy Plan | New Era, New Technologies, New Pathways**, will span from the mid-2021 to mid-2025. It will intensify our governance-of-culture advocacy, influence and leadership while forging new ways of programming and diversifying our programme funding sources within a post-COVID-19 and increasingly digital era. Young African creatives and community-generated solutions will receive special attention.

Developing an ambitious and innovative strategy for a creative sector based organisation is an important process. With local and global trends in constant flux, this particular process was an opportunity to revisit our understanding of Africaness, of culture and creativity, and the role of the arts in innovative processes and within entrenched development paradigms. Additionally, it was an important time to look at what role our partners and the wider society see the Culture Fund playing. Previously, some have seen the Fund as a manager of sub-granting resources while others saw it as an active player within **culture for development** initiatives.

## **Revisiting our understanding of Africaness, of culture, creativity and the role of the Arts in innovative processes and within entrenched Development Paradigms**

Our new strategy planning process was initiated in May 2021. We held consultations with a wide mix of people, seeking guidance on the new way forward. Our partners and Board members responded to a survey aimed at capturing their wisdom before attending

planning sessions. Both the consultations and survey responses were captured in a Strategic Inquiry Report. Limited by COVID-19 restrictions, we held online workshops with our Board and management members; to glean further insights on process, analysis, new strategic intent, and to explore suitable strategic pathways. We managed to capture diverse views and took serious note of arts, culture and heritage sector views. We listened to our funders, policy-makers, sector-influencers and young people, especially to views on culture in the digital era.

## **Creatives are uniting around the economic dimensions of culture**

Our consultations sought to capture different perspectives from wide intersections of society; to better understand local and global trends impacting our organisation and the sector; to better understand challenges and identify opportunities. We sought to establish new and innovative ways to re-imagine our work and how to help the arts, culture and creative sectors within societies that are seeking home-grown solutions for complex development challenges.

The strategy we produced is a living plan, owned and driven by the Culture Fund. We will use it to navigate our chosen road for the next four years, but will not hesitate to review decisions made in response to new challenges and opportunities that may arise along the way. As we have always done, we will expect to operate in a transparent and professional way; and be held to account for the efficacy of our strategy roll out.

Culture Fund will need to renew its energies, both at management and board levels. Younger people, with new zeal for tackling emergent as well as digital age challenges and opportunities; will be key players in this new strategy. Bold decisions will be made in order to back-up new ambitions. The arts and culture sector is coalescing around new ecosystems and seeks broader participation of society and its enjoyment of the arts and culture. Creatives are uniting around the economic dimensions of culture, grouping up to form thriving cultural and creative industries while communities are embracing culture for development approaches such as [Culture Fund's Creative Knowledge Toolkit \(CKT\)](#).

This strategy must be a tool for helping channel collective passions and efforts into tangible outcomes within the nexus of arts, culture, commerce and development. We are grateful to all our partners and everyone who has made and will make our journey exciting and fulfilling!

**Culture Fund Board of Trustees and Executive Director**



Cythia Malaba, Board of Trustees Chairperson – Culture Fund of Zimbabwe Trust.



Enabling a Culture  
and Creativity Enriched  
Society

# Culture Fund Strategy Journey

**2004–2006**

raising funds for heritage, arts and culture in Zimbabwe

**2010–2011**

infusing culture dimensions into community-solutions for gender, HIV/AIDS, rights, and environmental issues

**2012–2014**

changing the cultural landscape in Zimbabwe

**2015–2021**

New programming addressed intersection of arts, culture, commerce and development issues.

**2017**

Culture Fund strategic plan for the period 2018– 2021

**2021**

Culture Fund strategic plan for the period 2022– 2026

In its formative years (2004–2006) the Culture Fund focused its attention on raising funds for heritage, arts and culture in Zimbabwe and setting up the appropriate governance and operating systems to do so. Between 2010 and 2011, the organization adopted new strategic thrusts; infusing culture dimensions into community-solutions for gender, HIV/AIDS, rights, and environmental issues. In 2012–2014 investments were made towards changing the cultural landscape in Zimbabwe while the period 2015–2021 saw an evolved hybrid of sub-granting and innovative, consortia based Culture for Development programming under CultureIMPACTs, and Deepening the Foundations of Peace and Social Cohesion in Zimbabwe, DREAMS Innovation Challenge, CultureACTIONS, Culture at WORK Africa and CreativeACTIONS. New programming addressed intersection of arts, culture, commerce and development issues.

The previous Culture Fund strategic plan was crafted in 2017 for the period 2018– 2021. The plan focused on the following objectives: Change the funding composition; increase CF share of the cultural sector market, and showing compelling evidence of impact. In 2021, the Culture Fund has again reviewed its strategy position, the lessons from the last 3 years, the changing ecosystem and reaffirmed its commitment in a new 2021–2025 strategy. This process has involved wide consultation with stakeholders, analysis of internal data and a workshopping process with the Board and Management.



Sustainable energy supply at the Culture Fund offices in Harare

Emerging from the analysis of the last plan, the Culture Fund has continued to maintain itself as a leader in the Arts and Cultural sector – the brand is well- valued and known; its contribution is appreciated, and some international development partners, such as the government of Sweden, have been loyal for the duration of the fifteen-year journey. The organization has forged strategic partnerships and consortia with technical and Community Based Organisations (CBOs) to implement projects within targeted communities across Zimbabwe and beyond. Cultural and creative arts-inspired Culture for Development tools such as Culture Fund's Creative Knowledge Toolkit (CKT); helped the broad stakeholder mapping become more appreciative of the value of culture, the intrinsic human impact, supporting social change and driving economic development. Transparent governance, oversight, and clean annual audits have demonstrated Culture Fund's ability to manage resources responsibly.

But the Culture Fund will need to widen its funding base, flex its business model, and adjust for new funding options. Unrestricted funds must grow, and donor dependence or 'concentration risk' reduced. The tide is turning on traditional funding. The Culture Fund has benefited immensely from frontline warriors who are experts in the sector and industry. The ability to replicate these skills will be critical to the long-term sustainability of the organisation. Deliberate planning before the implementation of a major governance and leadership change is good for providing an anchor and a navigation tool for consistency and continuity. Capacity development and succession planning will need to take this head-on. In terms of programming, there are opportunities for CF to boldly reach beyond the borders – learning from its involvement with Culture at Work Africa – using strong promotion to support the shift, digital methods to support M&E and linking multiple themes in programming to new investors.

For all of this to happen successfully, for the environment to be enabling, a deliberate advocacy campaign, supported by compelling evidence, needs to persuade the policy makers and key non-state actors to respond differently. Africa's demographics is increasingly about young people, diverse in their views and yearning for inclusion. They are championing the digital environment and emerging cultures; the online world and the rapid uptake of life-changing technologies. These changes are also coming with new risks – mental health, different kinds of abuse, and societal disruptions. Amongst all this, the climate crisis and COVID pandemic have shaken up the world and CF's response needs to be deliberate and swift. This may require a complete rethink in terms of the way work gets done, resources are mobilized, which funding sources are available for investments, building resilience during these times of crisis and the responding appropriately to the digital wave.

In response to this analysis, the Culture Fund strategy planning team has reaffirmed its strategic intent, making small changes to its vision and mission, and sharpening its goals. The new 2021-2025 strategy is focused around four pillars: 1. Advocacy and influence; 2. Governance and leadership; 3. New ways of programming, and 4. Diversifying programme-funding sources.

# Strategy Planning Process

The new strategic planning process was initiated in May 2021. It included:

- Consultations with ten key informants to seek guidance on the new way forward
- A survey of Board members to capture their wisdom, particularly since some Board members were unable to attend the workshop dialogue.
- Both the consultations and survey responses were captured in a Strategic Inquiry Report.
- An online workshop with Board and Management members (See Annex for details of the planning team and the agenda and schedule).

This report details the process, the analysis, the new strategic intent, and the chosen strategic pathways.

## Memories of the Past

The previous Culture Fund strategic plan was crafted in 2017 for the period 2018- 2021. The plan focused on the following strategic objectives:

- 1.** Change the funding composition
- 2.** Increase Culture Fund share of the cultural and creative sector market
- 3.** Showing compelling evidence of impact

Progress against these objectives had mixed results. Funding diversification did not change much though efforts were made to solicit funds from the private sector and philanthropists without much success. The team reviewed the effort to raise large programme funding from international partners such as the Government of Sweden versus the huge effort required to raise smaller amounts from the local partners; government, business and philanthropy. If the Zimbabwe economy recovers, things might change on this front.

*Voti Thebe, retired National Gallery of Zimbabwe Curator (Bulawayo), on African societies.*



In the arts and cultural sector, Culture Fund is a key player – a sub-granting and targeted Culture for Development programming convener and enabler. It is well known across Africa and beyond. Its mandate is comparable to organisations such as Arts Culture Trust (ACT) South Africa, whose founding trustees include Nedcor Bank, Sun Internationally, the Embassy of the Kingdom of the Netherlands and Vodacom. The late Nelson Mandela was its patron. ACT’s model of funding has been unsuccessful in Zimbabwe. In Zimbabwe, the Harare International Festival of the Arts (HIFA) was the most successful at attracting local corporate sponsorship to the arts. This model suffered heavy knocks in the last few years.

In terms of generating compelling evidence to prove social impacts from its Culture for Development theories of change; Culture Fund developed and deployed new tools such as its Creative Knowledge Toolkit (CKT). More needs to be done to communicate these new approaches for development.

**WHAT IS THIS PROGRAM ABOUT?**  
The CultureACTIONS program, funded by the Swedish Government (Sida), and implemented in Mazowe, Makoni and Chipinge Districts by Culture Fund and Partners (ROOTS, Women and Land in Zimbabwe, DOMCCP, SAFIRE, AWET and ZISA), aims to raise awareness in communities on the interlinkages between climate change and Gender-Based Violence and Child marriages.

Poor women's limited access to resources, restricted rights, limited mobility, and muted voices in village decisions, make them highly vulnerable to climate change.

**HOW IS GENDER EQUALITY CONNECTED TO CLIMATE CHANGE?**  
Climate change presents new challenges to development, and exacerbates social challenges such as GBV and child marriages.

Women and men, boys and girls experience climate change differently, and gender inequalities worsen women's coping capacity.

Women and girls are important vectors of change and holders of significant knowledge and skills related to adaptation and the reduction of risks in the face of climate change.

**CLIMATE CHANGE**  
CultureACTIONS  
Resilient Livelihoods

**WHAT CAN YOU DO?**  
A warming climate is bringing changes that affect our water supply, agriculture, power, the natural environment and our own health and safety. Adaptation needs to identify key sectors of vulnerability, and resilience, come up with ways for your people to adapt and promote policies for change that include everyone in the community.

**WHO CAN YOU TALK TO?**  
OUR PARTNERS IN THE DISTRICTS:  
Mazowe: Real Opportunities for Transformation Support (ROOTS)  
Makoni: Women and Land in Zimbabwe  
Chipinge: Diocese of Mutare Community Care Programme (DOMCCP)  
Southern Alliance For Indigenous Resources (SAFIRE)

**TOSE-SONKE-TOGETHER**

**GBV**  
CultureACTIONS  
Resilient Livelihoods  
MHRIZHONGA  
MUDZIMBA  
NEMUHUPERYU

**WHAT IS GENDER-BASED VIOLENCE?**  
Gender-based violence (GBV) is any harmful act that is perpetrated against a person's will and is based on socially-rooted gender differences between men and women. Women and girls are usually the victims and are affected disproportionately. GBV includes physical, sexual, and psychological harm (including harassment, bullying, coercion, and/or deprivation of liberty within the family or within the general community).

**THE TRUTH ABOUT GBV**  
Violence against women and girls is heightened by patriarchal societal norms, male dominance and control, wife ownership, sexual entitlement in marriage, experience of child sexual abuse by boys and abuse of alcohol.

Women in the ages of 18-29 were most vulnerable to intimate Partner Violence (IPV) and the men likely to be perpetrators were between 18-44 years old.

**18-29 YEARS** **18-44 YEARS**

Intimate Partner violence (IPV) is the most common form of violence in Zimbabwe with 70% women reporting lifetime experiences and 40% of men disclosing perpetration.

**90% MEN** Globally, 90% of intimate Partner violence is perpetrated by men while 10% is perpetrated by women.

**10% WOMEN**

The most common form of IPV is emotional violence followed by physical, economic, and sexual violence.

**\$2 BILLION USD** Cost of GBV in Zimbabwe in 2009

Globally, 1 in every 3 women has experienced violence in their lifetime.

1 in every 6 pregnant women was abused during pregnancy.

Only 1 in 14 women who were physically abused reported to the police.

**CULTUREACTIONS**  
Women Can't Out Plan!

**TOSE SONKE TOGETHER**

**GBV GUIDE**

Harnessing the transformative power of the Creative Arts to challenge retrogressive societal norms aiming at reducing Gender Based Violence (GBV) amongst women and girls aged between 15 and 44 years.

Climate Change, GBV information leaflets and GBV Guide booklet, parts of the Creative Knowledge Toolkit.

# Learning from What Worked

Culture Fund’s contribution to the Governance of Culture locally, regionally and internationally, is well recognized across Africa and beyond. The organization has forged strategic partnerships and consortia with CBOs to implement projects and programmes with targeted communities and society at large Zimbabwe<sup>1</sup> and Africa.

These efforts have been successful in integrating the creative arts into development work, while deliberate messaging has helped inspire new types of development programmes.

**The Ministry acknowledges and appreciates the technical and financial support for the development of this policy from the Culture Fund, the Swedish government the European Union**

Policy-making consultation processes for Zimbabwe’s new National Arts Culture and Heritage Policy

<sup>1</sup> Examples of CultureACTIONS CBO partners: Diocese of Mutare Community Care Programme – DOMCCP (Chipinge and Chimanimani), Real Open Opportunities for Transformation Systems – ROOTS (Mazowe), Women and Land Zimbabwe – WLZ (Makoni), Apostolic Women Empowerment Trust – AWET, Chenhaka Trust, Southern Alliance for Indigenous Resources – SAFIRE,

# Several successes are worth celebrating:

- Progress in leveraging arts, culture, and social capital to address GBV and early child marriage<sup>2</sup>
- A Creative Knowledge Tool Kit was created and is used to debunk social norms and encourage communities to create conducive environments for more cohesive societies
- Culture Fund sub-granting programmes are based on open-calls; a transparent and accountable funding model that is guided by clear grant application criteria and allocation processes
- Attracting funding partners in the form of the European Union, the Swedish Government, UNESCO, UNDP and the USA-PEPFAR among others helped sustain important programming
- Robust corporate governance credentials, supported by consistent board oversight, protection of institutional assets, deliberate succession plan and staff retention. Unqualified audits for the last 3 years, based on the opinions of internationally qualified auditors, has helped confirm this sound governance.
- Strengthening the capacities of CBOs over the past years in governance, tracking results and financial reporting. These efforts have contributed towards the broader global goals defined in SDG's 3 and 5
- Working with key partners to drive appropriate policy making, including with the National Arts Council of Zimbabwe, to map out the National Arts, Culture, and Heritage Policy and working with UNESCO to strengthen the national culture governance network.

Carin Jamtin, Sida Director General, (third from the right) visits CultureACTIONS project in Mazowe during her visit to Zimbabwe. She was accompanied by Sweden Ambassador HE Asa Pehrson (fifth from the right) and embassy staff.



**Perception vs Reality – Stakeholder Views**  
**Culture Fund mandate is clear and relevant, but should it include direct project implementation. Leadership renewal is due and should be carefully planned and managed. It needs to strengthen programming skills, resource mobilization, monitoring & evaluation and enhance the numbers of field officers. Culture Fund needs to ensure that outputs and outcomes are followed up and publicized, and compelling evidence is amplified to fuel the advocacy agenda.**

Q Partnership Stakeholder Inquiry  
June 2021

<sup>2</sup> Sweden funded CultureACTIONS culture for development project

# Learning from the Challenges

Culture Fund is aware of its reliance on international development partners, the narrowness of its funding base and the limitations its resources places on scaling-up and reaching out. Furthermore, community-based organisations it partners for targeted Culture for Development programming, have varying degrees of capacity to deliver development work, compelling Culture Fund to work harder to standardise work across the entire consortia and ensure compliance with donor requirements.<sup>3</sup>

Like many other organisations, the COVID-19 pandemic caught the Culture Fund by surprise. Disaster preparedness was inadequate and adjusting has been challenging, especially for the cultural and creative industries side of work.

## Several additional challenges emerged in the previous planning period:

- Culture Fund's average of 'free funds' to total funds ratio is 4-5% (occasionally reaching 7% of total funds). It needs to be higher.
- Funding the variety of initiatives of interest to funding partners and their interpretation of the same is taxing
- Generating compelling evidence of impact (and the sharing of the same) and showing the linkages between Culture for Development programming and the economy
- The overwhelming response for funding under Culture Fund and European Union's CCI CreativeACTIONS project | 2020-2021
- Connectivity and communication with marginalized communities
- Innovative programme design during times of dwindling funds for arts and creative industries.<sup>4</sup>

CreativeACTIONS Media Arts Music Engineering Training



<sup>3</sup> Professionalisation of arts and creative industries – administratively challenging e.g., meeting investor requirements in the disbursement of funds such as in the CreativeACTIONS (creatives may need ongoing help with management skills such as opening project-specific bank accounts and generating monthly reports; financial and project implementation)

<sup>4</sup> More thought needs to be given to the diverse range of trans-national and trans-continental partners opening project collaboration opportunities.

# Key Lessons, New Approaches

The above analysis generated keen interest in several initiatives that should be included in the new strategy plan. These included a more ambitious resource mobilisation plan. Regional collaborations for innovative programming could help positioning for bigger donor investments. The future of Culture Fund's programming needs to be guided by a more deliberate effort to:

- Choose consortia partners differently
- Diversify funding streams beyond traditional donors
- Enhance current digital policy in areas such as online/virtual presence and monitoring and implementing programmes without a physical interface. This may mean developing new digital network alliances and new creative knowledge tool kits.<sup>5</sup>



Young women use poetry within Cultureactions in-schools clubs to debunk GBV and Child Marriages taboos.

## Capacity gaps

The new strategy will also need to be sensitive to capacity gaps in skills, infrastructure and technology. These include communication & visibility skills such as digital social impact storytelling.

The Culture Fund will need to continue to invest in building capacities within local implementing partners; strengthening their technical expertise and equipping them with both the knowledge and tools needed for the digital era.

Internally, resource mobilisation capacities need to be strengthened to help grow the depleted Culture Fund Endowment Fund - pot for unrestricted programme funding. In addition, the organisation needs capacity to better showcase new models and approaches to development. The Culture Fund's Creative Knowledge Toolkit –CKT is a tested development asset.

### Competence Gaps at Board Level (2022 Board of Trustees succession analysis)

- 2 Female / 1 Male
- Accounting & Finance,
- Communications, PR & Marketing,
- Fundraising/Resource Mobilization
- Business and commercial networks.
- Arts & Culture/Creative Sectors
- Digital Environment / E-commerce

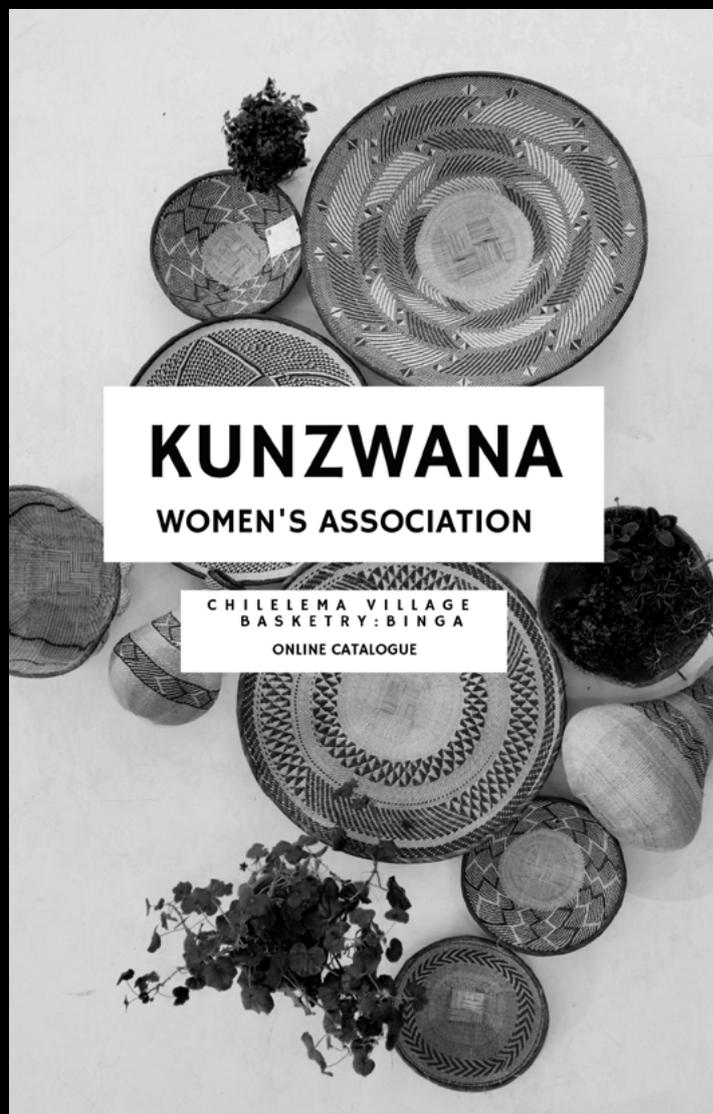
<sup>5</sup> Culture Fund's Creative Knowledge Toolkit (CKT) is a home-grown pedagogic approach that deploys creative assets such as community theatre, storytelling, music and comics in debunking uncomfortable truths within communities

# Context Analysis – Trends in the Ecosystem

Since 2018, the world has moved rapidly into a remarkably different space. The Trump disruption in the US, Brexit in the UK and the rise of nationalism in some parts of the world have shifted investment and development funding behaviours. The big trends of the last 3 years include:

- The continuing 'bulge' of the youth in Africa's demographics and the emergence of a youth-based urban digital culture
- Rapid digital transformation, automation, Amazon-style and changes to product and services access and utilization, home-based work, online commerce and consumption
- Mental health risks driven by increased isolation, substance abuse, increases in depression, economic stresses amongst artists and domestic violence
- Greater convergence between art, commerce, and development and the emergence of numerous new arts and cultural organisations with the Cultural and Creative Industries space
- The growing role of arts and culture for policy reform & advocacy<sup>6</sup>
- Expansion of digital streaming giants such as Netflix, Tik-Tok and YouTube, along with new content creation by different players
- The rise of diverse banking platforms covering business to business, business to person and person to person transactions.
- The growing prominence of the climate crisis and the threats of global warming.

Kunzwana Binga Basket Online Catalogue January 2021



## Stakeholders' trending views

- It will require us to have a paradigm shift – funding chases good projects, not the other way round.
- Locals are just not philanthropic enough towards the arts. We have to help change this culture.
- The youth and digitalization are strong drivers for change. Arts and culture need a language that appeals to the youth.
- Wealth creation needs further definition – wealth can be spiritual, social, material or intellectual.
- Wealth is also about accumulation and the passing- on of value to the next generation.
- It takes a lot of energy to work in a country with a broken government.

<sup>6</sup> E.g. Popular comedy and satirical skits: Vhara Zip, Madam Boss

# Opportunities – Trends Present

The above trends have given rise to several opportunities that may be useful for Culture Fund to research in more detail. Some of these opportunities, if capitalised on, could help in the achievement of the vision, mission and goals of the organisation.

- New forms of creative expressions; inspired by the bulge in youth population using digital expression, responding to the demand for home-office work-styles and the need for re-decoration.
- Working with emerging creative hubs and ecosystems; offering redefined identities and helping preserving heritage narratives that affirm African cultures
- Providing cultural support for mental health and wellbeing of creative practitioners – complementing the Recommendations on the Status of the Artist.<sup>7</sup>
- Leveraging technology for quick global reach
- The Africa Continental Free Trade Area (AfCFTA) for both exports and imports of cultural products and services.<sup>8</sup>
- Afreximbank's \$500m Creative Industry Support Fund
- Using art and culture to improve the influence required for advocacy and policy reform

Culture Fund may be able to play a greater role in managing stereotypes around youth and women, aligning development with the SDGs and raising intellectual policy law awareness for the Cultural and Creative Industries. Home-based work presents an opportunity to leverage assets differently, releasing funds for competitive bidding and new designs. New banking platforms provide an opportunity for movement of resources from different players, either from philanthropic individuals or to practicing artists.

CultureACTIONS project solutions presented to Chimanimani Rural District councillors.



<sup>7</sup> UNESCO 1980 Recommendation concerning the Status of the Artist

<sup>8</sup> Prominent Zimbabwean lawyer and writer, Petina Gappah, appointed Principal Legal Advisor of African Continental Free Trade Area Secretariat (2021), may be a useful contact to help leverage the Africa Continental Free Trade Area and Afreximbank

# Risks That Will Require Mitigation

The new world, and its rampant trends comes with a new set of risks and threats. Culture Fund will need to be proactive in positioning for or mitigating these risks. The advent of digital artistic expression could easily mutate into uncharted 'African-ness'. More remote and/or rural communities may be left behind – digitally excluded in development – and funding to enable communities to leverage the digital opportunity may no longer be available to sustain digital platforms such as Culture Fund/UNDP's myzimbabwedialogue.<sup>9</sup> The Culture Fund South Planet digital platform supported by Africultures is under-subscribed by the Cultural and Creative Industries <http://www.spla.pro/>

## In summary, several threats were identified for a Culture Fund risk matrix:

- Disruption when government stakeholders become involved in CCIs programming, the potential hijacking of initiatives by political interests, along with private sector protectionism.
- Digital exclusion of some populations and the risks associated with digital trading and digital music ripping
- Restrictive national regulations and frequent changes to statutory instruments that impact on sustainable and viable cultural business
- Slower or restricted global logistics
- Emerging creative arts organisations potentially crowding Culture Fund programming space and increasing competition for funding.
- Non-African players taking up space to tell the African story and there is a danger of over-supply into the CCI market (the tomato market syndrome).
- Emerging youth creatives often lack governance and accountability experience
- Working from home/anywhere is resulting in fatigue, isolation, diluting accountability and weakening human relations

Crispen Matekenya's Mukanya Totem Pole Throne sits in Culture Fund office garden.

<sup>9</sup> Deepening Foundation for Peace and Social Cohesion in Zimbabwe project, funded by UNDP, ended some years back. <http://www.myzimbabwedialogue.com/>



# Strategic Intent – Ambitions, Identity for the Future

## Vision

The vision provides the Culture Fund with a statement of ambition and future destination. It may change from time to time. Some have felt that the vision is too long. Some new alternatives were tried – “A culturally and creatively enriched Zimbabwe”, “A culture enriched Zimbabwe”. The inspiring middle ground resulted in the following statement of ambition:

**Enabling a culture and creativity enriched society**

## Mission

The mission provides Culture Fund with clarity of its mandate, a consistent identity, a definition of core business, uniqueness and purpose. Some terms in the current mission may not be easily accessible to some stakeholders, (like “imbued” and “identity”). Some terms, like “providing finance” may be limiting in the future and should be refocused to “influencing... or thought leadership”. The new mission statement has been fashioned accordingly:

**To contribute to the growth of vibrant arts and cultural sectors; through financing and technical support to and collaborations with targeted arts and cultural practitioners, institutions, and community-based organisations in Zimbabwe, Africa, African-diaspora and the world**

Music icon, Edith weUtonga, and band performing at Culture Fund office event.



# Goals

Along the journey to the vision and within the mandate described by the mission, Culture Fund will seek to achieve the following specific impact:

- **Zimbabwe and African youth are transformed by arts and culture creativity**
- **Zimbabwean and African arts and creativity are thriving within the new digital environment**
- **Arts, culture and creativity are valued as levers for Culture for Development, diversity and African pride**
- **Attain culture-driven wealth creation**
- **Drive economic transformation through culture**

# Tracking the impact

Table 1 below suggests a strategic framework for tracking the above impact, using indicators that help define more specifically the intent.

**Table 1 – Strategic Performance Framework**

	GOAL	INDICATORS (TBD)
1	Transforming the youth – self-wealth and national wealth creation	# of creative hubs supported # of innovative hubs supported # youth joining both
2	Thriving within the digital environment	# of digital products uploaded or streamed # of cultural goods or services generated in this space
3	Levers for Culture for Development, diversity and African pride	# of decision makers met # of policies influenced # of Culture for Development solutions # and value of goods and services bought locally and exported
4	Culture influence	# of government and commercial institutions integrating culture into their programmes # of jobs in the CCI



Culture for development impacts within communities. Chief Makope, confers with traditional and community leaders during Culture at Work Africa's Zimbabwe Narratives project.

# Strategic Pillars – Pathways to the Future

Culture Fund has framed four strategic pillars to guide its efforts, investments and plans over the next 3-5 years.

## Advocacy and Influence

Advocacy and influence builds on Culture Funds convening power to influence key players such as the Confederation of Zimbabwean Industries (CZI) and Government of Zimbabwe Public Service Commission – showing how culture dimension add value to economic growth and social investment, national and sustainable development. It will be shaped around smart advocacy, deliberate communications and evidence-based reporting via carefully chosen digital channels. These channels will target platforms of cultural traffic in the social media space<sup>10</sup> to amplify compelling public value messages, across various boundaries (geographic, social, income, age, and sub-cultures). Culture Fund's advocacy will lobby the decision-makers, conveners of arts and cultural commerce, to influence perceptions and inclusion at national and corporate level. Its value proposition will be crisp and compelling.

## Governance and Leadership

Culture Fund will invest in strengthening governance processes further, building on the good work done so far. This will target the senior leadership at both Board and Executive level.

## New Ways of Programming

The changing world is requiring new ways of programming, with digital tools and technologies. This does come with the risks of less desirable content creation, culture consumption and participation. But to remain relevant, Culture Fund will represent the arts and cultural sector and the Cultural and Creative Industries, by aligning with African progressive traditions and cultural values, ensure diligence in choosing partners and championing the "society's chosen way of life". Culture Fund's programming and organisational design will make deliberate efforts to ensure social inclusion and diversity, while maintaining a purposeful focus on the youth, women creatives and opportunities to incubate new, bold and innovative action programmes.

## Diversifying Funding Sources

These are times of turbulence in the traditional funding streams. Culture Fund is committed to reducing concentration risk and engaging with more sustainable local philanthropy and sponsorship (with a tolerance for smaller grants). At the same time, the organisation will continue seeking support for programming across arts, culture, work, commerce, health and climate-change from international development supporters.

<sup>10</sup> This strategy will be mindful of the challenges with social media - Twitter has 'echo chamber problems', and WhatsApp and Instagram have 'morality' issues.

# Value Proposition – What Culture Fund Values and Offers

As part of this strategic focus, Culture Fund appreciates that sustainable development projects must be rooted in local culture and creativity dimensions and must continue promoting inclusivity and diversity. In this regard, its work complies with the following commitments:

- Deliver support and funding, to the Zimbabwe and African creative sector; focusing on youth-driven work accessible through digital environments
- Promote and support focused conversations on Culture for Development and Cultural and Creative Industries; ensuring this dialogue contributes to sustainable development
- Value adaptability, agility and innovative approaches that provide solutions to societal challenges and deliver sustainable social impacts through tested approaches such as Culture Fund's Creative Knowledge Toolkit (CKT).
- Seek partnerships with professionally-run organisations and entities that are held accountable and are transparent in presenting their programming and business models to the public
- Value deepened diversity and inclusion as important and enriching ingredients to mutually beneficial aspirations within societies

**Provide solutions to societal challenges and deliver sustainable social impacts**

In offering this value proposition, Culture Fund seeks to work within society to re-imagine our world, profit from focused conversations, join hands in innovating and co-creating within collaborative spaces while exploring and profiting from the dimensions and nexus of arts, culture, commerce and development.

Culture Fund seeks to continue positioning itself as a leading enabler and provider of technical and financial support for the arts and cultural sectors in Zimbabwe and the region, implementing Culture for Development and sub-granting projects that are pivotal to local cultures and creativity dimensions.

**Leverage robust fund management capabilities and deploy home-grown approaches**

Culture Fund leverages its robust fund management capabilities and deploys home-grown approaches such as the Creative Knowledge Toolkit (CKT). It seeks to remain relevant in the society it serves; by designing and implementing initiatives that respond to local and global shifts in demographics, technology, politics and the economy.

Most of all, Culture Fund believes that its efforts must meaningfully impact communities and societies, arts, cultural and creative sectors in Zimbabwe and beyond.

# Implementation – Making It Happen

The strategic pillars will guide the change process over the next 4 years. Investments and actions will be chaperoned by this framework, ensuring the organisation remains focused and resources are effectively deployed. It will be a time of important changes, in the search for new investors, new governors, new leaders and new approaches.

The four strategic pillars have been disaggregated into specific objectives, activities, timings and accountabilities in the **Implementation Plans tabled in Annex 4**. These more detailed plans will also provide the compendium for operational budgets, human deployment, risk management and a new technology platform.

The review of this strategy will be the prerogative of the Culture Fund Board, as custodians of future direction and guardians of the compliance with these navigational decisions. Annually, the strategy may be fine-tuned, and annual operating plans shaped to steer short term implementation and budget approvals.



Culture Fund's Creative Knowledge Toolkit dramatises CultureACTIONS GBV and Child Marriages by actively engaging communities on the issues.

# Strategic Plan 2021-25

New Era,  
New Technologies,  
New Pathways

# Culture Fund

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