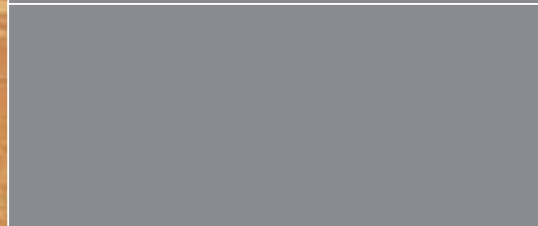
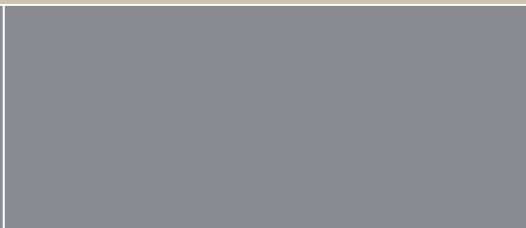
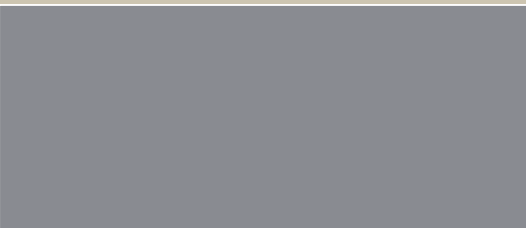




# Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South Case Country Zimbabwe

Report 3/2011 – Study



**Norad**

Norwegian Agency for  
Development Cooperation  
P.O.Box 8034 Dep, NO-0030 Oslo  
Ruseløkkveien 26, Oslo, Norway

Phone: +47 22 24 20 30

Fax: +47 22 24 20 31

Photo: Jan Speed, Bistandsaktuelt  
Design: Agendum See Design  
Print: 07 Xpress AS, Oslo  
ISBN: 978-82-7548-590-6

# **Evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South**

**Case Country Zimbabwe  
July 2011**

**Nordic Consulting Group**

Core team:

Stein-Erik Kruse

Technical Advisory Team:

Oswaldo Feinstein, and

Andy Preece



## Preface

The Strategy for Norway's culture and sports co-operation with countries in the South covers the period 2006-2015, and it is stated in the Strategy that it "will be evaluated and, if necessary, modified in 2010".

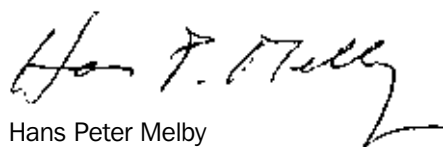
The evaluation started in December 2010. It is the second evaluation commissioned by the Evaluation Department that specifically covers Norwegian support in the cultural sector. The first one was the Evaluation of Norwegian Support to the Protection of Cultural Heritage, that was carried out in 2008 and 2009.

Internationally, there seems to be a lack of independent comprehensive evaluations in culture and sports, in particular the latter. The present evaluation thus deals with an area that has not as yet been covered comprehensively with great frequency, even if there are a larger number of program and project evaluations – more in culture than in sports. We have not identified a previous broad evaluation that covers support in both the cultural and the sports sector.

We hope that the main evaluation report provides useful answers as to how the Strategy should be executed in the years to come, and how it may possibly be modified. In five supplementary reports the evaluation also gives information about specific projects and programs in the case countries India, Mozambique, Nicaragua, the Palestinian Area and Zimbabwe. Altogether, 40 projects have been analysed, with emphasis on cost efficiency, sustainability and gender equality in most cases. For the period of this evaluation, 2006-2009, 850 million NOK were allocated to culture and sports in 48 different countries.

The main report and the five country reports, written in English, are available electronically and in printed versions. In addition, the reports regarding Mozambique, Nicaragua and the Palestinian Area will be available electronically in Portuguese, Spanish and Arabic respectively.

The evaluation has been carried out by Nordic Consulting Group A.S., Oslo, in collaboration with Andante – tools for thinking AB from Sweden.



Hans Peter Melby  
Acting Director of Evaluation



# Contents

<b>Preface</b>	<b>iii</b>
<b>List of abbreviations</b>	<b>vii</b>
<b>Executive summary</b>	<b>xi</b>
<b>1. Introduction</b>	<b>3</b>
1.1 Background	3
1.2 Conducting the country study	4
1.3 Limitations	4
<b>2. Review of culture and sports activities</b>	<b>5</b>
2.1 A portfolio analysis 2006–2009	5
<b>3. Culture and sports in Zimbabwe</b>	<b>8</b>
3.1 Shrinking democratic space	8
3.2 Trends and developments in sports and culture	9
3.3 Activities of other donors and donor collaboration	12
<b>4. Achievement of objectives</b>	<b>14</b>
4.1 Performance in sport	14
4.2 Performance in culture	16
<b>5. Implementation of activities</b>	<b>24</b>
5.1 Programme management	24
5.2 Partner identification and planning	26
5.3 Monitoring and evaluation	26
5.4 Cross cutting concerns	27
<b>6. Results in relation to the Strategy for sports and culture</b>	<b>29</b>
6.1 Introduction	29
6.2 Strengthening institutional frameworks	30
6.3 Exchanges in sports and culture	31
6.4 Increasing the quality of artistic and cultural expression	32
6.5 Utilizing culture and sport as instruments for development	32
6.6 Concluding remarks	34
ANNEX 1: References	41
ANNEX 2: People met	43
ANNEX 3: Allocations to partners and projects 2006–2009	44





## List of abbreviations

ABDO	Africa Book Development Organisation
CHIPAWO	Children's Performing Arts Workshop
CSPD	Community Sport Development Programme
DTZ	Dance Trust of Zimbabwe
HIFA	Harare International Festival of the Arts
HIVOS	Humanist Institute for Development Cooperation
IAF	Intwasa Arts Festival
M&E	Monitoring and evaluation
MDGs	Millennium Development Goals
MFA	Ministry of Foreign Affairs
NANGO	National Organisation of NGOs in Zimbabwe
NGZ	National Gallery of Zimbabwe
NIF	Norwegian Olympic and Paralympic Committee and Confederation of Sports
Norad	Norwegian Agency for Development Cooperation
NGO	Non Governmental Organisation
POSA	Public Order and Security Act
Sida	Swedish International Development Cooperation Agency
SRC	Sport and Recreation Commission
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNICEF	United Nations Children Fund
YES	Youth Education through Sport
ZCM	Zimbabwe College of Music
ZWWA	Zimbabwe Women Writers Association



# Executive Summary





## Executive summary

This report forms part of the evaluation of the Norwegian Strategy for Cooperation with Countries in the South in the field of Culture and Sports. Zimbabwe was one of the countries to be studied as it is the sixth largest recipient of Norwegian support to sports and culture. The country studies are not project evaluations, but seek to synthesize information from selected interventions. The overall aim is to assess the relevance and impact of the Norwegian strategy for culture and sports.

The Norwegian support to culture and sport respectively is different in size, approach, selection of partners and funding. All the support to sport is channelled through the Norwegian Confederation of Sport (NIF) to their single partner the Sports and Recreation Commission (SRC). One part of the cooperation has been to use sport as a tool for addressing HIV/AIDS among youth by combining life skills training, community service and sport partners, while the long term aim has been to develop 'Sport for All' and help to establish a national sport structure.

The support to culture has been channelled mainly to 11 national organisations with few links with Norwegian partners except for the Fredskorpset Volunteers. The cultural allocation can be divided into three parts: Direct funding from the Embassy, funding through HIVOS – a Dutch international NGO with a frame agreement with the Embassy and a number of small one time contributions.

The total allocation to sports and culture is close to 21 Mill NOK or in average 5 Mill NOK per year. One third of the funds have been for sports while two thirds for culture. The budget for sport has remained more or less at the same level while the increase has been in culture. The increase in funding comes mostly as a result of more Norwegian support to civil society not because of the strategy for culture and sport.

The by far single largest recipient is the Sports and Recreation Commission. The major recipients in culture are the African Book Development Organisation, Harare International Festival for the Arts, the Film Festival for Women and CHIPAWO. Several of the organisations have been supported for a long time, for instance SRC from 1991, ABDO from 1998 and the Zimbabwe College of Arts from 2000.

There is a balanced allocation of resources between various cultural expressions, like theatre, literature, music, fine arts and festivals. Recent partners have a stronger rights-based advocacy profile. All the partners are NGOs except the Sport and Recreation Commission and the National Gallery of Arts (parastatals). There

has been a focus on capacity building and organisational support – not ad hoc contributions and single events. The cultural partnerships have been initiated through the Embassy and not institutional partners in Norway. The allocation to civil society partners in culture is kept separate from human rights and media partners. Film, video and social media are missing in the portfolio.

Cooperation in the areas of sport and culture in Zimbabwe must be understood in the context of the country's special political situation. During the period 2007–2008, Zimbabwe went through a particularly difficult period of continuing instability both politically and economically and witnessed a dramatic shrinking of the democratic space to voice critical socio-political, cultural and economic experiences. There is recent evidence that the space for free expression is further curtailed.

Arts and culture is by many seen as an appendage to the Ministry of Education while the media sector has been split between several ministries. Government support to sports is low while almost absent for arts and culture. Sports, arts and culture receive only a tiny fraction of the total Government budget.

There are few external donors to the sports and culture sector. NIF is currently the only external donor to the SRC. In the area of culture, Norway is the only donor that provides multi-year core support to organisations. Sweden used to do the same, but established in 2006 the Culture Fund, which is the largest source of support for cultural activities and events. There are no formal donor collaboration mechanisms in the area of culture and sport, but informal ad hoc meetings and consultations. A major constraint for such collaboration is the lack of bilateral cooperation with the Government.

HIVOS has not commissioned any evaluation of partners while the Embassy initiated one evaluation of the contract with HIVOS and of the National Gallery of Arts. Before 2006, two evaluations were carried out on ABDO. A major problem is the lack of targets and success/performance indicators. Most of the proposals have on the one hand some overall very ambitious goals which are not possible to verify. On the other hand, they report on rather trivial activities and outputs.

The overall portfolio gets a high score on strengthening institutional frameworks. NIF's support to the SRC is the most comprehensive example. The ambitious goal is to build a new national sport structure and strengthen SRC as an organisation. Last, but not least, the largest component in the programme has been capacity building of managers, coaches, referees, youth leaders, children and youth themselves.

The situation in the area of culture is more complex. Since Norway does not have a bilateral programme with Zimbabwe, there is no support to the country's "institutional frameworks". The overall goal for the programme is "to contribute to a strong and participatory civil society, culture and media sector". This has been achieved through multi-year funding and institutional support, networking and exchange of information between partners. There is the danger that the long term funding of a

few partners has led to too much dependency on one donor and created a monopoly for those who are within the frame.

There is a low level of cultural exchange between Norway and Zimbabwe because of the political and volatile security situation and the few institutional links in the area of culture. The long term partnership in sports has translated into several types of exchange like the Norway Cup, the volunteer programme and training programmes.

A majority of the partners are recognized organisations in Zimbabwe with a high visibility. Most of the organisations visited focused on the improvement of quality of work.

The Norwegian Strategy for sports and culture is not well known and among partners not at all. There is no evidence that it has been used as a basis for developing the cultural programme. The political and economic developments in Zimbabwe have been more influential. On the other hand, the programme is de facto well in line with important principles in the Strategy.

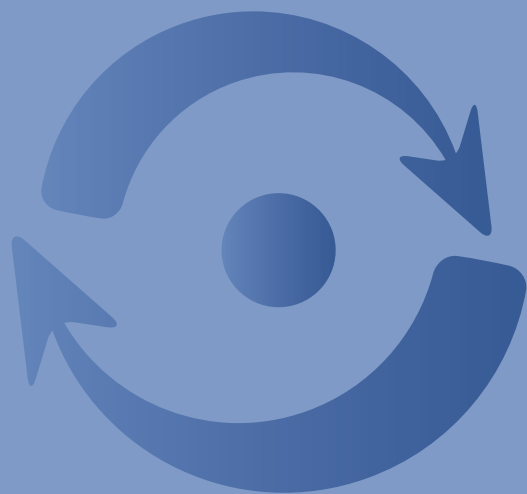
Both NIF and SRC emphasize the value of sport in its own right. NIF has added and promoted several “traditional” development outcomes, like sport for girls and women, sport for the disabled and sport for “Kicking Aids Out” focusing on life skills training and HIV/AIDS prevention. NIF frames its work within a rights perspective – the “right to sport” for children and youth. The same is true for its partner UNICEF – integrating a child rights perspective in all its work. NIF/SCR scores lower on the advocacy dimension. Sport is perceived as a politically neutral arena, while cultural civil society organisations pursue a more controversial political agenda.

The situation in the culture portfolio is mixed with partners ranging from the traditional development NGOs to high profile advocacy theatre and fine arts. The overall goal for the Norwegian programme is “to contribute to a strong and participatory civil society, culture and media sector, with free expressions”. As such, there is a rights perspective in the programme – creation of alternative spaces for free cultural expression. In the current political and economic climate, it is also important to support and encourage alternative cultural expressions. If Norway wants to emphasize further “contribution to free expression”, the portfolio of partners should be reassessed, while the current combination of arts expressions could be maintained.





# Main Report





# 1. Introduction

## 1.1 Background

This report forms part of the evaluation of the Strategy for Norway's Culture and Sports Cooperation with Countries in the South.<sup>1</sup> The evaluation looks at:

- The Strategy itself and the process through which it has been created,
- the implementation of the Strategy,
- and the results as well as the detailed implementation process at project level through visits to five countries and a sample of projects in each country.

These five countries were selected by Norad and presented in the mandate for the evaluation. Zimbabwe was one of the countries to be studied as it is the sixth largest recipient of Norwegian support to sports and culture. The country studies are not project evaluations, but seek to synthesize information from selected interventions. The overall aim is to assess the relevance and impact of the Norwegian strategy for culture and sports.

The Norwegian support to the two sectors culture and sport in Zimbabwe is different in size, approach, selection of partners and how it is organised and funded. All the support to sport is channelled through the Norwegian Confederation of Sport (NIF) to their single partner, the Sports and Recreation Commission (SRC) – NIF's sister organisation in Zimbabwe. NIF has been working in Zimbabwe since the early 1990's with the Sport and Recreation Commission. One part of the cooperation has been to use sport as a tool for addressing HIV/AIDS among youth by combining life skills training, community service and sport partners, while the long term aim for NIF has been to develop 'Sport for All' and help to establish a national sport structure with sufficient skills, human resources, community and youth leadership.

The support to culture has been channelled mainly to 11 national organisations with little involvement of Norwegian partners except for the Fredskorpset Volunteers.<sup>2</sup> The cultural allocation can be divided into three parts, (1) direct funding from the Embassy, (2) funding through HIVOS – a Dutch international NGO with a frame agreement with the Embassy for channeling Norwegian support to cultural organizations and (3) a number of small one time contributions.

---

<sup>1</sup> Henceforth referred to as 'the Strategy'

<sup>2</sup> Fredskorpset is a governmental agency that facilitates mutual exchange of personnel between organisations and businesses in Norway and Africa, Asia and Latin-America.

The report seeks to analyse the commonalities between sport and culture, but will acknowledge the differences between the two sectors and how they have been supported by Norway.

## 1.2 Conducting the country study

The visit to Zimbabwe took place between March 6 and 17, 2011 by Stein-Erik Kruse, one of the team members in the evaluation. He organised most meetings with partners from Norway with some support from the Norwegian Embassy. All relevant background documents were reviewed – mostly consisting of funding proposals, programme documents and progress/annual reports<sup>3</sup>. The visit started with an introductory meeting at the Embassy and ended there with a debriefing.

The original proposal was to do in depth studies of five organisations: The Sports and Recreation Commission, Rooftop Promotions – using theatre for civic education, CHIPAWO and its role as a cultural entrepreneur, Zimbabwe Women Writers and African Book Development Trust. However, it became important to gain a broader understanding so more partners were visited and also included in the analysis. HIVOS was also included – looking at its coordinating and capacity building role. Other organisations were: the National Gallery, the National Arts Council and Harare International Festival of the Arts. Other development partners like Sida, UNESCO and UNICEF were interviewed and also a sample of local artists and athletes during visits to a Rooftop performance, the national stadium, a local concert, an arts studio and a few small local NGOs.<sup>4</sup>

We also looked at web pages of most of the organisations to collect information about programmes, national networks and ongoing debates on the political situation in Zimbabwe and in particular the situation for civil society organisations and the freedom of expression.

## 1.3 Limitations

There are certain threats to the reliability and validity of the findings in this report. We have not been able to study all the partners and projects. We have interviewed most of the senior managers, but only a small sample of other stakeholder categories. There was also no time to visit and observe any activities outside Harare.

Most of the informants had received the interview guidelines in advance. The institutional memory was also good among most of the partners – reflecting a high level of staff continuity. However, the report depends to a large extent on self-presentations during interviews and in progress reports. The number of external evaluations is few. We were also not able to meet with a sufficient number of informants who could independently comment on and verify the organisations' performance and achievements.

---

3 See Annex 1: References

4 See Annex 2: People met.

## 2. Review of culture and sports activities

### 2.1 A portfolio analysis 2006–2009

Looking at the allocations for the period 2006 to 2009, there are some important figures and trends that describe the profile of the Norwegian support to culture and sport in Zimbabwe.

The total allocation is close to 21 Mill NOK to sports and culture or in average 5 Mill NOK per year while the total aid budget for Zimbabwe was 37.5 Mill NOK in 2008, 112.9 Mill in 2009 and 93.6 Mill in 2010. In other words, the allocation to sports and culture has absorbed between 5 and 13 % of the annual Norwegian budget for Zimbabwe.

One quarter of the funds has been for sports while three quarters for culture. The budget for sport has remained more or less at the same level while the increase has been in the cultural sector – mainly through the HIVOS frame agreement. The increase in funding comes mostly as a result of the general higher support to civil society not because of the Norwegian strategy for culture and sport.

**Table 1: Total allocations to culture and sports 2006–2009**

Summary	
Sport	4,976
Culture	15,736
<b>Total</b>	<b>20,712</b>

Source: Norad (Amor)

There has been a significant increase in levels of funding from 3 Mill to more than 6.5 Mill NOK between 2005 and 2009 or more than 200 %.

**Table 2: Annual allocations to sports and culture 2006–2009**

Annual allocations	2006	2007	2008	2009
Sport and Culture	3,040	4,884	5,851	6,578

Source: Norad (Amor)

When the aggregate figures are broken down by sector and organisation, the following features appear:

**Table 3: Recipients of Norwegian support in sports and culture**

Main partners	Allocations 2006–2009 (NOK Mill)
Sport and Recreation Commission/NIF	4,905
African Book Development Organisation	2,412
Harare International Festival	1,916
The International Film Festival for Women	1,899
CHIPAWO	1,479
National Gallery of Zimbabwe	1,353
Dance Trust of Zimbabwe	1,060
Zimbabwe Women Writers	0,700
Rooftop Promotions	0,500
The Zimbabwe College of Music	0,500
Savanna Trust	0,475
Intwasa Festival	0,475

Source: Norad (Amor) 14.01.2011

- The by far single largest recipient is the Zimbabwe Sports and Recreation Commission supported through the Confederation of Sports in Norway with annual allocations between 0.6 and 0.9 Mill NOK which is partly explained by the different sources of funding for culture and sports. The other main recipients are the African Book Development Organisation, Harare International Festival for the Arts, the Film Festival for Women and CHIPAWO.
- The total allocation to culture is larger than sports, but there are more and smaller recipients in culture.
- A more important difference is that the partnership between NIF and SRC was initiated by NIF and has been funded through the Civil Society Department in Norad, while the cultural activities are supported from the Norwegian Embassy.
- The cultural support can be divided in three parts: (a) funding through the frame agreement with HIVOS<sup>5</sup>, (b) direct funding from the Embassy and lastly (c) one time contributions and funding of specific assignments.
- In total twelve organisations have been supported with amounts from 0.4 to 2.0 Mill NOK.
- There are a number of one time contributions, but all small – in total not more than 0.7 Mill NOK.
- Several of the organisations have been supported for a relatively long time, for instance Sports and Recreation Commission from 1991, Africa Book Development Organisation from 1998 and the Zimbabwe National Gallery from 2000.

A list with all allocations can be found in Annex 3.

---

<sup>5</sup> The HIVOS frame agreement has been in operation for two periods of two years (2006–2010), been expanded and become increasingly important not only for channeling funds, but also for providing capacity building to the partners.

### **Strategic priorities**

Norway does not provide any direct bilateral support to the Government. Neither do any other bilateral donors. Hence, Norwegian support has been redirected to strengthening of civil society in areas of human rights, governance, media and culture – explaining the increased funding of cultural activities in the period 2005 to 2009. The support to the Sports and Recreation Commission is managed directly by the Norwegian Confederation of Sport with no direct involvement from the Embassy. As such, there is no coordinated culture and sports programme, but two different programmes with no formal or informal links between them.

If we look at the allocation of resources to culture, the following strategic choices appear:

- A balanced allocation of resources between various cultural expressions, like theatre, literature, music, fine arts and festivals.
- Several long time partnerships.
- Recent partners have a stronger rights-based advocacy profile.
- All the partners are NGOs except the Sport and Recreation Commission and the National Gallery of Arts (being parastatals), absorbing a large part of the total resources. .
- A focus on capacity building and organisational support – not ad hoc contributions and single events.
- The cultural partnerships have been initiated through the Embassy and not institutional partners in Norway.
- A small number of one time single event contributions.
- The allocation to civil society partners in culture is kept separate from human rights and media partners.
- Film, video and social media are missing.

## 3. Culture and sports in Zimbabwe

### 3.1 Shrinking democratic space

Cooperation in the areas of sport and culture in Zimbabwe must be understood based on the country's special political situation and developments. During the period 2007–2008, Zimbabwe went through a particularly difficult period of continuing instability both politically and economically and witnessed a dramatic shrinking of the democratic space to voice critical socio-political, cultural and economic experiences. Legislation like the Public Order and Security Act (POSA) introduced in 2002 and the Access to Information and Protection of Privacy Act (AIPPA) were strictly enforced and infringed on people's right to information and freedom of expression for those who were perceived as dissenting voices. Several human rights activists faced serious problems, while the arts and culture sector remained less affected by the restrictive legislations. Sport was seen as a neutral political arena.

#### Public Order and Security Act (POSA)

POSA has its origins in the Rhodesian Law and Order Maintenance Act; used by the colonial government under Ian Smith government to suppress political expression and organisation. Rather than get rid of this much reviled law, the former ruling ZANU PF regime kept it, revised it and strengthened it to become the POSA Bill. It is an extensive piece of legislation, which includes provisions to control political gatherings and requires individuals and groups to notify police before any gathering is held.

The signing of the Global Political Agreement between the three principal political parties in 2008 brought an era of hope – the prospect for an end to political violence, arbitrary state persecution and prosecution of perceived enemies, the restoration of the rule of law, the removal of media restrictions and the crafting of a new constitution. The “dollarization” of the economy contributed to stabilize the economy. However, the “marriage of convenience” between the political parties was never successful, the liberalisation of media happened only partially and the constitution making process halted.

There is recent evidence that the space for free expression is further curtailed. The two examples below illustrate that even paintings and theatre productions are perceived as controversial. The content of all cultural performances has to be cleared by the Censor Board in the Ministry of Home Affairs. Then POSA requires clearance from the police before a performance is conducted, but even then artists may be imprisoned.



The umbrella organisation for Zimbabwean NGOs, NANGO, reports “increasing use of violence to achieve political ends, arbitrary arrests and continued detention of journalists, academics and civil society activists. Closely mirroring the atmosphere that prevailed during the run-up to the June 2008 elections where NGOs were raided, opposition activists arrested arbitrarily and tortured, the period under review could be easily described as a reincarnation of 2008” (Environmental Scanning Report February 2011).

#### **Arrest of Rooftop Performers**

The Rooftop team including a representative from the Zimbabwe Arts Council were arrested by the police in February 2011 in Mashonaland after two performances of the play “Rituals”. The team was released with the help of the human rights lawyer Alec Muchadehama. The charges were not clearly explained, but it was said that the play had contributed to “undermine the authority of the President” and disturb “public peace”. According to standard procedures, Rooftop had both obtained clearance from the police for organising the events and the content of the play had also been reviewed and cleared by the National Censor Board. Still the team was arrested.

#### **Controversial Paintings**

The famous Zimbabwean painter Owen Maseko was arrested in March last year. This happened when he opened his exhibition at the Bulawayo National Art Gallery illustrating the harsh reality of oppression and violence that had characterised Zimbabwe in a combination of graffiti, 3D installations and painting. This was followed by a special government order banning the art works by Maseko. The art, some of them huge murals, concentrated on political violence in the two Matabeleland provinces in the 1980’s aimed at the opposition of that time, the Zimbabwe African People’s Union led by the late nationalist Joshua Nkomo. President Robert Mugabe sent a brigade of North Korean-trained soldiers into rural areas. Few outside those areas knew about this attack. South African and British journalists exposed the atrocities in 1983. A great part of the exhibition is painted on the walls of the gallery so the police scratched their heads about how to confiscate it.

### **3.2 Trends and developments in sports and culture**

Sport, arts and culture belong to the same Ministry – the Ministry of Education, Sports, Arts and Culture and the order of priority is similar. The Ministry’s major responsibility is education and trying to meet the enormous needs in that sector. Sport is the second priority. Arts and culture is by many seen as an appendage to the Ministry of Education while the media sector has been split between several ministries. Government support to sports is low while almost absent for arts and culture.

Looking at the budget figures for the Ministry, the priorities are confirmed. Sports, arts and culture receive only a tiny fraction of the total budget.

**Table 3: Government budgets for education, sports, arts and culture 2010–2011**

Sectors	Revised budget 2010	Budget estimate 2011	Indicative estimate 2012
Primary and Secondary Education	302 Mill USD	452 Mill USD	497 Mill USD
Sports, Arts and Culture	2.5 Mill USD	5,4 Mill USD	4.7Mill USD

Source: Government budget, Vote 17

From the budget, it is not possible to separate sports and arts/culture, but the allocations to the parastatal organisations in sports and culture, show that the Sports and Recreation Commission received the largest share while the cultural agencies less – even if the figures become more equal.

**Table 4: Government support to parastatal organisations 2010–2011**

	Revised budget 2010	Budget estimate 2011	Indicative estimate 2012
National Arts Council	212,000 USD	598,000 USD	515,000 USD
National Gallery	271,000 USD	984,000 USD	802,000 USD
Sports and Recreation Commission	1,355,000 USD	1,394,000 USD	1,178,000 USD

Source: Government budget, Vote 17

### Sports context

At independence, Zimbabwe inherited a sport system which catered mainly for the few living in the urban and commercial farming areas. Sport was promoted along ethnic and regional lines. Very few opportunities were available for the large majority of black children and youth. The Sport for All movement in the 1990's tried to correct this imbalance, but did not manage to involve the large group of young people in sports.

In 2004, the Zimbabwe government launched the implementation of the MDGs. The use of sport as a tool was recognized as part of the strategy to achieve such goals. The National Physical Education and Sport Recreation Policy was reviewed in 2006 to ensure promotion of sport and recreation in the country.

The Sports and Recreation Commission (SRC) was established by the Act, Chapter 25:15 of 1991 “to coordinate, control, assist, promote, develop and generally oversee sport and recreation development in the country”. Its affiliates include 59 National Sports Associations, National Olympic and National Paralympic Committees. In 2006, the SRC developed and approved a four-year plan with goals specific to each of its three key focus areas:

- Enforce and ensure sound management of sport and recreation in the country.

- Develop and implement a sport education system that supports and improves the overall delivery of sport and recreation development and brings sports to all persons in Zimbabwe under the banner of sports for all.
- Develop and implement an integrated sport delivery system at all levels and provide opportunities for life skills development through sport and recreation.

As such, Zimbabwe has a supporting policy framework for sports combining sport for all with the work of more specialized elite oriented federations. NIF has clearly contributed to introduce and support the “sport for all concept”. There is also an institutional framework in place through the Sports Commission at national and provincial levels. There are training opportunities in physical education at universities and in teacher training colleges. The major constraints during the last five years have been the lack of financial resources. SRC is a parastatal funded by the Government. During 2007–2009, the budget was severely cut and covered hardly staff salaries. For 2010 and 2011, the situation has improved, but SRC has not yet received funds to cover programme activities.

### **The cultural context**

There is Cultural Policy in Zimbabwe from 2006 acknowledging that “The Arts and Cultural Industries have over the past few years emerged as one of Zimbabwe’s major sources of foreign currency, employment and tool to assert the people’s national identity. They have contributed immensely in attracting tourist inflows and in building the country’s image. The Government has also enhanced this by increasing the support given to national cultural institutions such as the National Arts Council, the National Gallery, the National Library and Documentation Service and the National Museums and Monuments to ensure that culture becomes one of the most important engines of development”.

It is confirmed that “Zimbabwe has a rich cultural heritage built up over a long period of time. The defeat of indigenous people by settler colonialists witnessed some erosion of our traditions, values and religion. Colonialism wanted to create a black man with foreign cultural traditions. Our rich cultural heritage, which withstood this onslaught, has to be promoted and preserved as it defines us as a people within the global community”.

Zimbabwe has certainly a rich cultural heritage and world famous artists – in painting, sculpture, literature and music. However, the cultural sector in Zimbabwe faces problems that are not addressed in the policy<sup>6</sup>:

- The lack of employment opportunities for artists and the erosion of the tourist industry.
- The low financial support to supporting institutions like the Arts Council and National Galleries.
- The few and weak formal and informal training opportunities for artists (61 % trained informally and 39 % formally).
- The dependence on a weak local market: 66 % local, 2.5 % export and 31 % both local and export.

---

<sup>6</sup> The figures are from a survey carried out by the Culture Fund. The various explanations partly overlap and respondents could tick more than one alternative – so the percentages are only indicative.

- Inadequate financing (58.3 %), shortage of equipment/materials (14.3 %), lack of adequate markets (12.3 %), inadequate training (5.6 %), piracy (2.5 %) and weak institutions (4.4 %).
- Low membership in arts associations: 55 %.
- Male dominance: 28 % females, 72 % male.
- Distrust between the government and parts of the culture community.

It should be noted that the policy document is a draft. Neither does it meet the criteria of a policy or strategy document in form and substance. It is basically a long list of intentions and aspirations within all areas of culture from education to fine arts. We were told that work is underway to prepare a new document, but not yet available.

### 3.3 Activities of other donors and donor collaboration

There are few external donors to the sport and culture sector in Zimbabwe. NIF is currently the only external donor to the Sports and Recreation Commission. There are international NGOs supporting national sports initiatives and organisations – in particular in life skills education, HIV/AIDS and community development. “Hoopes 4 Hope” is a good example working with basket ball in the suburbs of Harare (see [www.hoopsafrica.org](http://www.hoopsafrica.org)).

In the area of culture, Norway is the only donor that provides multi-year core support to organisations. Sweden used to do the same, but established in 2006 the Culture Fund, which is the largest source of support for cultural activities events. The following table provides an overview of the funding landscape for arts and culture.

**Table 5: External funding of arts and culture – estimates 2009–210 (in USD)**

Donors	Projects/year	USD
Culture Fund	110	1,000,000
Norway	13	750,000
Africalia	10	240,000
British Council	15	150,000
UNESCO (regional)	10	111,000
Netherlands	10	50,000
Spain (EU Presidency Budget)	16	80,000
National Arts Council	NA	30,000
Total	184	2,500,000

Source: Culture Fund

Several Embassies provide support to culture, but to events like HIFA and special performances often linked to artists from their own countries. UNESCO has a regional adviser in culture based in Harare, but with very limited financial resources, low visibility and no active role in coordination or agenda setting within the sector. HIVOS is an important player in the cultural sector – partly because the organisation

is administering the Norwegian portfolio, but also because it supports culture with its own funds.

There are no formal donor collaboration mechanisms in the area of culture and sport, but informal ad hoc meetings and consultations. A major constraint for such collaboration to happen is the lack of bilateral cooperation with the Government sectors.

### **The Culture Fund**

The Fund was established and registered as a national trust in 2006<sup>7</sup> to contribute to the growth and development of the culture sector in Zimbabwe through the provision of financial and technical support and cultural practitioners, institutions and activities. The establishment of the Fund came as a result of the Swedish Sida's and other stakeholders desire to address inconsistent funding to the culture sector in Zimbabwe. The Fund supports:

- Film and audio visual and multimedia productions
- Cultural heritage
- Fine arts and crafts
- Cultural industries
- Literature and languages
- Performing arts

The total annual budget for the Fund has been 1 Mill USD. The original idea was to establish a multi-donor fund, but Sweden has been the only donor from the beginning. The Norwegian Embassy was invited to participate, but was not interested. The Fund has supported a large number of initiatives every year from 142 in 2007 to 77 in 2010 with relatively small grants from 3 to 5000 USD. As such, they support small events and short term activities. They are currently reviewing the strategy and consider moving towards bigger and fewer grants awarded after an application and selection process. Thematic grants will also be awarded to projects clustered under a programmatic response to similar requests from across all provinces, e.g. CHIPAWO for school projects. The following areas will be given priority:

- Empowerment of vulnerable groups (women, girls, People living with HIV/AIDS, youth).
- Influencing policy and promoting Artists Rights (Artists Charter).
- Promotion of the principles of good governance and professionalism.
- Promotion of environmental sustainability, including issues around adaption to climate change.

---

<sup>7</sup> Its formation was inspired by the Tanzanian Culture Fund and has also led to the formation of a Youth and Gender Fund.

## 4. Achievement of objectives

This chapter looks at performance and achievement of objectives for a sample of the organisations in sports and culture and attempts to assess their strengths and weaknesses. This is not a project evaluation, so we are not going into any details. The substance from this chapter will then be used for the broader strategic analysis in the next chapter since such analysis needs to be grounded in operational realities.

### 4.1 Performance in sport

#### **The Community Sport Development Programme**

The Norwegian Olympic Committee and Confederation of Sports (NIF) has supported sports development and development using sport in Zimbabwe since 1991 – promoting the “sport for all” concept including sports education, women and sport, sports for the visually impaired, sports volunteers, Youth Education through Sports, Kicking AIDS Out (KAO) and the Norway Cup in collaboration with the Sport and Recreation Commission of Zimbabwe. SRC is the sister organisation to NIF in Zimbabwe – its “like-minded” partner, but with the difference that SRC is a parastatal organisation, while NIF non-governmental.

SRC, UNICEF Zimbabwe and NIF agreed in 2007 to work in partnership for the period 2008 to 2011 to implement the Community Sport Development Programme (CSDP). The plan emerged as the result of consultations during 2006 and 2007 with the aim to strengthen the Sports and Recreation Commission and its partners to realize their vision of sports for all in Zimbabwe. The plan has two main components, the establishment of community sports clubs in all provinces of Zimbabwe and linked to this an expanded development of the Youth Education through Sport (YES) programme, a youth driven program which aims to educate young people about HIV/AIDS and other issues affecting their lives, while instilling a sense of community responsibility.

According to the proposal, the following outcomes were expected to be achieved:

- At least 720,000 young people will benefit from the community sport club model and the YES programme. That is 720,000 young people who will be actively volunteering in their local community, participating as a member of a team and learning how to manage decisions related to social issues such as HIV and AIDS while developing confidence in their abilities in a fun and safe environment.
- Sport and recreation will be accessible to over 900,000 people of all ages through the establishment of 4000 community sports clubs throughout 10 provinces.

- The participating communities will become more supportive of female participation in sports, resulting in increased participation of girls in sports and community activities.

This programme and the long term cooperation between NIF and SRC have several strengths and some limitations:

- NIF should be commended for its long-term commitment and partnership with its counterpart SRC to assist in building a national sports organisation. SRC would not have been where they are today without NIF's support.
- The vision for the Community Sport Development Programme is grandiose and precarious, but relevant. The national goal is to support the development of a community based sport movement. It is based on the experience that the building blocks in "sport for all" are local clubs and strong involvement from local communities. NIF could have achieved easier short term results by funding smaller activities, but maintained the national capacity building vision.
- The programme has been well prepared with a feasibility study, a well designed project proposal and document, M&E plans, etc. – meeting most formal planning and reporting requirements. Manuals and tools for implementing the programme are also available.
- The programme has an appropriate balance between supporting sport in its own right and as a tool for development of life skills, HIV/AIDS awareness etc.
- The programme is in its fourth and last year of implementation. A large number of community clubs have been established. There are several quantitative results documented in progress reports, but the performance has been uneven and constrained by internal and external factors.
- SRC has received marginal resources from the government over the last five years – reducing its capacity for implementation and outreach to a minimum.
- The plan is ambitious – trying to reach the entire country and establish 4000 community clubs in 10 provinces in four years. The achieved number is less than 500.
- The plan builds on certain untested assumptions – that SRC would be able to stimulate and release sufficient voluntarism at community level through training and motivation. Sport clubs in most parts of the world depend on parents with the commitment and time to invest in children and youth. Such type of voluntarism was most likely not available in rural areas of Zimbabwe during an extreme hardship period. Most of the community clubs have also been attached to schools with strong teacher involvement. As such, it is more a voluntary school programme than the beginning of a community based sport movement.
- SRC was assisted by UNICEF to develop an M&E plan, but there is no system in place and functioning for collecting and systematizing data. Report cards are not filled in, reports are not forwarded from the lowest level through districts and provinces to the national level. Several of the indicators are vaguely defined. It covers also so far only quantitative variables. SRC would have been better off if NIF had offered the monitoring system and indicators which were prepared in cooperation with their other regional partners.
- The manuals and guidelines for implementing the programme are repetitive, written in a complex academic language with no illustrations.

In conclusion, the long-term aim for NIF is capacity building of its counterpart in Zimbabwe as a national sports organisation, but focusing on sport for all and the right of children and youth to engage in sports and play, promote life-skills training and HIV/AIDS issues. As such, they are well in line with principles in the Strategy: a rights based approach to sports, focus on national ownership and long-term capacity and competence building. The problematic issues are pertaining to the realism of the plan, insufficient capacity for implementation and human/financial resources.

## 4.2 Performance in culture

It is much more difficult to present the performance and experience in culture since the support has been channelled to several organisations working in very different cultural fields – theatre, literature, music and fine arts. The programme proposals and plans are in general also more rudimentary among the cultural organisations. The following present what we believe are the most promising and interesting examples with some of the weaker at the end.

### **Rooftop Promotions**

Rooftops was established in 1996 with the objective of promoting and developing the arts in Zimbabwe through entertainment, education, skills enhancement and promotion of young talent. Theatre was used to raise awareness and stimulate critical reflection on society through thought provoking performances. The theatre performance exposed the malaise which destroyed Zimbabwe's social fabric in the form of political greed, corruption, nepotism and deception.

Rooftops is best known for the "Theatre in the Park" – a venue that has provided a platform for discussion on social, cultural and political issues for several years. After the performances have come to an end in the capital, they are taken to communities in rural areas and also distributed on DVDs free of charge. Rooftops has also done international performances including in Norway.

The plays address mostly political processes, like the constitution making and national healing process. The play "Waiting for Constitution" dramatizes the dilemma that the nation is going through in crafting a new constitution in a very polarized political environment dominated by media manipulation and repression. "Heal the Wounds" is Rooftops' other production addressing the need for reconciliation after atrocities committed by the government during the last 30 years.

#### **Heal the Wound**

The play is written by Stephen Chifunyise and is a debate on the best way to heal the wounds after the 2008 political violence. Headman Nyika and Zinyemba are in-laws who have not been talking to each other for six months. Nyika decides to invite his son Adam, his daughter Esinati and her husband Godknows, who is Zinyemba's son, and Zinyemba himself for a talk concerning the national healing process. At the end of the day, when they try to come up with the solutions to the healing process, they are left with more questions than answers. For many people "Heal the Wounds" is a milestone in the arts' celebration of National healing efforts by both the state and church groups who think Zimbabwe can get past its period of mistrust.



### “365”

This is the most recent play – a hilarious piece with a serious critique of gender imbalance and violence advocating for not just 16 days, but 365 days of activism against gender violence. Living with an abusive husband puts a submissive wife at a dilemma of what kind of woman she should mould her daughter into. Having been brought up in a patriarchal society, she fears passing that to her daughter at the same time fearing that her seemingly carefree daughter might not be marriage material. On the other hand, the son in the family wants to be the opposite man that his father is, but his soft heart is considered as unmanly and his passion for equality is misconstrued. When he does dishes, cleans the house and does some women chores to give his sister time to study for her examinations, he gets rebuked by his father who labels him “a woman in a man’s body”.

Rooftops has several strengths:

- The quality of the scripts and (amateur) performers is high.
- Rooftops has a high public visibility as a result of systematic use of media and communication. The recent arrests illustrate that their performances are taken seriously and raise public debate.
- The coverage and outreach is impressive. One play with performances in Harare and in districts including distribution of DVDs, would reach approx. 120,000 people.
- The contribution from external donors is small (only 15 % of the total budget). The remaining funds come from sales of tickets and increasingly from marketing and sales of performances.
- It could be argued that Rooftops attracts interest from a small liberal “elite” in Harare, but the extensive outreach and the entertaining elements in the plays actually bring in a much larger audience.
- Rooftops depends to a large extent on its founder and leading director, but long term sustainability may not be essential for such an initiative.

### **Harare International Festival of the Arts**

*“Given that Zimbabwe for a long time has been staging a drama before a worldwide audience, it’s amazing that anyone felt it necessary to mount an arts festival. But someone did 10 years ago and the Harare International Festival of the Arts has been running ever since. Perhaps when the world is looking in your direction and counting down to economic and civil collapse, the only thing to do is to build a giant stage and start thinking the impossible”.* (The Observer Sunday 4 May 2008.)

HIFA is a charitable trust founded and registered in Harare in 1997 with a core staff of nine. HIFA seeks to stage an annual festival and workshop programme unifying socially and culturally disparate groups at a time of ideological conflict and political uncertainty by bringing large audiences together. Another major goal was to break the country’s isolation by inviting international performers and let them work in partnership with national artists. The theme for HIFA 2010 was “ABOUT FACE” – a theme selected to inspire artists and audiences to explore what Zimbabwe and all its developments mean for people at large. 61,000 tickets were sold in 2010 to all events. The theme for the April 2011 festival is the “Engagement Party”.

“HIFA acknowledges the power of arts and culture as a vehicle for people determined to raise their spirits, to form some form of cohesion, to stand with pride against many odds. Artistic expression has meaning and purpose for a community that is facing continuous challenges. The Festival believes strongly in acknowledging the determination of the Zimbabwean public and artistic community to keep going and reclaim a space for free and open dialogue. HIFA provides a window to a people trying to determine their future”.

The official and less visionary objectives for the festival are:

- To establish a world class sustainable event that contributes to the long term development of Zimbabwean arts and culture.
- To stage a six day annual festival showing the very best of local, regional and international arts and culture.
- To offer a showcase for the promotion of Zimbabwean artists as well as a forum for exchange with artists from other countries.
- To establish workshops and mentoring schemes that give further training in all aspects of arts and arts management.
- To celebrate the ability of the arts to bring people together.
- To use the arts as a tool for positive expression.

HIFA works closely with the National Arts Council of Zimbabwe, The Zimbabwe College of Music and the National Gallery of Zimbabwe, the Dance Trust of Zimbabwe, the City of Harare and a broad range of corporate sponsors and Embassies.

HIFA has to a large extent reached its short-term objectives. The most significant achievement is having established and organized for ten years a world class event with international and Zimbabwean artists. The total budget for 2011 is approx. 1.7 Mill USD out of which 70 % is covered through national corporate donations. The contribution from The Norwegian Embassy amounts to 600 000 NOK provided as a core contribution. This is appreciated since most other support is tied to special events and artists. The core support has allowed HIFA to invite more national artists. The criticism of HIFA comes mostly from national artists being concerned that HIFA overexploits local talents by underpaying them and giving too high priority to international artists. It is also an annual event in Harare – not much more, but not less either.

There have been elements of cultural exchange with Norway in HIFA. The vocal trio Røyst performed during the Festival in 2010. The purpose of the collaboration between the English, Norwegian and Zimbabwean musicians, dancers and poets was “to strengthen women in the arts and create a platform for the exchange of knowledge, experience, ideas and networking across boundaries of art expressions and cultural backgrounds”. There have also been other participants previous years, but relatively few.

### **Africa Book Development Organization**

This is a very different organisation and initiative than the two previous examples. ABDO was registered in 1995 in order to improve the livelihoods of people living in

deprived communities in rural areas and commercial farms. The organisation has three overall objectives:

- Enable communities to access information through libraries.
- Ensure that the voiceless are heard by promoting the study circle concept.
- Build the capacities of communities by providing various forms of community based training and development activities.

As such, ABDO is much closer to a traditional development NGO than a festival and a theatre group, but seeks also to address social and political processes, like:

- The national healing and reconciliation process.
- The constitution making process.
- Economic recovery and restoration of democracy.
- Local governance and accountability.
- Gender mainstreaming and gender based violence.
- HIV and AIDS.

Norad has commissioned two evaluations of ABDO's work – the latest in 2005 and the findings were interesting. Firstly, ABDO's progress reports provide various ways of recording results. Figures are given on numbers of libraries and study circles established, numbers of workshops and participants and supplies of books. Also included is the number of visits made by the national office to the field and by area coordinators to libraries. The numbers document a significant growth in activities and resources.

However, from 2003 and 2004 annual reports other ways of recording results are included – not only of outputs, but outcomes:

- 36 school leavers in the age group of 25–35 have used libraries to resit their O level exam.
- Requests for adult literacy classes have been received in areas where there are libraries.
- The pass rates of schools with libraries have increased in particular in the Chivi area. Documentation suggests that the school heads believe this is partly due to pupils being able to take books home for further study.
- The first experiment of study circles resulted in the 12 selected Grade 7 pupils passing their exams with higher grades.

ABDO has also attempted to capture qualitative changes through the inclusion of poems and references from stakeholders. Several examples of spinoffs from study circles and cooperative projects are included in the reports.

We have not been able to make any independent assessment of more recent experience. Providing text books to students and establishing community libraries do not appear as particularly innovative and the need for such an initiative may have changed with the recent investments in text books for schools. Hence, the future role, scope and direction of ABDO's work would need more in depth study.

### **Children's Performing Arts Workshop (CHIPAWO)**

The Norwegian Embassy provided for several years core support to CHIPAWO and used the organisation for implementing special projects during the Henrik Ibsen Year 2006. The support was cut with two thirds from 2009.

CHIPAWO is about arts education for children. Before the majority rule came to Zimbabwe in 1980, arts education was the prerogative of the white minority. In the pre-colonial societies of the region, there existed various forms of arts education, but with the advent of colonialism they broke down and the activities of the Christian missionaries and the new values undermined the status of the traditional arts. This meant that in the years after 1980, when a new society was being constructed and democracy came to the people of Zimbabwe, children were being educated in a system which had little time or respect for the arts and in which there was very little scope for discussing, questioning and challenging, for imagination, creativity, originality and democratic freedoms in the classroom.

In the former white schools, the arts were given greater prominence – on the tacit understanding that the arts meant the European arts. In the classroom, there were art, music and verse-speaking – all Euro or rather Anglo-centric. In the extra-curricular timetable, there were speech and drama, ballet and depending on the school, lessons in piano and violin. Zimbabwean or African content was virtually taboo. There were no Shona drama clubs and even introducing Shona into the classroom curriculum in Primary Schools was strongly resisted.

CHIPAWO was founded in 1989 with the following objectives:

- To ensure that children know and appreciate their own culture – Zimbabwe, Southern Africa, Africa.
- To ensure that through the arts children learn, develop and grow up as balanced, harmonious, whole human beings who in turn help to make a balanced, harmonious, whole society.
- To ensure that children enrich and improve the performing arts of our country and in many cases find fulfilling employment in the arts and related fields.
- To involve children in a participatory, creative, learning process which is dynamic, gender sensitive and democratic and in which the child is at the centre and every child is precious – boy/girl, rich/poor, town/country, able/disabled.

Over the years, CHIPAWO's programmes became tools for advocating for the principle of arts education for all. The involvement of teachers and families in CHIPAWO's work helped to change the attitude towards African arts and the participation of children in arts programmes.

Starting with one centre consisting of 60 children between the ages of 8 and 12, following a programme of dance, music and drama, CHIPAWO expanded its operations. 78 centres followed the CHIPAWO method and pedagogy and over 2000 infants, children and young people of all backgrounds and abilities were involved all over the country. Its performances by many different groups of children have been seen on national television, in many parts of Zimbabwe and in countries such as Kenya, South Africa, Mozambique, Finland, Denmark, Germany, China and Japan. It

has manufactured musical instruments and costumes and produced television programmes and videos as well as provided training and services. It had an Academy that offered diplomas and certificates accredited by a Zimbabwean university.

#### **“Ibsen Through African Eyes”**

In 2006, CHIPAWO in partnership with the Norwegian Embassy celebrated the 100<sup>th</sup> anniversary of the death of the Norwegian playwright, Henrik Ibsen. The main event took place at the National Art Gallery. The programme featured extracts from Peer Gynt, An Enemy of the People, Ghosts and A Doll’s House, as well as speeches by the Chairman of CHIPAWO, Mr S.J.Chifunyise, the Ambassador of Norway and a representative of the Ministry of Education, Sport and Culture. During the discussion, an official from the Ministry of Education, Sport and Culture, commented on the relevance of the plays and how Zimbabweans had been deprived of exposure to such important works of world literature. He suggested that such plays should be studied in schools and the performances should be toured to schools. This was also later followed up, and the Doll’s House became included in the national curriculum in Zimbabwe.

#### **The cut in funding**

In its last progress report, CHIPAWO states that “it is now clear to the organisation that current support from the Norwegian Embassy can no longer be relied on to maintain institutional stability and fund capacity-building for sustainability and growth”. It is also explained that the cut had serious repercussions for the organisation:

- Abandonment of the strategic plan.
- Closing of all units except Programmes, in effect abolishing the Office of the Executive Director, Finance and Administration, Media and Musical Instrument Manufacture.
- Relinquishment of all rented premises except the Mutevedzi Scout Hall, in effect abandoning the Main Office and the Media Centre.
- Letting go all staff except for existing staff in the Programmes Unit.
- Storing all office, media and manufacturing equipment and furniture.
- Inability to continue paying salaries and operating the organisation as before.
- Drastic decrease in income generated by CHIPAWO’s traditional income-generating services and sales.
- Loss of a national arts resource, the Children’s Media Centre.

CHIPAWO claims that neither HIVOS nor the Norwegian Embassy provided any early warning to the organisation and an explanation for what happened. On the other hand, the Embassy explained that the overall budget was reduced and not severely. We are not in a position to judge to what extent the cut was justified, but it has transformed the organisation from what it was two years ago. The underlying challenge is the lack of exit or phasing out strategies for the organisations. Norway is commended for providing multi-year core support – a predictable income making more long term planning feasible. On the other hand, such type of support creates also dependency on only one donor.

### **Zimbabwe Women Writers Association**

*“Promoting and amplifying women’s voices and work through literature and other forms of art”.*

This is an arts and culture organisation committed to promoting women’s literature, teaching them how to write their “story” and help them publishing books. It is dedicated to support the gender agenda and ensure that women’s achievements are documented and best practices shared with the public.

The objectives are:

- To use mentorship as a tool to develop writing skills amongst women and nurture the writing skills talent amongst students both male and female.
- To lobby and advocate issues affecting women especially gender related issues.
- To share information and learn from other organisations on topical themes through networking meetings, book fairs and other forums.
- To disseminate vital information nationwide through the newsletter.
- To publish books for national development and to earn income.

ZWWA is an active member of the Zimbabwe International Book Fair Association, Zimbabwe Book Publishers Association and the Booksellers Association of Zimbabwe with the aim to create platforms for women writers. Funds have been used for mentorships – coaching clinics for individual writers and training workshops.

The association has published the voices of more than 500 women writers in Zimbabwe. It has also organized writing competitions, linked members to other local and international competitions, provided fellowships and publishing opportunities for women writers.

### **National Gallery of Zimbabwe**

The National Gallery of Zimbabwe celebrated its fiftieth anniversary in 2007. It was set up to promote art and other art related issues. The gallery has tried to discover local talents, stimulate local demand and find suitable markets for art. It was originally seen as a vehicle to improve race relations by encouraging all people of Zimbabwe to compete for inclusion in the Annual Exhibition. The Gallery has also provided a platform for social engagement, debate and reflection. It is now a parastatal body under the Ministry of Education, Sport and Culture.

The Norwegian support during the period 2005–2007 included funds to run the Visual Arts Studio in Mbare and institutional support for upgrading the technical equipment and staging exhibitions. As a matter of fact, Norway has funded the arts school all the years since 2000.

The existence of the Gallery explains why Zimbabwe has been able to develop different arts disciplines contrary to most other countries in the region. The Gallery has offered space for artists to exhibit their work, workshops have been conducted and different shows on permanent collections and contemporary art been presented. Together with the yearly HIFA Festival, NGZ has become an important base for further development of the arts. The role of the Visual Arts Studio for training

artists is well recognised. The school encourages students to analyse daily life and issues enriching their output and posing questions otherwise overlooked by the public, especially in the situation the country experiences presently.

The arts school has currently 25 students in a three years course. There is unfortunately no overview and tracer study of how many artists the school has trained, how many have established themselves and been able to operate as artists, how many have organized exhibitions, etc. However, we were given examples of successful students like: Portia Zvavahera (print making), Virginia Chihota (painting/printmaking/textile), Freddy Tauro (painting), Richard Witikani (painting), Victor Nyakauru (sculpture) and John Gusinyu (sculptor).

This is a school in fine arts – in arts with potential economic opportunities even if it is at the moment difficult to survive as a painter or sculptor in Zimbabwe. The only problem seems to be that Norway has supported the school for such a long period without a plan for phasing out or reducing its support.

### **Zimbabwe College of Music**

The main focus of the college is music education – providing quality instruction and equipment. It was discussed to open up for also other performing arts, but decided to attain international standards in music and not spread resources over several disciplines.

The long term objectives are:

- To establish a high standard of study and training
- To establish a Faculty of Music at the University.
- To encourage and develop appreciation in music among the public and to cooperate with the government and local authorities in improving the standard of music in schools and tertiary institutions.
- To carry out public awareness campaigns through outreach programmes to schools, colleges and churches.
- Increase enrolment.

In the most recent progress report, the results were described as:

- Five computers were purchased.
- Five desks were purchased.
- Five chairs were purchased.
- Etc.

It seems that the College has major internal organisational and leadership problems, which need to be resolved before future support is provided. The College has benefited from cultural exchange through Fredskorpset volunteers recruited by Fredrikstad Culture School – working as teachers in the College.

## 5. Implementation of activities

### 5.1 Programme management

The overall responsibility for the cultural programme rests with the Norwegian Embassy, but the Embassy has as mentioned sub-contracted the Dutch organisation HIVOS to manage the contracts with most of the partners through a frame agreement, while the Embassy has maintained bilateral contracts with two organisations. The support to the Sports and Recreation Commission is managed by the Confederation of Sport in Norway and the Embassy plays no active role.

The Embassy has one National Programme officer in charge of the cultural portfolio spending approximately 70 % of his time monitoring the HIVOS agreement and the remaining bilateral agreements. In addition, HIVOS has a part time coordinator and financial manager to maintain the frame agreement.

There is limited knowledge and awareness about the Strategy for sports and culture – some awareness in the Norwegian Embassy, but none among the cultural partners. There is no evidence that the Strategy has been used as a basis for developing the programme or influenced any of the projects. The political and economic developments in Zimbabwe have to a large extent determined the direction and profile of the programme. On the other hand, several of the projects are well in line with important principles in the Strategy as will be discussed later.

#### **Frame Agreement with HIVOS**

In May 2007, the Norwegian Embassy signed a two year contract with HIVOS (for 2008–2009) and another one in 2008 (for 2009–2011). The aim was to organize several projects previously funded directly by the Embassy into a frame contract for one programme with similar goals. The contract had two components – one on mutual cooperation in relation to the cultural sector, civil society and media and another a delegation arrangement from the Embassy to HIVOS as regards the administration of one part of the Embassy's cultural portfolio. HIVOS' added value is based on its regional experience in the cultural sector. HIVOS has a diversified arts and culture portfolio which includes such disciplines as literature development and book publishing, theatre and contemporary dance, visual/fine arts, film development and distribution and festivals.

The roles of HIVOS were defined as:

- Encourage networking and collaboration with other cultural organisations outside the frame at national and regional level.
- Support the strengthening of sustainable capacity and competence.



- Introduce and support results based management – reporting on the added value of the programme.

With regards to capacity development, a needs assessment was carried out in 2010. As a follow up, the Cultural Development Trust – a partner to HIVOS was selected to design a capacity building programme covering everything from financial management to technical/artistic skills training.

Five organisations were first selected to receive support during the first two years: Zimbabwe Women Writers Association, Rooftop Productions, CHIPAWO, Savanna Trust and Intwasa Arts Festival. Three more organisations were included in the second period: Africa Book Development Organisation, the Zimbabwe College of Music and the National Gallery of Zimbabwe.

The overall goal for the programme is to build a strong and participatory civil society, media and culture sector with larger spaces and platform for free expressions. The more practical managerial purpose is “to obtain a more coordinated, collected and efficient support to the cultural sector in Zimbabwe as well as to use culture strategically within the media strategy”.

The expected programme outputs and outcomes are:

- A consolidated programme with one annual reporting.
- Synergies identified and strengthened between partners within the frame and those without, as well as the Norwegian Embassy’s media strategy partners and civil society organisations in promoting free expressions.
- Both spatial and non-spatial spaces for cultural discussions and debates identified, their potential examined and facilitation efforts provided.
- Information flow to the Norwegian Embassy in relation to the development in the culture sector on a regular basis.

HIVOS has been able to:

- Establish a consolidated programme with systems and procedures for planning, transfer of funds, financial and narrative reporting.
- Design and provide a capacity building programme for the partners in financial management as well as technical/artistic areas.
- Establish synergies between partners within the frame agreement.
- Provide the Embassy with information about developments within the culture sector.

On the other hand, HIVOS has not been able to strengthen synergies with partners outside the frame agreement, and other relevant partners in civil society and media. There is no evidence that HIVOS has played an active role in identifying new spaces for cultural discussions and examined their potential. HIVOS has been a sub contracted manager or Secretariat for the Embassy, not an imaginative forward looking planner. The outsourcing of the culture portfolio relieves the Embassy from administrative tasks, but may also reduce the chance that the Strategy for culture and sports will play a more important role by increasing the distance between the Embassy and the partners.

Does the progress report from HIVOS to the Embassy provide adequate information about progress and achievement among the partner organisations? It consists only of 7,5 pages of text. In addition to explaining issues of programme management and capacity building, the report seeks to discuss if the programme has been able to respond effectively to national political development since its inception in 2007. The report underscores the importance of the programme when it comes to promoting free expressions and the role of an active civil society. RoofTops, ABDO and Savanna Trust are used as examples.

What is missing in the report is an assessment of the entire portfolio of partners and where the weakness and gaps are. It could have been interesting with a more analytical assessment of other dimensions than policy relevance. A complex problem like sustainability is touched lightly. The consolidated report would also be strengthened with a brief summary of the progress and achievements for each of the organisations.

## **5.2 Partner identification and planning**

All the partners have applied to the Norwegian Embassy for funding. The Embassy has responded to requests and proposals and not actively identified relevant partners. Most of the partners have also been supported for several years. The National Gallery has for instance been funded for more than 10 years. The Embassy does not expect any expansion of the portfolio of cultural partners. It is more likely with a process of consolidation in which smaller and “old” partners are phased out and more resources are channeled to fewer organisations. Such a process would require a well planned phasing out strategy. It would also require a solid assessment of what the mix of partners should be. Since Norway is the only donor providing core organisational support, its decision will be followed closely and have important impact in the cultural sector in Zimbabwe.

HIVOS has established a simple and solid planning system. The cooperation is based on an original proposal and programme documents. Then each organisation should submit an annual work plan and budget as a basis for releasing funds.

## **5.3 Monitoring and evaluation**

The monitoring and reporting from partners and activities are based on:

- Narrative and financial progress reports from each organisation to HIVOS in a similar format. We have reviewed all the progress reports for 2010. They vary in quality, but they are in general informative and useful. The RoofTops report is extremely detailed with several examples while the report from the College of Music is rather thin.
- Secondary sources of information such as press coverage from concerts, theatre performances. HIFA and RoofTops document broad media coverage.
- Supervision and observation from HIVOS partner visits are carried out.

The evaluation activities are less prominent. HIVOS has not commissioned any evaluation while the Embassy has commissioned one evaluation of the contract with HIVOS and also of the National Gallery of Arts. Before 2006, two evaluations were carried out on ABDO.

A major problem is the lack of targets and success/performance indicators. Most of the proposals have on the one hand some overall very ambitious goals which are not possible to verify. On the other hand, they report on rather trivial activities and outputs. The examples from ABDO illustrate that it is possible to define and report meaningfully on some outcome measures without too much efforts. Progress monitoring is an area in which HIVOS could offer the organisations technical support – finding an appropriate balance between too much and too little quantitative and qualitative indicators. Most of grants are small. Hence, the Embassy should not demand data and information which may require too expensive data collection.

#### 5.4 Cross cutting concerns

The following table provides a summary of three cross cutting concerns for all the partners.

**Table 6: Summary assessment of cross cutting issues**

Project	Efficiency	Financial sustainability	Relevance gender/equity
Sports and Recreation Commission	3	2	3
African Book Dev. Organisation	3	1	3
Harare International Festival of the Arts	3	3	2
Chipawo	2	1	3
National Gallery of Zimbabwe	3	2	2
Dance Trust of Zimbabwe	1	1	2
Zimbabwe Women Writers	3	2	4
RoofTop Promotions	3	3	3
Zimbabwe College of Music	1	1	3
Savanna Trust	1	0	2
Intwasa Festival	1	0	2

Scale of assessment: 0 – none, 1 – low, 2 – medium 3 – high, 4 – very high.  
Source: Evaluation interviews and site visits, studies of documents.

#### Efficiency

The assessment of efficiency is based on the clarity and scope of objectives, the strength of the project document, the use of resources, leadership and managerial arrangements, and the outputs produced in relation to the funds spent on the programme. Most of the organisations are rated relatively high, while some of the smaller get a lower score mainly due to unresolved internal organisational problems. The capacity building from HIVOS has made a difference for some of the partners helping them to strengthen financial and managerial systems. However, some of the smaller partners struggle with delivering expected outputs and will either have to be strengthened or be phased out.

## **Sustainability**

The financial sustainability is highly variable and affected by the current political and economic situation in the country, but also by the income generating opportunities for each organisation. The Sports and Recreation Commission and the National Gallery are funded directly by the Ministry of Education, Culture and Sports and are in principle financially sustainable. Their problem is more that the funding is too low and covers barely staff salaries. External resources are required for capacity building (e.g. the arts school) and for implementing the programmes.

It is interesting that some of the cultural partners have been quite successful in raising funds locally. The Norwegian support is important, but relatively small. The organisations do not depend on one external donor – illustrating that culture is a productive sector with a potential to generate income. HIFA has for instance been able to mobilize support from the national corporate sector covering 70 % of its budget. The sale of tickets generates also substantial income. The Zimbabwe Women Writers are able to sell their writing and presentation skills to donors like FAO in need of narrative reports. RoofTops have been able to mobilize income through sales of performances to national and international organisations. Chipawo has produced and sold local music instruments. The local market for art is currently bleak and Zimbabwean painters and sculptors struggle to attract international customers. However, the long-term commercial potential in Zimbabwe's cultural sector is untapped.

Organisations like ABDO have severe sustainability challenges being entirely dependent on external donors and only one donor. The small festivals and organisations like Savanna Trust and Intwasa also struggle to survive.

## **Gender and equity**

The relevance in relation to gender and equity concerns is high for almost all the partners. Some of the organisations like Zimbabwe Women Writers have women as their target group. The Sports and Recreation Commission has a particular focus on girls and promoting girls in all types of sport. The last performance from RoofTops "365" is about gender imbalance and violence in a family situation and the Arts School (National Gallery) has trained several promising female painters. We have not been able to assess gender and equity concerns in any detail in relation to the festivals.

## 6. Results in relation to the Strategy for sports and culture

### 6.1 Introduction

This chapter discusses results in relation to the Strategy, rather than results in relation to the project objectives. The analysis is based on the presentation in the previous chapter and informed by the table on the next page. This table seeks to summarize important characteristics for most (not all) the partnerships. The analysis is focusing on four important aspects of the Strategy:

- Contributing to strengthening institutional frameworks.
- Contributing to cultural exchanges between the Norway and Zimbabwe.
- Increasing the quality of artistic and cultural expression.
- Utilizing cultural and sports activities as catalytic instruments to further other development goals.

**Table 7: Summary assessment of results in relation to the Strategy**

Project	Institutional frameworks	Cultural exchange	Quality of cultural expression	Further development goals	Rights-based approach
Sports and Recreation Commission	3	2		3	2
African Book Dev. Organisation	1	0	3	3	3
Harare International Festival of the Arts	1	1	4	1	3
Chipawo	2	2	3	2	2
National Gallery of Zimbabwe	2	0	4	1	1
Dance Trust of Zimbabwe	1	2	3	0	0
Zimbabwe Women Writers	2	0	3	2	3
RoofTop Promotions	2	2	3	1	4
Zimbabwe College of Music	1	1	3	0	0
Savanna Trust	1	0	2	1	2
Intwasa Festival	1	0	2	0	2

Scale of assessment:  
 0 – no results visible, 1 – marginal results, 2 – some results, 3 – significant results, 4 – very high results.  
 Sources; Evaluation team interviews and site visits, and documentation.

## 6.2 Strengthening institutional frameworks

The first aspect, when and how are institutional frameworks strengthened and what would that mean? There is an extensive literature on institutional capacity building. The recent Results Report from Norad<sup>8</sup> includes four different areas or levels:

- Improved policies and regulatory mechanisms within the sector.
- Strengthened networking between partners within and between sectors.
- Strengthened organisational structures.
- Improved individual knowledge and skills.

Effective building of capacity should in principle include interventions at all four levels. The overall portfolio gets a high score on strengthening institutional frameworks – meaning that the Norwegian Embassy has focused on long-term capacity building of selected partners. This is interesting in a situation where most other donors are said to offer only short term support to single events. However, the general conclusion needs to be elaborated and specified for sports and culture respectively.

Let's first look at sports. NIF's support to the Sports and Recreation Commission is the most comprehensive example of an effort to strengthen an institutional framework. The ambitious goal is to build a new national sport structure. There is evidence that NIF has influenced the national policy framework through its early focus on sport for all and providing international exposure and training opportunities for senior staff in SCR.

NIF may score lower on networking with other national stakeholders. The programme has involved SRC as part of the Ministry of Education, while the links to for instance the Ministry of Youth and other relevant national sports organisations are less explored. A key task has also been to strengthen SRC as an organisation with the capacity to deliver the Community Sports Development Programme. Last, but not least, the largest component in the programme and also NIF's contribution have been training and capacity building of managers, coaches, referees, youth leaders, children and youth themselves.

NIF has also assisted in establishing formal training programmes at two universities for teachers in physical education. The case study in Chapter 4 has explained the gap between intentions and realities in implementation of the programme, but NIF has clearly seen what is required for "strengthening institutional frameworks".

The situation in the area of culture is more complex. Since Norway has no bilateral programme with Zimbabwe, the Embassy does not support the country's national "institutional frameworks" in culture, like for instance through the Zimbabwe Arts Council, but only selected cultural organisations. As such, the programme has not addressed the national policy level, but the other three areas. The overall goal for the programme is "to contribute to a strong and participatory civil society, culture and media sector". This has been achieved through different means:

- Predictable multi-year funding supporting long term planning and organisational sustainability of a few partners.

---

8 Resultatrapport, Kapasitetsutvikling: Bygging av levedyktige samfunn, Norad 2010

- Providing core institutional support allowing flexible allocation of resources to where it is needed.
- Capacity building in financial and technical issues organised through HIVOS.
- Networking and exchange of information between partners – mainly within the frame agreement.

Norway is an important donor for cultural organisations in Zimbabwe, but unavoidably only a few. As such, Norway has supported a section of civil society. There is always the danger that long term funding of a few partners may lead to dependency or complacency and a certain monopoly for those who are within the frame. Some of the partners and projects have not been more sustainable by receiving long-term support like SRC, ABDO and the Arts School. We have not been able to assess to what extent other partners would be more relevant and identify potential negative effects, but such issues should be addressed when the programme is reviewed.

### 6.3 Exchanges in sports and culture

The second aspect is about the exchange between Norway and Zimbabwe in the area of sport and culture. A general finding is that there have been few examples of exchange in both sectors, but more in sport than culture. There are at least three types of exchange:

- a. Mutual North – South exchange as among the volunteers in the Norwegian Fredskorpset. In sports, there are currently four Norwegian volunteers recruited by NIF working for the Sports and Recreation Commission and a similar number is in Norway. In culture, there are two volunteers recruited by the Fredrikstad School for Culture working with the College of Music.
- b. South – North exchange meaning that Zimbabwean artists are invited to Norway. RoofTops has performed in Norway facilitated through a private contact at the National Theatre in Oslo. The Dance Trust of Zimbabwe has also been performing in Norway. There are possibly several other examples, but the number is low.
- c. North – South exchange meaning that Norwegian artists go to Zimbabwe to perform. The vocal trio Røyst was invited to the HIFA Festival in 2010 and an individual Norwegian artist participates in 2011. We have not been able to identify any other participants.

There are several reasons for the low level of exchange. One is the difficult political and volatile security situation in Zimbabwe having a negative impact on the motivation for international exchange. The few institutional links between Norway and Zimbabwe in the area of culture is another explanation. There has been a long-standing partnership between Zimbabwe and Norway in sport which has translated into several types of exchange: Norway Cup, the volunteer programme and visits from trainers. There are less formal institutional relationships in culture – maybe except for Fredrikstad School of culture.

International participation is an important concern for HIFA – using culture as an instrument for breaking Zimbabwe's isolation with the rest of the world and establish partnerships between national and international artists with the aim to create a more positive image of Zimbabwe, but also to use the festival to demonstrate the

need for free cultural expression. In such a perspective, cultural exchange could have played a much more important role than it does.

We have not been able to study the exchanges in any detail, but they have two objectives. The exchanges have a value in themselves – creating bonds and sharing experiences between the two countries, but are all used also for more instrumental purposes. The volunteers are for instance involved in training students at the College of Music and the sport volunteers contribute in training activities at national and local level. The Strategy emphasises values of reciprocity and equality in the exchange. The volunteer programme is also based on such principles and includes both north-south and south-north exchange – even south-south exchanges have been funded.

#### **6.4 Increasing the quality of artistic and cultural expression**

A short visit has not allowed studying the quality of artistic and cultural expression, but the following could be observed:

- A majority of the partners are recognized organisations in Zimbabwe with a high visibility, e.g. the National Gallery, vocal civil society groups like RoofTops and the high profile HIFA.
- Most of the organisations we met with focused on aspects of quality:
  - The Zimbabwe Women Writers Organisation seeks to develop writing skills among talented women so they will be able to publish books on their own. They organise writing competitions with recognised juries to select the best writers. Mentors are used to review manuscripts for making them better.
  - The National Gallery presents cutting edge national painters attracting international interest. The School for Artists has trained recognised artists with their own exhibitions and working independently as sculptors and painters.
  - Chipawo has been innovative and creative within the area of arts education for children.
  - RoofTops uses manuscripts from recognised writers and has been able to stage quality productions with talented amateurs.
  - HIFA is a world class event attracting quality national performers (selected based on competition) and well known international artists.
  - The two evaluations of ABDO present an efficient and effective NGO establishing community libraries and promoting study circles.
  - The more local initiatives (Intwasa Festival in Bulawayo) have not been able to maintain a sufficiently high quality. There is also a need to look at both the artistic and organisational quality of the Zimbabwe College of Music.

#### **6.5 Utilizing culture and sport as instruments for development**

The Norwegian Strategy develops the notion of a rights-based approach to culture. With reference to the Declaration of Human Rights as well as to other Declarations of political, economic and social rights, it is clearly stated that life choices in respect of culture and the expression of identity have a separate value. Culture is not only a means to achieve rights in other fields of life.

However, there is a tension between sports and culture on the one hand and development on the other. Both sports and culture have a value in their own right, but



both culture and sport can be used as instruments to further other development goals. In the table, we have differentiated between “development” and “advocacy/ rights” relevance – the first referring to for instance health, financial or educational outcomes, while the second to the understanding of rights issues and social and political change.

Both NIF and SRC emphasize the value of sports in itself for the simple reason that sport will never succeed if it is performed for other secondary reasons. Sports has an instrumental value when it is performed well, but NIF has over the years also added and promoted “traditional” development outcomes:

- Sport for girls and women.
- Sport for the disabled.
- Sport for “Kicking Aids Out” – a major part of the National Sports Programme is focusing on life skills training and HIV/AIDS prevention.

NIF frames its work within a rights perspective – the “right to sport” for children and youth. The same is true for its partner UNICEF – systematically integrating a child rights perspective in all its work. NIF/SCR scores lower on the rights/advocacy dimension. Sport is perceived as a politically neutral arena. While cultural civil society organisations pursue a controversial political agenda, the same is not the case in sports.

The situation in the culture portfolio is mixed. There are at least three types of organisations. The African Book Development Organisation which is close to a “traditional” development NGO – establishing community libraries and providing text books for children. As such, it scores high on development relevance. The study circles allow communities to meet and discuss social and political issues – so the organisation scores also high on advocacy relevance. ABDO perceives itself as politically neutral, but contributes and informs political discussions and rights awareness at community level. CHIPAWO comes possibly in the same category – working with arts education for children, but with the aim to “liberate” children and create new learning opportunities.

RoofTops is in another category. A theatre performance has no immediate development relevance. The theatre seeks to focus and provoke discussion on controversial social and political issues. They move the line for what is controversial with the risk of being arrested. RoofTops is an organisation with a strong advocacy profile. Zimbabwe Women Writer’s is also an advocacy organisation for women, but less visible and controversial than RoofTops. The Harare Festival of the Arts is first and foremost a festival staging a high profile event. However, its independence, size and international profile make it controversial. The Government has not been able to “control” HIFA and HIFA has become an arena for free cultural expressions.

Then there are the more established cultural organisations like the College of Music, the Dance Trust of Zimbabwe and the National Gallery – with a low score on rights awareness and advocacy relevance except to some extent for the National Gallery – supporting and exhibiting also controversial painters.

The overall goal for the Norwegian programme is “to contribute to a strong and participatory civil society, culture and media sector, with free expressions”. As such, there is an explicit rights perspective in the programme – creation of alternative spaces for free cultural expression. This is consistent with the Norwegian policy for cooperation with Zimbabwe. In the current political and economic climate, it is important to support and encourage alternative cultural expressions in the country. If Norway wants to emphasize further “contributing to free expression”, the portfolio of partners should be reassessed, but the current combination of arts expression should be maintained.

## 6.6 Concluding remarks

According to the Strategy for Sports and Culture, the overall objectives for Norway’s cultural cooperation with countries in the South are:

- Ensure better access to cultural goods; better conditions for free cultural expression and participation.
- Encourage the use of the cultural heritage as a resource for the sustainable development of society.
- Disseminate knowledge and facilitate contact across political and religious divisions.
- Strengthen civil society as a condition for political and economic development.
- Promote mutual cooperation on equal footing between cultural institutions in Norway and the South.

The Norwegian programme has contributed to ensure better access to cultural goods in Zimbabwe by establishing small community libraries in rural areas, supported publishing of literature by and for women, financed the training of painters and sculptors, provided support to theatre productions addressing social and political issues and festivals where national and international artists have met. As such, the programme has also broadened the space for free cultural expression and participation in Zimbabwe where the Government tries to suppress all alternative and critical voices. The Norwegian support has been small, but significant and catalytic for the selected partners.

The programme does not include any component encouraging the use of cultural heritage for sustainable development based on the assumption that this is UNESCO’s responsibility.

The most striking example of facilitating contact across political divisions is RoofTops play “Heal the Wounds”. The play covers a debate on the best way to heal the wounds after the 2008 political violence. It is a milestone in the arts’ celebration of national healing efforts by both the state and church groups who think Zimbabwe can get past its period of mistrust. Otherwise, the political landscape is dominated by conflict and the cultural expressions often reflect and represent opposition to what is perceived as an authoritarian state. The use of sports is possibly the best example of creating “neutral” arenas where political or religious backgrounds do not count.

The cultural programme aims at strengthening civil society. More accurately it supports a group of civil society organisations. Norway is also one of the few donors to sports and culture. However, a significant part of the support to culture and sport is also channeled to quasi-governmental organisations. There are elements of cultural exchange among some of the partners, but they are few and weakly developed.

The following are some concluding remarks of strategic importance emerging from the Zimbabwean case study.

### **The awareness and use of the Strategy**

The Strategy for sports and culture is not well known – to some extent in the Embassy while not at all among partners. The Strategy has served as a general background and justification for supporting sports and culture, but does not explain the increase in funding between 2006 and 2009. Neither has the Strategy influenced the direction of the programme and the selection of partners. The Strategy is perceived more as a general policy explaining the importance of sports and culture, and less as strategic tool for planning and implementation.

The political and economic context in Zimbabwe explains better the developments in the programme. There is no bilateral cooperation between Norway and Zimbabwe. The Norwegian Embassy shifted its support to civil society and in particular organisations working with governance, human rights, media and culture. The overall aim of the Norwegian support to culture is “to contribute to a strong and participatory civil society, culture and media sector, with free expressions”.

### **Multiple programmes and projects**

There is one Strategy for culture and sports, but Norway supports two separate programmes – one in sport and another in culture. There are no links between the two and no one identified any need to link them since the management and funding are so different. The underlying question is to what extent it is useful to have one strategy for both sports and culture or whether the differences should be recognized in a new and revised strategy.

The cultural partners have been assembled under one umbrella and a general programme objective, but it is questionable to what extent it is a coherent programme with mutually supportive components. The programme is better characterized as support to a group of separate organisations and initiatives with a varied set of objectives. It is a programme more by default than design.

### **Government or civil society support**

There are certain internal inconsistencies in the Norwegian support. NIF as a Norwegian NGO provides support to a quasi-governmental organisation (Sports and Recreation Commission) while the Norwegian Embassy is unable to support a similar organisation in culture (Zimbabwe Arts Council). On the other hand, the National Gallery (also a parastatal) has received support from the Embassy for more than ten years. It is a paradox that Norway provides a significant share of the sports and culture budget to government institutions while the objective is to strengthen civil society.

### **Stability and change**

Several of the partners have been supported for more than ten years. Long term partnerships can be justified (e.g. between SCR and NIF), but there has been considerable inertia and lack of dynamic planning and management of the cultural programme from the Embassy. Some of the partners could have been phased out earlier or at least phased down. Exit strategies should have been prepared.

Norway is frequently characterized as a flexible and “good” donor – with few rigid rules, core funding and open communication. The downside is that Norway may become a passive and undemanding donor with not sufficient attention to issues of quality and a proactive management of a partnership.

### **The instrumental use of culture**

The Strategy recognizes both the inherent and instrumental values in culture, while the guidelines for support to culture emphasise the instrumental values. The guidelines state that “The overriding objective of the grant scheme is to strengthen the cultural sector in the South and thus strengthen civil society and help it become a change agent and driving force in efforts to create a more transparent and democratic society”. Further, “the fight against corruption, the gender perspective, the environment and vulnerability to climate change are to be taken into consideration in all projects” (2010 Grant Scheme Guidelines).

There are at least two sets of problems: Some of the recipients of Norwegian support in Zimbabwe do not meet such criteria, in particular partners in the area of fine arts like the school for painters and sculptors, the College of Music and the Dance Trust. This opens for two options – either to phase out such partners because they are not in line with the Norwegian development objectives or argue that support to fine arts has a value in itself, but then the guidelines need to be phrased differently. In other words, it is possible to establish a category of projects that deserve attention in its own right and not as part of the development paradigm. The Dance Trust tried a third option by including a HIV/AIDS component in its proposal in order to make it more in line with donor preferences. This is acceptable in some situations, while in others it is counterproductive to force cultural organisations to become development NGOs.

### **A quest for modesty**

The Sports and Recreation Commission has an ambitious goal and a large target group. HIFA and RoofTops have also large audiences. However, several of the others have small target groups – 25 painters, one exhibition, 40 women writers, a festival, 10 musicians, etc. In other words, we are talking about small activities with often marginal impact in particular in terms of social and economic development – if any at all. It is difficult and sometimes contrived to place support to sports and culture in a poverty reduction perspective as the Norwegian Strategy does. The causal links between cultural activities and poverty are tenuous. The direct and indirect contributions are at best marginal. However, several of the cultural events may have catalytic long term effects like the HIFA festival or the work of the Zimbabwe Women Writers. Others have financial consequences and results, but it is an important dif-

ference if the justification for support is poverty reduction, the democratic power in arts or the inherent value in cultural activities.

### **Modalities for future support**

The frame agreement between HIVOS and the Norwegian Embassy comes to an end in 2011. As such, the Embassy has to make some choices. The most important decisions are:

- a. Decide which partners should be phased out either because they don't perform or meet the programme criteria.
- b. Decide on an appropriate mix of partners which can fulfill the overall goal of the programme.
- c. Decide on management and funding arrangements.

In terms of funding and management arrangements, the Embassy has three options: Delegate the programme to HIVOS, support the establishment of a multi-donor Culture Fund or follow a dual approach as now. There are pros and cons with all options. The use of HIVOS will relieve the Embassy for administrative tasks, but also reduce the opportunities for cultural exchange and create a distance between partners and the Embassy. Since the Culture Fund is changing its policy and practice, the Embassy should explore the opportunities for establishing a multi-donor trust fund for culture owned and managed nationally. Such an option will be in line with principles of improved harmonization and alignment of aid. The Embassy may continue with a dual model, but in such outsourcing HIVOS becomes too much a Secretariat for the Embassy. A better option would be to empower HIVOS to take full responsibility for programme development and management.



# Annexes







## ANNEX 1: References

- Africa Book Development Organisation, Annual Report 2009.
- An Assessment of Community Development Approached of ABDO in marginalised areas in Zimbabwe, 2000.
- Chipawo, Approaches to Arts Education in Southern Africa, 2006.
- Chipawo, Capacity Building for Sustainability and Growth, Progress report 2009–2010
- Government of Zimbabwe, Budget 2010–2011
- Government of Zimbabwe, Cultural Policy of Zimbabwe.
- Gunilla Selerud (2009), Final Report National Gallery of Zimbabwe, End of Term Review.
- Harare International Festival of the Arts, Brochure for festival 2010.
- Harare International Festival of the Arts, Narrative Report 2010.
- HIVOS (2007), Programme Document HIVOS. Cooperation in the Arts and Culture.
- HIVOS (2010), Annual Progress Report – Cooperation between the Royal Norwegian Embassy and HIVOS.
- Intwasa, Arts festival Bulawayo, Annual Report 2010.
- Kicking AIDS Out, Peer Leader Manual.
- NANGO, Environmental Scanning Report February 2011.
- National Gallery of Zimbabwe, Visual Arts Studio, Progress Report 2010.
- Nicolette du Plessis & Unity Chari, Evaluation Report, Africa Book Development Trust, 2005.
- NIF (2009), Mid-term Report, Prepared for UNICEF, January – July 2009.
- Norwegian Embassy (2009), Appropriation document HIVOS.
- Norwegian Embassy (2009), Appropriation document Dance Trust of Zimbabwe.
- Norwegian Embassy, Virksomhetsplan 2009, 2010 and 2011.
- Rooftop Promotions, Progress Report 2010.
- Savanna Trust, Annual Report 2010.
- Sport and Recreation Commission of Zimbabwe (2006), Youth Education Through Sport (YES), Assessment Report.
- Sport and Recreation Commission of Zimbabwe (2008), Community Sport Development Programme. An Implementation Plan 2008–2011.
- Sports and Recreation Commission Act, 1996.
- Sports and Recreation Commission, Community Sport Club Manual.
- Sports and Recreation Commission, Report on the survey carried out to determine the feasibility on the establishment of the community sport club system in Zimbabwe, June 2007.
- Techtop Consult (2009), Draft report – End Review of HIVOS Culture Frame.
- The National Gallery of Zimbabwe, Celebrating 50 Years 1957–2007.

UNICEF, A Situational Analysis on the Status of Women's and Children's Rights in Zimbabwe 2005–2010.

Zimbabwe College of Music, Annual Report 2010.

Zimbabwe Women Writers (2008), Annual Narrative Report 2008.

Zimbabwe Women Writers, Annual Report 2010.

## ANNEX 2: People met

Albert Mazula, Executive Coordinator, ABDO  
Alpha Chapendama, Sida, Swedish Embassy  
Alpheus Musendo, Finance Officer, ABDO  
Annamore Ziueya, Project Coordinator, Rooftops Promotion  
Antony Sungisayi, Field Officer, ABDO  
Audrey Chihota-Charamba, Executive Director, Zimbabwe Women Writers  
Batsirai Kunzui, CHIPAWO  
Cecilie Giskemo, Norwegian artist and ex volunteer  
Chainty Rugube, Programme Officer, UNICEF Zimbabwe  
Charles R. Nhemachena, Director General, Sports and Recreation Commission  
Chipo Basopo, Director, CHIPAWO  
Daglas Taderera, Finance and Administration officer, Rooftops Promotion  
Daves Guzha, Producer, Rooftops Promotion  
Dean Picardo, CHIPAWO  
Doreen Sibanda, Executive Director, National Gallery of Zimbabwe  
Elvas Mari, Director, National Arts Council  
Elias Musangeya, Senior International Development Advisor, UK Sport  
Faith Musarurwa, Finance Officer, Hivos  
Farai Mpfunya, Executive Director, Culture Fund  
Gerd-Marie Solstad, Volunteer, Sports and Recreation Commission  
Ingebjørg Støfring, Ambassador, Norwegian Embassy  
Joseph Mucheterere, Director Sport Development, Sports and Recreation Commission  
Karen Bean, Finance Director, HIFA  
Manuel Bagorro, Founder and Artistic Director, HIFA  
Marie Wilson, Executive Director, HIFA  
Martin Dururo, Sports and Recreation Commission  
Micaela Marques de Sousa, Chief of Communication, UNICEF Zimbabwe  
Misheck N. Mukweva, Hoops 4 Hope  
Mulukeni Ngulube, Culture Specialist, UNESCO Regional Office in Harare  
Ngoni Partson Mukukula, Director, Hoops 4 Hope  
Placsedes Ranga, Field Officer, ABDO  
Rober McLaren, Ex-Director, CHIPAWO  
Sibongile Gezha, Administrative Secretary  
Soneni Ncube, Sector Programme Officer, Hivos  
Stephen Matinanga, Programme Officer, Hivos  
Tafadzisa Musonda, Marketing and PR, Rooftops Promotion  
Tor Kubberud, Counsellor, Royal Norwegian Embassy  
Vincent Kaseke, Programme Officer, Royal Norwegian Embassy

## ANNEX 3: Allocations to partners and projects 2006–2009

<b>Main partners</b>	<b>Allocations 2006–2009 (NOK Mill)</b>
<b>Sports:</b>	
Sport and Recreation Commission/NIF	4.905
Aces Youth Soccer Academy	0.071
Sub total sport:	4.976
<b>Culture:</b>	
HIVOS frame agreement:	
a. Zimbabwe Women Writers (2006–2010)	0.700
b. Rooftop Promotions (2006–2010)	0.500
c. CHIPAWO (2006–2010)	0.800
d. Savanna Trust (2006–2010)	0.475
e. Intwasa Festival (2006–2010)	0.475
f. African Book Development Organisation (ABDO) (2008–2010)	0.600
g. The Zimbabwe College of Music (2008–2010)	0.500
h. National Gallery of Zimbabwe (2008–2010)	0.400
Sub total HIVOS:	4.450
Directly from Embassy:	
Harare International Festival (HIFA)	1.916
The International Film Festival for Women	1.899
Africa Book Development Organisation (ABDO)	1.812
Dance Trust of Zimbabwe	1.060
National Gallery of Zimbabwe	0.953
CHIPAWO	0.679
Sub total from Embassy	8.319

<b>Main partners</b>	<b>Allocations 2006–2009 (NOK Mill)</b>
Single contributions culture:	
Travel expenses NTNU Intern. Student Festival	0.008
National Gallery Review	0.033
Vaginal Monologues Documentary	0.100
Appraisal Zimbabwe College of Music	0.009
Ibsen Year	0.050
Regional Youth Hearing	0.050
Umoja Concert (Norsk Kulturskoleråd)	0.220
HIVOS End Review	0.025
Ibsen School Book	0.123
Repair Zim. College of Music Studio	0.100
Sub total single contributions	0.718



## EVALUATION REPORTS

- 1.99 WID/Gender Units and the Experience of Gender Mainstreaming in Multilateral Organisations
- 2.99 International Planned Parenthood Federation – Policy and Effectiveness at Country and Regional Levels
- 3.99 Evaluation of Norwegian Support to Psycho-Social Projects in Bosnia-Herzegovina and the Caucasus
- 4.99 Evaluation of the Tanzania-Norway Development Cooperation 1994–1997
- 5.99 Building African Consulting Capacity
- 6.99 Aid and Conditionality
- 7.99 Policies and Strategies for Poverty Reduction in Norwegian Development Aid
- 8.99 Aid Coordination and Aid Effectiveness
- 9.99 Evaluation of the United Nations Capital Development Fund (UNCDF)
- 10.99 Evaluation of AWEPA, The Association of European Parliamentarians for Africa, and AEI, The African European Institute
- 1.00 Review of Norwegian Health-related Development Cooperation 1988–1997
- 2.00 Norwegian Support to the Education Sector. Overview of Policies and Trends 1988–1998
- 3.00 The Project “Training for Peace in Southern Africa”
- 4.00 En kartlegging av erfaringer med norsk bistand gjennomfrivillige organisasjoner 1987–1999
- 5.00 Evaluation of the NUFU programme
- 6.00 Making Government Smaller and More Efficient. The Botswana Case
- 7.00 Evaluation of the Norwegian Plan of Action for Nuclear Safety Priorities, Organisation, Implementation
- 8.00 Evaluation of the Norwegian Mixed Credits Programme
- 9.00 “Norwegians? Who needs Norwegians?” Explaining the Oslo Back Channel: Norway’s Political Past in the Middle East
- 10.00 Taken for Granted? An Evaluation of Norway’s Special Grant for the Environment
- 1.01 Evaluation of the Norwegian Human Rights Fund
- 2.01 Economic Impacts on the Least Developed Countries of the Elimination of Import Tariffs on their Products
- 3.01 Evaluation of the Public Support to the Norwegian NGOs Working in Nicaragua 1994–1999
- 3A.01 Evaluación del Apoyo Público a las ONGs Noruegas que Trabajan en Nicaragua 1994–1999
- 4.01 The International Monetary Fund and the World Bank Cooperation on Poverty Reduction
- 5.01 Evaluation of Development Co-operation between Bangladesh and Norway, 1995–2000
- 6.01 Can democratisation prevent conflicts? Lessons from sub-Saharan Africa
- 7.01 Reconciliation Among Young People in the Balkans An Evaluation of the Post Pessimist Network
- 1.02 Evaluation of the Norwegian Resource Bank for Democracy and Human Rights (NORDEM)
- 2.02 Evaluation of the International Humanitarian Assistance of the Norwegian Red Cross
- 3.02 Evaluation of ACOPAM An ILO program for “Cooperative and Organizational Support to Grassroots Initiatives” in Western Africa 1978 – 1999
- 3A.02 Évaluation du programme ACOPAM Un programme du BIT sur l’« Appui associatif et coopératif aux initiatives de Développement à la Base » en Afrique de l’Ouest de 1978 à 1999
- 4.02 Legal Aid Against the Odds Evaluation of the Civil Rights Project (CRP) of the Norwegian Refugee Council in former Yugoslavia
- 1.03 Evaluation of the Norwegian Investment Fund for Developing Countries (Norfund)
- 2.03 Evaluation of the Norwegian Education Trust Fund for Africa in the World Bank
- 3.03 Evaluering av Bistandstorgets Evalueringsnettverk
- 1.04 Towards Strategic Framework for Peace-building: Getting Their Act Together. Overview Report of the Joint Utstein Study of the Peace-building.
- 2.04 Norwegian Peace-building policies: Lessons Learnt and Challenges Ahead
- 3.04 Evaluation of CESAR’s activities in the Middle East Funded by Norway
- 4.04 Evaluering av ordningen med støtte gjennom paraplyorganisasjoner. Eksemplifisert ved støtte til Norsk Misjons Bistandsnemda og Atlas-alliansen
- 5.04 Study of the impact of the work of FORUT in Sri Lanka: Building Civil Society
- 6.04 Study of the impact of the work of Save the Children Norway in Ethiopia: Building Civil Society
- 1.05 –Study: Study of the impact of the work of FORUT in Sri Lanka and Save the Children Norway in Ethiopia: Building Civil Society
- 1.05 –Evaluation: Evaluation of the Norad Fellowship Programme
- 2.05 –Evaluation: Women Can Do It – an evaluation of the WCIDI programme in the Western Balkans
- 3.05 Gender and Development – a review of evaluation report 1997–2004
- 4.05 Evaluation of the Framework Agreement between the Government of Norway and the United Nations Environment Programme (UNEP)
- 5.05 Evaluation of the “Strategy for Women and Gender Equality in Development Cooperation (1997–2005)”
- 1.06 Inter-Ministerial Cooperation. An Effective Model for Capacity Development?
- 2.06 Evaluation of Fredskorpset
- 1.06 – Synthesis Report: Lessons from Evaluations of Women and Gender Equality in Development Cooperation
- 1.07 Evaluation of the Norwegian Petroleum-Related Assistance
- 1.07 – Synteserapport: Humanitær innsats ved naturkatastrofer: En syntese av evalueringsfunn
- 1.07 – Study: The Norwegian International Effort against Female Genital Mutilation
- 2.07 Evaluation of Norwegian Power-related Assistance
- 2.07 – Study Development Cooperation through Norwegian NGOs in South America
- 3.07 Evaluation of the Effects of the using M-621 Cargo Trucks in Humanitarian Transport Operations
- 4.07 Evaluation of Norwegian Development Support to Zambia (1991 - 2005)
- 5.07 Evaluation of the Development Cooperation to Norwegian NGOs in Guatemala
- 1.08 Evaluation: Evaluation of the Norwegian Emergency Preparedness System (NOREPS)
- 1.08 Study: The challenge of Assessing Aid Impact: A review of Norwegian Evaluation Practise
- 1.08 Synthesis Study: On Best Practise and Innovative Approaches to Capacity Development in Low Income African Countries
- 2.08 Evaluation: Joint Evaluation of the Trust Fund for Environmentally and Socially Sustainable Development (TFESSD)
- 2.08 Synthesis Study: Cash Transfers Contributing to Social Protection: A Synthesis of Evaluation Findings
- 2.08 Study: Anti- Corruption Approaches. A Literature Review
- 3.08 Evaluation: Mid-term Evaluation the EEA Grants
- 4.08 Evaluation: Evaluation of Norwegian HIV/AIDS Responses
- 5.08 Evaluation: Evaluation of the Norwegian Research and Development Activities in Conflict Prevention and Peace-building
- 6.08 Evaluation: Evaluation of Norwegian Development Cooperation in the Fisheries Sector
- 1.09 Evaluation: Joint Evaluation of Nepal’s Education for All 2004–2009 Sector Programme
- 1.09 Study Report: Global Aid Architecture and the Health Millenium Development Goals
- 2.09 Evaluation: Mid-Term Evaluation of the Joint Donor Team in Juba, Sudan
- 2.09 Study Report: A synthesis of Evaluations of Environment Assistance by Multilateral Organisations
- 3.09 Evaluation: Evaluation of Norwegian Development Cooperation through Norwegian Non-Governmental Organisations in Northern Uganda (2003–2007)
- 3.09 Study Report: Evaluation of Norwegian Business-related Assistance Sri Lanka Case Study
- 4.09 Evaluation: Evaluation of Norwegian Support to the Protection of Cultural Heritage
- 4.09 Study Report: Norwegian Environmental Action Plan
- 5.09 Evaluation: Evaluation of Norwegian Support to Peacebuilding in Haiti 1998–2008
- 6.09 Evaluation: Evaluation of the Humanitarian Mine Action Activities of Norwegian People’s Aid
- 7.09 Evaluation: Evaluation of the Norwegian Programme for Development, Research and Education (NUFU) and of Norad’s Programme for Master Studies (NOMA)
- 1.10 Evaluation: Evaluation of the Norwegian Centre for Democracy Support 2002–2009
- 2.10 Synthesis Study: Support to Legislatures
- 3.10 Synthesis Main Report: Evaluation of Norwegian Business-related Assistance
- 4.10 Study: Evaluation of Norwegian Business-related Assistance South Africa Case Study
- 5.10 Study: Evaluation of Norwegian Business-related Assistance Bangladesh Case Study
- 6.10 Study: Evaluation of Norwegian Business-related Assistance Uganda Case Study
- 7.10 Evaluation: Evaluation of Norwegian Development Cooperation with the Western Balkans
- 8.10 Evaluation: Evaluation of Transparency International
- 9.10 Study: Evaluability Study of Partnership Initiatives
- 10.10 Evaluation: Democracy Support through the United Nations
- 11.10 Evaluation: Evaluation of the International Organization for Migration and its Efforts to Combat Human Trafficking
- 12.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative (NICFI)
- 13.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Brasil
- 14.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Democratic Republic of Congo
- 15.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Guyana
- 16.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Indonesia
- 17.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative. Country Report: Tanzania
- 18.10 Evaluation: Real-Time Evaluation of Norway’s International Climate and Forest Initiative
- 1.11 Evaluation: Results of Development Cooperation through Norwegian NGO’s in East Africa
- 2.11 Evaluation: Evaluation of Research on Norwegian Development Assistance

**Norad**

Norwegian Agency for  
Development Cooperation

Postal address

P.O. Box 8034 Dep. NO-0030 OSLO

Visiting address

Ruseløkkveien 26, Oslo, Norway

Tel: +47 22 24 20 30

Fax: +47 22 24 20 31

No. of Copies: 200

[postmottak@norad.no](mailto:postmottak@norad.no)

[www.norad.no](http://www.norad.no)

