

Eswatini National Council of Arts & Culture



**Working Draft:**  
**Corporate Strategic Plan 2020 – 2025**



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**ABBREVIATIONS & ACRONYMS**

<b>CEO</b>	Chief Executive Officer
<b>CSR</b>	Corporate Social Responsibility
<b>HRD</b>	Human Resource Development
<b>ICT</b>	Information, Communications Technology
<b>IMC</b>	Inter-Ministerial Committee
<b>IMS</b>	Integrated Management System
<b>IPR</b>	Intellectual Property Rights
<b>KPI</b>	Key Performance Indicators
<b>KPA</b>	Key Performance Area
<b>MIS</b>	Management Information System
<b>MDP</b>	Management Development Programme
<b>M&amp;E</b>	Monitoring & Evaluation
<b>MoET</b>	Ministry of Education and Training
<b>MoH</b>	Ministry of Health
<b>MICT</b>	Ministry Information, Communications and Technology
<b>MoSCYA</b>	Ministry of Sports, Culture and Youth Affairs
<b>NDS</b>	National Development Strategy
<b>PESTEL</b>	Political, Economic, Social, Technological, Environmental and Legal
<b>PEU</b>	Public Enterprise (&Monitoring) Unit
<b>PMS</b>	Performance Management System
<b>PPPs</b>	Public Private Partnerships
<b>R&amp;TD</b>	Research & Technological Development
<b>EIPA</b>	Eswatini Investment Promotion Authority
<b>ENCAC</b>	Eswatini National Council of Arts and Culture
<b>SP</b>	Strategic Plan
<b>SG</b>	Strategic Goal
<b>SO</b>	Strategic Objective
<b>SWOT</b>	Strengths, Weaknesses, Opportunities and Threats
<b>SMART</b>	Specific, Measurable, Achievable, Realistic and Time Bound
<b>SMMEs</b>	Small, Medium and Micro Enterprises
<b>ENTC</b>	Eswatini National Trust Commission
<b>ETA</b>	Eswatini Tourism Authority
<b>QW</b>	Quick Wins

**BACKGROUND AND OVERVIEW**

The Eswatini National Council of Arts and Culture (ENCAC) was established through a



Memorandum of Understanding (MOU) with the Government of the Kingdom of Eswatini and is in a transition of being transformed into a parastatal which will be regulated by the Public Enterprise (& Monitoring) Unit (PEU) Act.

It is in this regard therefore that the ENCAC has developed this strategic plan to provide a strategic framework based on available resources to map out an implementation plan that incorporates a sustainability strategy that will contribute to ensuring that all members and stakeholders benefit from the growth and transition of the Council into a self-sustaining parastatal.

The ENCAC Strategic Plan is a practical action-oriented guide, based on an examination of internal and external factors, which will direct goal-setting and resource allocation to achieve meaningful results over the next five years. The contextualisation of this SP development is within the framework of ENCAC's transition into a parastatal and progression into the new organisational structure through the resource mobilisation programme. The SP is articulated around the identified key result areas, following a situation analysis of the ENCAC during the assessment exercise.

The strategic plan has developed a clear statement of the mission and vision, identifies a set of goals and objectives and formulates key strategies that address those factors that are essential to the ENCAC's success in carrying out its functions and mandate. Key strategies also indicate the major undertakings that will position the ENCAC for the future.

This SP is a management tool which forms the basis upon which the ENCAC will derive its annual work plans, partnerships and performance contracts. It will guide the implementation of programmes and projects and as a result, address the ENCAC's re-engineering of the arts and culture development process and the integration of these processes with the challenges posed by the uncertain economic climate. This engineering is the search for, and implementation of, radical changes in management processes that will result in optimal deployment of resources.

In order to carry out its role in the implementation of its vision ENCAC has prepared this SP that will direct its work and improve its program efficiency and effectiveness during the next five years. The ENCAC's budget will be dependent on government subvention, so it will be imperative that it optimizes all the financial resources allocated to it in a cost effective and well prioritized manner of approach.

This SP sets out the approaches and structures to fully operationalize the ENCAC with the objective of bringing to life its mandate. The underlying themes of the plan are to: transform the issues of investment and to negate the effects of the current economic crisis through institutionalizing the process of setting and aligning priorities to available resources and, improving supervision for effective delivery of services. All these are important in order to realize the needs and aspirations of all the stakeholders and especially for the attainment of the objectives set out.

There are risks inherent in the implementation of the SP, hence mitigating measures will be taken and contingent actions drawn up in good time to prevent any possible threats to achievement of set objectives and targets. Some of the risks/risk factors identified in the course of the risk management analysis include issues of the right political will, availability of resources, information flow, ownership as well as such matters as resistance to change.

The identification of risks started during the SP development, and the number of risks will increase as the SP matures through its lifecycle. Risk registers will be kept by all organizations and project management teams to ensure that risks are identified, registered and managed through the



recommended Risk Management Process.

The ENCAC is guided by core values which define the basic essential beliefs of the organisation, and are the building blocks of the various policies, actions and strategic initiatives to be undertaken. To produce tangible results, we will ensure proper alignment in all the processes of ENCAC as an entity including the strategic, holistic, operations, people, and leadership alignment.

Implementation of this Strategic Plan will require innovativeness, commitment and teamwork among the ENCAC Board, management as well as stakeholders such as government ministries, financial institutions, private sector, strategic partners etc. whose co-operation and reciprocity are critical.

ENCAC will achieve its strategic objectives by strengthening financial control systems, making good use of information, communication and technology, and developing a well-trained and professional team that is of high integrity, transparent and accountable.

The SP will enable ENCAC to examine the new contextual environment in which it operates; explore the factors and trends that affect the way it will perform its core functions; seek to meet its mandates and fulfil its vision and mission; frame strategic issues which must be addressed; and craft and implement strategies for responding to the pertinent issues

### ***Strategic Planning Methodology***

The strategic planning process followed the utilization of internationally accepted, tried and tested modules and mechanisms as well as the work tools in the formulation of theories, practices, ensuring that the strategy is both organization development and business focused. Setting out clear implementation mechanisms of the strategy through all levels of the Council was an overriding requirement of the planning process.

The consultants constantly drew focus on the alignment and commitment to defined short, medium and long-term strategies by focusing on diagnostic institutional capability and capacity assessments, target performance review management systems as a vehicle for strategy implementation and monitoring.

The participants were comprised of: board members of the Council and secretariat staff, senior government officials strategic partners that are also involved with implementation at community level. The strategy formulation process also included group plenary sessions and presentations that provided strategic insight and solutions that were concretized into measurable implementation plans. The implementation plans would still be broken down into smaller components that will then provide the backbone of the Fund annual departmental work-plan thus ensuring input and involvement at all levels.

### ***Duration of Strategy***

The ENCAC Strategic Plan shall become operation from January 2020 and shall remain in force until December 2025 thus spanning a period of 5 years. In furtherance thereto the strategy shall be reviewed annually with an external mid-term review/assessment after 2 ½ years (mid 2022).

### ***Features of the ENCAC'S Strategic Plan***

- It has the full support of the ENCAC's Board, Management and the Ministry of Sports Culture and Youth Affairs.
- It is flexible and fits the ENCAC and is user friendly.



- It ensures everyone plans and updates the plan according to his/her respective responsibilities.
- It is carried out by those who have the responsibility and capability within the ENCAC for achieving its objectives and mandate.
- It is realistic about goals, objectives, resources, and outcomes; it takes investment issues and budgetary trends into account. It develops and conveys compelling evidence for the success of its recommendations through M&E process.
- It establishes and ensures accountability for results.
- It leads to resource decisions and acknowledges the reality of having to do more with less, often requiring trade-offs or the re-direction of resources.

### ***ENCAC Strategic Plan Success Factors***

The critical success factors for this SP include addressing:

#### *Institutional arrangements:*

- Strengthening, rationalizing, and establishing all functional units in the ENCAC and future Investments;
- Re-engineering systems and processes for effective service delivery
- Optimizing resource management
- Putting in place a robust performance management system
- Institutionalizing effective stakeholder engagement

#### *Institutional capacity:*

- Getting the right people in the right jobs within ENCAC
- Building leadership capacity within all the projects undertaken;
- Develop internal capacity and technical competence within the ENCAC membership to manage and expand projects that have been undertaken.
- Capacitate the ENCAC members in developing competence on strategy and service delivery across the projects undertaken.

#### *Deepening Results Based Management:*

- Aligning Strategic Planning and budgeting
- Focusing on achievement of key priorities using enhanced delivery skills
- Promoting a culture of performance improvement, monitoring and evaluation

## **STATEMENT OF PURPOSE AND PRINCIPLES**

The ENCAC has reviewed and retained the following aspirations, guiding principles as well as core values to assist in providing direction during the implementation of this strategy:



### ***Vision Statement***

ENCAC's vision continues to provide inspiration and challenge all shareholders, board of directors and staff towards an ideal of what the organization can become. It has been purposefully created and articulated to bridge the present and future and to serve as a critical impetus for diversity and service delivery. The following vision was adopted:-

***“The Eswatini National Council of Arts and Culture, a recognized authority in arts and culture, strives to develop and promote the preservation of art and cultural pride, while enriching the livelihood of the Swazi nation.”***

### ***Mission Statement***

ENCAC mission statement is a brief description of a company's fundamental purpose and it answers the question of why the organization is in existence. The mission statement plays a pivotal role in guiding and converging the operations of the organization, spelling out its overall goal, provide a path, and guide decision-making. It provides the framework or context within which the ENCAC's vision and strategies will be achieved. The following mission statement was adopted:-

***The Eswatini National Council of Arts and Culture promotes and develops art and culture through:***

- ***regulating the industry,***
- ***coordinating arts and cultural activities,***
- ***advocacy and collaboration with key stakeholders,***
- ***sensitization on cultural values,***
- ***socio-economic empowerment of artists.***

### ***Values***

The following ethics and values are in line with the corporate culture and demands from the mandate that ENCAC is entrenching in shareholders, directors and staff and as a philosophy against which decisions are based and evaluate performance in the company's pursuit of excellence:

- ***integrity***
- ***accessibility***
- ***transparency***
- ***accountability***
- ***promoting unity in diversity***

## **CURRENT STATE ASSESSMENT**

### ***Institutional Assessment***

One of the key aspects of strategic planning is to conduct an internal assessment that is aimed at highlighting challenges that the organization is facing, the suitability of the way things are done and an assessment of internal capabilities. The corrective action of identified anomalies forms part and parcel of action plans in the strategy. The internal assessment of ENCAC by the planning team was therefore limited to the following areas; Memorandum of Agreement signed with Government, the Draft Arts and Culture Bill, Arts and Culture Policy as well as the implementation framework, overall mandate, stakeholders level of interaction, governance and leadership, management and



administration, capacity and human resource.

### *Governance*

The organization's Board of Directors is engaged and representative, with defined governance practices. The Board has been effective in overseeing: advocating for the development of a strategic plan, review of organizational policies, programs, and organizational operations including the review of achievement of strategic goals and financial status. The organization has functional systems and operational controls and strong management support systems. Financial operations are responsibly managed and audited annually and over the past 3 years under review the financial statements have been declared as fair presentation of the status quo.

### *Sustainability & Revenue Generation*

ENCAC has been solely dependent on Government subventions to finance its activities however the Draft Bill empowers the organization to raise funding from other sources. In this regard, it presents an opportunity for the organization to develop effective sustainability strategies as well as resource mobilization prospects.

### *Operational Structure*

ENCAC has been operating with a lean operational structure dictated by the current demand levels. The organization operates from **First Floor, Bhunu Mall in** Manzini in rented premises and has invested effectively in adequate office furniture as well as equipment and technology.

The current administrative structure of the ENCAC is below its optimal levels in terms of the human capital and the structure is currently inadequate to meet the mandate and objectives of the organization currently whilst operating under the MoU arrangement with Government. The current structure has remained the same and has not progressed in line with the organization strategy that has lapsed and reasons forward underline the lack of funding to finance the structure and in turn the operations of the organization.

In furtherance to this strategy as defined by the new and expanded mandate of the Council through the new draft bill establishing the Council, this has necessitated a holistic review and overhaul of the organization structure. The aim is to ensure that the structure is cascaded down from the new mandate of the organization as well as taking into account the implementation of this strategy that is founded and based on the new mandate.

### *Departments*

The new proposed structure recognizes the categorization of departments in line with the mandate as well as the envisaged workload of the Council and as such proposed the following departments: Culture Affairs, Arts Affairs, Legal and Compliance and lastly Finance and Administration with a sub-department of Marketing and Coordination. In response to the mandate it is imperative that the mandate is clearly articulated by the organization structure to ensure responsibility and accountability resulting in effectiveness.

### *Legal and Compliance*

The main function of the Council as per the draft bill is that of regulation following by coordination and development. There are a number of regulations that will be developed by the Council in response to this mandate and these will require enforcement and monitoring as a result taking into cognizance the envisaged workload a provision for a functional department in this regard has been made.

### *Marketing and Coordination*

In order to avoid a "top-heavy" structure while remaining effective and responsive to the mandate this sub-department was identified. There will be a lot of information dissemination, education, branding of local artist as well as funding requests for specific project which shall be managed by this sub-department.





The position of Marketing and Coordinating Officer will report to the CEO, this officer will be responsible for the marketing, communication as well as coordination of the regional arts & culture officers through a dual reporting line with the Manager Arts Affairs and the Manager Cultural Affairs.

*Regional Arts & Culture Officers*

The main function of these officers will be to establish linkages, ensure visibility and direct access of the Councils activities at regional level. It was noted that some of the cultural capacitation and developmental activities are gender sensitive as such in order to ensure that gender issues are adequately addressed and protected the four regional officers will comprise two males and two females. These officers will be responsible for their respective regions but will be deployed, as the need arises, to attend to regional issues where gender sensitivity has to be taken into account.

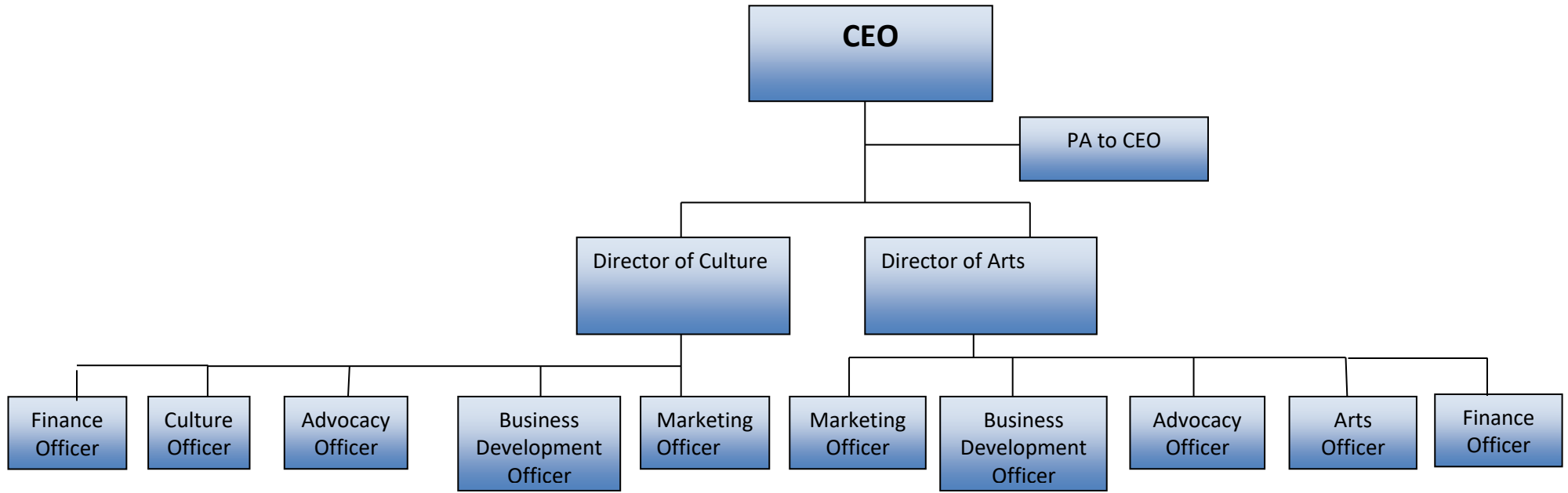
The organogram depicted on page 9 shows the current structure and the one on page 10 is the proposed structure of the new human resource mobilisation.

***Progression to the Proposed Structure***

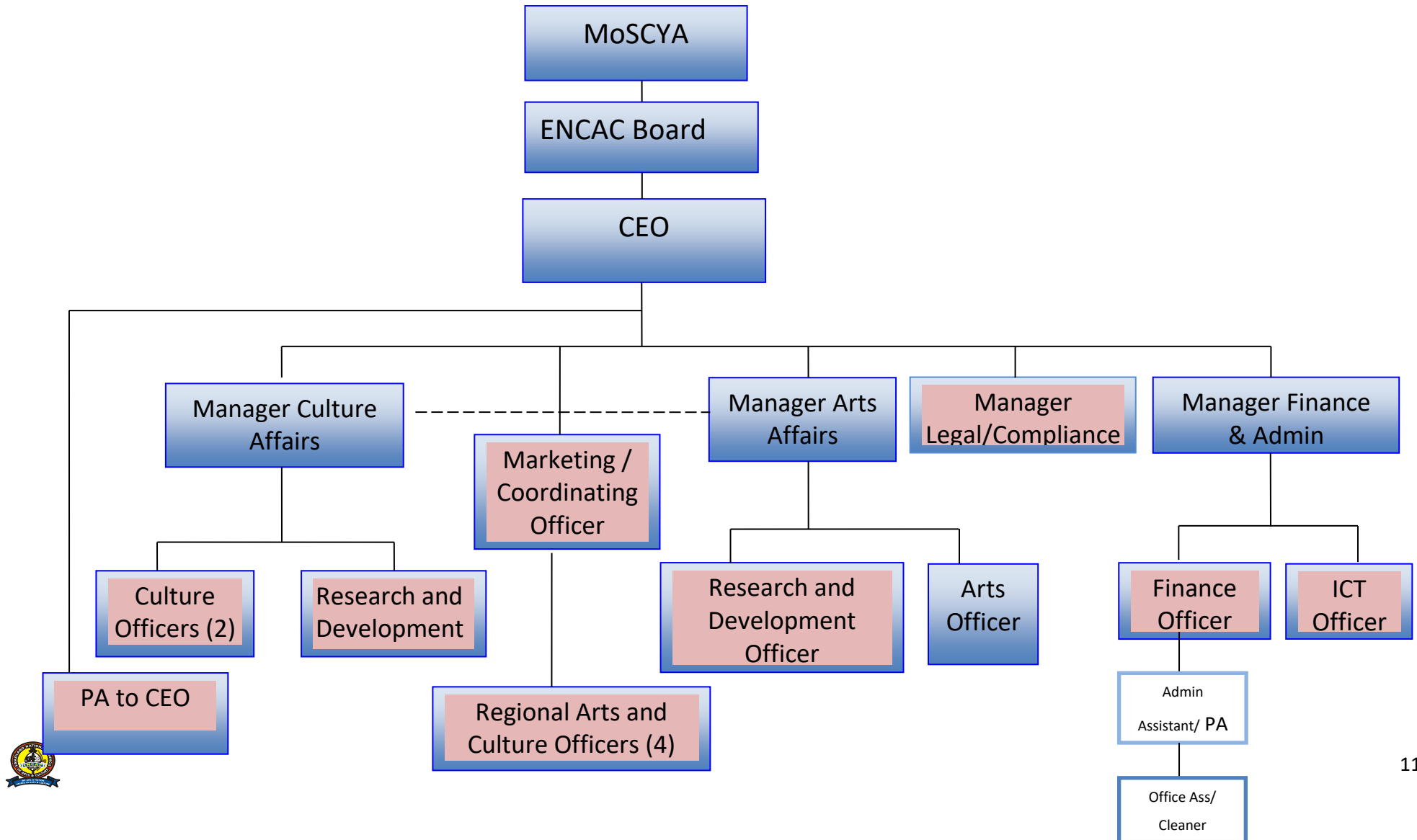
It is envisaged that progression to the new structure shall be on demand basis. When a new function as per the strategy is implemented that requires human capital, it is only then that the specific position in the proposed structure will be filled. This is to ensure that there is a systematic capacity development and multi-skilling of the human capital within the Council thus reducing the possibility of over staffing at any given point in time and it is provided for that all staffing requirements will be authorized by the Board of Directors through its Remunerations Committee as such staffing is aligned to strategy implementation which is the specific oversight function of the Board.



**CURRENT ESWATINI NATIONAL COUNCIL OF ARTS AND CULTURE ORGANOGRAM**



PROPOSED ESWATINI NATIONAL COUNCIL OF ARTS AND CULTURE ORGANOGRAM



**Prioritized Recruitment**

The new positions in the defined proposed structure were reviewed and further classified as per operational need as such the recruitment shall be as follows:

- Cultural Officer
- Finance Officer
- ICT Officer
- Research and Development Officer
- Marketing Officer
- PA to the CEO
- Regional Arts Officer
- Manager Legal Compliance

General Labourer



## STAKEHOLDER ANALYSIS

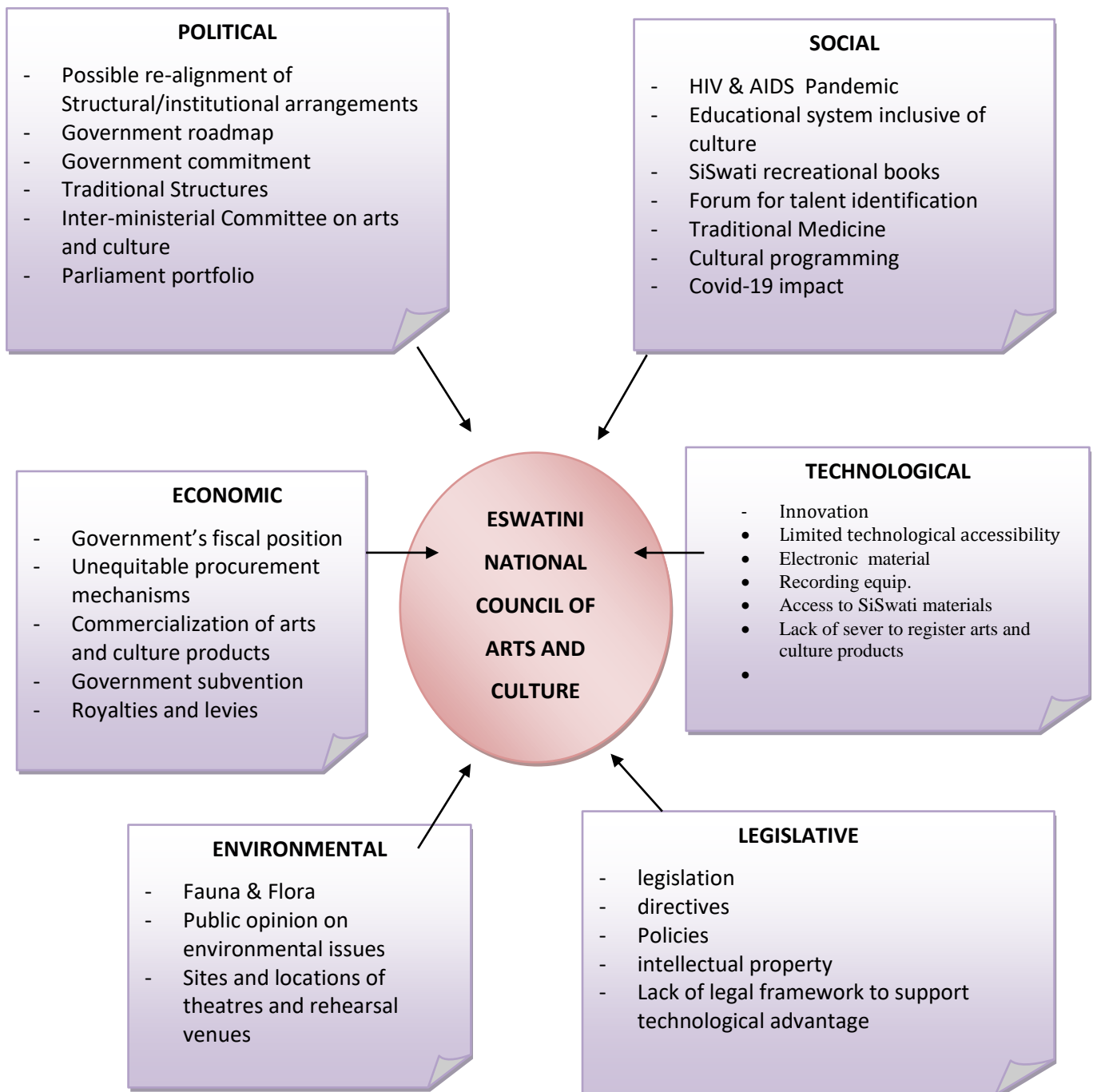
Stakeholder Analysis is a methodology/process used to facilitate institutional, strategic and policy reform processes by accounting for and often incorporating the needs of those who have a 'stake' or an interest in the reforms under consideration. A stakeholder in this instance therefore is any entity with a declared or conceivable interest or stake in the operations of ENCAC. Four major attributes are important for Stakeholder Analysis: the stakeholders' position on the reform issue, the level of influence (power) they hold, the level of interest they have in the organization, and the group/coalition to which they belong or can reasonably be associated with.

KEY STAKEHOLDER	LEVEL OF INTERACTION
Ministry of Sports Culture & Youth Affairs	<ul style="list-style-type: none"> <li>• Parliamentary portfolio committee on arts and culture</li> <li>• Policy formulation</li> <li>• Subventions</li> <li>• Lobbying</li> <li>• Operational support</li> </ul>
Ministry of Education	<ul style="list-style-type: none"> <li>• Schools culture association</li> <li>• Training and development of arts and culture curriculum used in government and private tertiary institutions</li> </ul>
Ministry of Tourism	<ul style="list-style-type: none"> <li>• Marketing of Arts and Culture (both locally and internationally)</li> <li>• Product Development</li> <li>• Agreement on information to be disseminated to the public and tourists</li> <li>• Formation of tour guide association</li> <li>• Training of history and culture narrators</li> </ul>
Ministry of Home Affairs	<ul style="list-style-type: none"> <li>• Cultural exchange programs</li> <li>• Coordination of national cultural ceremonies</li> <li>• Work permits and visas</li> </ul>
Ministry of Foreign Affairs	<ul style="list-style-type: none"> <li>• International exchange programs, protocols and conventions</li> <li>• Commemoration of international day events through embassies</li> </ul>
Ministry of Information Communication Technology	<ul style="list-style-type: none"> <li>• Promotion and protection of local content</li> </ul>
Ministry of Tinkhundla & Development	<ul style="list-style-type: none"> <li>• Organization of Arts and Culture Days</li> </ul>
Eswatini National Youth Council	<ul style="list-style-type: none"> <li>• Strengthening of Arts and Culture programs</li> </ul>
Youth Enterprise Fund	<ul style="list-style-type: none"> <li>• Funding of youth wishing to generate income from arts and culture Projects</li> </ul>
Ministry Commerce Industry and Trade	<ul style="list-style-type: none"> <li>• Development and recognition of arts and Culture Industry.</li> <li>• Commercialization of arts and culture products.</li> <li>• Popularization of Intellectual Property Rights Act of 2017.</li> </ul>

Municipalities	<ul style="list-style-type: none"> <li>• Provision and coordination of arts and culture hubs.</li> <li>• Promote the establishment of cultural landmarks for preservative of culture and institutional memory.</li> <li>• Assists in the regulatory function</li> </ul>
TIBIYO	<ul style="list-style-type: none"> <li>• Coordination of National Cultural Activities</li> <li>• Arts and culture scholarships</li> </ul>
UNESCO	<ul style="list-style-type: none"> <li>• Provision of technical assistance and project funding</li> </ul>
Associate Members	<ul style="list-style-type: none"> <li>• Mobilization, coordination, capacitation and promotion of artists</li> </ul>
Art Schools	<ul style="list-style-type: none"> <li>• Associate Members with similar objectives</li> </ul>
Chiefs (Imimemo)	<ul style="list-style-type: none"> <li>• Traditional and cultural institutions</li> </ul>
Arts & Culture Associations	<ul style="list-style-type: none"> <li>• Registration, Regulation, Coordination and Monitoring</li> </ul>
Ministry of Health	<ul style="list-style-type: none"> <li>• Collaboration with the pandemic</li> </ul>
N.D.M.A	<ul style="list-style-type: none"> <li>•</li> </ul>
Royal Eswatini Police	<ul style="list-style-type: none"> <li>• Collaboration in provision of security</li> <li>• Collaboration in enforcement of protection</li> </ul>
Ministry of Economic Planning	<ul style="list-style-type: none"> <li>• Capturing of arts and culture industry statistical information.</li> </ul>
Ministry of Labor and Social Welfare	<ul style="list-style-type: none"> <li>• Prioritization of arts and culture scholarships.</li> </ul>
D.P.M	<ul style="list-style-type: none"> <li>• Mainstreaming arts and culture amongst people living with disabilities</li> </ul>
Kings Office	<ul style="list-style-type: none"> <li>• Co-ordination and support of culture and sporting events</li> </ul>
Royal Eswatini Technology Park	<ul style="list-style-type: none"> <li>• Protection of artist works</li> <li>• Development of local applications</li> <li>• Provision of server services</li> </ul>

**POLITICAL, ECONOMIC, SOCIAL, TECHNOLOGICAL ENVIRONMENTAL AND LEGAL (PESTEL) ANALYSIS**

When developing strategies, it is imperative that the organization fully understands the macro-environment that it operates in and the various influences and challenges that the environment presents to the Fund in the achievement of strategic objectives. This process involves taking stock and thorough examination of the status of the Council, the results thereof enables decision makers both to understand the external environment and the interconnections of its various sectors and to translate these into the planning and decision making process. The Council identified the external environment to comprise the following factors: political, economic, social and technological environment as follows:



## **PESTEL ANALYSIS**

### **Culture and Political Issues**

The Eswatini National Council of Arts and Culture (ENCAC) is the umbrella body for arts and culture whose business is to promote and add value to our artistic endeavours as a nation. It is the mandate of the Council to co-ordinate national artistic talent, develop it and promote it in conjunction with the Government. In order to promote the country's culture on a wide scale the country should have national institutions that buttress the country's cultural heritage as well as supporting and building on emerging culture for the benefit of all Eswatini. There is an urgent need for the formation of an Inter-Ministerial Committee on Arts & Culture; this is necessitated by the overlaps of functions and responsibilities for the various national cultural events between the various Government Ministries.

Eswatini is divided into chiefdoms and every Liswati has a Chief. Chiefs are an important institution and are described in the Eswatini Constitution as "the foot stool" of the King. They have been the sources and cornerstones of identity for their people. They continue today to be both spiritual leaders and sources of community leadership. People look up to them for guidance and these cultural values should be upheld. Besides the Council of Chiefs being an important national and political institution in the country, it must be a vehicle through which our cultural heritage is perpetuated, preserved and built upon as well as enhanced. Galleries provide a forum for the showcasing and promoting artists. Eswatini has no national art gallery and artists have to rely on the limited private galleries. Galleries have the potential to promote all the country's art forms and bring to the fore Swati Artistic talents.

### ***National Libraries, Museums and Monuments***

The crucial role which libraries play in the promotion of our cultural heritage needs to be recognised and supported. Government has shown its support for libraries by locating them in all major towns and subsidising the fees for accessing national libraries. Due to the popularity of television and electronic games, the culture of reading is disappearing especially amongst the youth. There is a strong need to build a reading culture in the country in order to enhance and enrich the quality of lives of our citizens. A reading public will build our book industry and create an informed society. These are of significant historical importance and play a significant role in nation building as well as preserving our history for posterity. Museums should not be a preserve of major towns but should be built in all centres, be they urban or rural and at significant national monuments in order to fully explain their functions.

### **Culture and Economic Issues**

#### ***Tourism, Festivals and Exhibitions***

Festivals and Exhibitions bring people from different walks of life together in an effort to promote, preserve and showcase cultural issues. The nation through relevant bodies should make a deliberate attempt to ensure Festivals and Exhibitions are vigorously employed in order to showcase aspects of the valued Swati culture. The state shall take such policy measures as are necessary to attract private sector investment in festivals as well as facilitate their commercialisation in order to ensure their viability and sustainability.

Culture is one of the major motivation factors for the development of cultural tourism. Tourism can benefit from culture through, the diversification of the tourism product, enhancement of the product by acting as a pull factor, being a tourist attraction on its own and as a link with other sectors of the economy. Swazi culture has a huge potential for development as a tourism product. Caution should be taken to ensure that what is authentically Swazi is not lost in the pursuit of providing cultural products for tourists. The policy shall encourage cultural related tourism through preservation, conservation and development of various heritage sites.





## **Culture and Social Issues**

### ***Traditional Cultural Institutions***

Swati life is largely governed by traditional cultural institutions. Irrespective of where the people are located, their lives are intertwined with traditional institutions. These institutions include the family, the broader community (umango) and chiefdoms (umphakatsi). These units bring a cohesive structure to the lives of Emaswati.

### ***Traditional Medicines***

Traditional medicine remains very popular across Eswatini both in the urban and rural areas. Traditional healers operate alongside western trained doctors. It is common for Emaswati to combine traditional medicine with western medicine. Given the importance of traditional healers in our society, this policy will acknowledge traditional healing.

### ***Culture and Gender***

Women girls and boys tend to suffer the effects of cultural stereotypes, attitudes, indirect and direct marginalisation in various areas, including, in particular, decision making, inheritance, succession, ownership of property and leadership. Promotion and protection of the rights of women to reduce and eliminate gender inequalities and imbalances will be vigorously pursued.

### ***Culture and Disabilities***

Disability has for a long time been treated as taboo in Swati culture. People with disabilities tended to be marginalised and at times prohibited from participating in some cultural events. Over the years this has changed and society has publicly demonstrated its acceptance of people with disabilities. This policy will promote and support the full participation of people with disabilities in art and culture.

### ***Youth and Children***

Youth and children are a mirror of society, in that the nation sees its achievements and its potential for the future in its own children. Children and the youth thus constitute an important resource and heritage. It is a challenge to parents to make sure that youth and children are properly guided and moulded in Eswatini's own culture, this is important for preserving the nation's identity and pride. Government shall facilitate the implementation of a youth policy and programme pertaining to the rights and welfare of youth and children and promote their well-being.

## **Culture and Technological Issues**

### ***Film and Television***

Film and television are powerful media for transmitting culture through generations and to other nations. The Eswatini film industry is at infancy and is dominated by small independent producers. Many of them produce documentaries, record events, and produce marketing material. Very few go for film production. Proper production houses which are professionally run need to be encouraged. Film and television have the potential to take our culture to the rest of the world

Research is one of the tools of cultural development. It feeds and maintains creativity. It allows for great mastery of the development of education and training befitting a progressive society. Eswatini currently has no formal school of art and opportunities to study performing or visual art are limited. Art and Culture related studies should be included at all levels of education. The provision of such training in all aspects of culture is fundamental. Schools are significant promoters of art and culture in Eswatini. Although there is currently no formal Art and Culture curriculum in the school system, recent developments have seen the introduction of Practical Arts and Technology at the primary



school level. Curricula should be designed in a manner that enables the arts to occupy a significant part in order to ensure the holistic development of the child. Art and Culture competitions at school level need to be supported and not done as an optional extracurricular activity.

### ***Fine***

### ***Arts***

Fine Arts remain underdeveloped in Eswatini despite the massive talent available. While sculptures dominate this sector painting, creative photography and graphic design are yet to take the centre stage. Authentic Swati fine art depicts traditional functional objects and plays an important role in promoting and preserving art and culture. Swati artists should be encouraged to develop products that meet international standard while reflecting local content. The policy will seek to promote creativity and skill development in fine arts through training, exhibitions and publication both at home and abroad.

### ***Craft***

Swati craft is already in the international market and generally of fine quality. Traditional craft making is a huge employer especially in the rural areas. The policy will seek to promote the development of creative and improved skills in craft production. It will give recognition and preservation to fast – disappearing traditional skills and promote the development of innovation and adaptability in the area of new and modern product designs that uphold Swati authentic values.

The enhancement of craft production will be facilitated through training and more markets will be sought through collaboration with industry, tourism and export trade. Emphasis will be placed on fair trade activities and all efforts must be put towards the protection of craft producers from unscrupulous middlemen and the theft and exploitation of copyright from Eswatini’s generic and folk craft heritage.

## **Culture and Environmental Issues**

Many cultural and traditional practices depend on the environment. Plants and animals form part of the traditional Swati regalia and ornaments. They are also used for food and traditional healing purposes. Some plants and animals are of cultural significance nationally and as totems for the different Swati clans. Environmental education should be viewed as being a very important tool for national development. This policy will encourage the protection of the environment.

## **Culture and Legal Issues**

The Arts and Culture and the Intellectual Property Rights (IPR) Bills need to be tabled in Parliament and Arts and Culture Policy Implementation Framework needs urgent review. The absence of copyright law in Eswatini has been a thorny issue to artists for many years. Many artists have lost a lot of money and recognition because they could not lay legal claim to their rights for published creative works. Copyright protects both the economic and moral rights of the artists’ creative work so as to derive benefits from them. This policy will strengthen the copyright governance.

There are numerous legal issues that need to be addressed and the inter-ministerial committee needs to be urgently constituted/convened to address these. There are the cross-functional issues, between the Ministry of Home Affairs, the Eswatini National Trust Commission (SNTC), Ministry of Information, Communication and Technology (MICT) and the various other Government Departments, that impinge on the smooth operations of management of arts and culture.

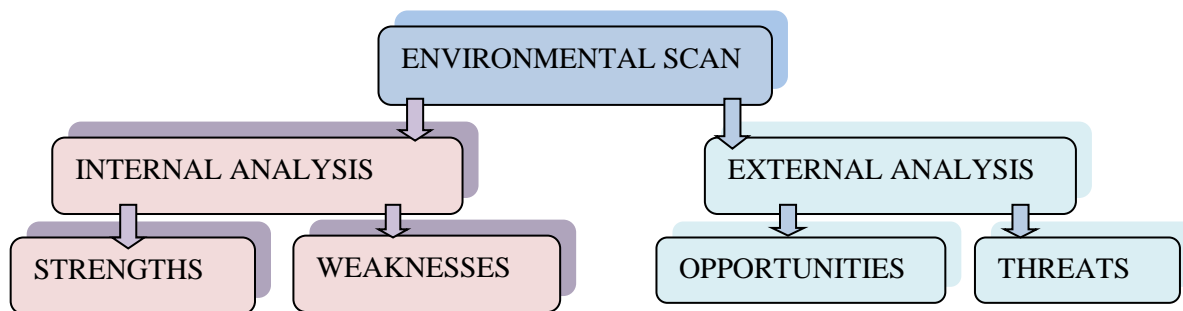
The literary art is a sector dominated by the writing and publishing of educational textbooks. The lack of local publishing houses is a contributing factor to this state of affairs. The policy will encourage book writing through the provision of incentives to both writers and publishing houses. Focus should be put on issues concerning Swati literature, history, tradition and our values and beliefs as a people. Modern literature in all its forms will be promoted and developed.



**SWOT ANALYSIS (STRENGTHS, WEAKNESSES, OPPORTUNITIES & THREATS)**

The assessment of Strengths Weaknesses Opportunities and Threats (SWOT) provides vital information that is helpful in matching the organization’s resources and capabilities to the competitive environment in which it operates. ENCAC’s strengths are resources and capabilities available that can be used as a basis for developing and taking advantage of a competitive advantage; weaknesses are the absence of certain strengths and in some cases weaknesses have been identified as flip sides of strengths; opportunities emanate from the external environment presenting chances for growth and threats are external factors that have the potential to adversely the operations of ENCAC. The SWOT Analysis of ENCAC was summarized as follows;

**SWOT Analysis Framework**



**Strengths/Weaknesses**

If the majority of the strengths of ENCAC correspond with the opportunities, then the Board and management will not find too many problems to deal with. It then is okay to go ahead with the proposed strategy. If on the other hand the list of weaknesses is long and the list of strengths is also long, then the list of environmental opportunities will be very long.

**Opportunities/Threats**

If, however, the opportunities in the mandate correspond with the weaknesses of the council and the list of threats is too long, then it will have to work first on improvements in the organization before becoming involved with expansion of activities. While finding solutions for the weaknesses, the list of weaknesses becomes shorter and the list with strengths will become shorter. If the weaknesses cannot be solved, the council will have to decide not to expand operations or go ahead with its proposed plans.



The SWOT Analysis of ENCAC was summarized as follows;

<b>Strengths</b>
<ul style="list-style-type: none"> <li>• Government support through the gazette establishing the Council</li> <li>• Competent Board</li> <li>• Existence of the Arts&amp;Culture Policy</li> <li>• 90% affiliation from associations</li> <li>• Availability of private infrastructure:- corporate identity &amp; strategic location and rehearsal facilities</li> <li>• Established modern operational systems</li> <li>• Partnering with corporate institutions for the promotion of arts &amp; culture</li> <li>• The introduction of arts curriculum in primary schools (grade 1)</li> <li>• The existence of the Intellectual Property Rights Act of 2017</li> <li>• Availability of high performing Council employees</li> </ul>
<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>• Inadequate staff compliment- undermining optimal maximum service delivery</li> <li>• Limited budget allocation:                             <ul style="list-style-type: none"> <li>○ Inability to implement projects and support associations/affiliates</li> <li>○ Limited office space &amp; equipment and inability to accommodate affiliates</li> <li>○ Lack of council vehicle</li> <li>○ Inability to access credit and banking facilities</li> <li>○ Inability to capacitate staff as well as attending key international events/conventions</li> </ul> </li> <li>• Lack of adequate facilities such as community halls and civic centres as well as limited accessibility</li> <li>• Inability to effectively regulate the industry- (Arts and Culture Act)</li> <li>• Inability to generate revenue due to the Bill being at draft stage</li> <li>• Lack of land owned by the Council</li> </ul>
<b>Opportunities</b>
<ul style="list-style-type: none"> <li>• The introduction of expressive arts in primary schools- train artists</li> <li>• Capacity building:- formal institutions:- professionalism</li> <li>• Income generation (permits &amp; levies)</li> <li>• Lobby ESPPRA to enforce the procurement of foreign artists</li> <li>• Availability of international award winning artists.</li> <li>• Increased cultural awareness and popularity of national cultural events</li> <li>• The emergency of new promoters and festivals</li> <li>• Regulation of the industry (i.e. events, festivities, road shows)</li> <li>• Engaging &amp; lobbying ETA to grade hotels taking into account local talent</li> <li>• Empowerment of local artists:- e.g. advertising billboards</li> <li>• Royal Technology Park- development of traditional and cultural games and distribution/ registration of arts and cultural products</li> <li>• The establishment of cultural villages</li> </ul>
<b>Threats</b>



- The non-passing of the Arts and Culture Bill
- Sustained Government's fiscal challenges
- Natural prevalent ailments e.g. diabetes, Cancer etc.
- Structural & institutional arrangements for all institutions dealing with arts and culture
- Absence of the SiSwati Language Policy (official language, printing of Government documents, education systems SiSwati as the 1<sup>st</sup> language, speeches in Parliament).
- Inactive inter-ministerial committee on arts and culture issues
- Impact of COVID-19 on art & culture industry.

### *Analysis of Strengths*

Since inception the organization has been working through a MoU with the Government and this provided challenges in terms of the levels of authority and mandate accorded the organization. It is worth noting that a Draft Arts and Culture Bill has passed through the parent Ministry and has been reviewed by the Attorney General's office and subsequently forwarded to Parliament. The approval of the Bill is critical for enabling the organization to satisfy its mandate especially that of regulating the sectors.

The diversity and expertise available within the current Board is noted due to the envisaged value adding and direction provided. The Board is committed and dedicated and has an entrenched desire to transform the organization into an effective, necessary and efficient institution that has been mandated with key aspects of the Swazi nation. The Board sees and advocates through this strategy for a paradigm shift in operations from being reactive to proactive.

The adoption of the Arts and Culture Policy in 2011 was a significant step in streamlining and operationalize the mandate of the organization. Even though there are provisions that have been identified for review and modification, the existence of the Policy makes implementation much more fluid.

Currently there is 70% affiliation of associates to the organization which is an indication of the level of confidence that the associates have in the organization. Even though a 100% affiliation is ideal and strived for already this an evident step in the right direction.

The availability of more than adequate national cultural events coupled with the available local talent enables the organization to develop functional strategies on tangible facets. The strategy is therefore geared toward maintaining as well as improving the current status quo while attempting to transform this natural resource through a sustainable income generating process at both macro and micro levels.

In furtherance to the Draft Arts and Culture Bill, Government support has not waived amidst the fiscal challenges faced; the subvention has continuously been allocated to the organization albeit not in tandem with submitted budget requests. This is recognition of the role played by the organization in the development of arts and culture in Eswatini.

The fact that the organization has premises, facilities and equipment at its disposal to enable efficient discharge its duties, is a strength albeit the fact that the organization has outgrown its current location. This brings a high level of corporate identity as well and confidence to the market is served through accessibility.

### *Analysis of Weaknesses*

The current staff level is low and inadequate to enable the organization to achieve its mandate effectively. There are critical positions that should be in place but due to budgetary constraints these have not been established and filled. This has contributed to the organization not being as effective as it should have been especially with regard to its coordinating function.



Resources have been grossly limited with budget allocations being far below the budget submissions forwarded to Government. This can be attributed to the fiscal challenges currently facing Government and with limited resources a number of key activities are continuously pushed back with the critical ones prioritized.

Some of the projects that have been suspended include but not limited to: procurement of instruments, sound system and mobile stages that could have been bought for lending out to artists. This would have been undertaken with the view of stimulating this service provision so that the artists themselves could see the need of investing in it.

Arts are promoted and developed through among other things live performances yet there are no adequate facilities such as community halls, civic centres or amphitheatres. It has been noted that arts and culture has developed much faster in countries where this infrastructure is readily available hence this strategy further articulates the need for development of this infrastructure through partnerships with town councils/boards as well as the private sector.

Even though the existence of the Draft Arts and Culture Bill has been noted as strength in this strategy, it is also noted as a weakness due to the amount of bills that are awaiting parliamentary debate. It has been noted in the local media that the outstanding bills awaiting debate exceed 80 and this create an aura of uncertainty on the prompt debate of this draft bill which redefines the structure of ENCAC. It has further been observed that there are sections in the draft bill that potentially presents operational challenges to ENCAC i.e. the approval of levies resting with the Honourable Minister instead of the organization.

The absence of the SiSwati Language Policy has been identified as a major challenge in the promotion of culture where the current generation is more conversant with English and in effect English being informally recognized as the official language. Examples were cited that even submissions and report tabling in Parliament is mostly in English which in-effect delegates SiSwati to a second language. The policy is necessary to redress this anomaly.

### ***Analysis of Opportunities***

There is currently a vacancy within the Board for the incumbent that is appointed by the traditional authorities to safeguard traditional interests. There is urgent need for this position to be filled because of the strategic nature it carries especially now when the Council is faced with a number of organizational and structural reforms underlining its mandate. It is anticipated and envisaged that the incumbent presents opportunities to widen the sphere of lobbying, advocacy and influence of the Councils' Board of Directors.

The Council has not been proactive in undertaking income generating activities resulting in dependence on Government subvention only. The draft bill empowers the Council through its regulatory function to be able to charge levies and permit fees for foreign performer, local festivals and events. There is also an opportunity for the Council to identify projects that fit the profile to be packages for funding by the private sector under their Corporate Social Investment/Responsibility (CSI).

The draft bill through the coordination and regulatory mandate given to the Council shall enable the Council to require all foreign performing artists to use local resources in terms of: material, equipment and even local artists for skills transfer. It will present the opportunity for coordinated promotion of arts and culture in Eswatini by allowing the Council to review and approve all activities under its mandate to ensure they are compliant with the policy and in effect promote and enhance local initiatives.

The debate and final passing of the Draft Intellectual Property Rights Bill of 2012 presents an opportunity for effective promotion of arts and culture in Eswatini with artists fully assured of protection of their work and thus guaranteed maximum returns through generated income and revenue. Once again from an international benchmarking perspective, it has been observed that existence of such legislation accelerates the development of the industry.



There is an opportunity for the Council to engage and lobby the Eswatini Tourism Authority (STA) to incorporate a provision in the hotel grading system, for the recognition, use and promotion of local talent by hotel establishments. The Draft Empowerment Bill presents an opportunity for the Council to provide oversight and safeguard the interests of persons used in advertising billboards as long as such adverts have an arts and culture connotation and further be able to receive levies emanating from the envisaged economic result realized by the advertiser. In this instance therefore the Council will further provide oversight on the remuneration of the artists used in the billboard advertisement.

### *Analysis of Threats*

Government's fiscal challenge presents a threat to the Council due to its dependence on subventions. Should the situation deteriorate, the Council may stand to receive subventions that only enable it to pay critical operational costs such as rent, utilities, stationery and salaries resulting in the Council's failure to achieve its mandate.

The HIV and AIDS pandemic remains a constant threat in wiping away talent through the death of artists, who remain vulnerable as the rest of the population.

The arts and culture institutional framework at Government level is disintegrated thus presenting challenges in effective coordination. For example the Ministry of Home Affairs is still in charge of national cultural events yet all other related issues have been moved to the Ministry of Sports, Culture and Youth Affairs. This problem is a policy issue that can only be resolved at the executive level of Government.

The impact of COVID19 has been felt across board including Council wherein the lockdown resulted in complete suspension of operations. Artists were not able to perform and generate income as all performances were stopped due to social distancing. It is projected that the impact of corona will be felt for the next 2 years.



## KEY STRATEGIC FOCUS AREAS

ENCAC based on the above stated finding; challenges, weaknesses, opportunities and threats, as well as the preceding analysis has identified the key strategic focus areas, which constitute the areas of primary focus of the organization during the currency of this strategy. The strategic focus areas are then cascaded down into goals and objectives as captioned in the key action plans, further highlighting the responsibility of each action as well as the measures of success. The key deliverables outlined herein also form the basis of evaluating the attainment of key objectives and the strategic key focus areas were classified as follows;

1. *Advocate for the enactment and application of the Arts and Culture Act.*
2. *Diversify income and revenue streams for sustainability*
3. *Develop & coordinate arts and culture for improved quality service and products*
4. *Program and oversee arts and culture activities*
5. *Enhance organizational development for improved efficiency.*

KEY RESULT AREAS/ STRATEGIC OBJ.	GOALS
1. Advocate for the enactment and application of the Arts and Culture Act.	a) Promote active inter-ministerial committee on arts and culture issues b) Structure institutional arrangements for all institutions dealing with arts and culture c) Torollout of expressive arts in primary schools- train artists d) Advocate for the SiSwati Language Policy e) Advocate for adequate facilities such as community halls and civic centres





<p>2. Diversify Income And Revenue Streams For Sustainability</p>	<p>a) Lobby Government to allocate the budget in line with request limitation:                      b) Advocate for finalization of the draft Bill – diversified revenue.                       c) Develop guidelines for promoters and event coordinators.                      d) Sign MoUs with Municipalities and REPS</p>
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KEY RESULT AREAS/ STRATEGIC OBJ.	GOALS
<p>3. Develop &amp; Coordinate Arts And Culture For Improved Quality Services and Product</p>	<p>a) Capacity building:- formal institutions:- professionalism                      b) Increased cultural awareness and popularity of national cultural events                       c) Lobby ESPPRA to enforce the procurement of foreign artists                       d) Advocate for the SiSwati Language Policy                       e) Promotion of local arts in tourist facilities.</p>
<p>4. Program and oversee arts and culture activities</p>	<p>a) Effectively regulate the industry                      b) Establish formal working relations through our Ministry with MoFO and ICT.                      c) Promote the establishment of cultural villages                      d) Develop formal working relationships with ENTC for galleries and cultural museum                      e) Conduct feasibility study for national and regional amphitheatres</p>



<p>5. Enhance organizational development for improved efficiency.</p>	<ul style="list-style-type: none"><li>a) Ensure adequacy of staff compliment</li><li>b) Capacitate staff as well as attending key international events/conventions</li><li>c) Develop staff of MDP</li><li>d) Facilitate land acquisition by the Council</li><li>e) Promote ENCAC MIS framework</li><li>f) MDP for artists</li><li>g) Develop a financial quality assurance mechanism</li></ul>
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<b>1. Advocate for the enactment and application of the Arts and Culture Act.</b>				
<b>Strategic Goal</b>	<b>Activities/Action Plans</b>	<b>Measure of Success</b>	<b>Responsibility</b>	<b>Time Frame</b>
a) Torollout of expressive arts in primary schools- train artists	<ul style="list-style-type: none"> <li>Assess the programme thus far.</li> <li>Evaluate outcome.</li> <li>Institute rollout.</li> </ul>	<ul style="list-style-type: none"> <li>Rollout of the programme by 2023</li> </ul>	<ul style="list-style-type: none"> <li>Manager Arts &amp; Culture/ CEO</li> </ul>	<ul style="list-style-type: none"> <li>Jan – Dec 2021</li> </ul>
b) Promote active inter-ministerial committee on arts and culture issues	<ul style="list-style-type: none"> <li>To identify the key ministries.</li> <li>To agree on the modus operandi.</li> <li>To table arts &amp; Culture issues for their engagements.</li> </ul>	<ul style="list-style-type: none"> <li>An engaged inter-ministerial committee</li> </ul>	<ul style="list-style-type: none"> <li>Manager Arts &amp; Culture/ CEO</li> </ul>	<ul style="list-style-type: none"> <li>Sept 2020 - Jan 2021</li> </ul>
c) Structure institutional arrangements for all institutions dealing with arts and culture	<ul style="list-style-type: none"> <li>Develop a coordinating framework.</li> <li>Enforce registration of associations, companies, institutions and venues.</li> <li>Monitor the compliance of associations.</li> </ul>	<ul style="list-style-type: none"> <li>Registration of all associations</li> </ul>	<ul style="list-style-type: none"> <li>Manager Arts &amp; Culture/ CEO</li> </ul>	<ul style="list-style-type: none"> <li>2021 - 2022</li> </ul>
d) Advocate for the establishment of the SiSwati Language Authority	<ul style="list-style-type: none"> <li>Develop a concept paper for the establishment of the authority.</li> <li>Lobby the MOSCYA to gazette technical working committee.</li> <li>Facilitate the MOSCYA to lobby PEU/Cabinet to establish the authority.</li> </ul>	<ul style="list-style-type: none"> <li>Issuance of the gazette establishing the authority.</li> </ul>	<ul style="list-style-type: none"> <li>CEO</li> </ul>	<ul style="list-style-type: none"> <li>2021 - 2022</li> </ul>



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<p>e) Advocate for adequate facilities such as community halls and civic centres</p>	<ul style="list-style-type: none"> <li>• Identify areas where community halls and civic areas are required.</li> <li>• Develop a concept note justifying the above</li> <li>• Lobby municipalities, private and public developers.</li> <li>• Facilitate and sign MOUs and JVs</li> </ul>	<ul style="list-style-type: none"> <li>• Signed MOUs and JVs</li> </ul>	<ul style="list-style-type: none"> <li>• Arts &amp; Culture Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2021 - 2022</li> </ul>
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**2. Diversify income and revenue streams for sustainability**



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<b>Strategic Goal</b>	<b>Activities/Action Plans</b>	<b>Measure of Success</b>	<b>Responsibility</b>	<b>Time Frame</b>
A) Coordination and Licensing of events in Municipalities.	<ul style="list-style-type: none"> <li>• Develop a coordination framework for municipalities, Traditional Structures and REPS.</li> <li>• Negotiate and sign MoUs.</li> <li>• Monitor adherence to the MoUs.</li> </ul>	<ul style="list-style-type: none"> <li>• Signed MoUs</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Manager / Finance Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2021 - 2022</li> </ul>
b) Lobby Government to allocate the budget in line with request limitation:	<ul style="list-style-type: none"> <li>• To formulate identifying key issues</li> <li>• Present the budget to the Sector Officer, Director PEU and PS Finance</li> </ul>	<ul style="list-style-type: none"> <li>• Allocated funds in line with budget</li> </ul>	<ul style="list-style-type: none"> <li>• Finance Manager/CEO</li> </ul>	<ul style="list-style-type: none"> <li>• Dec - ongoing</li> </ul>
c) Advocate for finalization of the draft Bill – diversified revenue	<ul style="list-style-type: none"> <li>• Presentation to portfolio Committee and Cabinet.</li> <li>• Follow up with MOSCYA.</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation to cabinet.</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Manager / CEO</li> </ul>	<ul style="list-style-type: none"> <li>• Ongoing – Jan 2021</li> </ul>



**3. Develop & coordinate arts and culture for improved quality service and products**

Strategic Goal	Activities/Action Plans	Measure of Success	Responsibility	Time Frame
a) Capacity building:- formal institutions:- professionalism	<ul style="list-style-type: none"> <li>• Conduct a gap analysis of associations.</li> <li>• Develop a capacity building programme.</li> <li>• Rollout capacity building training.</li> <li>• Develop M&amp;E framework to monitor progress.</li> </ul>	<ul style="list-style-type: none"> <li>• Completed capacity building programme.</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Manager/Culture Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2022</li> </ul>
b) Promotion of local artist in tourism destination	<ul style="list-style-type: none"> <li>• Develop a concept note.</li> <li>• Engage&amp;lobby ETA to grade hotels taking into account use of local talent.</li> </ul>	<ul style="list-style-type: none"> <li>• Empowered local artists.</li> </ul>	<ul style="list-style-type: none"> <li>• Arts Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2022</li> </ul>
c) Increased cultural awareness and popularity of national cultural events	<ul style="list-style-type: none"> <li>• Develop a national cultural programme; Chiefdoms, Tinkhundla, Churches etc.</li> <li>• Enhance local marketing of arts &amp; culture events.</li> <li>• Develop schools culture programme.</li> <li>• Establish culture societies for tertiary institutions.</li> </ul>	<ul style="list-style-type: none"> <li>• Increased local awareness of arts/cultural events and ceremonies.</li> </ul>	<ul style="list-style-type: none"> <li>• Arts/Culture Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2022</li> </ul>
d) Promote the enforcement of procurement of Local	<ul style="list-style-type: none"> <li>• Lobby for the review of the NAP to include procurement of local</li> </ul>	<ul style="list-style-type: none"> <li>• Signed MoUs</li> </ul>	<ul style="list-style-type: none"> <li>• Arts/Culture Manager/CEO</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2022</li> </ul>



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artists	content. <ul style="list-style-type: none"><li>• Lobby negotiates and signs MoU with PEU and SPPRA on procurement of Arts &amp; Culture products.</li><li>• Sign MoU with MoHA on the issuance of permits to foreign artists.</li></ul>			
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4. Program and oversee arts and culture activities				
Strategic Goal	Activities/Action Plans	Measure of Success	Responsibility	Time Frame
a) Promote development of traditional and cultural games and distribution	<ul style="list-style-type: none"> <li>Document all cultural games</li> <li>Develop a handbook/Instructions</li> <li>Distribute and promote use</li> <li>Lobby MoE to use the material in its curriculum</li> </ul>	<ul style="list-style-type: none"> <li>Developed handbook</li> </ul>	<ul style="list-style-type: none"> <li>Arts/Culture Manager</li> </ul>	<ul style="list-style-type: none"> <li>2020 -2023</li> </ul>
b) Registration of arts and cultural products - Royal Technology Park	<ul style="list-style-type: none"> <li>Develop a registration manual</li> <li>Develop a registry</li> </ul>	<ul style="list-style-type: none"> <li>Registry in place</li> </ul>	<ul style="list-style-type: none"> <li>Arts/Culture Manager</li> </ul>	<ul style="list-style-type: none"> <li>2020 -2023</li> </ul>





**5. Enhance organizational development for improved efficiency.**

<b>Strategic Goal</b>	<b>Activities/Action Plans</b>	<b>Measure of Success</b>	<b>Responsibility</b>	<b>Time Frame</b>
a) Ensure adequate Staff compliment	<ul style="list-style-type: none"> <li>• Lobby government for budget increases</li> <li>• Prioritize recruitment of vacant positions</li> <li>• Annually fill at least one vacancy</li> </ul>	<ul style="list-style-type: none"> <li>• Progressive filling of vacant positions</li> </ul>	<ul style="list-style-type: none"> <li>• Finance Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2025</li> </ul>
b) Capacitate staff as well as attending key international events/conventions	<ul style="list-style-type: none"> <li>• Conduct a skill audit and identify gaps.</li> <li>• Undertake capacity building according to identified gaps.</li> <li>• Affiliate to international art &amp; culture organizations.</li> <li>• Lobby for ratification of international conventions</li> </ul>	<ul style="list-style-type: none"> <li>• Capacity building of staff</li> <li>• Affiliation international organization</li> <li>• Bilateral relations.</li> </ul>	<ul style="list-style-type: none"> <li>• Finance Manager/ CEO</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2025</li> </ul>



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	<p>on arts &amp; culture.</p> <ul style="list-style-type: none"> <li>• Develop regional/ international bilateral relations.</li> </ul>			
c) Promote ENCAC MIS framework	<ul style="list-style-type: none"> <li>• Conduct a gap analysis.</li> <li>• Develop appropriate MIS.</li> <li>• Implement and monitor</li> </ul>	<ul style="list-style-type: none"> <li>• Developed MIS</li> </ul>	<ul style="list-style-type: none"> <li>• Finance Manager</li> </ul>	<ul style="list-style-type: none"> <li>• 2020 - 2022</li> </ul>

