



**Ministry of Sports, Culture and Youth
Affairs**

***National
Arts and Culture Policy
(Final Draft)***

Prepared by

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PREAMBLE

This National Arts and Culture Policy is the result of consultations and discussions with a wide range of stakeholders. It is dedicated to the realisation of the Vision of the Swazi people to respect, preserve, harness and use their cultural heritage and resources to develop a united, vibrant and prosperous nation with a distinctive Swazi and African identity and personality and a collective confidence and pride amongst the Nations of the world.

1.0 Introduction

Swaziland is one of the few remaining countries whose sovereignty is deeply rooted in its people's respect for culture. Swazi culture has remained virtually unchanged since the 19th century despite the influence of western ideologies especially during colonial times. While the colonial agents suppressed and attempted to alienate the Swazi from his roots, the traditional leadership especially the Royal Family ensured the continued survival of Swazi culture. Even today His Majesty King Mswati III and Her Majesty the Indlovukazi remain the undisputed symbol and custodian of Swazi culture having assumed this role from King Sobhuza II and the rich history of a long line of Swazi rulers.

Swazi Arts and Culture has progressively moved from the shadows and now has the potential to take centre stage. The Arts and Cultural Industries have over the past few years emerged as a huge potential of becoming one of Swaziland's major sources of foreign currency, employment and a means to assert the people's national identity. They have contributed immensely in attracting tourist inflows and in building the country's image. The promotion and development of the Arts and Cultural Industries can only enhance the capacity to create new jobs, generate income and increased inflows of foreign currency if it is based on a clear policy.

Since Independence in 1968, the Swaziland Government has demonstrated its support for Swazi Arts and Culture by including Culture as a distinct portfolio responsibility in the Ministry of Home Affairs which was previously known as The Ministry of Interior and before that the Ministry of Local Administration. During this period Swazi Arts and Culture has enjoyed prominence during national celebrations, government events and traditional ceremonies.

Support for culture is manifest at the highest level and is enshrined in the country's constitution. The preamble to the Constitution of the Kingdom of Swaziland states that "*...Whereas it is necessary to blend the good institutions of traditional law and custom with those of an open and democratic society so as to promote transparency and the social, economic and **cultural** development of our nation...*"

Government has always recognised the need to preserve the national cultural and historical heritage as evidenced by the establishment of a national museum, national archives, and monuments which currently fall under the portfolio responsibility of the Swaziland National Trust Commission. It has also established national libraries and encourages the promotion of Arts and Culture through the formal school education system. It also finances the national television and radio stations which provide a platform for artistic and cultural expression. The country also runs a tradition system of government alongside with the western system which attests to the high regard in which our traditional culture is held (Section XIV of the Constitution of the Kingdom of Swaziland).

In 2008 a new Ministry of Sports, Culture and Youth Affairs was created thus further signifying Government's commitment to the development and promotion of Arts and Culture. It is against this backdrop that this new policy on Arts and Culture was crafted. The previous Culture policy was limited in that it did not encompass all aspects of Arts and Culture.

1.1 Vision and Mission

This Arts and Culture policy will contribute to the attainment of national aspiration as enshrined in the Mission of the Government and the Vision of the Ministry of Sports, Culture and Youth Affairs

a. Mission Statement of the Government of Swaziland

The Mission Statement of the Government of the Kingdom of Swaziland is to provide a climate and infrastructure that will progressively maximise the quality and security of life of the people of Swaziland and make the best use of the country's natural and human resources

b. Vision of the Ministry of Sports, Culture and Youth Affairs

To be leaders in excellence in the promotion of sports, art and culture to improve the quality of life of the citizens by the year 2013

c. Vision of the Department of Culture

To be the recognised authority in developing, promoting and preserving matters of arts and culture, instilling pride and enriching the livelihood of the Swazi nation

1.2 Arts and Culture definitions

There are various definitions and perceptions of culture as advanced by culture experts, theorists and international agencies. Culture concerns itself with socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought. Culture includes intangible and tangible heritage, which is varied, complex, and in constant evolution. The tangible heritage includes monuments or architecture, art and crafts, sites, manuscripts, books and other objects of artistic and historical interest. The intangible heritage includes language,

oral traditions, performing arts, music, festive events, rituals, social practices, traditional craftsmanship, knowledge and practices concerning nature.

Art refers to but not restricted to all forms and traditions of dance, drama, music, theatre, visual arts, crafts, design, written and oral literature all of which serve as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

Heritage is the sum total of wildlife and scenic parks, sites of scientific and historical importance, national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.

Culture in the context of this Policy is understood to be “The totality of a people’s way of life, the whole complex of distinctive spiritual material, intellectual and emotional features that characterise a society or social group and includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems and traditions and beliefs”.

Our culture manifests in our ideals and ideas, beliefs and values; folklore, environment, and in the forms of our political and social institutions. It also manifests in the aesthetic quality and humanistic dimension of our literature, music, drama, architecture, carvings, paintings and other artistic forms.

1.3 Stakeholders and Key Players

Arts and Culture is promoted by several institutions. It is vital that these institutions continue with their role and ensure that what is Swazi is passed from generation to generation. The key players and stakeholders in arts and culture are:

1.3.1 Traditional/ cultural institutions

Traditional/cultural institutions include chiefdoms, clans and the family. Article XIV of the Swaziland Constitution provides for the revitalisation, strengthening and support of traditional/ cultural institutions. To date Government recognises and supports some of the traditional/ cultural institutions. Communities look up to the traditional/ cultural institutions for their identity. This facilitates these institutions to support culture and use it to mobilise people for development.

1.3.2 The Family

The family is the basic societal unit. In Swaziland, there are nucleus families that comprise of father, mother and children. These are closely linked with the extended families. However due to changes in society over the years, other forms of families have began to emerge. These include the single parent families and child headed families. Research findings also indicate that there is a substantial increase in dysfunctional family relationships, which has led to a rise in crimes including robbery, murder, prostitution, child abuse and neglect.

1.3.3 Statutory institutions

These include government Ministries, Local governments and educational institutions. These organisations are charged with the responsibility of promoting culture. However, the performance of these institutions in relation to culture is hampered by inadequate capacity to manage the function, financing and poor coordination.

1.3.4 Civil Society Organisations/Private Sector

Civil Society Organisations and the private sector organisations are active in and benefit from the promotion of art and culture. Culture is also promoted through activities of semi - autonomous social fields. They often mobilise and provide

financial support for culture activities. The performance of these institutions in relation to culture is hampered by inadequate appreciation of culture and its role in development.

1.4 Definition of Terms as used in this Policy

Applied Arts

Works that have a functional component such as architecture ceramics, textile, furniture and fashion design and are generally not mass-produced.

Copyrights

The economic and moral rights of an artist to his creative published works.

Communication

The process of relaying or importing information and meaning thereof.

Cultural Agents

Persons working in the field of culture, including creators, performers, administrators and professionals associated with such cultural activities as audio, visual arts, crafts, the performing arts, publishing, the cultural heritage and cultural tourism.

Cultural Industries

The Production, whether for sale, consumption or enjoyment, of cultural products which seek to educate, inform and entertain with messages, symbols, information or moral and aesthetic values of a given people or society.

Culture

The totality of a people's way of life, the whole complex of distinctive spiritual material, intellectual and emotional features that characterise a society or social group and includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems and traditions and beliefs.

Disability

Lack of utilisation of a part of one's body.

Forms of media

Community media, commercial media, public media, regional media and global media.

Fine Arts

Encompasses painting, sculpture, photography and graphic design.

They convey images and ideas that the artist has created in order to stimulate an emotional response from the viewer.

Gender

Socially and culturally constructed roles, privileges, responsibilities, power and influence, social relations, expectations and values of men and women, girls and boys.

Indigenous language

A language indigenous or original (native) to a state, which is not language of a migrant or non-native social group.

Literary Arts

Creative writing, literature poetry and prose linguistics, manuscript and the publishing industry.

Material Culture

Tangible products that encompass a people's aesthetic values.

Media

All means, vehicles or channels of communication including print media, broadcast media, film, video and new information technologies.

Media Freedom

An environment in which the media operates without restraint and in accordance with the law.

Performing Arts

Encompass dance, music and theatre.

Stakeholder

Any institution, organisation or individual with a particular interest in cultural activities.

Tradition

Refers to customs and practices of people of a certain defined locality or community.

Visual Arts

Encompass sculptures, painting, crafts, photography film and television.

Heritage resources

Includes places of natural beauty, buildings, street landscapes, objects of historical importance, geological, palaeontological and archaeological sites and objects, rock art, and graves of historical figures and of victims of conflict.

2.0 Rationale for the Art and Culture Policy

While the international community generally knows Swaziland as a country rooted in culture, internally culture is perceived differently by various stakeholders. For many it is intertwined with the traditional leadership and system of government. This has led to the politicising of culture, a practise which has the potential to divide the nation. Culture defines lives, creates identity and needs to be seen in its diversity. Many Swazis embrace and immerse themselves in culture because it is their preferred way of life, a lifestyle which they should practise freely. Our arts and our culture should not divide us, but be the cement that binds us as a nation and sets us apart from other nations of the world. The arts and culture policy is therefore a framework to accommodate all the people of Swaziland and give them space to freely practice culture as their human right.

Many Swazi art forms have for years played second fiddle to western and other African cultures. The national radio and television stations are dominated by foreign content. The media also tends to show a preference for promoting foreign artists at the expense of locals. Swaziland has become part of the “global village” and its citizenry cannot escape the impact upon its way of life of many foreign cultural elements which may enrich or weaken the indigenous cultural values and social norms. The development and stimulation of the national arts and culture will enable the Swazi to have the capacity for selective assimilation of cultural values, norms and practices from foreign lands. King Sobhuza II advised Swazis to take what is good in other cultures and leave that which is bad.

There is need for constant re-appraisal of certain cultural assumptions which may be found to be at variance with the notion of fundamental human rights. Culture is not static but dynamic and therefore it has to evolve with the people of Swaziland as they march in unison to the information and technology age. This Art and Culture policy should provide a guide to enable the Swazi culture to evolve in a controlled direction.

In 2008 a new Ministry of Sports, Culture and Youth Affairs was created thus further signifying Government's commitment to the development and promotion of Arts and Culture. The new Ministry requires guidance in the form of this policy to ensure that it meets the aspirations of the Swazi artists and the nation at large.

The National Arts and Culture Policy complement, promotes and strengthens the overall development goals of Swaziland. The Policy shall inform other sectoral policies, plans and programmes.

Specifically this Policy shall provide a framework to;

1. Enhance the appreciation of the role of art and culture in national development;
2. Promote aspects of Swaziland's cultural heritage that are cherished by its people;
3. Ensure effective intra and inter-cultural exchange for harmonious coexistence;
4. Facilitate community action against practices that impinge on human dignity;
5. Guide, harmonise, complement and promote the distinct and complementary interventions and roles of stakeholders at all levels;
6. Guide the private sector, traditional/cultural institutions and civil society organisations to research on and advocate for arts and culture promotion.

7. Define the broad framework within which culture in Swaziland should be conceptualised.
8. Enable government and other stakeholders to appreciate how they share responsibility for the creation of mechanisms and the mobilisation of resources that will facilitate the development and implementation of programmes for arts and cultural development.
9. Identify structures and strategies that can provide a conducive environment for the preservation, promotion and presentation of the cultural heritage.

2.1 Vision of the Art and Culture Policy

To create an enabling environment that facilitates the preservation, development, promotion and sustainability of arts and culture and to make it accessible to every person

2.1.1 Goals of the Policy

The broad goals of the national arts and culture policy are:

- a) To strengthen a sense of identity and inculcate in the people of Swaziland an appreciation of and respect for their own arts and culture in order to reinforce a sense of national unity and pride.
- b) To stimulate and foster creativity in all spheres of national life so that Swaziland improves the quality of life of its citizens whilst making a unique contribution to the development of humanity.

2.1.2 General Objectives

- a) To enable the language, heritage history, handicraft, fine arts, oral literature, folk lore, beliefs and other cultural features of the people of

- Swaziland to receive equal recognition and respect from humanity; to preserve and conserve these and pass them over to future generations;
- b) To create conducive conditions to carry out scientific research on the language, heritage history, handicrafts, fine arts, oral literature, traditional lore, beliefs and other cultural features, which as they are constitute the identity of the peoples of Swaziland; to ensure the prosperity of these cultural elements and to enhance their role in development;
 - c) To ensure that all citizens can freely, equally and democratically participate in all art and cultural activities and to enable them to benefit from the sector;
 - d) To create situations favourable to creative artists and researchers working in the cultural sector;
 - e) To promote art and culture and to develop these in harmony with modern education, science, and technology; and to create culture conscious citizens that are proud of their culture and identity and are determined to preserve these;
 - f) To ensure that traditional practices are not at variance with Human Rights;
 - g) To enable arts and cultural establishments to play a significant role in the country's programme to maintain peace, development and democracy;
 - h) To establish cultural co-operation on national, continental and international levels on the basis of the equality of cultures and mutual benefit and respect;
 - i) To ensure the growth and development of our cultural institutions and make them relevant to human development, democratic governance and national integration.
 - j) To enhance Swazi cultural life and develop cultural programmes to contribute to the nation's human development and material progress.
 - k) To promote heritage preservation, conservation, promotion and the use of traditional and modern arts and crafts to create wealth and alleviate poverty.

2.1.3 SPECIFIC OBJECTIVES

In the pursuit of these, the specific objectives of the Art and Culture policy shall be:

- a) To create awareness of the traditional values and generate pride and respect for the nation's heritage.
- b) To enhance the role of the media as channels for promoting understanding of our arts and cultural values
- c) To create an institutional framework for the collection, preservation and conservation of tangible and intangible assets.
- d) To discourage, through public education, and appropriate legislation, cultural practices that may lead to the abuse of the rights of the individual on account of gender, age, religion, physical challenge or economic status.
- e) To promote the arts by;
 - i. enhancing the status of artists,
 - ii. identifying, developing and rewarding creative talent.
 - iii. making artistic products contribute to wealth creation both for creative individuals and the nation as a whole.
- f) To promote the cultural awareness of the youth through formal and non-formal education to ensure that they are prepared to play their role in the cultural life of their communities.
- g) To develop data and resource materials on Swazi culture for schools, tertiary institutions and the general public.
- h) To undertake and promote research to create a data base on culture for policy makers, academics, administrators, artists, embassies, foreign visitors and all other interested persons.
- i) To maximise the capacity of the cultural sector to develop and promote the economic aspects of culture.
- j) To enhance Swaziland's image as a culture-tourism destination.

- k) To create positive linkages between all cultural institutions locally and globally thereby ensuring synergy in all cultural activities and maximise the benefits of the limited resources available to the cultural sector.
- l) To mobilise resources from local public, private, local and foreign sources to support cultural programmes.

3.0 CORE PRINCIPLES

The Policy provides the framework for the promotion of art and culture for development and complies with international and regional instruments on culture. The core principles underlying this Policy are:

3.1 Promoting Unity in Diversity

Due to globalisation, there are diverse cultures in Swaziland. The Policy interventions shall therefore focus on the promotion of harmonious co-existence among the different communities and encourage intra and inter-cultural exchange.

3.2 Respecting one's and the others' Culture

Respect for culture is crucial for mutual interdependence, which is a prerequisite for social harmony and cohesion. The Policy interventions shall focus on advocacy for respect of the individuals' culture and other cultures.

3.3 Ensuring Social Inclusion

There are some children, youth, women, the disabled, the elderly, and people living with HIV/AIDS who are marginalised by some socio-cultural practices. These include the shunning of widows in public and community events. The Policy interventions shall therefore focus on affirmative action to ensure that these categories of people participate in and benefit from cultural life.

3.4 Promoting Cultural Change

Culture is dynamic and cultural change is inevitable. Whilst certain elements of culture are to be preserved, it is important to catalyse change to address social and gender inequalities. The Policy interventions shall therefore encourage adapting and adopting to new ideas and approaches within the laws of Swaziland.

3.5 Promoting Environmental Protection

Cultural practitioners interact with and derive cultural products from the environment. Some elements of culture impact on the environment. The environment is threatened by environmental degradation, which negatively impacts on culture activities that rely on the environment. The Policy interventions shall therefore emphasise environmental protection.

3.6 Strengthening Partnerships

There are various stakeholders in the delivery of cultural goods and services. It is therefore important to ensure the strengthening of existing partnerships, creation of new ones and sustaining the partnerships at all levels.

4.0 SUGGESTED DAYS TO OBSERVE

4.1 International Art and Culture calendar

A. Africa Day

It is the annual commemoration on May 25 of the 1963 founding of the Organisation of African Unity (OAU). On this day, leaders of 30 of the 32 independent African states signed a founding charter in Addis Ababa, Ethiopia.

B. International Museum Day

ICOM created International Museum Day in 1977 to encourage awareness about the role of museums in the development of society. It is celebrated on 21 May

C. International day of Artists

This day is celebrated on the 25th of October every year in honour of artists for their contributions to society.

D. March 20 World Storytelling Day

World Storytelling Day is a global celebration of the art of oral storytelling. It is celebrated every year on the spring equinox in the northern hemisphere, the first day of autumn equinox in the southern. On World Storytelling Day, as many people as possible tell and listen to stories in as many languages and at as many places as possible, during the same day and night.

E. World Theatre Day

First launched in 1961 by the International Theatre Institute, World Theatre Day is celebrated on 27 March throughout the world.

F. World Intellectual Property Day

It is observed annually on April 26. The event was established by the World Intellectual Property Organization (WIPO) in 2001 to "raise awareness of the role of intellectual property in our daily lives, and to celebrate the contribution made by innovators and artists to the development of societies across the globe". April 26 was chosen as this was the date on which the Convention Establishing the World Intellectual Property Organization entered into force in 1970.

G. World Book and Copyright Day

23 April is a symbolic date for world literature, for on this date in 1616, Cervantes, Shakespeare and Inca Garcilaso de la Vega all died. It is also the date of birth or death of other prominent authors such as Maurice Druon, Haldor K.Laxness, Vladimir Nabokov, Josep Pla and Manuel Mejía Vallejo.

H. World AIDS Day

Observed December 1 each year, is dedicated to raising awareness of the AIDS pandemic caused by the spread of HIV infection. It is common to hold memorials to honour persons who have died from HIV and AIDS on this day. Artists may also observe the event with performances, exhibitions, speeches or fora on the AIDS topics.

H. International Mother Tongue Day

This day was declared by UNESCO in 1999 and it is celebrated on 21 February. It cannot be disputed that language is the epitome of culture. The mother tongue conveys and transmits culture. It is through the language that the folktales, similes, proverbs and other literary forms of the society are conveyed to teach societal morals and values and eventually socialise the individual.

Swazi Culture Calendar.

Buganu (Marula Season Celebration): Late February;

Umhlanga waboMakhe (Reed Dance: for Mothers and Married Women): July;

Sobhuza Day (Commemoration of King Sobhuza II): July 22;

Butimba (The Royal Hunt): August;

Somhlolo Day (Celebration of attaining political independence): September 6;

Umhlanga (Reed Dance: for Young Maidens): Last week of August to first week of September;

Incwala (Rite of First fruits): November to January; main day announced;
Lusekwane (Cutting of the Shrub Tree: for boys): announced in December;
Luselwa (Mamba clan Incwala): celebrated after the main Incwala

The Policy Statements

5.0 CULTURAL IDENTITY

Introduction

Cultural identity is one of the critical ingredients for nation building and attainment of national sovereignty. Any nation is identified by amongst other things; its Language, National dress, Religion, Traditional Beliefs and Myths, Customs, Culture Values, Ethics and External Influence, Food and Settlement, Heritage, Monuments and Preservation. It is paramount that these be preserved and promoted.

5.1 Language

Language is a fundamental aspect of culture and national identity. The mother tongue is amongst the first cultural attributes to which an individual is introduced. Language and literary arts serve as media for protection and promotion of Culture. Consequently, interventions to address the promotion of linguistic arts as a means of developing the SiSwati language shall be promoted. Although Swaziland has both SiSwati and English as the official languages, there is an increasing risk that SiSwati will eventually lag behind. There is no programme to develop SiSwati to express emerging concepts and products.

5.1.1 Key Interventions

- a. Ensure protection of SiSwati language through usage beginning at early childhood and care (ECCD) and throughout the formal schools system.
- b. SiSwati should be a compulsory subject in all schools especially at primary and secondary levels.
- c. Accord SiSwati the similar status as the English language in the business environment, the education system, in government and in any social setting.
- d. Literary artists should be encouraged to make a deliberate move to write books in SiSwati.
- e. Performing artists should be encouraged to use the Siswati language.
- f. Research work should be carried out on SiSwati language and efforts made to develop dictionaries and textbooks.
- g. There should be a SiSwati Language Authority to protect the language by weeding out words that tarnish SiSwati and promote it by generating SiSwati words for new concepts and technology.
- h. The state should promote the learning of Braille and the production of necessary material.
- i. Promote the training of sign language teachers and Braille teachers to fully effect learning through these two media.

5.2 Religion, Traditional Beliefs and Myths

The cultural beliefs, traditions and values are core to a community's mechanism for survival. These beliefs and values enhance social cohesion and sustain an acceptable moral fabric. Interventions to enhance the appreciation of these values and to mitigate social practices that are oppressive to people shall be promoted.

While Christianity has over taken traditional religions the Constitution of Swaziland allows freedom of worship for all religions. Traditional beliefs and myths are an integral part of Swazi culture.

5.2.1 Key Interventions

- a. Promote the role of family, religious and traditional institutions in fostering values and ethics;
- b. Promote beliefs, values, customs and traditions that enhance human dignity;
- c. Ensure action on customs and traditions that impinge on human dignity;
- d. Develop and promote the family code of conduct for protecting the family;
- e. Promote respect and tolerance among different religions, beliefs and value systems
- f. Allow for open debate on religious issues.

5.3 Customs, Culture Values, Ethics and External Influence

With everyone in the world having opened up to the global village and with all foreign culture forces knocking at our doorsteps, Swazi citizens need to rekindle customs, values and those of our norms that are capable of laying a solid foundation for the resuscitation of the spirit of respect, integrity, tolerance, compassion and at the same time fostering natural pride. It is important that these virtues are transmitted to our children and youth through our cultural education so as to promote national identity which will enable the nation to adopt those global values that they would have assessed to have meaning in their Swazi lives. It is also important to educate our people about such values and family symbols such as relationships and totems.

5.3.1 Key Interventions

- a. Create an environment for the dissemination of practices that will teach the appreciation of cultural values, norms and myths.

- b. Research and debates to be carried out so as to remove unfortunate myths and misconceptions which are associated with culture.
- c. Ensure that the formal school and tertiary education curriculum promotes these virtues for building a proud, warm and friendly nation.
- d. Promote concepts of the extended family system by encouraging family relationships that existed before and those aspects in the contemporary family ties that promote family ties.
- e. Swazi concepts and practices which are instruments of unifying families and strengthening family bonds should be promoted.

5.4 National Dress and Design

National dress forms an important identity of any nation. Making Swazi traditional attire to be recognised and acceptable at formal and casual events goes a long way to promote our national attire. The nation should be encouraged not only to dress in the national dress, but also in a decent and appropriate manner that is accepted by our value system.

5.4.1 Key Interventions

- a. Facilitate the holding of festivals, national days and ceremonies where Swazis can display their regalia and National dress.
- b. Encourage Swazi designers to make designs which reflect Swazi aesthetic lifestyles.
- c. Encourage the media to promote the National Dress Fabric at public occasions
- d. Encourage the preservation and development of indigenous designs, original creations in clothing and hairstyle on the contemporary Swazi and international fashion scenes.

- e. Encourage collaborative research between the industrial sector and fashion design institutions, to promote Swazi fashion products as a vital contribution to the national economy and identity.
- f. To promote national identity, institutions like the University, the Judiciary and Legislature shall be encouraged to adapt local design and patterns in their regalia, uniforms and paraphernalia.
- g. The wearing of Swazi attire at state functions shall be encouraged.
- h. Enact legislation to protect the traditional Swazi attire from misuse, abuse, ridicule and being worn in a demeaning manner.

5.5 Heritage, Monuments and Preservation

The country's historical, cultural and natural heritage needs to be researched, documented, monitored and and preserved. Research involves the collection, collation, analysis and presentation of data, which can provide a base upon which development programmes and strategies can be articulated. An inventory of national heritage sites is an important aspect of national heritage. It is important to preserve our national heritage in order to enrich our lives through culture.

5.5.1 Key Interventions

- a. A national heritage map that exhibits the distribution of the sites of the country's historical, cultural and natural heritage shall be prepared;
- b. The sites of the country's historical and natural heritage shall be preserved;
- c. Enact legislation to protect heritage from theft, illicit trafficking and illegal exchanges, expatriation and from all sorts of illegal merchandising or trade;

- d. An appropriate precondition shall be arranged to protect sites of heritage from damages caused by construction works and other development activities;
- e. The heritages of the country shall be conserved and preserved in the manner that they retain their original state and artistic quality;
- f. Movable heritages shall be collected and organised in museums, libraries and archives that may be established at different levels and these shall be conserved and preserved and used to promote the cultural identity and history of Swaziland.
- g. Enact legislation to protect heritage sites, buildings of historical importance and monuments from being attacked during armed conflict or by any dissident group.
- h. Research must be carried out to give all those with knowledge of our oral history a chance to have the knowledge recorded.
- i. Further research should be carried out to improve on the knowledge we already have about our past.
- j. Cultural studies through Archives, Monuments, and other storage centres should be carried out to research, preserve cultural and historical heritage, oral and material culture.
- k. Establish or designate culture centres at Inkhundla level where major cultural events can be promoted.
- l. Facilitate the accessibility of some sacred cultural sites associated with Royalty.
- m. Architects, Planners and Designers of Civil Works and Engineers shall be encouraged to incorporate indigenous ideas and aesthetics in the design of settlements, public facilities and buildings to give our cities, towns and villages a distinct character.

- n. Government shall enact laws to ensure that public buildings, parks and monuments embody indigenous aesthetics and culture that express our cultural values and historical experiences.

5.6 Food

According to experts, Swazi diet was traditionally vegetables especially leafy ones such as *tibhidvo*. Meat was generally for festivities. The traditional Swazi diet is natural and healthy. Steps should be taken to preserve and promote traditional recipes and food preparation habits. Steps should also be taken to improve on these recipes and food preparation habits. The Swazi society should take steps to promote pride in consuming its own natural and nutritious foods.

5.6.1 Key Interventions

- a. Families should be encouraged to prepare and consume traditional dishes which help to preserve good health.
- b. Encourage our farming communities to grow indigenous grains and vegetables on a large scale.
- c. Promote the consumption of local indigenous dishes through introducing such menus in hotels and other public catering public institutions.
- d. Serve traditional dishes at special and national occasions.
- e. Encourage nutritionists and dieticians to write menus based on traditional dishes.
- f. Train dieticians and nutritionists in the preservation, preparation and serving of traditional dishes.
- g. Encourage dieticians and nutritionists to research and document details on traditional food.
- h. Constantly search for ways to make our indigenous dishes presentable to the international market.

6.0 EDUCATION AND TRAINING

6.1 Swazi Traditional Knowledge Systems

The Swazi traditional knowledge and educational goals should be concerned with the development of the whole person. Our traditional knowledge systems should provide sources for the curriculum needs to our societies and such knowledge should be infused into the main school curricula.

6.1.1 Key Interventions

- i. Family and community socialisation process should strengthen our traditional values through the utilisation of discipline, positive values, strong ethics and morals
- ii. Our traditional performing and visual arts should be handed down from generation to generation through socialisation in the home, community and traditional education syllabi in schools, colleges and universities.
- iii. Encourage the establishment of recreational cultural centres.

6.2 Researchers and Information

Research is 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.

6.2.1 Key Interventions

- a. Promote research into all aspects of our culture such as history, literature, our languages, visual and performing arts, religion and other civic institutions.
- b. Institutions, groups and individuals devoted to research such as universities, colleges and schools will be supported by the state and other funding agencies to contribute to Swaziland's cultural development

through research especially that which takes into account the cultural dimension of development.

- c. Ensuring that the findings of such research will be widely disseminated as a way of creating a broader national culture, drawing together the strands of all Swaziland's cultural traditions and multi – cultural experience and development.
- d. Priority should be placed on the establishment of facilities that store and exhibit national heritage, its restoration and its use to promote the cultural identity of the people of Swaziland and their history.
- e. Folktales, traditional music and dance should be tapped from society and recorded for retention and transmission to all parts of the country through the media. Our society members, especially the young people should be taught how to make and use our artefacts.

6.3. Training and Professionalism

Swaziland 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.

6.3.1 Key Intervention

- a. A specialized school of art should be set up and operated by government and the private sector
- b. Government scholarships should also cover those who want to study art at tertiary level
- c. There should be training of teachers specialising in arts and culture aspects at teacher's colleges and universities.

- d. Enhance the status of artistic subjects in our school system that create employment through cultural industries and recognise the important role the arts play in our lives.
- e. Encourage an environment that allows the growth of traditional cultural technologies,
- f. Enhance the status of artistic delivery through training in the arts and arts management.

6.4 Curriculum Design and Schools

Schools are significant promoters of art and culture in Swaziland. 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.

6.4.1 Key Interventions

- a. Art and Culture should be recognised as a subject and its curriculum should be developed for the school system especially at primary and secondary level.
- b. Arts and Culture studies should be included in the timetables in schools and tertiary institutions to stimulate the student's creative genius.
- c. Teachers should have their capacity developed so that they deliver authentic Swazi culture lessons to students

- d. Swazi experts and practitioners at community level should be part of the mechanism of delivering art and culture programmes at schools
- e. Art and Culture competitions and exhibitions at school level should be supported by government and not left at the discretion of teachers' associations
- f. Indigenous moral values, social and life skills based on our culture should be taught in our institutions.

7.0 CREATIVE CULTURAL INDUSTRIES

Swaziland is endowed with talent in the cultural industries; however the level of development of each of these components is still, in many cases, at infancy. The challenge for us is to adopt policies, programmes and strategies to promote the development of talent and creativity and the general growth of local cultural industries. These should yield public appreciation, participation and consumption of our diverse arts and culture products. There is need to recognise and reward the artists for their contribution towards the promotion of traditional, contemporary values and artistic skills.

Cultural industries have the potential to promote the livelihoods of the marginalised, the poor, and the vulnerable. Cultural industries create employment opportunities and produce economic gains and incomes at all levels. These cultural industries further contribute to cultural development by protecting and enriching cultural values, promoting creativity, optimising skills and human resources.

The industries associated with cultural products permeate every aspect of the daily lives of our people. It is the duty of the state to ensure that the cultural industry - on both the practical and theoretical levels - actually benefits the lives of ordinary people living in this country.

7.1 Performing Arts

7.1.1 Music

Music is an integral part of Swazi society. We sing when happy and we sing when sad. There are traditional songs for every occasion. With globalisation Swazi musicians have embraced other genres of music. Swazi artists face the challenge of inability to record and mass produce their music due to limited facilities in the Kingdom. Furthermore, they get limited air–play in the electronic media and have less coverage in all media compared to foreign artists. Until recently very few local artists actually sang and recorded in SiSwati. Indigenous and traditional Swazi music is still not easy to access on a commercial scale.

The policy will be to promote Swaziland’s rich heritage of traditional and popular music incorporating the new genre as the need arises. This will include support for research and training and the preservation of traditional music, traditional musical instruments and the requisite playing skills. The government will enact relevant legislation to protect the economic and moral rights of the artists and their creations from exploitation. Investment will be sought to enable the development, recording, publishing and marketing of Swazi music at home and in the international market.

Key Interventions

- a) Organisation of local live concerts that enable musicians to showcase their talents.
- b) Encourage annual showcases that bring together local, regional and continental musicians as a way to cement regional and continental relations and identities.
- c) Encourage local musicians to develop and improve their musical skills and presentation through workshops, competitions and awards.
- d) Support the production of curriculum materials on the history and development of Swazi and contemporary music for utilisation in schools

- e) Establish strong partnerships between musicians, film, radio and television producers and broadcasters in order to encourage the development of original musical scores as well as showcase the development of music for distribution to audiences at home and abroad.
- f) Seize opportunities to showcase Swazi music and musicians of various genres during international events as cultural ambassadors, especially under the auspices of Swaziland diplomatic missions overseas.
- g) Develop appropriate legislation that will enable the duty – free importation of musical equipment by registered and practising musicians.
- h) Government should provide scholarship for artists who wish to study music.
- i) Remunerate artists fairly, irrespective of their nationality. The practise of giving less pay to locals should be stopped.
- j) Create a system to charge performance tax for foreign artists who come to perform in Swaziland and use such funds for the development of local musicians.
- k) Encourage the formation of bargaining groups, unions and association of artists and creators for improvement of their welfare.
- l) Pay local artists royalties for their music which is used in radio, television, films and other electronic media such as ring tones.
- m) Compile and maintain an up-to-date database of local musicians, and develop guidelines for classification and remuneration of artists

7.1.2 Theatre

Theatre remains under developed in Swaziland despite the country producing internationally acclaimed artists. The Policy will promote the development of Swazi theatre based on traditional drama, music, dance forms and modern forms of dance presentation. This will include all theatre genre including support for professional theatre groups, community – based theatre groups and drama societies at

educational institutions. The policy will encourage the development of dramatic skills and offer opportunities for presentation to the public through television, film and public performances.

Key Interventions

- a) Strengthen the administrative capacity of theatre organisations and groups.
- b) Develop training material for use in the upgrading of the standard of acting skills, stage setting and theoretical presentation.
- c) Incorporate theatre studies and appreciation in the school curriculum.
- d) Urge local authorities to provide facilities for theatre rehearsals and performance to take place.
- e) Commercialise theatrical productions through recorded material in both audio and video forms for consumption at home and abroad.
- f) Stimulate the development of theatrical skills, i.e. script writing, acting stage direction and stage design through a system of competitions and awards.
- g) Provide support and incentives to independent producers that make use of theatrical actors and content for purposes of broadcast.

7.1.3 Dance

The policy will give recognition to the diverse collection of Swazi tradition dances through research preservation and documentation for visual and film platforms. The policy will also encourage the continued practice, enjoyment and consumption of

these dance forms. Modern and popular dance forms that draw on all aspects of Swazi cultural heritage will be encouraged. Dance development should take the form of musical production that is directed towards audiences at home and abroad. Dance forms should also seek collaborations with television and film in order to reach audiences at home and abroad. The Policy will strive to effect improvement in choreographic skills through training.

Key Interventions

- a) Strengthen the administrative capacity of dance organisations and groups.
- b) Development of training material for use in the preservation and documentation of traditional dance forms, and for the strengthening of contemporary dance forms and their presentation.
- c) Encourage the incorporation of dance skills and appreciation in the curriculum of schools and tertiary institutions.
- d) Provision of appropriate facilities for dance, rehearsals and performance with the assistance of local authorities.
- e) Commercialisation of dance performances through recorded video production for distribution to the viewing public at home and abroad.
- f) Stimulate the development of Swazi contemporary dance skills through the system of competitions and awards.
- g) Ensure professional research and documentation into this important aspect of tangible and intangible heritage.

- h) Create opportunities for the celebration of traditional and contemporary Swazi dance forms as a way of mobilisation and cohesion during important national events.

7.2 Visual Arts

7.2.1 Fine Arts

Fine Arts remain underdeveloped in Swaziland despite the massive talent available. While sculptures dominate this sector painting, creative photography and graphic design are yet to take the centre stage. Authentic Swazi fine art depicts traditional functional objects and plays an important role in promoting and preserving art and culture. Swazi 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.

Key Interventions

- a) Ensure the provision of training facilities for visual artists by establishing visual arts studios and art departments in educational institutions.
- b) Increase opportunities for fine artists to show case their work during important national events, other occasions and through the distribution of quality art in our diplomatic residences and embassies overseas.
- c) Organise events that encourage development and mobilise new audiences for the art in the country.

- d) Encourage that all government buildings and buildings of importance are tasked to display the Fine Arts of Swazi artists for the public.
- e) All new public buildings should allocate a portion of building costs to the purchase of Fine Arts for display.
- f) Protect the integrity of Swazi visual arts heritage through a system of registration and recognition of all original artists whether living or dead.
- g) Encourage the continued growth of original Fine Art through a system of competitions and awards.

7.2.2 Craft

Swazi 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 Swazi aesthetic 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 Swaziland’s generic and folk craft heritage.

Key Interventions

- a) Strengthen the administrative and skills production capacity of craft producers through capacity building.

- b) Develop a system of fair trade to prevent the exploitation of craft producers. Furthermore craft producers should be assisted to have copyright for their designs and art work.
- c) Develop training materials that assists in the preservation of traditional skills. In addition there should be development of new skills, designs and production.
- d) Incorporate craft production and appreciation skills in the school curriculum especially at the lower levels.
- e) Ensure major craft producers and production entities comply with environmental replenishment and protection strategies that protect endangered species and scarce materials.
- f) Promote the commercial development of craft items and the sourcing of markets and improved marketing skills for the purpose of pursuing profitable trade.
- g) Create linkages that enable collaboration between craft producers, designers and architects to enhance structures with local skills.

7.2.3 Film and Television

Film and television are powerful media for transmitting culture through generations and to other nations. The Swazi 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.

Key Interventions

- a) Support independent producers for film and television through training to acquire the necessary skills.
- b) The state and the private sector should fund local film production to reduce over reliance on television stations.
- c) Encourage the public broadcaster to allocate significant air time to local productions especially those with a cultural content.
- d) Assist Independent producers to make quality productions and also encourage them to consider low budget films depicting local content. This model has worked in other countries.
- e) Reward and recognise filmmakers and scriptwriters through a system of competitions and awards.
- f) Market the country as a spectacular and desirable film location for production of films. This may also help to market the country as a preferred tourist destination.
- g) Develop clear guidelines for foreign film producers who wish to do their work in Swaziland. A structure needs to be formed to facilitate the process of granting filming rights by foreign individuals and companies.
- h) Local producers and personnel should be involved when foreign companies make films in Swaziland. This is to promote skills development of the locals.
- i) Local television stations should be encouraged to support independent local producers by accepting low budget films with local content.

7.3 Literary Arts

The literary arts 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 Swazi

literature, history, tradition and our values and beliefs as a people. Modern literature in all its forms will be promoted and developed.

7.3.1 Book Writing and Publication

- a) Encourage the adoption of more local literary works in school curricula and tertiary institutions.
- b) Provide for the remuneration of writers including government writers for literary work used in the education system.
- c) Strengthen the administrative capacity of writers' associations through provision of grants to both individual writers and representative bodies.
- d) Establish writing clubs in schools and tertiary institutions.
- e) Encourage the establishment of Publishers and provide incentives to the publishing industry to reduce local printing costs
- f) Establish a book writing and publishing fund to assist budding writers.
- g) Hold competitions and awards aimed at encouraging creative writing and publishing.
- h) Conduct Book Fairs as a means of encouraging book writing and reading.

7.3.2 Copyright and Related Legislation

The absence of copyright law in Swaziland 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.

Key Interventions

- a) Enact a Copyright Law without delay.

- b) Promulgation of copyright and related legislation in line with technological development.
- c) Collaborate with other countries and ARIPO on copyrights issues.
- d) Create awareness among artists on copyrights.
- e) Protect generic creative works from piracy.
- f) Compile documentation and inventory of Swaziland generic design and register them with ARIPO and WIPO.
- g) Undertake a global campaign to market Swazi arts and culture and other products made in Swaziland.

7.4 Culture and Tourism

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.

7.4.1 Key Interventions

- a) Encourage community-based tourism through establishment or designation of cultural tourism sites
- b) Set standards for community cultural tourism sites so as to meet expectations of international and local tourists
- c) Identify and develop cultural heritage sites throughout the country to attract tourists.
- d) Branding of a Swazi culture as a tourist attraction through development of an identity based on our traditions, history, experiences and realities.

- e) Packaging of our cultural products for ease of marketing of our cultural heritage abroad.
- f) Encourage hotels, resorts and restaurants to popularise local cuisine.
- g) Encourage community participation in the management of community tourism sites.
- h) Educate the nation so that in the pursuit of tourism, Swazis do not sell out their own culture.

8.0 CULTURE AND SOCIAL ISSUES

8.1 Traditional Medicines

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

8.1.1 Key Interventions

- a) Research into traditional medicines by both medical schools and traditional healers will be promoted in order to make its best aspects accessible.
- b) All necessary mechanisms should be put in place such that the traditional and modern health care systems can complement each other.
- c) In collaboration with the Ministry of Health, register all traditional healers according to their specialisation and location. Accreditation of trainers in traditional medicine should be put in place.

- d) Support the establishment of hospitals for traditional healers where the specialists will operate from.
- e) Ensure the retention of traditional health care practices for the upliftment of Swaziland's moral values and beliefs.
- f) Drug and pharmaceutical control bodies should promote the use and availability of traditional medicine.
- g) Improve the packaging of traditional medicine so that information such as active ingredients and expiry dates are known
- h) Enact a legislation to control the exploitation of medicinal plants and animals.

8.2 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.

8.2.1 Key Interventions

- a) Facilitate the implementation of the gender policies and programmes to achieve a culturally supportive society in respect of the rights and status of women and girls.
- b) Encourage fair and equal treatment of girls and boys by parents.

- c) Ensure that there is effective and equitable treatment of marriages contracted under customary law and civil law in as far as property rights is concerned.
- d) Develop programmes and strategies that will assist mothers to become important agents and catalysts of cultural heritage and effectively pass cultural knowledge to their children.

8.3 Culture and Disabilities

Disability has for a long time been treated as taboo in Swazi 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

8.3.1 Key Interventions

- a) Promote research on effective ways of integrating people with disabilities to make them self-reliant.
- b) Allocate more resources to promote the participation of the people with disabilities in art and culture.
- c) Integrate activities of the people with disabilities into the main stream of society e.g. creation of resource units in schools and tertiary institutions.
- d) Sensitise society to recognise that people with disabilities are whole beings who can contribute to the society i.e. disability is not inability.
- e) Design facilities, which are user friendly particularly with respect to people with disabilities.

8.4 Culture and Environment

Many cultural and traditional practices depend on the environment. Plants and animals form part of the traditional Swazi 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 Swazi clans. Environmental education should be viewed as being a very important tool for national development. This policy will encourage the protection of the environment.

8.4.1 Key Interventions

- a) Encourage artists to protect the environment from which they also derive their raw material.
- b) Promote the sustainable harvesting of plants for traditional healing, cultural ceremonies, food, art and craft.
- c) Encourage the sustainable hunting and killing of birds and animals for traditional and cultural practices especially as it relates to Swazi traditional attire
- d) Discourage through legislation the illegal export of traditional medicinal plants
- e) Promote the establishment of nurseries of indigenous plants especially those used in art, craft and healing
- f) Encourage artists to promote environmental protection through their work.
- g) Take practical steps towards the development of a database on traditional environmental knowledge and management system
- h) Include training on environmental protection in communities, schools and tertiary institutions.
- i) Encourage community based natural resource management

8.5 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 Swaziland'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.

8.5.1 Key Interventions

- a) Government shall implement a youth policy to empower the youth and foster their appreciation of Swazi culture.
- b) Government shall facilitate the development of culturally based strategies aimed at eliminating ignorance among youth relating to sexuality, domestic violence, sexual abuse and rape.
- c) Ensure that the girl child is not disadvantaged by cultural practices such as early marriages resulting from *kutekwa* and *kwendziswa*.
- d) Promote expansion of the learning of cultural values, norms and practices through the school system.
- e) Promote equal opportunities for boys and girls in all spheres of life.
- f) Ensure that specific programmes for youth and children are factored into all aspects of development strategies.
- g) Support the participation of the youth in traditional and cultural events.

- h) Encourage the youth to be active in the cultural industries and explore their talent to their fullest potential

8.6 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 Swazi 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.

8.6.1 Key Interventions

- a) Development of a national calendar of cultural festivals and exhibition to showcase and promote products of the Swazi culture.
- b) Make use of National Events to promote social cohesion.
- c) Ensure participation by different cultural groups, schools and institutions of higher learning in national and International festivals and exhibitions of a cultural nature.
- d) Promote cultural exchange programmes, which promote co-operation between and among member states and the international community at large.
- e) Encourage schools to use such days as sports days, open days and prize giving day to showcase their cultural efforts.

9.0 TRADITIONAL CULTURAL INSTITUTIONS

Swazi 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 Swazis.

9.1 Family Unit

The family unit is the heart of the Swazi society and their source of culture. It is the spiritual source of cultural identity and cohesion. The Swazi family has historically been close knit under the guidance of senior family members, relatives and through totem relationships that widen the horizon of human relations. The extended family forms an important support catchment for the Swazi. Modernity is progressively eroding the traditional family structure especially the extended family. Social ills such as divorce, domestic abuse, single parenting by choice, and HIV and AIDS, have contributed to the breakdown of the family unit and family values. It is thus important for the nation, through its culture policy to continue to build on these family values.

9.1.1 Key Interventions

- a) The family unit should be strengthened and supported by all, especially by the extended family members and traditional leadership.
- b) Families should be encouraged to inculcate Swazi cultural family values to their children. They should also promote the speaking of the mother tongue.
- c) Parents should continue to encourage children to visit relatives whether in urban or rural areas and also make children understand what the relationships and lineages entail.
- d) Families must be encouraged to help each other in times of need and to celebrate together in times of joy in the spirit of *bunye*.

- e) Families should be encouraged to hold family days where they meet to learn more about their history, culture, family values and other family related issues.
- f) Relatives and extended family members should be encouraged to support orphans and the elderly within the family and in the community.

9.2 The Community

Every Swazi belongs to a community (*ummango*). The community members have a responsibility towards each other and share the responsibility for guiding the youth. Communities are encouraged to meet to discuss community issues of common interest as far as practise of our culture and traditions is concerned. The community teaches family and community values. These values must continue to be encouraged in our country to build people's commitment to their families and loyalty to their communities.

9.2.1 Key Interventions

- a) Communities should be encouraged to live by the principles of *buntfu*.
- b) Communities should be encouraged to collaborate in passing our art and culture to the youth.
- c) There should be community cultural events to promote our culture at grass roots level.
- d) Urban communities should be encouraged to create activities where they can experience the community spirit and reconnect with their roots.

9.3 Chiefs and traditional leaders

Swaziland is divided into chiefdoms and every Swazi has a Chief. Chiefs are an important institution and are described in the Swaziland Constitution as "the foot stool" of the King. Their role in society is defined in the constitution in Section.... 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 continue to be upheld.

9.3.1 Key Interventions

- a) Chiefs should be encouraged to use their institutions as a source of good governance and be a unifying source to their people through their leadership.
- b) Chiefs and other traditional leaders should be encouraged to preserve our culture at community level and should promote traditional cultural events that showcase Swazi Art and Culture
- c) Chiefs should be encouraged to promote the participation of their community members in national events of traditional and cultural significance.
- d) Chiefs and other community leaders should be encouraged to protect and promote cultural industries in their chiefdoms and *Tinkhundla*.

10.0 NATIONAL CULTURAL INSTITUTIONS

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 Swazi people.

10.1 The Council of Chiefs

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.

(.....need to consult further on this one)

10.1.1 Key Interventions

- a) Chiefs should continue to be given the honour and respect that they deserve through being given their traditional powers and all other facets that honour their office.*

- b) Inheritance issues should be handled fairly and correctly through the offices of the chiefs and chiefs should be accorded the high profile they deserve.*

10.2 The Swaziland National Council of Arts and Culture

The country has an umbrella body for arts and culture known as the Swaziland National Council of Arts and Culture (SNCAC) 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.

10.2.1 Key Intervention

- a) The Swaziland National Council of Arts and Culture should create structures at *Inkhundla*, Regional, and National level to promote arts and culture.
- b) There should be SNCAC centres throughout the country for the purpose of promoting and supporting the development of arts and culture.
- c) Funds must be sourced from central government, local government and private sector for the promotion of art and culture in the country.
- d) The corporate world should devise funding strategies for funding the arts.
- e) The SNCAC with the assistance of government and interested parties should help in building or designation of national art centres in the Regions.

- f) SNCAC should involve schools, communities and other stakeholders in the promotion of art through influencing programmes and correct curricula for the work.
- g) SNCAC should promote the work of artists and engage them in dialogue in order to improve on their works.
- h) The council should constantly formulate and review strategic plans for the promotion of culture and should be in the forefront of advocacy for art improvement.
- i) The SNCAC must engage stakeholders in the business of art promotion in the country and engage all stakeholders.
- j) The SNCAC should be adequately funded to execute its duties. The government especially should lead with funding strategies.
- k) Advise Government on the review and evaluation of the National Art and Culture Policy
- l) Propose strategies for the development of various aspects of culture.
- m) Advise on strategies for dealing with issues affecting culture arising from sectors such as gender and the disabled.
- n) Advise on cultural programmes and activities for governmental and nongovernmental funding with a view to promote talent and creativity
- o) Propose roles for all stakeholders in the planning and implementation of the National Art and Culture Policy
- p) Participate and advise on the implementation of the bilateral and multilateral cultural agreements and programmes entered into between Swaziland and other governments or intergovernmental agencies such as SADC and UNESCO.

- q) Advise Government on any other activities that may promote art and culture.
- r) SNCAC should affiliate with other international organizations dealing with arts and culture.
- s) SNCAC to ensure protection from exploitation and abuse of artist's work including intellectual property.
- t) Promote art work through media, hotels, public offices, museums and the corporate world.

To finance the implementation of this policy and supplement Government funding for arts and culture, SNCAC shall establish a Culture Trust Fund to be sourced from the following:

- a) Special Government contribution.
- b) A percent earnings from all authorised National Lotteries.
- c) Earnings from exhibitions, promotions and commercial activities.
- d) Grants from International Agencies and organizations.
- e) A percentage from Copyright earnings.
- f) Donations from the private sector and individuals.

10.3 The Art Galleries

Galleries provide a forum for the showcasing and promoting artists. Swaziland 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 Swazi Artistic talents.

10.3.1 Key Interventions

- a) Provide appropriate and adequate funding for a national gallery through government grant, corporate world assistance and private donations.

- b) The national gallery should put into place fundraising initiatives in order to promote the visual art.
- c) Promote visual arts through exhibitions, special events festivals and other displays.
- d) Interact with artists and promote their works through the media and other fora.
- e) Encourage the corporate world to support and fund the arts and in so doing enable the arts to flourish for the betterment of the nation.

10.4 National Libraries

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.

10.4.1 Key Interventions

- a) Take measures to support national libraries and those in tertiary institutions
- b) Promote the setting up of libraries in all schools, and Tinkhundla centres
- c) Encourage libraries to collect works of Swazi and other African authors

- d) Encourage those with resources of extra books to donate to libraries.
- e) Promote reading week and other strategies that encourage reading.
- f) Encourage the private sector to establish publishing houses and to promote the publication of literature.

10.5 National Museums and Monuments

Swaziland has only one national museum whose collection is limited. There is a need to have more museums around the country and they should cater for all subjects such as culture, art and history. Although there are several national monuments, they are not well known or documented. Moreover some national monuments are sacred thus limiting access by the public.

The country should continue to build museums and preserve monuments throughout the country. 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.

10.1.1 Key Interventions

- a) Steps should be taken to identify, package and promote more local monuments.
- b) Develop a map showing all Swazi monuments and correctly document information about them.
- c) Encourage municipalities and the private sector to put up museums.
- d) Take steps to preserve and restore monuments wherever they exist.
- e) Encourage visits from local and international visitors to the museums and monuments.

- f) Work hand in hand with the tourism sector and other government departments to promote domestic tourism.

11.0 GOVERNMENT'S ROLE IN CULTURAL CO-OPERATION AND EXCHANGE

It is business of Government to organise and promote arts and culture through the SNCAC, in collaboration with the implementing agencies on behalf of the nation. Government must direct, oversee and implement the arts and culture policy through the relevant ministry. The Government should enter into and promote the implementation of bilateral protocols in culture. All the relevant stakeholders should seek the enactment of a legal framework for cultural promotion and development.

11.1 Key Interventions

- a) Strengthen national arts and culture promoting agencies
- b) Draw and enter into memoranda of agreement with other countries and international organisations on the promotion of arts and culture.
- c) Promote arts education in schools and tertiary institutions through their syllabi and examinations.
- d) Train and employ arts officers and culture officers.
- e) Provide enabling legislation and statutory instruments on such aspects as the funding of culture, the social and economic status of artists, international conventions and recommendations on various aspects of culture.
- f) Establish and provide training facilities for the arts. To this end, schools, tertiary institutions and other organisations, which provide cultural training, will be supported by Government.

- g) Establish a library system such that every Swazi citizen will have access to a library. This will include the establishment of libraries in every school and community.
- h) Promote suitable cultural programmes for electronic and print media
- i) Government will ensure integration of culture with education through curricula and extra-curricular cultural programmes. Particular emphasis will be paid to the important role played by culture in all aspects on national activity including agriculture, industry, science and technology, social relations and values.
- j) Support mass cultural associations and specialist cultural institutions through the implementing agencies
- k) The promotion of the participation of Non-Governmental Organisations and the Private Sector in the funding of cultural activities by providing enabling environments for review and identification of areas which need such support.
- l) Government will enact legislation that will protect the family as a cultural institution.
- m) Develop programmes that ensure the promotion and effective marketing of arts and crafts locally and abroad.

12.0 MONITORING, EVALUATION AND REVIEW OF THE POLICY

There shall be at all levels periodic monitoring, evaluation and review of the performance of the Art and Culture Policy to ensure that it serves the needs and aspirations of the nation and promotes the broader national development

objectives. A National Action Plan with appropriate indicators shall be developed to guide Policy implementation. In addition to an annual monitoring and mid-term review, this Policy shall be reviewed after every five (5) years.