Restructuring Arts and Cultural Funding in Tanzania: Expectations and Impasses

Charles E. M. Ruyembe
Queensland University of Technology (QUT), Australia


ABSTRACT

In 1984, the Tanzanian government established the Tanzania Culture Trust Fund (TCTF) – well known as ‘Mfuko’ – with the support of the Swedish government. The focus of Mfuko was to enable the arts and cultural sector to strengthen its position through grant allocations. However, rural artists have limited opportunity to access financial support to strengthen their works. The challenge remains: how to restructure arts and cultural funding in line with cutting dependence on foreign aid. This article reports on the research findings of a case study based on ‘Strategies for youth employment in Tanzania: A creative industries approach’. The study was undertaken in Dar-Es-Salaam, Bagamoyo, Dodoma, Lindi and Morogoro from July to October, 2012. This study employed mixed methods incorporating questionnaires, interviews, and focus groups. This paper argues that lack of deliberate initiatives to restructure arts and cultural funding (in line with cutting dependence on foreign assistance) have prevented artists from fulfilling their desire for better lives. Hence, the severe lack of financial support to the artists remains a challenge to meeting the Millennium Development Goals and Tanzania Development Vision 2025. Although this discussion is specific to Tanzania, the significance and contribution of this case may apply to other developing countries.

Key Words: creative industries, creative assets, employment, cultural actors, funding disparities

Introduction

Since the establishment of The Ministry of National Culture and Youth (MNCY) in 1962 by the (late) first president of Tanzania Mwalimu Nyerere, Tanzania has experienced changes within the arts and cultural sector. These include: the creation of the National Kiswahili Council (BAKITA) in 1967; the creation of the National Arts Council of Tanzania (BASATA) in 1984; the development of a cultural policy document in 1997; and the establishment of the Tanzania Culture Trust Fund (TCTF) –‘Mfuko’–in 1998. The Tanzanian government, with the support of the Swedish government, started TCTF for the purpose of enabling the arts and cultural sectors
to strengthen its position. Their vision was to gather financial and other forms of support from various friends and partners (TCTF 2009).

Despite the fact that the creative assets and energies of local artists could become a new way of integrating Tanzania into the global economy, stimulating employment within the creative sector and raising local artists’ voices (Barrowclough and Kozul-wright 2008, 5-6), a lack of funding has been a major setback to success in this area. Initially, the establishment of TCTF gave disadvantaged rural artists the hope of obtaining support to achieve their goals. Ultimately, however, the problems within TCTF as a funding organization, and its failure to receive external aid, were barriers to local artists receiving this support.

The prevailing situation is that most rural artists are experiencing a severe lack of support from both the government and private sector, and funding disparities have prevented artists from fulfilling their desire for a better life. Arts and artistic genres remain under-developed and poorly funded (Creative Clusters 2008). Furthermore, funding from various private organizations in Tanzania is currently being given to urban individuals or groups rather than rural ones; however, it is the rural artists who need support to take them out of extreme poverty, to engage them successfully in creative jobs, and to foster the creative industries as a promising economic tool for sustainable development. In an attempt to address this situation, the purpose of this paper is to determine the essence of restructuring the entire funding system within the cultural and creative industries’ sector in Tanzania.

Much of the literature on arts funding in most African countries, including Tanzania, shows that governments have put much energy into framing their cultural policies, strategic plans, laws and regulations that support arts and cultural activities in their countries. Nevertheless, governments have considered arts and culture as optional areas, so the sector has suffered neglect (Bank 1998). Related studies show that in times of retrenchment or financial austerity, most governments opt to reduce expenditure on arts and cultural grants, even if they relate to vital arts and educational programs that promote economic development. At the same time, other cultural practices remain ignored, and barriers apply to the funding of folk appearances; unsettling funding priorities and rationales such as these threaten the creation of a strong creative sector (Craik 2007; Di Maggio 2000; O'Regan 2001, 1; World Bank 1998). Recent evidence suggests that:

To what extent should governments be locked into supporting arts and culture? How best to address the imbalance between the sustainability of different sub-sectors of arts and culture...choosing appropriate policy-models to achieve measurable outcomes and demonstrate the effectiveness of whole-government approaches to arts and cultural policy. (Craik 2007; IFACCA 2009; O'Regan 2001; World Bank 1998)
This paper argues that restructuring arts and cultural funding needs to include the cutting of its dependence on external support. In this regard, it discusses the case study of stakeholders within the creative industries in Tanzania, and the related literature on funding from other developing and developed countries. Finally, based on these findings, it makes recommendations that focus on eliminating funding disparities, and filling the gap between cultural policy and its implementation strategies in the creative industries sector.

The scope of cultural activities and funding

To grasp the scope of arts and cultural activities in Tanzania, this paper refers to the following cultural policy documents: the National Arts Act 23 (1984), the Copyright Act 9 (1999), and the TCTF (which formulated six basic working cultural categories). Tanzania’s view on culture is as follows:

Utamaduni ni jumla ya mambo yaliyobuniwa na jamii ili kukidhi utashi na maendeleo yake. Kwa maneno mengine, Utamaduni ni mwenendo wa maisha ya jamii, mtazamo wao wa mambo, na taratibu zao za kuendesha maisha zinazowatoaautisha wao na jamii nyingine. Utamaduni ndico kitambulisho cha Taifa na ni kielelelzo cha utashi na uhai wa watu wake. Kwa hiyo basi umoja, utulivu na mshikamano ambayo Watanzania tunajivunia vinatokana na utamaduni tuliojjengea. Nguzo za Utamaduni huu ni pamoja na mila, desturi, lugha , sanaa, michezo na historia yetu. (Wizara ya Elimu na Utamaduni 1997, 1)

Culture is the sum of all imaginative aspects by a community intended to satisfy a desire and its development paradigm. In other words, culture is the social life of a society, their vision and life policy that differentiates them from any other societies. Culture is the civic identity of a nation, an indication of their will power and spirit of its people. In that context, unity, peace and solidarity that Tanzanians are proud of is the result of the ways they built their culture. Identical pillars of the culture include traditions, customs, language, the arts, sports, and people’s actual knowledge. (My translation)

The key point from the above explanation is that culture is built on six identical pillars: language, the arts, traditions, customs, sports and historical context, and knowledge. The Arts, as mentioned above, is one of the foremost components of culture. In Tanzania, the Arts sector is under the custodianship of the National Arts Council of Tanzania (BASATA). The National Arts Council in its Act 23 (1984) categorized arts and artistic works into three different groups, as illustrated in table 1:
Table 1: Description of arts and creative work (irrespective of its artistic merit)

<table>
<thead>
<tr>
<th>No.</th>
<th>Category/genre</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Arts and Craft</td>
<td>i) Painting, drawing, etching, lithographs, woodcuts, engravings and prints&lt;br&gt; ii) Maps, plans and diagrams&lt;br&gt; iii) Works of sculpture&lt;br&gt; iv) Photographs (outside of cinematography)&lt;br&gt; v) Works of architecture in the form of buildings or models&lt;br&gt; vi) Works of artistic craftsmanship, including pictorial woven tissues and articles of applied handcraft and industrial art</td>
</tr>
<tr>
<td>2.</td>
<td>Music</td>
<td>Music which may be: vocal, instrumental, recorded or written composition; and which includes: jazz bands, taarab music, choir, orchestral brass music, folk music, music repertoire, dancing, opera or playwriting</td>
</tr>
<tr>
<td>3.</td>
<td>Theatre and Drama</td>
<td>Theatre and Drama which consists of: stage craft and design; costume design; make up, ornamentations and accessories; dance and choreography; audio; visual effects; circus mime, and acrobatic performances</td>
</tr>
</tbody>
</table>

*Source: Adapted from National Arts Act 23 (1984, 175)*

Arts and cultural activities are not limited to those listed above. They also incorporate expressions of folklore which, as noted in the Copyright and Neighbouring Act 7 (1999, Part iii, Sections 24-30) include:

1. folk tales, folk poetry, riddles
2. folk songs and instrumental folk music
3. folk dances, plays, and artistic forms of rituals
4. folk art in: drawings, paintings, carvings, sculpture, pottery, terracotta, mosaic, woodwork, metal ware, jewelry, baskets, costumes, and traditional musical instruments (The United Republic of Tanzania 1999, 17).

For funding purposes, TCTF discharges its responsibilities based on the above overview of arts and cultural activities, and organises these activities (TCTF, 2009) into six basic cultural categories, namely: Cultural Heritage; Films and audio visuals; Cultural industry; Performing arts; Language and literature; Fine arts and craft.

Since its inception in 1998 under the financial support of the Swedish Government and the Government of Tanzania, TCTF emerged as the only dedicated funding institution. Hence, TCTF
(or Mfuko) managed to revive the hopes of many marginalized local artists in rural areas, and the hopes of cultural actors and practitioners. Actually, Mfuko supported the cultural and creative sectors by providing grants for their cultural projects and activities in mainland Tanzania and Zanzibar. In so doing, Mfuko aimed at empowering local artists, preserving the culture of Tanzania, and providing gainful employment for creative artists who could then play a role in contributing to the economic development of Tanzania (TCTF 2009). Furthermore, Mfuko managed to give the well-known ZEZE award to seventy artists between 1999 and 2006, as well as grants to various local artists in Tanzania. The following table indicates the supported regional applications and projects from 1999 to 2004.

Table 2: Regional applications and projects supported from 1999 to 2004

<table>
<thead>
<tr>
<th>Regions</th>
<th>1999</th>
<th>2000</th>
<th>2001</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>Total</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arusha</td>
<td>2</td>
<td>2</td>
<td>11</td>
<td>12</td>
<td>18</td>
<td>12</td>
<td>57</td>
<td>9</td>
</tr>
<tr>
<td>D’Salaam</td>
<td>155</td>
<td>108</td>
<td>122</td>
<td>226</td>
<td>203</td>
<td>232</td>
<td>1,046</td>
<td>164</td>
</tr>
<tr>
<td>Dodoma</td>
<td>-</td>
<td>2</td>
<td>2</td>
<td>7</td>
<td>4</td>
<td>12</td>
<td>27</td>
<td>3</td>
</tr>
<tr>
<td>Iringa</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>10</td>
<td>27</td>
<td>47</td>
<td>9</td>
</tr>
<tr>
<td>Kagera</td>
<td>-</td>
<td>4</td>
<td>4</td>
<td>21</td>
<td>10</td>
<td>38</td>
<td>77</td>
<td>8</td>
</tr>
<tr>
<td>Kigoma</td>
<td>-</td>
<td>1</td>
<td>4</td>
<td>14</td>
<td>7</td>
<td>11</td>
<td>37</td>
<td>3</td>
</tr>
<tr>
<td>K’manjaro</td>
<td>2</td>
<td>4</td>
<td>25</td>
<td>11</td>
<td>25</td>
<td>29</td>
<td>96</td>
<td>10</td>
</tr>
<tr>
<td>Lindi</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
<td>6</td>
<td>8</td>
<td>2</td>
</tr>
<tr>
<td>Mara</td>
<td>-</td>
<td>6</td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>Mbeya</td>
<td>-</td>
<td>3</td>
<td>5</td>
<td>10</td>
<td>17</td>
<td>14</td>
<td>49</td>
<td>7</td>
</tr>
<tr>
<td>Morogoro</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td>10</td>
<td>21</td>
<td>24</td>
<td>66</td>
<td>13</td>
</tr>
<tr>
<td>Mtwara</td>
<td>-</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>8</td>
<td>3</td>
<td>16</td>
<td>2</td>
</tr>
<tr>
<td>Mwanza</td>
<td>-</td>
<td>3</td>
<td>8</td>
<td>3</td>
<td>8</td>
<td>12</td>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>Pwani</td>
<td>11</td>
<td>13</td>
<td>8</td>
<td>18</td>
<td>10</td>
<td>14</td>
<td>73</td>
<td>15</td>
</tr>
<tr>
<td>Rukwa</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>6</td>
<td>7</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>Ruvuma</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>6</td>
<td>28</td>
<td>7</td>
</tr>
<tr>
<td>Shinyanga</td>
<td>-</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>6</td>
<td>3</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>Singida</td>
<td>-</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>Tabora</td>
<td>-</td>
<td>11</td>
<td>8</td>
<td>12</td>
<td>9</td>
<td>17</td>
<td>57</td>
<td>6</td>
</tr>
<tr>
<td>Tanga</td>
<td>-</td>
<td>10</td>
<td>13</td>
<td>25</td>
<td>63</td>
<td>27</td>
<td>138</td>
<td>20</td>
</tr>
<tr>
<td>Zanzibar</td>
<td>1</td>
<td>-</td>
<td>3</td>
<td>10</td>
<td>5</td>
<td>8</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>Manyara</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>175</td>
<td>180</td>
<td>229</td>
<td>237</td>
<td>353</td>
<td>511</td>
<td>1985</td>
<td>304</td>
</tr>
</tbody>
</table>

Source: Adapted from Tanzania Culture Trust Fund (TCTF) webpage

What is appealing in this data in the table above is the distribution of grants to cultural actors and practitioners from almost all areas of the country. This is important because as the case study findings show, the support did help local artists to express their concerns to TCTF as though it
were their own organisation; thus, TCTF brought them closer, especially through empowering the marginalised local artists from villages. One question that needs to be asked however is: Will the Tanzanian government deliberately seek the means to limit her dependence on foreign aid to the arts and cultural sector in the light of this positive TCTF lesson and experience?

**Beyond the objectives and funding models**

A recent study by the International Federation of Arts Councils and Culture Agencies (IFACCA) – *Supporting international arts activity-issues for national funding agencies* – shows that national arts funding agencies play a substantial role in assisting artists to work actively in many ways. In that regard, IFACCA took an interest in exploring how national arts funding agencies manage their support for (primarily) international arts activities (IFACCA, Staines and Cahill 2010, 4). The aims of the research were to:

1. identify the critical issues for national arts funding agencies in terms of their support for international arts activity
2. identify internal and external factors that affect the success of taking art onto the world stage; and
3. gather information from national arts funding agencies about their programs and priorities for international arts activities and how these are determined and evaluated (IFACCA, Staines and Cahill 2010, 4-5).

The results of a ‘who-where-what-why-when’ preliminary analysis of the survey show that only a small group from African countries responded to questions such as: (i) Are there any budgets allocated to promote international arts activities? And (ii) is there any separate body for international arts and cultural activities? Similarly, most African countries revealed that they were not represented in an international network of artists; thus, many governments had no independent funding entity in their countries (IFACCA, Staines and Cahill 2010, 6-68).

On the other hand, the Tanzania Cultural Trust Fund (Mfuko), as a national funding agency, has been operating within the framework of the Cultural Policy of Tanzania. The main objectives of Mfuko are: to fund cultural projects and activities; to promote individual and organisational achievements; and to reward excellence (TCTF 2009).

One of the limitations of the Cultural Policy document, however, is that it fails to provide adequate explanations of TCTF’s creation, its role and its legal status. As Hearn and Rooney(2008) assert: “Fresh policy thinking is needed not only in obvious knowledge but…in all portfolios” (Hearn and Rooney 2008, 2).

However, as previously mentioned, Mfuko managed to fund the arts through the help of the United Republic of Tanzania, joint foreign aid, and stakeholders. Consequently, after losing the foreign aid, it suffered serious disadvantage and unanswered questions were raised. Thus, in Tanzania, arts and cultural development is constrained by a severe lack of government and
private funding (Rank 2010). Equality and justice in arts and cultural sector funding need to be examined, and the strengths of government funding and private sector participation need to be compared; and this needs to be done with reference to cultural policy statements (Culture 1997, 56-57). Continuing this idea, this paper (later) suggests ways in which Tanzania can overcome the weakness of its heavy dependence on foreign aid in its arts and cultural funding initiatives so as to meet its arts and cultural objectives.

There is a considerable amount of literature concerned with funding models in the arts and cultural sector. Craik (2007) identified four models:

1. *the Patron Model*: where governments are engaged in funding and stand as patrons of the entire exercise;
2. *the Architect Model*: where responsibilities are placed under a Ministry in which the ‘rhetoric aims of arts and cultural policy might be broadly aligned with social welfare and national cultural objectives’;
3. *the Engineer Model*: this is ‘a more extreme and politicized, form of cultural funding…artistic means of production remain to be owned by the government thus creators are employees whereby all of their works need to reflect on the state political agenda’, and
4. *the facilitator model*: a framework that encourages the so called cultural diversity. ‘Governments can opt for a hand off approach all in favor for the creation of conditions that win the entire cultural production’ (Craik 2007, 1-2).

Since culture is dynamic in nature, the benefit of the models could also clearly depend on the environment and circumstances of a particular community. It is beyond the scope of this paper to determine the strengths and weaknesses of each of the models described above. One question that needs to be asked is however: Would the Tanzanian government, unlike the governments of many other African countries, be willing to give priority to arts and culture, and allocate adequate resources to cater for the sector’s demands?

In recent years, there has been a vast amount of literature on arts and cultural funding in most African countries. This shows that governments have not adequately catered for arts and culture in their budgets due to the lack of a sophisticated understanding of the economic value of the creative industries. Consequently, the sector has suffered neglect, remains under-developed, and is frequently poorly funded (Clusters 2008; Craik 2007; Di Maggio 2000; O'Regan 2001; World Bank 1998).

Likewise, Mendez and Stanziola (2008) in their research on ‘Patterns of inequality in private funding of culture across the United Kingdom’ found that:

Private funding for culture is likely to concentrate in urban areas, in regions with a solid cultural infrastructure and amongst larger cultural organisations …as a result significant urban areas tend to house a relatively larger number of cultural
organisations and have the infrastructure (i.e. venues, labour supply and know-how...Major urban areas make them more attractive recipients of private funding, relative to organisations based in smaller cities and regions. (Mendez and Stanziola 2008, 3-4)

This finding concurs with the findings of the case study conducted recently (in Tanzania from July to October, 2012) by the author of this article. The research findings show that many rural creative artists and groups in Tanzania never receive funding from either the government or private organisations. Nevertheless, research findings also show that all the earlier mentioned models which can be used to support funding suffer some serious limitations; hence, each of the models has strengths and weaknesses (Craik 2007; IFACCA 2009; World Bank 1998). The findings might have been much more useful if the authors had included suggestions for overcoming some of the basic limitations of the models.

**Funding Flows in the Culture Sector**

![Diagram of funding flows in the culture sector](source)

**Figure 1:** The funding flows involved

*Source: OECD, Gordon and Beilby-Orrin 2007, 31)*
The United Nations (2008) in their Creative Economy Report underlines a substantial funding or credit facilities challenge confronting entrepreneurs within the creative industries. This, as already mentioned, is due to their failure to present convincing business models to validate their skills or businesses—such as choreography, dancing, drawing, weaving, and doll-making—as profit making concerns (United Nations 2008, 177-178). Furthermore, this UN report suggests that some of the funding sources for businesses within the Creative Industries should be either public sector funding, private sector investments or public-private partnerships that involve shared contributions and responsibilities (United Nations 2008, 178). Additionally, the Organisation for Economic Co-operation and Development (OECD) report, International Measurement of the Economic and Social Importance of Culture (OECD, Gordon and Beilby-Orrin 2007, 31), proposed a model for public funding of the cultural sector.

Figure 1 illustrates the funding flows involved. This OECD/Gordon and Beilby-Orrin illustration of funding highlights some practical and convincing suggestions for the restructuring of arts funding in Tanzania. The funding flows in the cultural sector, for example, provide significant input into the recommendations resulting from this paper.

**Public policy and funding of the arts**

One of the most significant current discussions in confronting the challenge of funding for the cultural and creative industries, and which incorporates barriers to financing the sector in developing countries, is Cunningham, Ryan, Keane and Ordonez’s (2008) Financing Creative Industries in developing countries. They summarize the situation as follows:

> A lack of start-up finance, capital for expansion, a scarcity of venture capital, the knowledge and inflexibility of commercial financial institutions, as well as the monopolization of international markets by a few multinationals are problems faced by creative industries across the developing world...barriers to financing creative industries in developing countries are exacerbated by information asymmetry, weak institutional and political support, low level of entrepreneurial capacity, a dependency of foreign firms and foreign investment, inefficient or non-existent copyright regimes and piracy. (Cunningham et al. 2008, 69)

However, for the purpose of the argument in this paper, the Tanzania cultural policy document Section 9.6, Sub-section 9.6.8 stipulates that the role of the central government includes establishing cultural funds and outstanding resource mobilisation initiatives for supporting the preservation and promotion of cultural activities (Wizara ya Elimu na Utamaduni 1997, 56-59). In addition, the NSGRP document (MKUKUTA Phase II), indicates (in Section 2.4, which deals with good governance and accountability) that there had been ‘significant progress in many cultural aspects including funding of research and infrastructural development related to culture and sports’ (Ministry of Finance and Economic Affairs 2010, 22-23).
One of the limitations of MKUKUTA phase II explanation above -is the failure to address ‘Donor Dependence Syndrome’ (The Presidents Office Planning Commission 1999, 8-9). Hence, does not elaborate on strategic planning; articulate policies on cultural fund formation and models; or determine good economic governance in relation to the link between budgetary resources, allocation and funding within the arts and cultural sector. Neither cultural policy nor current law precisely states who or what government agencies are involved in the funding of arts activities, or the scope of local and international arts, cultural activities and budgetary resource allocations. However, the crucial point to make here is the prioritising and strengthening of the funding in the arts and cultural sectors with respect to its wider meaning, as enshrined in the Tanzania Development Vision 2025 (The Presidents Office Planning Commission 1999, 16-17). In other words, the aim of this paper is to propose the development of an arts and cultural policy document that openly stipulates a legal entity for fully funding, monitoring and assessing the ‘contribution of culture to development’ (Ministry of Finance and Economic Affairs 2010, 22-23).

Research Methods

This paper presents preliminary results of a research project which investigated how the education system and cultural policy might better support Tanzania’s young people to secure, and engage successfully in creative jobs. As Denscombe (2007) states: ‘The social researcher is faced with a variety of options and alternatives and has to make decisions about which to choose’; furthermore, each option has its advantages and drawbacks (Denscombe 2007, 3). With this in mind, the researcher chose interview, focus groups and questionnaires as his research tools, because a mixed method approach aids in verifying the validity of the data being collected, and in the exploration of the relevant literature and practice in relation to the case as a whole (Yin 1994, 33).

Interviews

Between 7 August, 2012 and 17 September, 2012, the researcher organised 19 voluntary participants for face-to-face interviews. Each interview lasted for one and a half hours and was audio and video recorded. The carefully selected participants included government officials, policy makers, law enforcers, planners, and decision makers within government ministries, institutions, departments, and related agencies within the arts and cultural sector who were likely to contribute well to a discussion of the issues concerned. Sixteen interviewees were from Dar-Es-Salaam, 2 from Bagamoyo and one from Mwanza. During the interview sessions, participants discussed aspects of educational and cultural policy in Tanzania by addressing questions such as:

1. What are your feelings, opinions and comments on the current education system in relation to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania?
2. What are your comments on the arts and cultural funding system in Tanzania?
3. What is your opinion on the interrelated nature of the creative sector and the structure of Tanzanian public policies?

Focus groups

For the focus groups, the researcher invited people who had: (i) first-hand experience within the arts and cultural sector, and (ii) knowledge and understanding as activists and experts within the cultural and education sectors. Hence, these people were likely to contribute well to an exploration of the issues concerning the betterment of the future for the young in Tanzania. They were divided into five groups, each comprising between 6 and 9 participants. Each session was of one and a half hours to two hours duration, and each involved an audio and video recording. The researcher carried out the activity in the following sample areas: Dar-Es-salaam at the National Arts Council Hall on 2 August, 2012; Mwanza on 18 September, 2012 at Gandhi Hall; Dodoma on 1 November, 2012 at Mambo Poa Youth Premises; Lindi on 9 November, 2012 at Ilulu Stadium; and Morogoro at Nunge Community Centre on 15 November, 2012.

Participants in the focus group sessions discussed their opinions of: the current education system, and its relevance to the growing number of primary and secondary school leavers drifting from rural to urban areas in search of jobs in Tanzania; their feelings on the arts and cultural funding system in Tanzania; and the interrelated nature of the creative sector and Tanzania public policies. The focus was on ways in which to improve Tanzania’s creative workforce.

Questionnaires

The researcher distributed questionnaires to creative industries’ stakeholders aged 15 to 35 years. These cultural actors were invited because they were remarkably familiar with challenges and opportunities within the arts and cultural sector, and could evidently contribute substantially to a discussion of how best to promote creative work to young people in Tanzania. The researcher informed participants that their participation was entirely voluntary, and that the project might not benefit them directly. However, he made it clear that their contribution to the study would help in the identification of challenges to positive change in young people’s lives, and of effective means of nurturing the creative talents of youth, both male and female, in Tanzania. A total of 57 people agreed to take part in completing a paper-based questionnaire with Likert scale answers (strongly agree-strongly disagree). Among the 57 participants, 18 were from Dar-Es-Salaam, 10 from Mwanza, 8 from Dodoma, 10 from Lindi, and 11 from Morogoro; there were 12 females and 45 males. The questionnaire asked for responses related to: identification of the extent of the problem and actions to take; promotion of young people’s participation in creative works; and, elimination of youth unemployment and generation of a bright future based in their creativity.
Results and Discussion

This case study was largely based on examining how the education system and cultural policy might better support Tanzania’s young people to secure, and engage successfully in creative jobs; however, the question of funding emerged as one of the most striking concerns from the entire data collection process. As Gray (2004) argues:

> Phenomenology holds that any attempt to understand social reality has to be grounded in people’s experiences of that social reality. Hence, phenomenology insists that we must lay aside our prevailing understanding of phenomena and revisit our immediate experience of them in order that new meanings may emerge. Current understandings have to be ‘bracketed’ to the best of our ability to allow phenomena to ‘speak for themselves’ unadulterated by our preconceptions. (Gray 2004, 21)

The majority of the participants who responded to Question 8 in the questionnaire, *Is there any financial support/funding you get as an artist to support your work?*, responded **NO** (91.22% or 52 of 57); 5.26% responded **YES** (3 of 57); and 2 others did not specify (3.5% or 2 of 57). Likewise, in responding to the interview question, *What do you say about Tanzania’s current education and cultural policy in relation to the promotion of creative workforce to young people in the country?*, most of the respondents commented that art education needs to be taught in primary and secondary schools, so as to pass on traditional values, knowledge and norms; this, in turn, would nurture students’ creative talents, thus investing in practical learning and competency for creative young people. Interviewees insisted that the government needs to have a specific fund within its budget to give financial support (as startup capital) to talented young people to promote creative jobs (Field notes: 14 August, 2012).

Participants’ responses reflected their experiences in their personal and social worlds; these, in turn, informed their perceived solutions to the problem (Gray 2004, 4; Smith and Mike 2008, 53). However, the crucial point to make here is that the findings are based on their priorities; the phenomena have allowed them to ‘speak for themselves’ (Gray 2004, 21) about the essence of knowledge and funding, so as to support young people’s creative work and provide them with a brighter future as a result of this work.

A possible explanation for the funding suggestions from most participants is that providing artists with financial support for their creative works—be it in the form of grants, credits, loans or investments—is a means to making their works or businesses more viable. These statements from focus group participants support this explanation:
### Table 3: Funding – examples of respondents’ quotations from data

<table>
<thead>
<tr>
<th>Category</th>
<th>Examples: representatives quotations from data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding opportunities</td>
<td>1. We are self-employed as full time creative performers but funding is a serious challenge in developing and improving the marketability of our creative works (Focus group: 18 September, 2012 Mwanza)</td>
</tr>
<tr>
<td></td>
<td>2. By Mfuko not being active in funding the arts, we as up-coming film actors are left in a dilemma of not having a reliable funding organization to empower us. We, for example, encounter transport expenses during shooting, hiring costumes, venues, studio and other related expenses. Funding is a leading setback and to get a loan from any Bank or financial institution is also not easy for us as undergrounds (Focus group: 1 October, 2012 Dodoma)</td>
</tr>
<tr>
<td></td>
<td>3. Yeah, funding and marketing arts activities and services must be given priority. I think, to strengthen creative career must go in line with giving grants to artists (Interview: 10/8/2012 Dar-Es-Salaam)</td>
</tr>
<tr>
<td>Funding and remuneration</td>
<td>1. Yeah…it is the funding of the creative sector, there is no any budget to support! A challenge… (Interview: 5/9/2012 Dar-Es-Salaam)</td>
</tr>
<tr>
<td></td>
<td>2. I say, the government has ignored culture not only in funding; even in tackling the issue of remuneration…standardize rates of pay example Musicians and ngoma performers (Focus group: 17/10/2012 Morogoro)</td>
</tr>
<tr>
<td></td>
<td>3. Most artists are self-employed, what we need is a conducive environment, things such as earning or remuneration and copyright law strengthening, must be worked on (Focus group: 2/8/2012 Dar-Es-Salaam)</td>
</tr>
<tr>
<td>Policy on arts funding</td>
<td>1. Cultural Policy is outdated…it is of 1997, I think it is high time to be amended despite the fact that most artists and cultural actors are not aware of its existence! (Interview: 14/8/2012 Dar-Es-Salaam)</td>
</tr>
<tr>
<td></td>
<td>2. Implementation of the Cultural Policy is a challenge e.g. arts education in schools, entrepreneurship skills and infrastructure (Interview: 11/9/2012 Dar-Es-Salaam)</td>
</tr>
</tbody>
</table>
|                              | 3. I know someone who studied fashion designing at Vocational Training Authority (VETA) in Mtwara. She faces some funding challenges in starting her creative work. Despite the fact that the institute offers some creative skills courses in e.g. carving, fashion designing and tailoring, still most graduates after their studies, cannot get employment right away or are self-employed in their works of specialty due to lack of employment opportunities, and
support or startup finance respectively (Focus group: 9 October, 2012 Lindi).

Internal and external factors on arts funding

1. Funding is a leading setback, and to get a loan from any bank or financial institution is also not easy for us undergrounds (Focus group 1/10/2012 Dodoma)

2. Creative artists should be given grants not loans because the marketing system of their products (internal and external) is not reliable to make them manage to pay for the loans (Interview: 14/8/2012 Dar-Es-Salaam)

3. I think the government has ignored supporting the creative industries sector. Once we had Mfuko... its staggering has affected us badly, and the government doesn’t seem to take any deliberate initiative after donors pulling out! (Focus group: 17/10/2012 Morogoro)

The combination of the findings of the existing literature and those of this research provides some support for a conceptual framework for restructuring arts and cultural funding. These findings can be used to develop targeted interventions aimed at reducing dependence. An issue that respondents did not address is related to providing creative actors with fund-raising skills as one way of reducing donor dependency. As Resource Alliance, Elischer and Norton (2009) assert, fundraising is an art, but it needs expert knowledge, techniques and tools to ensure success, survival, development, and reduction of donor dependency (Norton, Elischer and Resource Alliance 2009, 1-5). However, the research has generated evidence beyond doubt that the prevailing situation is not supportive of local artists, cultural beneficiaries, practitioners and creative sector development in Tanzania.

Conclusions and Recommendations

This paper gives an account of, and reasons for, the need to restructure arts and cultural sector funding in Tanzania. Furthermore, it briefly explains: the objectives for establishing TCTF with support from the Swedish government; the expectations of local artists; and recent cessation of TCTF as a result of failing to gain external aid, and of neglect and decreased financial support from the Tanzanian government. The paper also outlines some relevant funding models, while explaining the central importance of financial support, be it in the form of grants, credits, loans, or investments in local artists’ works, projects and businesses. The paper also incorporates the case study’s phenomenological findings—the feelings and desires of art and cultural sector beneficiaries. Considerably more work needs to be done to determine the best and most suitable funding model for the Tanzanian creative industries’ context. A reasonable approach to tackling this issue of restructuring the arts and cultural funding from a policy perspective must include consideration of necessary legal processes, and must be mainly orchestrated and motivated by artists themselves. Thus, Tanzania has to draw a road map for the future of arts and cultural
funding, and develop a draft proposal for an ‘Arts and Culture Law’ with reference to the existing public funding policies. The law needs to incorporate: provisions for language and arts education; arts and cultural funding; cultural heritage; democratic cultural rights; and the preservation, protection and promotion of the expressions of folklore. It then needs to be presented for enactment as a parliamentary bill. Finally, however, unless the Tanzanian government and its law and policy makers understand the creative industries value chain, have the political will to give arts and culture priority status, and subsequently invest in the creative industries, the restructuring of arts and cultural funding and the enactment of the Arts and Culture Law will not be attained.

References


