Abridged Corporate Strategic Plan 2012 – 2017
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# ABBREVIATIONS & ACRONYMS

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

The Swaziland National Council of Arts and Culture (SNCAC) was established through a Memorandum of Understanding (MOU) with the Government of the Kingdom of Swaziland and is in a transition of being transformed into a parastatal which will be regulated by the Public Enterprise (&Monitoring) Unit (PEU) Act.

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

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

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

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

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

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

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

**Duration of Strategy**

The SNCAC Strategic Plan shall become operation from August 2012 and shall remain in force until July 2017 thus spanning a period of 5 years.
STATEMENT OF PURPOSE AND PRINCIPLES

The SNCAC has adopted the following aspirations, guiding principles as well as core values to assist in providing direction during the implementation of this strategy:

Vision Statement

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

Mission Statement

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

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

Values

- integrity  
- accessibility  
- transparency  
- accountability  
- promoting unity in diversity
CURRENT STATE ASSESSMENT

Institutional Assessment

The internal assessment of SNCAC by the planning team was therefore limited to the following areas; Memorandum of Agreement signed with Government, the Draft Arts and Culture Bill, Arts and Culture Policy as well as the implementation framework, overall mandate, stakeholders level of interaction, governance and leadership, management and administration, capacity and human resource.

Governance

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

The Board has continued to provide oversight by holding board meetings albeit not following a pre-determined scheduled with proper minutes and resolutions filed. The Board however has not yet adopted a Board Charter nor does it have Board Committees in place.

Sustainability & Revenue Generation

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

Operational Structure

In furtherance to this strategy as defined by the new and expanded mandate of the Council through the new draft bill establishing the Council, this has necessitated a holistic review and overhaul of the organization structure. The aim is to ensure that the structure is cascaded down from the new mandate of the organization as well as taking into account the implementation of this strategy that is founded and based on the new mandate. The new proposed structure recognizes the categorization of departments in line with the mandate as well as the envisaged workload of the Council and as such proposed the following departments: Culture Affairs, Arts Affairs, Legal and Compliance and lastly Finance and Administration with a sub-department of Marketing and Coordination. In response to the mandate it is imperative that the mandate is clearly articulated by the organization structure to ensure responsibility and accountability resulting in effectiveness.

Progression to the Proposed Structure

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

MoSCYA

SNCAC Board

CEO

Manager Culture Affairs

Culture Officers (2)

PA to CEO

Manager Arts Affairs

Marketing / Coordinating Officer

Development Officer

Regional Arts and Culture Officers (4)

Manager Legal / Compliance

Development Officer

Arts Officer

Manager Finance & Admin

Finance Officer

ICT Officer
<table>
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<th>KEY STAKEHOLDER</th>
<th>LEVEL OF INTERACTION</th>
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| Ministry of Sports Culture & Youth Affairs       | • Policy formulation  
• Subventions  
• Lobbying                                                                 |
| Ministry of Education                            | • Schools culture association  
• Training and development of arts and culture curriculum used in government and private tertiary institutions |
| Ministry of Tourism                              | • Marketing of Arts and Culture (both locally and internationally)  
• Product Development  
• Agreement on information to be disseminated to the public and tourists  
• Formation of tour guide association  
• Training of history and culture narrators |
| Ministry of Home Affairs                         | • Cultural exchange programs  
• Coordination of national cultural ceremonies  
• Work permits and visas |
| Ministry of Foreign Affairs                      | • International exchange programs, protocols and conventions |
| Ministry of Information Communication Technology  | • Media: local content regulation  
• Interpretation of the media bill; needs to be defined. |
| Ministry of Tinkhundla & Development             | • Organization of Arts and Culture Days |
| Swaziland National Youth Council                 | • Coordination of Youth Centers |
| Youth Enterprise Fund                            | • Funding of youth wishing to generate income from arts and culture Projects |
| SEDCO                                           | • Commercialization of arts and culture projects |
| Municipalities                                   | • Provision and coordination of flea markets, street carnivals. |
| TIBIYO                                          | • Coordination of National Cultural Activities |
| UNESCO                                          | • Provision of technical assistance and project funding |
| Associate Members                                | • Mobilization, coordination, capacitating and promotion of artists |
| Art Schools                                      | • Associate Members |
| Chiefs (Imimemo)                                 | • Traditional and cultural institutions |
| Arts & Culture Associations                      | • Registration, Regulation, Coordination and Monitoring |
POLITICAL, ECONOMIC, SOCIAL, TECHNOLOGICAL ENVIRONMENTAL AND LEGAL (PESTEL) ANALYSIS

POLITICAL
- Structural/institutional arrangements
- Government commitment
- Traditional Structures
- Inter-ministerial Committee

SOCIAL
- HIV & AIDS
- Educational system
- SiSwati recreational books
- Forum-talent identification
- Traditional Medicine

ECONOMIC
- Government’s fiscal position
- Government subvention

TECHNOLOGICAL
- Innovation
  - Technological illiteracy
  - Electronic material
  - Recording equip.
  - Access to SiSwati materials

ENVIRONMENTAL
- Fauna & Flora
- Public opinion
- Sites and locations of theatres and rehearsal

LEGISLATIVE
- legislation
- directives
- Policies

SWAZILAND NATIONAL COUNCIL OF ARTS AND CULTURE
PESTEL ANALYSIS

Culture and Political Issues

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

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. As such 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.

National Libraries, Museums and Monuments

The crucial role which libraries play in the promotion of our cultural heritage needs to be recognised and supported. Government has shown its support for libraries by locating them in all major towns and subsidising the fees for accessing national libraries. Museums should not be a preserve of major towns but should be built in all centres, be they urban or rural and at significant national monuments in order to fully explain their functions.

Culture and Economic Issues

Tourism, Festivals and Exhibitions
Festivals and Exhibitions bring people from different walks of life together in an effort to promote, preserve and showcase cultural issues. 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.

Culture and Social Issues

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.

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

Culture and Disabilities
Disability has for a long time been treated as taboo in 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.

Culture and Technological Issues

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.

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.

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.

Culture and Environmental Issues
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.
Culture and Legal Issues

The Arts and Culture and the Intellectual Property Rights (IPR) Bills need to be tabled in Parliament and Arts and Culture Policy Implementation Framework needs urgent review. The absence of copyright law in 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.

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.

SWOT ANALYSIS (STRENGTHS, WEAKENESSES, OPPORTUNITIES & THREATS)

SWOT Analysis Framework

Strengths/Weaknesses

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

Opportunities/Threats

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

**Strengths**

- Govt support: Draft Bill establishing SNCAC
- Skilled and competent Board
- Adopted A & C Policy
- 70% affiliation from associations
- Availability of talented artists & as well cultural events
- Government support, subvention
- Availability of infrastructure: corporate identity & strategic location
- Established modern operational systems

**Weaknesses**

- Staff compliment: shortage
- Budget limitation:
  - Staff compliment
  - Project implementation: associations/affiliates
  - Offices space & equipment (e.g. instruments for artists, PA systems to rent out, mobile stage etc.)
  - Transport: company vehicle
  - Credit worthiness
- Lack of facilities e.g. community halls, civic centres
- Bill being at draft stage
- Sections of the Bill present challenges to SNCAC (i.e)
- Partnering/lobbying of corporate/Govt institutions under the arts & culture promotion
- Absence of the SiSwati Language Policy (official language, printing of Govt documents, education systems SiSwati as the 1st language, speeches in Parliament).
- Establishment of an inter-ministerial committee on arts and culture issues

**Opportunities**

- Board vacancy
- Income generation (permits & levies)
- Regulation of the industry (i.e. events, festivities, road shows)
- Capacity building: formal institutions: professionalism
- Draft Intellectual Property Rights Bill 2012
- Engaging & lobbying STA to grade hotels taking into account local talent
- Empowerment Bill: e.g. advertising billboards

**Threats**

- Govt’s fiscal challenges
- HIV & AIDS eroding talent
- Lack of coordination on arts & culture issues at Government level
- Structural & institutional arrangements for all institutions dealing with arts and culture
KEY STRATEGIC FOCUS AREAS

1) Advocacy
2) Income Generation/Resource Mobilization
3) Promotion & Coordination
4) Regulation
5) Capacity Building
6) Infrastructure Development

<table>
<thead>
<tr>
<th>KEY RESULT AREAS/ STRATEGIC OBJ.</th>
<th>GOALS</th>
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</thead>
</table>
| 1. Advocacy (bill & sectional amendments, board vacancy, budget, promotion of SiSwati, structural & institutional flaws, Arts & Culture Policy) | • Stakeholders submissions to the bill  
• urgent tabling of the arts and culture bill  
• urgent tabling of the IPR  
• urgent filling of the vacant board position  
• lobby for improved budget allocation to cater for policy implementation  
• lobby for the establishment of siSwati language authority  
• urgent review of the arts and culture policy  
• synchronization of Government policies with regards to arts and culture (coordination and management (IMC))  
• development of board charter  
• terms of reference of committees  
• to define parameters of authority with MoET  
• Inter-Ministerial committee on arts and culture |
| 2. Income Generation/Resource Mobilization | • performance and events levies  
• issuing of licenses  
• issuing of permits  
• issuing of tenders for hosting of events  
• charges for training facilitators  
• develop regulations with regards to royalties to be paid to SNCAC from income derived from cultural institutions/heritage sites  
• Annex funding by private companies (CSR) |
<table>
<thead>
<tr>
<th>KEY RESULT AREAS/ STRATEGIC OBJ.</th>
<th>GOALS</th>
</tr>
</thead>
</table>
| 3. Promotion & Coordination      | • coordination of all national cultural activities  
                                | • establish the benefits of being a member of an association and educate artists on this  
                                | • define the parameters for the formation of arts and culture associations  
                                | • ensure the alignment of all the associations constitutions with that of the Council  
                                | • ensure the formation and registration of national and regional associations  
                                | • ensure all artists become members of the affiliate associations |
| 4. Regulation (Registration, permits, licensing) | • Development of regulations and guidelines for funding, sponsorship  
                                | • Regulation guidelines for artists managers  
                                | • Develop guidelines to be followed by the MoET with regards to developing of curriculum for arts and culture  
                                | • Development of standards for art galleries, museums, cinematography and academies  
                                | • Engage MICT with regards to regulation of arts, cinematography etc.  
                                | • Development of regulation compelling all artists to be members of their respective associations |
| 5. Capacity Building             | • SNCAC MIS framework  
                                | • Development of MDP  
                                | • MDP for artists |
| 6. Infrastructure Development   | • Conduct feasibility study for national and regional amphitheatres  
                                | • Lobby government to allocate land for construction  
                                | • Develop project proposals for funding  
                                | • Identification of funding partners  
<pre><code>                            | • Development of regional arts and culture amphitheatres, |
</code></pre>
<table>
<thead>
<tr>
<th>KEY RESULT AREAS/ SO</th>
<th>GOALS</th>
<th>ACTIVITIES/ACTION PLANS</th>
</tr>
</thead>
</table>
| **1. Advocacy (bill & sectional amendments, board vacancy, budget, promotion of SiSwati, structural & institutional flaws, Arts & Culture Policy)** | • Urgent tabling of the arts and culture bill | • Stakeholders submissions to the bill  
• Incorporation of stakeholder submissions to bill  
• Lobbying of AG for tabling of the bill  
• Lobbying of Members of Parliament for bill |
| | • Urgent filling of the vacant board position | • Board to lobby the Minister for the filling of the vacant Board position |
| | • urgent review of the arts and culture policy | • Stakeholders submissions to the policy  
• Identify provisions for review of the National Arts and Culture Policy |
| | • Development of Board Charter (QW) | • Development of Board Charter  
• Terms of reference for the sub-committees  
• Oversight and reporting |
| | • synchronization of Government policies with regards to arts and culture (coordination and management (IMC) (QW) | • board to lobby the minister regarding the establishment of the Inter Ministerial Committee |
| | • Urgent tabling of the Intellectual Property Rights(QW) | • Portfolio Committee to be engaged on the urgency of tabling the bill  
• Education and Sensitization of Ministers and MP’s with regards to the negative impact of the bill not being passed  
• Lobbying of AG for tabling of the bill  
• Lobbying of Members of Parliament for bill |
| | • Lobby for the establishment of siSwati language authority | • Development of the SiSwati language policy  
• Establishment of SiSwati Language Authority |
### Corporate Strategy

**2012 – 2017**

#### 1. Lobbying for Improved Budget Allocation

- Lobby for improved budget allocation to cater for policy implementation
- Costing of the SNCAC strategy
- Adoption of the costed SNCAC Strategy by the Ministry
- Lobbying for improved budget allocation to cater for identified projects

#### 2. Upon Approval of the Bill, Engage Stakeholders

- To define parameters of authority
- Establish functional linkages with key stakeholders
- Disseminate components of the bill to stakeholders and the public.

#### 3. Inter-Ministerial Committee on Arts and Culture

- Relationship with Ministry of ICT
- Relationship with Ministry of Home Affairs

#### 2. Income Generation/Resource Mobilization

<table>
<thead>
<tr>
<th>Activity</th>
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<tbody>
<tr>
<td>• performance and events levies</td>
<td>• identification and certification of the sites</td>
</tr>
<tr>
<td>• issuing of Licenses, Permits and Tenders</td>
<td>• determination of the royalties values</td>
</tr>
<tr>
<td>• charges for cultural facilitators</td>
<td>• dissemination to stakeholders</td>
</tr>
<tr>
<td>• develop regulations with regards to royalties to be paid to SNCAC from income derived from cultural institutions/heritage sites</td>
<td></td>
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<tr>
<td>• Annex funding by private companies (CSR)</td>
<td>• Package developmental and promotional projects and present to corporate for consideration for sponsorships</td>
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<tr>
<td></td>
<td>• Identification of CSR partners</td>
</tr>
<tr>
<td></td>
<td>• Presentation/lobbying of CSR partners</td>
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### 3. Promotion & Coordination

<table>
<thead>
<tr>
<th>Action</th>
<th>Description</th>
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| Participation in coordination of national cultural activities | • intensifying of national participation in national ceremonies at all levels  
• ensuring the donning of the correct attire  
• encourage and educate the singing of the appropriate songs and dance |
| ensure the alignment of all the associations constitutions with that of the Council | • define the parameters for the formation of arts and culture associations  
• disseminate to the stakeholders |
| ensure the formation and registration of national and regional associations | • ensure all artists become members of the affiliate associations  
• require submission of all quarterly reports from all associations  
• cause the associations to be audited |
| establish the benefits of being a member of an association and educate artists on this | • conduct information, education and communication workshops for the various associations  
• road shows, exhibitions, culture day  
• Establishment of National Arts and culture day (QW) |

### 4. Regulation (Registration, permits, licensing)

<table>
<thead>
<tr>
<th>Action</th>
<th>Description</th>
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</table>
| Development of regulation compelling all artists to be members of their respective associations | • development of regulatory framework  
• dissemination of the framework to stakeholders and public |
| Regulation guidelines for artists managers | • development of regulatory framework  
• dissemination of the framework to stakeholders and public |
| Development of regulations and guidelines for funding, sponsorship | • development of regulatory framework  
• dissemination of the framework to stakeholders and public |
| Development of standards for art galleries, museums, cinematography and academies | • development of regulatory framework  
• dissemination of the framework to stakeholders and public |
| Develop guidelines to be followed by the MoET with regards to developing of curriculum for arts and culture | • Lobby for the urgent adoption of the guidelines  
• Board to lobby for the signing of the MoU between the MoSCYA and MoET |
<p>| Engage MICT with regards to regulation of arts, cinematography etc. | • Define the scope of interaction with regards to the information and media bill |</p>
<table>
<thead>
<tr>
<th>5. <strong>Institutional Capacity Development</strong></th>
<th>6. <strong>Infrastructure Development</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>• SNCAC MIS framework</td>
<td>• Conduct feasibility study for national and regional amphitheatres</td>
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<tr>
<td>• Development of the MIS</td>
<td>• Lobby government to allocate land for construction</td>
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<tr>
<td>• Adoption and implementation</td>
<td>• Develop project proposals for funding</td>
</tr>
<tr>
<td>• Monitoring and evaluation framework</td>
<td>• Identification of funding partners</td>
</tr>
<tr>
<td>• Development of MDP</td>
<td>• Development of regional arts and culture amphitheatres</td>
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<tr>
<td>• Conduct Training Needs Assessment</td>
<td>• Obtain Training Needs from the Associations</td>
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<td>• Cost TNA</td>
<td>• Cost TNA</td>
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<td>• Identification of trainers</td>
<td>• Identification of trainers</td>
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<tr>
<td>• Program roll-out</td>
<td>• Program roll-out</td>
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<tr>
<td></td>
<td>• Monitoring and evaluation framework</td>
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<tr>
<td>Strategic Goal</td>
<td>Activities/Action Plans</td>
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<td>-------------------------------------------------------------------------------</td>
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<tr>
<td>Urgent tabling of the arts and culture bill</td>
<td>• Stakeholders submissions to the bill</td>
</tr>
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<td>• Incorporation of stakeholder submissions to bill</td>
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<td></td>
<td>• Lobbying of AG for tabling of the bill</td>
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<td></td>
<td>• Lobbying of Members of Parliament for bill</td>
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<tr>
<td>Urgent filling of the vacant board position</td>
<td>• Board to lobby the Minister for the filling of the vacant Board position</td>
</tr>
<tr>
<td>urgent review of the arts and culture policy</td>
<td>• Stakeholders submissions to the policy</td>
</tr>
<tr>
<td></td>
<td>• Identify provisions for review of the National Arts and Culture Policy</td>
</tr>
</tbody>
</table>
| Development of Board Charter (QW) | • Development of Board Charter  
• Terms of reference for the sub-committees  
• Oversight and reporting | Board charter and terms of reference in place | Board/Legal Compliance Secretariat Consultant | August 2012 |
<table>
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<tbody>
<tr>
<td>synchronization of Government policies with regards to arts and culture coordination and management (IMC) (QW)</td>
<td>• board to lobby the minister regarding the establishment of the Inter Ministerial Committee</td>
<td>IMC in place</td>
<td>MoSCYA/Board/Legal Compliance Secretariat</td>
<td>August 2012</td>
</tr>
</tbody>
</table>
| Urgent tabling of the Intellectual Property Rights(QW) | • Portfolio Committee to be engaged on the urgency of tabling the bill  
• Education and Sensitization of Ministers and MP’s with regards to the negative impact of the bill not being passed  
• Lobbying of AG for tabling of the bill  
• Lobbying of Members of Parliament for bill | Bill passed | MoSCYA/Board/Legal Compliance Secretariat | July/August 2012 |
| Lobby for the establishment of siSwati language authority | • Development of the SiSwati language policy  
• Establishment of SiSwati Language Authority | Policy developed  
SiSwati Language Authority in place | MoSCYA/SNCAC Management/Board/Legal Compliance Secretariat | October 2012  
April 2013 |
<table>
<thead>
<tr>
<th>Corporate Strategy</th>
<th>2012 – 2017</th>
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</table>
| Lobby for improved budget allocation to cater for policy implementation | • Costing of the SNCAC strategy  
• Adoption of the costed SNCAC Strategy by the Ministry  
• Lobbying for improved budget allocation to cater for identified projects |
| Increased budget aligned to the SNCAC Strategic Plan | MoSCYA/Board/SNCAC Management |
| September/December 2012 |
| Upon approval of the bill, engage stakeholders | • To define parameters of authority  
• Establish functional linkages with key stakeholders  
• Disseminate components of the bill to stakeholders and the public. |
| Parameters of authority defined  
Public educated and aware of bill contents | MoSCYA/Board/Legal Compliance Secretariat  
SNCAC Management |
| December 2012  
December 2012  
Continuous thereafter |
<table>
<thead>
<tr>
<th>Strategic Goal</th>
<th>Activities/Action Plans</th>
<th>Measure of Success</th>
<th>Responsibility</th>
<th>Time Frame</th>
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</thead>
</table>
| Performance and events levies | • Development of framework to determine the appropriate levels of levies  
• Dissemination of the levies to stakeholders and the public | Levies framework in place and levies collected | MoSCYA/SNCAC Legal/Compliance Secretariat | December 2012 |
| Issuing of Licenses, Permits and Tenders | • development of framework to determine the appropriate levels of levies  
• dissemination of the levies to stakeholders and the public | Levies framework in place and levies collected | MoSCYA/SNCAC Management/ Legal Compliance Secretariat | December 2012 |
| Charges for cultural facilitators | • determination of the training fees  
• disseminate the fee structure to stakeholders | Fee structure developed and adopted | SNCAC Management/ Legal Compliance Secretariat | April 2013 |
| Develop regulations with regards to royalties to be paid to SNCAC from income derived from cultural institutions/heritage sites | • identification and certification of the sites  
• determination of the royalties values  
• dissemination to stakeholders | Sites identified and royalty values set | MoSCYA/Board/SNTC/SNCAC Management | December 2012 Continuous thereafter |
<table>
<thead>
<tr>
<th>Annex funding by private companies (CSR)</th>
<th>Package developmental and promotional projects and present to corporate for consideration for sponsorships</th>
<th>MoU’s with identified Corporate strategic partners</th>
<th>SNCAC Management</th>
<th>December 2012</th>
<th>Continuous thereafter</th>
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<tbody>
<tr>
<td></td>
<td>Identification of CSR partners</td>
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<td></td>
<td>Presentation /lobbying of CSR partners</td>
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<tr>
<td>Participation in coordination of national cultural activities</td>
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<td>Ensure the alignment of all the associations constitutions with that of the Council</td>
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<tr>
<td>Ensure the formation and registration of national and regional associations</td>
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<tr>
<td>• intensifying of national participation in national ceremonies at all levels</td>
<td>Increased participation by citizens</td>
<td>SNCAC Management</td>
<td>August 2012 Continuous thereafter</td>
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<tr>
<td>• ensuring the donning of the correct attire</td>
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<td>• encourage and educate the singing of the appropriate songs and dance</td>
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<tr>
<td>• define the parameters for the formation of arts and culture associations</td>
<td>Alignment parameters defined and disseminate</td>
<td>SNCAC Management</td>
<td>October 2012 Continuous thereafter</td>
</tr>
<tr>
<td>• disseminate to the stakeholders</td>
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<tr>
<td>• ensure all artists become members of the affiliate associations</td>
<td>Registration of all artists</td>
<td>SNCAC Management</td>
<td>October 2012 Continuous thereafter</td>
</tr>
<tr>
<td>• require submission of quarterly reports from all associations</td>
<td>Submission of Quarterly Reports</td>
<td>All Associations</td>
<td>December 2012 Continuous thereafter</td>
</tr>
<tr>
<td>• cause the associations to be audited</td>
<td>Annual audit reports</td>
<td>SNCAC Management/ All Associations</td>
<td>December 2012 Continuous thereafter</td>
</tr>
<tr>
<td>Corporate Strategy</td>
<td>2012 – 2017</td>
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<tr>
<td><strong>establish the benefits of being a member of an association and educate artists on this</strong></td>
<td><strong>• conduct information, education and communication workshops for the various associations</strong></td>
<td><strong>Workshops conducted and attendance registers filed</strong></td>
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<td></td>
<td><strong>• road shows, exhibitions, culture day</strong></td>
<td><strong>Road shows &amp; exhibitions conducted</strong></td>
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<td></td>
<td><strong>• Establishment of National Arts and culture day (QW)</strong></td>
<td><strong>National arts and culture day established</strong></td>
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<td></td>
<td><strong>Workshops conducted and attendance registers filed</strong></td>
<td><strong>SNCAC Management</strong></td>
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<td><strong>Road shows &amp; exhibitions conducted</strong></td>
<td><strong>SNCAC Management</strong></td>
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<td></td>
<td><strong>National arts and culture day established</strong></td>
<td><strong>MoSCYA/Board/SNCAC Management</strong></td>
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<td></td>
<td><strong>SNCAC Management</strong></td>
<td><strong>October 2012</strong></td>
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<td><strong>August 2012</strong></td>
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<td><strong>MoSCYA/Board/SNCAC Management</strong></td>
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<tr>
<td>SNCAC MIS framework</td>
<td>Development of the Management Information System</td>
<td>MIS in place</td>
<td>SNCAC Management</td>
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<td></td>
<td>Adoption and implementation</td>
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<tr>
<td></td>
<td>Monitoring and evaluation framework</td>
<td>M&amp;E system in place</td>
<td></td>
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<tr>
<td>Development of MDP</td>
<td>Conduct Training Needs Assessment</td>
<td>TNA aligned with organisational needs</td>
<td>Board/SNCAC Management</td>
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<tr>
<td></td>
<td>Cost TNA</td>
<td>Improved operations</td>
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<td>Identification of trainers</td>
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<td>Program roll-out</td>
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<td></td>
<td>Monitoring and evaluation framework</td>
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<tr>
<td>MDP for artists</td>
<td>Obtain Training Needs from the Associations</td>
<td>Business Skills awareness of artists</td>
<td>SNCAC Management</td>
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<td></td>
<td>Cost TNA</td>
<td>Sustainability of artists</td>
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<tr>
<td></td>
<td>Identification of trainers</td>
<td>income through proper investment and savings schemes.</td>
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<td></td>
<td>Program roll-out</td>
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<td></td>
<td>Monitoring and evaluation framework</td>
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Note: Continuous thereafter means the activity will be ongoing indefinitely without a fixed end date.
## Infrastructure Development

<table>
<thead>
<tr>
<th>Strategic Goal</th>
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</tr>
</thead>
</table>
| **• Conduct feasibility study for national and regional amphitheatres** | • Lobby for feasibility study from strategic partners  
• Appointment of Consultant to conduct study | Feasibility study conducted | SNCAC/Consultant | April 2013 |
| **• Development of regional arts and culture amphitheatres,** | • Identification of suitable sites for construction  
• Identification of government or traditional leaders to lobby  
• Lobby government to allocate land for construction | Identification of sites | |  |
| **• Develop project proposals for funding** | • Identification of projects  
• Identification of funding partners | Projects Identified and prioritised | MoSCYA/Board/SNCAC Management | December 2012  
Continuous thereafter |
QUICK WINS

From the Strategic Plan document, identified projects that can be implemented in a short space of time subject to availability of financial resources (though some of them are long term, they can be executed in phases-) encompass:

1. **Development of Board Charter**
2. **Inter- Ministerial Committee Synchronization of Government Policies with regards to arts and culture**
3. **Urgent Tabling of the Arts and Culture Bill**
4. **Urgent Tabling of the Intellectual Property Rights Bill**
5. **Establishment of National Arts and Culture Day**

There is an urgent need to develop a Management Information System master plan to ensure reliable and efficient communication and applications development. The project covers the entire country and will be executed in phases.

IMPLEMENTING THE STRATEGIC PLAN

*Implementation Success Factors*

Successful implementation of SNCAC SP depends on effective communication: Internally, the SP will be communicated to all stakeholders at all organizational levels. Senior Officers and staff members need to have a clear understanding of the Plan and their roles in it. A “perfect” plan has little value if it is not widely understood and accepted. It must form the basis for daily action throughout SNCAC and amongst stakeholders. Ways for improving communications about this Plan include:

- Provide media interviews.
- Talk about the plan at all meetings.
- Give presentations at conferences.
- Put the SNCAC’s motto on letterheads.
- Write articles about the plan for newsletters.
- Produce a video or special newsletter on the SP.
- Distribute copies of the full plan to program managers.
- Issue press releases with highlights concerning the Plan.
- Prepare a condensed brochure version of the plan to share with all stakeholders.
- Recognize progress on achieving the plan’s goals and objectives at all meetings.
- Display the vision, mission and value statements in a prominent place in the building.
- Reference the Plan in speeches to the partners, private sector and other stakeholders.
- Celebrate accomplishments.
MONITORING AND EVALUATION

The final element of this SP is the attention to issues of monitoring and evaluation. The SP sets suitable output and outcome parameters with annual targets for tracking implementation. A comprehensive M&E framework has also been developed with detailed reporting system and responsibilities.

The development of the SP is aimed at ensuring a systematic and coordinated plan of action. A plan is as good as its implementation. For the action to bear the desired fruits, it is important that there must be a monitoring & evaluation tool. In addition to developing the tool, it is imperative that there must be human beings who monitor progress. For SNCAC to succeed, progress made on each activity/target will be monitored and documented.

M & E FRAMEWORK

The Board will be responsible for the M&E function. One of the key elements of a Strategic Plan is the process for monitoring and evaluating performance. By having a systematic way for comparing actual performance to planned performance, the effectiveness of the actions is determined.

The M&E System, which will work in tandem with the Implementation Matrix, will be designed to ensure the following:

➢ Establishment of clear reporting schedules, channels and feedback mechanisms on an ongoing process requiring time and commitment of all;
➢ Candid specifications of the roles of individuals submitting or receiving the documents taking into consideration internal progress reports, and an annual report card; and
➢ Clear statement and definition of action plans to be taken on specified monitoring results in terms of resource adjustment change of strategy or review of programme/activity.

For effective implementation of this Plan, teams will be formed under various standing committees. The team will meet regularly under the chair of the Chairman of the Board to discuss and coordinate the implementation of the plan.

The second will be the project team comprising the CEO, Compliance/Legal Manager, Marketing/Coordinating Officer and the Arts and Culture Managers. The team will meet frequently to discuss project plan implementation, tasks and strategies, and feed its deliberations into the management team meetings. Lastly, standing committees will be established to handle specific cross-cutting issues.

SNCAC will strengthen the M & E function by providing it with the necessary resources and training of its staff. The M & E system developed will consider the following key areas of concern measuring the physical progress; determining financial status; quality control and quality assurance; specifications and standards of the outputs; environmental considerations; and other factors specific to the programmes and projects.