



International
Labour
Organization



Baseline survey on the state of informality in the cultural and creative sectors in Zimbabwe

Prepared for the ILO and UNESCO by Florence Majachani, Ayeta Wangusa and Professor Albert Makoche Kanwa (Ph D)



January 2024



Attribution 4.0 International (CC BY 4.0)

This work is licensed under the Creative Commons Attribution 4.0 International. To view a copy of this licence, please visit <https://creativecommons.org/licences/by/4.0/>. The user is allowed to reuse, share (copy and redistribute), adapt (remix, transform and build upon the original work) as detailed in the licence. The user must clearly credit the ILO as the source of the material and indicate if changes were made to the original content. Use of the emblem, name and logo of the ILO is not permitted in connection with translations, adaptations or other derivative works.

Attribution – The user must indicate if changes were made and must cite the work as follows: ILO, *Baseline survey on the state of informality in the cultural and creative sectors in Zimbabwe*, Geneva: International Labour Office, 2024. © ILO.]

Translations – In case of a translation of this work, the following disclaimer must be added along with the attribution: *This is a translation of a copyrighted work of the International Labour Organization (ILO). This translation has not been prepared, reviewed or endorsed by the ILO and should not be considered an official ILO translation. The ILO disclaims all responsibility for its content and accuracy. Responsibility rests solely with the author(s) of the translation.*

Adaptations – In case of an adaptation of this work, the following disclaimer must be added along with the attribution: *This is an adaptation of a copyrighted work of the International Labour Organization (ILO). This adaptation has not been prepared, reviewed or endorsed by the ILO and should not be considered an official ILO adaptation. The ILO disclaims all responsibility for its content and accuracy. Responsibility rests solely with the author(s) of the adaptation.*

Third-party materials – This Creative Commons licence does not apply to non-ILO copyright materials included in this publication. If the material is attributed to a third party, the user of such material is solely responsible for clearing the rights with the rights holder and for any claims of infringement.

Any dispute arising under this licence that cannot be settled amicably shall be referred to arbitration in accordance with the Arbitration Rules of the United Nations Commission on International Trade Law (UNCITRAL). The parties shall be bound by any arbitration award rendered as a result of such arbitration as the final adjudication of such a dispute.

Queries on rights and licensing should be addressed to the ILO Publishing Unit (Rights and Licensing) at rights@ilo.org. Information on ILO publications and digital products can be found at: www.ilo.org/publns.

ISBN 978-92-2-040432-4 (web PDF)

The designations employed in ILO publications and databases, which are in conformity with United Nations practice, and the presentation of material therein do not imply the expression of any opinion whatsoever on the part of the ILO concerning the legal status of any country, area or territory or of its authorities, or concerning the delimitation of its frontiers or boundaries.

The opinions and views expressed in this publication are those of the author(s) and do not necessarily reflect the opinions, views or policies of the ILO.

Reference to names of firms and commercial products and processes does not imply their endorsement by the ILO, and any failure to mention a particular firm, commercial product or process is not a sign of disapproval.

► Acknowledgements

The authors are grateful to those experts who contributed to the preparation of this paper. These include Margherita Licata and Annamarie Kiaga (ILO), Nisha (Director, UNESCO ROSA) and Chimbidzikai Mapfumo and Francisco Gómez Durán (UNESCO ROSA). We also would like to thank Florence Majachani, Ayeta Wangusa and Professor Albert Makoche Kanwa (PhD) for their solid research and analytical work.

► Contents

	Page
► Acknowledgements	3
► Contents	5
► List of Acronyms	7
► Executive summary	9
► Introduction	14
1.1. Background and context	14
1.2. Study aims and rationale	17
1.2.1. Objectives	17
► Methodology	19
2.1. Scope	19
2.2. Study design	19
2.2.1. Sampling and data collection	20
2.2.2. Limitations	22
► An Overview of the culture and creative economy (CCE)	24
3.1. Operational context of the CCE	24
3.2. Culture and Creative sectors	25
3.2.1. Crafts	26
3.2.2. Fashion	26
3.2.3. Live music and theatre performances	27
3.2.4. Motion pictures	28
3.2.5. Television programming and broadcasting	29
3.2.6. Sound recording and music publishing	30
3.2.7. Video games	31
3.2.8. Visual Arts	32
3.2.9. Writing and publishing	32
3.3. Conceptual framework	33
► Policy and regulatory frameworks	36
4.1. International policy and normative frameworks	36
4.2. Regional policy frameworks	37
4.3. National policy frameworks and strategies	38
4.4. National legal frameworks	39
4.4.1. Labour laws	39
4.4.2. Social security	40
4.4.3. CCE laws	40
► Literature review	42
5.1. Theorizing the informal economy	42
5.2. The Informal economy in Zimbabwe	45
5.2.1. Gender equality in the Zimbabwean informal economy	46
5.2.2. Youth in the Zimbabwean informal economy	47

5.2.3. Informality in the global cultural and creative sectors	48
5.2.4. Informality in the Zimbabwean cultural and creative sectors	48
5.3. Decent employment	49
► Research findings	52
6.1. Analysis of the nature, scope, size, drivers, and patterns of informality in the Zimbabwean creative economy	52
6.1.1. Nature of informality	52
6.1.2. Typical informal employment in the CCE	54
6.1.3. Characteristics of jobs in the informal cultural and creative sectors	56
6.1.4. Size of the CCE informal sector	60
6.1.5. Patterns of informality	63
6.1.6. Drivers of informality	66
6.2. Analysis of the components of decent work deficits within the informal CCE	70
6.2.1. Working time	70
6.2.2. Adequate earnings and productive work	72
6.2.3. Combining work, family and personal life	77
6.2.4. Equal opportunity and treatment in employment	78
6.2.5. Safe work environment	80
6.2.6. Social security	82
6.2.7. Social Dialogue, employers' and workers' representation	85
6.3. Analysis of the policy, legislative and institutional opportunities for supporting the transition from informality to formalization of the CCE	86
6.3.1. Employment opportunities	87
6.3.2. Rights at work: Protection of workers' rights through labour laws, policies and institutional frameworks	89
6.3.3. Social security coverage	89
6.3.4. Social dialogue: institutional frameworks	91
6.4. Analysis of stakeholders' vulnerability and potential within the ten sub-sectors	94
► Key findings and recommendations	100
7.1. Summary of findings	100
7.2. Recommendations	102
7.2.1. Government and its parastatals	102
7.2.2. ILO	103
7.2.3. UNESCO	103
7.2.4 Employers' organizations and the broader private sector	103
7.2.5 CCE business support organizations (incubators and accelerators)	104
7.2.6 Informal sector associations	104
7.2.7 Trade unions and sectoral workers' organizations	104
► Conclusions	106
► References	108
► Annex	114
List of key informants	114

► List of Acronyms

AfCFTA	African Continental Free Trade Area
AOSIS	African Online Scientific Information Systems
APAYE	African Plan of Action for Youth Empowerment
ATAF	African Tax Administration Forum
AU	African Union
BAZ	Broadcasting Authority of Zimbabwe
CAADP	Comprehensive African Agriculture Development Programme
CBA	Collective Bargaining Agreement
CBD	Central Business District
CBO	Community-based Organizations
CCE	Cultural and Creative Economy
CCI	Cultural and Creative Industries
CD	Compact Discs
CDIS	Culture for Development Indicators Suite
CLTWF	Clothing, Leather and Textile Workers' Federation
COMESA	Common Market for Eastern and Southern Africa
DWA	Decent Work Agenda
ESAP	Economic Structural Adjustment Programme
FGD	Focus Group Discussions
GBV	Gender-based Violence
GDP	Gross Domestic Product
ICLS	International Conference of Labour Statistics
ISIC	Standard Industrial Classification of All Economic Activities
ICT	Information Communication Technology
ILO	International Labour Organization
IP	Intellectual Property
ISCO	International Standard Classification of Occupations
LFCLS	Labour Force and Child Labour Survey
LGBTQI	Lesbian, Gay, Bisexual, Transgender, Queer and Intersex
MSME	Macro, Small and Medium Enterprises
NACZ	National Arts Council of Zimbabwe
NDS	National Development Strategy
NEC	National Employment Council
NGO	Non-governmental organization
NSSA	National Social Security Authority

NUCI	National Union of the Clothing Industry
PANELZ	Performing Arts Network for Empowerment Leadership in Zimbabwe
PWD	People with Disabilities
QLFS	Quarterly Labour Force Survey
RA	Revenue Authorities
SDG	Sustainable Development Goals
SME	Small to Medium Enterprises
SPIREWORK	Social Protection Plan for the Informal Economy and Rural Workers
SSA	Sub-Saharan Africa
TA	Tax Administrations
TUMAI	Trade Union for the Music and Arts Industry
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
VISET	Vendors' Initiative for Social and Economic Transformation
VIP	Very Important Persons
VVIP	Very Very Important Persons
WCIF	Workers Compensation Insurance Fund
WIEGO	Women in Informal Employment: Globalizing and Organizing
ZBC	Zimbabwe Broadcasting Corporation
ZGS	Zimbabwe German Society
ZCIEA	Zimbabwe Chamber of Informal Economy Associations
ZCTU	Zimbabwe Congress of Trade Unions
ZEDS	Zimbabwe Economic Development Strategy
ZIMU	Zimbabwe Musicians Union
ZIMURA	Zimbabwe Music Rights Association
ZIMRA	Zimbabwe Revenue Authority
ZITA	Zimbabwe Theatre Association
ZLSAWU	Zimbabwe Leather, Shoe and Allied Workers Union
ZMC	Zimbabwe Music Corporation
ZNIPPIS	Zimbabwe National Intellectual Property Policy and Implementation Strategy
ZTWU	Zimbabwe Textile Workers' Union

► Executive summary

Between July and November 2023, three independent consultants carried out a baseline survey on the state of informality in the cultural and creative sectors in Zimbabwe.

The study was conducted through a partnership between the International Labour Organization (ILO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO), under the latter's "Regional Creatives for Development" initiative intended to promote artistic freedom and foster decent work in the cultural and creative sectors. The study was motivated by a determination to close the gaps in the patchy evidence relating to the level of informality in the cultural and creative sectors in Zimbabwe.

This analysis of the informality patterns and characteristics in the cultural and creative sectors (CCS) is based on the four pillars of the ILO Decent Work Agenda, namely:

- The International Labour Standards and Fundamental Principles and Rights at Work;
- Employment creation;
- Social protection;
- Social dialogue and tripartism.

The study explores the elements of decent work that are prevalent in the informal economy, namely labour rights; employment opportunities; social security and social dialogue; adequate earnings and productive work; working time, safety and health; and equal opportunity and treatment in employment.

In addition, the study broadly categorizes the drivers of informality: the macroeconomic context, the regulatory framework, public institutions and enforcement mechanisms, micro-level determinants and attractiveness to informality.

In order to understand the patterns and characteristics of the CCE informal sector, key informant interviews and a survey open to all ten provinces were conducted, resulting in the following 64 responses from seven of them:

- 52 from Harare
- 2 from Manicaland
- 1 from Mataberland South
- 1 from Midlands
- 3 from Matabeleland North
- 4 from Bulawayo
- 1 from Masvingo

Informality in the Zimbabwean cultural and creative sectors

It is almost impossible to estimate the size of the informal sector in the cultural and creative economy (CCE) of Zimbabwe owing to a perpetual lack of proper records, documentation and

occupational data and a high prevalence of informal groups and artists. This situation is compounded by limited availability of the information and skills needed to respond effectively to labour market demands. In addition, regulations and taxes create a particularly challenging operating environment for cultural practitioners. The dominance of informality exacerbates the decent work deficits already present in the various sectors of the CCE. These include limited coverage by labour laws and social protection systems, a weak skills base, a paucity of registered institutions, a prevalence of non-standard employment, inadequate application or knowledge of international labour standards and practices, an absence of voices and representation, and weakness in the social dialogue mechanisms needed to support better protection of artists' rights and advocate for social protection schemes.

On the nature of this informality, Verhoeven et al. (2018) observed that the drivers for cultural entrepreneurship in the informal arts and crafts sector in Zimbabwe include income and survival factors as well as additional motives relating to tradition and the building of national pride. They also identified unique business structures in the sector, wherein workers do not identify themselves as owners and employees but participate in collective and shared income efforts through systems of co-self-employed stakeholders, styled as “communities” and “groups”, in which the roles of individuals change according to the tasks required at a given time. The underlying justification for this is that individual business effort involves higher risk than collective activity in terms of generating income.

This report describes the context of the culture and creative economy in Zimbabwe, providing an overview of the various sub-sectors (crafts, fashion, live music and performances, motion pictures, television, visual arts, etc.) in terms of the business environment, regulations, structure and conditions. The conceptual framework for this analysis takes into account the “Resolution concerning statistics on the informal economy” adopted by the 21st International Conference of Labour Statisticians in 2023, the ILO Methodological note on “Diagnosis of informality” (2021) and the unpublished document on *Facilitating the Transition from Informal to the Formal Economy in Zimbabwe: A Comprehensive Strategy and Implementation Plan 2022 – 2030* prepared by the Ministry of Public Service, Labour and Social Welfare.

The key findings concern the nature of the informality, its size and patterns in the CCE in Zimbabwe and the decent work dimensions that need to be considered in order to facilitate the transitioning of the various sectors to formality or to ensure decent working conditions in them.

Key points

- ▶ **Registration status:** Informal sector establishments are those not registered with the Registrar of Companies. Various business typologies exist, including trusts, private limited companies and community-based organizations. Some enterprises maintain multiple registration statuses for flexibility in bidding for projects.
- ▶ **Employment status:** The CCE in Zimbabwe is primarily characterized by own-account workers and freelancers. These individuals lack formalization and enjoy limited access to support mechanisms and resources. Distinctions between own-account workers and freelancers include independence levels and project-based work for freelancers.
- ▶ **Characteristics of workers:** Workers in the informal CCE often lack access to benefits such as paid maternity leave, pensions and health insurance. The COVID-19 pandemic disrupted National Social Security Authority (NSSA) contributions, and irregular incomes pose challenges for workers. Long working hours, including overtime and weekend work, are common.
- ▶ **Nature of contracts:** Many workers operate without contracts, viewing formalization as an administrative burden. Established artists, however, insist on contracts, leveraging their brand recognition for better negotiating power.
- ▶ **Access to social security:** Social security for workers is seen as a personal responsibility, with NSSA schemes not covering freelancers. Erratic incomes hinder participation in social protection schemes that require monthly subscriptions, leaving own-account workers with limited access.
- ▶ **Registration for tax and compliance:** Most CCE enterprises and freelance workers are not registered for tax, citing reasons such as low incomes, lack of information and donor compliance. Tax registration is often driven by the need for tax clearance and to avoid withholding tax burdens on tenders.
- ▶ **Nature of Job opportunities:** Workers multitask across different sub-sector value chains to minimize costs, thus inhibiting specialization and creating a survivalist approach.
- ▶ **Low incomes:** Incomes within the informal CCE sector are notably low, reflecting the survivalist approach adopted by cultural and creative sectors operating in this space.
- ▶ **Weak social dialogue platforms:** Unionization is limited among CCE workers – the majority are not members. The absence of registration with national employment councils further indicates the lack of social dialogue platforms for workers and employers in the sector.

In terms of informality patterns, the report details certain aspects of informal work and enterprises, including their activities, access to resources, access to technology, trade and infrastructure, worker education levels and attempts made to establish boundaries between the informal economy and the formal economy.

Key points

- ▶ Enterprises in urban areas are mostly small, employing 2-15 full-time workers with fluctuating numbers of part-time and freelance workers.
- ▶ Donor-funded enterprises prioritize record-keeping by dedicated administrative staff, while own-account workers, freelancers, and non-donor-dependent enterprises often neglect it.
- ▶ Workers in urban areas have access to modern technology, but access to sector-specific equipment that meets international standards is limited, which compromises quality.
- ▶ Enterprises in different sub-sectors engage in interwoven activities, working in more than one sub-sector to diversify income sources, but lack of focus compromises quality.
- ▶ A close relationship exists between low levels of education and participation in the informal CCE sector. Poverty pushes even educated individuals into informal work.
- ▶ Weak copyright protection in the informal CCE sector leads to piracy, particularly in music, book publishing and audiovisual content, negatively impacting incomes.
- ▶ Divergent views exist among workers concerning formalization in the arts sector. Some push for it, focusing on remuneration and standardization, while others fear exposure to high taxation and licence fees.
- ▶ Informal economy workers emphasize the importance of international markets. Inequity exists in favour of international CCE workers, who receive detailed contracts and higher pay.

The findings on drivers of informality in the Zimbabwean CCE concern a number of areas that intersect with labour and working conditions. These encompass **inadequate labour law coverage; irregular and inadequate remuneration; lack of access to social security; lack of awareness about formalization and limited access to financial resources; increased costs associated with formalization; lack of voice and representation, including social dialogue; and a complex regulatory framework discouraging workers from formalizing.**

The above-mentioned analysis and the survey results from selected provinces are utilized to assess the decent work deficits that contribute to, and are facilitated by, the state of informality in the relevant sector of the CCE.

Key points

► Working time:

- Undefined working hours in the informal CCE,
- Night work common, especially as live performances,
- Challenges for workers without transport at night,
- Own-account workers work weekends and nights to meet deadlines.

► Adequate earnings and productive work:

- No defined minimum wage for CCE workers,
- Low remuneration across sub-sectors,
- Economic downturn affects disposable income to buy art,
- Lack of standard pricing models; buyers have strong bargaining power,
- Reliance on international markets; limited access to regional and international markets.

► Combining work, family and personal life:

- Flexible working hours, but night and weekend work challenges work-life balance,
- Seasonal work in performing arts affects family time,
- Women face limited opportunities, influenced by patriarchy.

► Social dialogue, employers' and workers' representation:

- Absence of legal institutions for social dialogue,
- Freelancers' individualistic nature in culture and creative jobs limits social dialogue,
- Lack of awareness about benefits of social dialogue,
- Limited participation in informal sector associations,
- Artists' associations exist but lack power to create social dialogue platforms.

► Equal opportunity and treatment in employment:

- Limited participation by women in technical roles within specific sub-sectors (audiovisual, sound, etc.),
- Some women face harassment and exploitation, especially in certain sub-sectors (e.g. music, live performance).

► Safe work environment:

- Safety issues linked to machinery, electricity and interaction with audiences,
- Lack of awareness of safety standards; selective safety measures for international workers,
- Women face safety challenges, especially at night.

► Social security:

- Limited access to social security due to erratic incomes and high costs,
- NSSA registration challenges and loss of faith in benefits,
- Some arts associations provide social protection schemes.

The report concludes with key recommendations addressed to the main stakeholders in the CCE in Zimbabwe, namely the government institutions responsible for culture and the organizations responsible for labour and employment issues, the sectoral and national trade unions, the employers' organizations and the informal sector associations.

► Introduction

1.1. Background and context

This baseline survey of the state of informality in the cultural and creative sectors (CCS) examines the level of formalization and the patterns driving informality in local CCS by analysing data and the relevant existing laws, policies and measures. The study also focuses on identifying the challenges and opportunities relating to the working conditions of art and culture professionals and the realization of their social and economic rights.

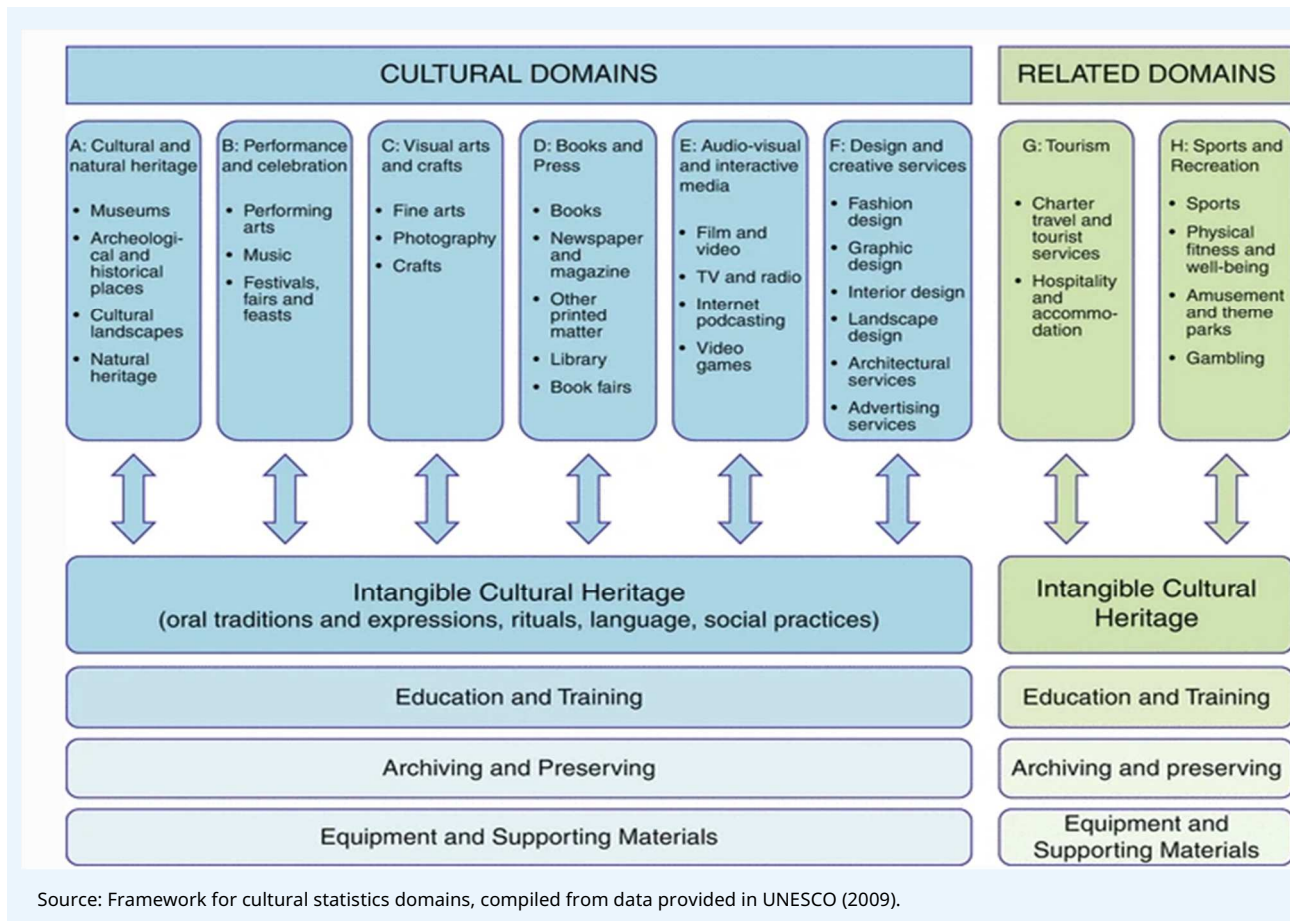
The study analyses the cultural and creative sectors within the broader creative economy ecosystem. The creative economy is an evolving concept popularised by Howkins (2001), who first used it broadly in his book, *The Creative Economy: How People Make Money from Ideas*, where it is defined as covering the transactions of creative products, goods or services that result from creativity and have economic value. It is rooted in the interplay of human creativity, original ideas, intellectual property, knowledge and technology. Unlike the cultural and creative industries (CCIs), which focus directly on specific domains, the creative economy places emphasis on economic systems as part of a whole ecosystem in which value is derived from original and creative ideas. These are the knowledge-based economic activities upon which the creative industries are grounded (United Nations Conference on Trade and Development (UNCTAD), 2008).

This study, and the choice of sectors in the following section, is informed by UNESCO's cultural domain framework (figure 1).



Image by Freepik

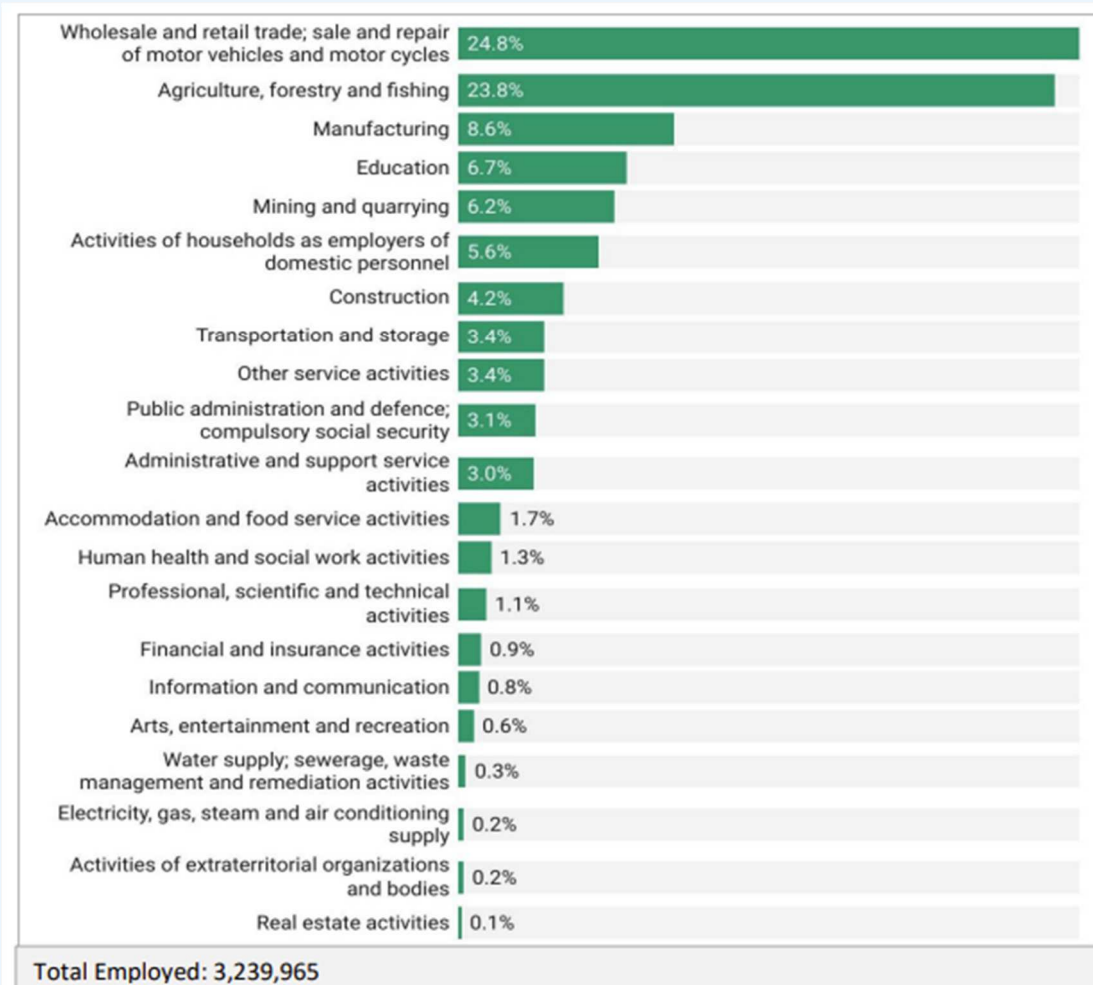
► Figure 1: UNESCO's cultural domains



The study has been undertaken at a time when the cultural and creative sectors are acknowledged as drivers of and contributors to economic growth and development. Furthermore, in addition to its commercial value, the cultural and creative economy (CCE) contributes to the sustainable development goals (SDGs) through its capacity to promote employment and social cohesion, increase people's resilience and connect communities to different forms of cultural expression. The cultural and creative industries (CCI) generate US\$2,250 billion per year, equivalent to 3% of world gross domestic product (GDP), and employ 29.5 million people, or one per cent of the world's active population. These revenues exceed those of telecom services and the number of people employed is greater than in the car industries of Europe, Japan and the USA combined (25 million).¹ In Zimbabwe, the cultural and creative sectors contribute towards employment generation. The ZIMSTAT Quarterly Labour Force Survey for the second quarter of 2023 states that about 0.6 per cent of employed persons were in the arts, entertainment and recreation industry, as shown in figure 2. However, this level could be much higher, considering the undocumented nature of the sector and its high levels of informality.

¹ EY, *Cultural times - The first global map of cultural and creative industries*, 2015.

► Figure 2: Distribution of employed population by industry



Source: ZIMSTAT. 2023 Second Quarter Quarterly Labour Force Survey. ZIMSTAT, Harare, Zimbabwe.

The study was undertaken after the COVID-19 pandemic, which disrupted the various CCE sectors in different ways, depending on their dynamics and characteristics. UNESCO (2020)² has observed that the pandemic disrupted the whole creative value chain from creation, production and distribution to access, and extensively weakened the professional, social and economic status of artists and cultural professionals. For instance, traditional artists in the music sector, many of them self-employed or operating informally, relied on live shows as income streams. However, the pandemic-induced lockdowns forced cultural productions and music events to close in Zimbabwe.

The lockdown measures had devastating effects on informal workers, including those in the creative economy (Nyabeze and Chikoko, 2021). Plot Mhako (2022)³ opines that the COVID-19 pandemic brought some drastic changes to the live performance sectors, as artists dealt with the dual challenge of adjusting to new social and professional lives. Live music shows, tours, theatre performances, visual arts exhibitions, festivals and fashion events were all cancelled. Visual arts and

² UNESCO, "[Artists and creativity beyond the crisis in Zimbabwe](#)", 2020.

³ P. Makho, "[How Zim Artists can navigate new normal](#)", 2022.

crafts, whose market base is closely linked to tourism, were severely affected as nearly all areas of tourism came to a standstill (Hoque et al., 2020).

The COVID-19 pandemic fast-tracked the uptake of digital technology and fuelled new business models designed to recoup lost income and secure other livelihood opportunities. It also inspired pandemic-themed works in sectors such as the visual arts. However, not all workers or enterprises, and not all sectors of the CCE, were able to benefit from these developments. The challenges they faced included the monetization of content in the digital space, limited access to infrastructure and capacity to access the digital market, weak digital skills and the destabilization of the whole creative economy, including closely related sectors such as tourism. Venue-based sectors such as museums, theatres, live-music venues and movie theatres, which still relied on audiences, could not always benefit from these technologies (ILO, 2023a).

1.2. Study aims and rationale

The baseline study focused on five levels of formalization in local, cultural and creative sectors, namely: Business name registration, local government registration, banking/accounting, registration for pensions and workers' compensation and tax deductions, and pension contributions. This was done by analysing data and the existing legislation, policies and measures, as well as challenges and opportunities, especially those linked to working conditions and the social and economic rights of artists and cultural professionals. The study sought to establish evidence and information that would enhance understanding of:

- a) The scope, size and patterns of informality;
- b) The differences between the various sub-sectors in the overall cultural and creative industries;
- c) The legal and policy framework applicable to these sectors;
- d) The various types of stakeholders in the sectors and their degree of vulnerability;
- e) The different components of the decent work deficits within the informal cultural and creative sectors (social protection, labour rights, organizations, skills, etc.).

1.2.1. Objectives

The objectives of the study were as follows:

- ▶ Assess the extent, characteristics and nature of the informality in the cultural and creative sectors, taking into account sub-sectoral differences (live performance, recorded music or video, etc.).
- ▶ Review (1) the legal and regulatory frameworks applicable to the various sub-sectors, including those that affect job classification and salary structure; (2) the main drivers of informality; and (3) the incentives to formalization, including the working conditions and social protection mechanisms or entitlements applicable to these sub-sectors.
- ▶ Map out the ecosystem of representative organizations in the different sub-sectors, and discuss the challenges they meet in creating an enabling environment for workers and enterprises in the sector as well as those met

by their representatives (trade unions and employers' organizations) in establishing, for example, national employment councils⁴ (NECs).

- Propose policy approaches to guide relevant stakeholders (Ministry of Public Service, Labour and Social Welfare; Ministry of Youth, Sports, Arts and Recreation; relevant sectoral employers' organizations and workers' organizations; relevant civil society organizations) in reducing decent work deficits in the sector and facilitating its transition to formality.



Image by ASphotofamily on Freepik

⁴ NECs are formed under the terms of the Labour Act, which provides that they must be governed by that Act in every respect, as statutory bodies. Any employer, registered employers' organization or federation of such organizations or any registered trade union or federation of such trade unions may, at any time, form an employment council by signing a constitution on its governance and registering it in accordance with section 59 of the Act. There must be parity of votes between employer members and employee members in an employment council.

► Methodology

2.1. Scope

The study covered Harare, Bulawayo, Binga, Lupane, Masvingo and Mutare, corresponding to the concentration of cultural activity in large cities, as well as certain rural areas which also contribute significantly to the creative economy. The creative industries emerge and are largely incubated in cities, and thus it is important that they, as the engines of economic development, maintain an enabling environment for a dynamic creative economy. In the foreword to the “Culture Urban Future Report”, the UNESCO Director General, Irina Bokova, stated that it is in cities where people “create, exchange and innovate” (UNESCO, 2016). However, there are also rural areas where the culture and creative sectors thrive. Lupane and Binga are examples of areas where women basket weavers participate actively in the creative economy, engaging in both local and international trade. In order to create a balance between rural and urban spaces, one of those two rural areas was covered by this baseline study.

The ten sectors under study were grouped into three clusters for the purposes of data collection.

- Cluster One
 - o Sound recording and music publishing;
 - o Programming and broadcasting;
 - o Live music and theatre performances.
- Cluster Two
 - o Motion pictures;
 - o Video and television programme production;
 - o Video games;
 - o Writing and publishing.
- Cluster Three
 - o Visual arts;
 - o Crafts and design;
 - o Fashion.

Given the expansive nature of the baseline study, and because of the similarities between the programming and broadcasting and video and television programme production sub-sectors, it was decided to cluster them into a single sub-sector entitled “Television programming and broadcasting”.

2.2. Study design

This study sought to answer the broad question: What is the level of formalization in local cultural and creative sectors? Additional questions explored were:

- What are the existing laws, policies, measures, and institutions put in place by the Government and other players to promote decent employment in Zimbabwe? Are any of these applicable to the informal creative economy?
- What is the scope and size of the informality in the culture and creative sectors and what are the relevant drivers and patterns?

- ▶ What are the different aspects of the informality in the ten sub-sectors identified above and are there any convergences in the overall creative economy?
- ▶ Who are the stakeholders in the sectors and what is their degree of vulnerability?
- ▶ What are the different components of the decent work deficits within the cultural and creative sectors (social protection, labour rights, organizations, skills etc.)?
- ▶ What are the challenges and opportunities of formalization, especially those linked to working conditions and the realization of the social and economic rights of art and culture professionals?

2.2.1. Sampling and data collection

Purposive sampling was employed according to the availability of the strategic respondents in the ten sectors.

The study employed mixed methods of data collection for both qualitative and quantitative data, namely:

- Desk review;
- Survey;
- Interviews;
- Focus group discussions (FGDs).

Desk Review: The first phase of the project largely comprised desk research, literature review, stakeholder mapping, and building. The desk study reviewed data from secondary sources of information, including:

- Policy, legal, institutional and regulatory frameworks and strategies relating to decent employment, including the extensive work done by the ILO in this area;
- Research reports produced by governments, private entities, academic institutions, think-tanks and reputable institutions;
- Official statistics on employment in the cultural and creative sectors;
- Journal articles analysing relevant research;
- Relevant newspaper articles;
- Internet sources such as websites and blogs.

Stakeholder Mapping: The desk review fed into the elaboration of a list and groups of stakeholders which established their level of involvement, interests and goals and created an engagement plan. The initial desk review helped to map the informality and decent employment status of the institutions and support structures in Zimbabwe. It was crucial to gain an understanding of a range of stakeholders involved in the transition from informality to the formalization of the country's creative economy. The ILO "Methodological note on the diagnosis of informality" places special emphasis on a participative approach, hence the strong focus on capturing diverse voices in our study. This process led to the composition of an initial informant list for the semi-structured interviews and helped to establish realistic aims for the interview sample sizes. A range of formal and informal sources was used to ensure suitable coverage of informal and formal organizations, including:

- Government offices;

- Directories, associations, unions, hub memberships and the existing databases of private and public institutions such as the National Arts Council of Zimbabwe, ZimTrade and the National Gallery of Zimbabwe;
- Funding organizations, creative spaces and arts organizations.

Semi-structured Interviews: To obtain greater insight into the status of the informal creative economy, hybrid semi-structured interviews were conducted with diverse stakeholders including representatives of the Government and its agencies (such as the National Arts Council of Zimbabwe and ZIMSTAT), civil society, the private sector, training institutions, cultural intellectuals, IP collection societies, trade unions, artists' associations, informal sector associations, development agencies supporting the creative economy, and creative economy practitioners. The multiple voices in the creative and cultural sectors were important for gaining a composite understanding of the different facets of informality and the factors driving it, and for identifying existing gaps and the transformative interspersions and weak links involved in informalizing the informal creative economy. Purposive sampling was utilized to target strategic respondents in the interviews. The interviews and online surveys, discussed below, enabled the collection of data that helped to identify the drivers, nature, patterns and benefits of informality. A total of 46 interviews were conducted. A detailed list of key informants is shown in annex 1.

Trust was a critical aspect of this baseline study. The culture of mistrust between the Government and the informal economy, for example, has been observed by Dzawanda and Matsa (2023). They assert that the Government regards the advent and growth of informal activities with suspicion. Instead of the Government accepting informal trade as an enabling factor, particularly for the poor, it has criticized the practice continuously, so that it has come to be thought of as crippling the country's economy and viewed as a threat to national security (Mutopo, 2010, 2014 in Dzawanda and Matsa, (2023)). Formal introductions between the consultants and some stakeholders, such as informal sector associations, labour organizations, and government departments, were facilitated through the ILO and UNESCO offices.

Participatory observation of the day-to-day activities of CCE workers was employed in different spaces in the city of Harare, the epicentre of creative activities, in order to collect comprehensive context-specific information about how informal traders conduct their business: their day-to-day activities, the pricing of their products and the challenges they face, among other issues.

Online surveys: These were deployed to collect data on pertinent sector-specific issues under investigation from relatively large groups. The surveys focused on the key aspects of informality and decent employment characteristics; the scope, size, drivers and patterns of informal businesses; their interaction with the broader business environment; and circumstances of particular relevance to these unregistered businesses. The survey questions covered a wide range of issues affecting informality and decent employment, including registration status, characteristics of workers and enterprises, support mechanisms, policy, legal and institutional access to infrastructure, education, secondary activities and technology.

The online survey was conducted from 22 July to 3 September 2023 using a Google form. A total of six responses from freelancers and 12 responses from CCE enterprises were received. The survey's effectiveness may have been impacted by its timing, since it was held during the build-up to the 23 August harmonized elections, and by its length, at 61 questions.

Decent employment workshop: The insights gained from the interviews and desk review fed into a fact-finding workshop held with representatives from the dance sub-sector. The workshop had the triple objective of capacity building, awareness raising, and collection of additional insights. It also provided a platform for information exchange and experience sharing.

The qualitative data was collated and analysed to identify emerging issues and themes important to this study. This in turn helped to identify indicators used to describe the different elements of informality and decent work. The quantitative data was then imported into a spreadsheet, cleaned, analysed, and visualised. Visualisation charts and graphs were then created on Microsoft Excel.

2.2.2. Limitations

- This study provides a rapid assessment of the informality and related decent employment deficits in ten identified sub-sectors. It relies on qualitative data from key informant interviews and a limited number of survey responses. It therefore cannot purport to be comprehensive.
- The study employs a direct approach in order to establish variables in the informal sector within the CCE, on the basis of key informant interviews and an online survey, both dependent on voluntary responses. Medina et al., (2017), describing this methodology, state: “While providing detail about the structure of the informal economy, the results are sensitive to the way the questionnaires are formulated, as well as respondents’ willingness to cooperate with forthright and truthful answers. Consequently, surveys are unlikely to capture all informal activities.” Although the questionnaire collected information on diverse variables related to informality, it was not exhaustive.



Image by Freepik

► An Overview of the culture and creative economy (CCE)

3.1. Operational context of the CCE

The CCIs operating in the informal economy in Zimbabwe face a challenging environment: precarious employment with erratic and project-based incomes, lack of coverage by legal frameworks, exploitation of workers and weak governmental support. Nearly half of the population in Zimbabwe lived in extreme poverty in 2020 owing to increases in the prices of basic necessities, the economic downturn caused by the COVID-19 pandemic, and the effects of climate change such as low rainfall resulting in poor harvests (ZIMSTAT, 2020).

The direct impact of this situation has been continued minimal investment in the arts and culture sector by both the Government and the private sector, except for high-profile events staged by the latter. Despite the existence of progressive laws and treaties in support of gender equality, the biggest challenge has been how to implement this legislation and translate it into tangible gains for women – the patriarchy continues to affect their participation in economic activities. Gender-based violence (GBV) is also common in the CCE sector, where most opportunities are taken up by men and most leadership roles assumed by them. This includes domestic violence as well as abusive behaviour and sexual harassment in the workplace. The level of GBV is strongly linked to the traditional masculine behaviour, patriarchal ideologies and cultures of machismo within Zimbabwean society.⁵ UNICEF (n.d.) has highlighted that Zimbabwe still lags behind for the involvement of women and young girls across key sectors. This is the case in sub-sectors such as visual arts within the CCE, despite the fact that Zimbabwe has a youthful population offering a pool of talent that could potentially catapult growth and innovation in the sub-sector.

The CCE has been credited with creating opportunities for women and youth. Ernst & Young (2015) observe that in many developing countries and transition economies, women creators are more likely to be found in crafts, while creative activities contribute significantly to youth employment.

The Government recently introduced arts education into mainstream learning, starting from primary level. An array of tertiary institutions and vocational training centres also offers arts education and training in Zimbabwe. However, major gaps exist in terms of practical skills, and entrepreneurial and business management capacities.

The technological sector is growing, and the Government anticipates that the ICT sector will drive the Zimbabwean economy forward in the future. ICT overcomes the barriers of distance and time, and significantly improves accessibility to information, collaboration, exchanges, networking and knowledge sharing. The close link between innovation and technology makes them inseparable from the CCE. Andani.Africa et al. (2020) have observed that digital reach is significantly changing how the creative industries function in Zimbabwe, by globalizing networks and enabling direct contacts with buyers and audiences and higher levels of visibility. There are access issues arising from a lack of digital skills, data costs and limited availability of equipment. Internet penetration in Zimbabwe stood at 33.4% in January 2021, and only 1.30 million people, equivalent to 8.7% of the total population, were using social media in January 2021⁶.

⁵ Draft discussion paper for workshop on forms of violence, Pandhari Lodge, Harare; 1 August 2015.

⁶ Datareportal, "[Digital 2021 Zimbabwe](#)", 2021.

Digital consumption through platforms such as YouTube and Facebook is still low. Eight of the channels in table 1 are from the CCE sector.

► **Table 1: Top 10 Zimbabwe YouTube channels by views and earnings in 2021**

Channel	Total views	Estimated monthly earnings in US\$	Sector
Jah Prayzah	139,986,626	643 –1.3K	Music
King Gryph	110,114,202	18 –282	Sports Gaming
ITap Media	107,053,164	610 –9.8K	Audio-visual and Media
Naiza Boom	52,319,281	820 –13.1K	Music/Film
Naxo Films	38,918,421	214 –3.4K	Film
Fetboy Slim	37,532,511	20 –320	Music DJ
Kurt Haas	36,139,659	118 - 1.9K	Tourism
NashTv	35,365,130	584 –9.3K	Multidisciplinary arts
Wild is Life Zimbabwe Elephant Nursery	34,362,811	107 –1.7K	Wildlife sanctuary
CHRIST TV	31,950,629	97 –1.6K	Religion

Source: SocialBlade, 2021

3.2. Culture and Creative sectors

In defining cultural employment, we note that workers in the creative economy do not form a homogeneous group, as there are many different jobs. The UNESCO Framework for Cultural Statistics (2009) defines cultural employment as the total of all persons that have a cultural or non-cultural occupation in the culture sector and all persons that have a cultural occupation in the non-cultural sector. The ILO (2023b) has adopted the following three situations proposed in the [ESSnet-Culture](#) report:

- An employed person holds a **cultural occupation** and **works in the cultural sector** (for example, a ballet dancer employed by a ballet company or a journalist working for a daily newspaper);
- An employed person holds a **cultural occupation outside the cultural sector** (for example, a designer who works in the motor vehicles industry);
- An employed person holds a **non-cultural occupation in the cultural sector** (for example, an accountant working in a publishing house).

The sub-sector value chains analysed below include cultural occupations and work in the cultural sector as well as non-cultural occupations in the cultural sectors.

3.2.1. Crafts

The crafts sector in Zimbabwe includes basketry, weaving, pottery and wood carving, among others. These are uniquely identified and closely linked with different cultures, examples being Binga Baskets, Honde Valley Baskets, Lupane Baskets and Nyanyadzi Baskets, mostly located within rural communities. Crafters are generally organized into small groups and/or clubs where they work collectively on their crafts and benefit from the opportunity to share ideas, while some work as individual artists in their homes. Most of the crafters in rural communities are closely linked to community-based organizations (CBOs) that assist with capacity building, product quality assurance, marketing, pricing and sales, as well as the logistics needed to access raw materials and transport products. Notable among these organizations are the Lupane Women's Centre, the Binga Crafts Centre and the Nyanyadzi Arts Centre. The sub-sector is largely dependent on international markets, access to which is strongly dependent on product quality. Crafts are regarded as one of the most important foreign currency earners within the CCE. Between January and April 2023, the value of craft exports increased by 24 per cent, from US\$2.6 million to US\$3.3 million, compared with the same period in 2022⁷. The value chain of the crafts sub-sector centres on the roles played by crafters and their linked arts centres. Some of the typical jobs in the value chain are listed in table 2.

► **Table 2: Jobs in the crafts and design value chain**

Creation	Production/ publication	Dissemination/ distribution/trade	exhibition/transmission	Consumption
Crafter (basket maker, weaver, carver, and the person who carries the artistic idea).	Administrator, crafter, trainer, quality controller, transporter.	CBO manager, marketing personnel, finance and administration, photographer, blogger.	Curator, art dealer, marketer, retailer, craft markets,	Crafter (basket maker, weaver, carver, and the person who carries the artistic idea).

3.2.2. Fashion

Zimbabwe has a unique fashion design sector whose outstanding prints, designs and brands are inspired by a rich cultural tradition. The growing importance of the fashion industry hinges on its potential to contribute to trade and employment creation. Zimbabwe's exports of clothing and textiles in 2019 totalled US\$62.3 million, concentrated within regional markets such as South Africa, Mozambique, Zambia, Malawi and Botswana. The sector is saturated with seamstresses, tailors and young emerging designers, with a few established brands. In terms of organization, the fashion sub-sector divides into two parts. The first is characterized by individual or small-scale players who exist mostly in the informal economy but are highly organized. It is composed of tailors, mostly from closed-down factories, who have formed unregistered cartels, five to ten persons strong, which source for orders and supply different consumers. These persons tend to be driven by the need to survive, hence they do not offer standard product pricing systems and quality assurance. Practitioners are fragmented and work from diverse spaces including homes, small rented shops in towns, and creative hubs. The second part of the sector comprises formalized companies whose operations are standardized and registered, and which thus contribute towards taxation and

⁷ Allan Majuru, "[Arts and crafts sector in major export growth](#)", The Sunday Mail, June 2023.

national social security. The jobs include modelling, blogging, make-up, design, fashion photography and graphic design. Fashion offers diverse jobs at different levels of the value chain, as shown in table 3.

► **Table 3: Jobs in the fashion value chain**

Creation	Production/ publication	Dissemination/ distribution/trade	Consumption/ Audience
Designer	Administrator, pattern maker, pattern grader, presser, machinist, quality controller, factory manager.	Physical outlets manager, Online outlets manager, fashion blogger, fashion magazine publisher, merchandiser, photographer, graphic designer.	Fashion show organizer, stylist, fashion blogger.

3.2.3. Live music and theatre performances

Live music is more vibrant and better appreciated by the local market, compared with visual arts and theatre. Zimbabwe has a rich musical culture offering diverse genres such as Sungura, jazz, Mbira, Hip-hop and Zim Dancehall. Dancehall and Hip-hop are mostly enjoyed by young people. Different genres appeal to different target markets, with jazz remaining the preserve of the affluent. The live music ecosystem, a crucial part of nightlife, is supported by venues such as clubs, bars, hubs and open spaces, but these are generally few and cannot offer enough opportunities to musicians. Promoters, booking agents and management are the link between musicians, venues and audiences but women's participation in these jobs is limited owing to the exploitative tendencies of service providers and women's limited skills and support systems.

Most bands do not have professional management, while some simply engage friends with no training and only adequate knowledge to manage their bands. Booking agents are not common, but professional musicians work with them. Promoters are the most common connection between musicians and audiences. The jobs in the live music value chain are presented in table 4.

► **Table 4: Jobs in the live music value chain**

Creation	Production	Dissemination	Exhibition	Consumption
Composer, music writer, musician.	Sound engineer, producer, boom operator, mastering engineer, editor, record mixer, copyright protection agent, backing vocalist, studio manager, graphic designer.	Marketer, musician manager, DJ, distributor, media.	Live show manager, booking agent, venue manager, sound engineer, festival manager, stage manager, make-up artist, wardrobe manager, musician, dancer, promoter.	Booking agent, music reviewer, music awards organizer, live streaming service.

► **Table 5: Jobs in the theatre and dance value chain**

Creation	Production/publication	Dissemination/distribution/trade	Consumption/Audience
Playwright/choreographer.	Administrator, artistic director, set designer, stage manager, make-up artist, lighting designer, props manager, actor, actress, dancer, producer casting director, sound technician, choreographer, musical director.	Theatre/venue manager, online outlets, Box office manager, usher, theatre technician, communication and marketing, production assistant, set designer, costume designer, lighting designer and sound designer, publicist.	Theatre/dance critic, festival manager.

3.2.4. Motion pictures

This sub-sector demonstrates resilience within the CCE, having managed to keep itself alive despite very limited access to funding and resources. Film-makers and videographers produce low- budget video films shot over very short periods. Extraordinarily lean crews are engaged, with most workers performing more than three or four jobs. The motion picture sub-sector is closely linked to others such as TV and broadcasting, performing arts, fashion, and design. It is dominated by low-budget films, which reduces competitiveness at the global level. Content is very limited, as most productions are financed by small budgets. There is no fully functional value chain in this sub-sector, and one person can do three to four jobs that are ideally meant for different people.

There is a preponderance of videographers covering private functions. No sector-specific policies, regulatory/legal frameworks, strategies or initiatives exist that might define a minimum wage or minimum remuneration rate for workers. The Ministry of Youth, Sport, Arts and Recreation and the National Arts Council of Zimbabwe have initiated a process of developing a National Film Policy for Zimbabwe, working in collaboration with sector representatives. The film value chain jobs are listed in table 6.

► **Table 6: Jobs in the motion pictures value chain**

Creation	Production/publication	Dissemination/distribution/trade	Exhibition/transmission	Consumption
----------	------------------------	----------------------------------	-------------------------	-------------

Film-maker, writer, screenwriter, creator, producer, film teacher.	Production manager, actor, actress, director, cinematographer, editor, visual effects artist, sound designer, composer, wardrobe manager, make-up artist, photographer, set designer, translator for subtitles, runner, production assistant.	Marketing, copyright lawyer, licensing, theatre manager, television marketer, streaming marketer, services, Blu-ray retailer, distributor.	Film-maker, writer, screenwriter, creator, producer, film teacher.	Production manager, actor, actress, director, cinematographer, editor, visual effects artist, sound designer, composer, wardrobe manager, make-up artist, photographer, set designer, translator for subtitles, runner, production assistant.
--	---	--	--	---

3.2.5. Television programming and broadcasting

The television programming and broadcasting sub-sector includes public and private enterprises working in the areas of national- and community-level radio broadcasting, and commercial and development-driven television stations. There is a general lack of diversity within the broadcasting and television sub-sector, which is dominated by government entities. This has triggered the emergence of youth-driven media houses which identify as television stations, producing development-oriented programmes such as comedy skits and satirical shows broadcast on internet video channels and social media platforms, supported by private funding from international donors and the private sector. They include Magamba TV, Bus Stop TV and Nhaka TV, among others. Radio remains the most commonly used news and entertainment media channel in Zimbabwe, particularly because of its rural reach. The jobs in the TV programming and broadcasting sub-sector are listed in table 7.

► **Table 7: Jobs in the TV programming and broadcasting value chain**

Creation	Production/publication	Dissemination/distribution/trade	Exhibition/transmission	Consumption
Ideator, writer, screenwriter, creator, producer, copyright agent, resource mobiliser, researcher.	Production manager, actors, actress, director, cinematographer, editor, visual effects artist, sound designer, composer, wardrobe manager, make-up artist, photographer, set designer, translator for subtitles, runner, production assistant, location manager.	Marketing, licensing, television buyer, marketer, streaming services.	Broadcast technician, master control operator, TV presenter, social media coordinator.	Journalist, DJ, venues, TV awards organizer, TV programme reviewer.

3.2.6. Sound recording and music publishing

Sound recording and music publishing is the initial stage of the music value chain. It gives birth to the product which is traded in the market. The sector is characterized by the absence of the international and indigenous record labels needed to promote local music brands.

The sub-sector is dominated by recording studios that mostly offer services enabling artists to record, mix and edit their music for a fee, without signing a contract. Key informants noted the existence of a limited number of record labels not equipped to international standards. Some respondents characterized the local record labels as studios trying to offer the packages of benefits that a record label provides. The Úrú Music Collective (n.d.) defines record labels as companies that deal with the business and promotional side by producing, marketing and selling music created by the artists who have signed with them. These are typically larger companies consisting of multiple departments, including those for distribution, artist development, copyright management and sound engineering, and having an enormous network of connections within the music industry. Sometimes labels have their own studios for use by artists, and the recording sessions are paid for either by the artist, the label, or both⁸. Some also offer opportunities for exposure and success through payola⁹ arrangements.

Currently, the biggest record labels are Sony Music Entertainment, Warner Music Group and Universal Music Group. However, plenty of independent labels outside of the Big Three have fewer financial resources but allow more artistic freedom and issue shorter contracts. Labels typically make money on the master recordings of songs in one of three ways: music sales, downloads and streaming; brand partnerships, where an artist endorses a product; and master licensing, using the exact recording of a song for a commercial, movie or TV show.

The magazine *Enthuse* (2023) states that there are no record labels of global standard in Zimbabwe, in terms of size and capacity to nurture and support talent. It observes that “album roll-outs are often whittled down to just a few Instagram/Twitter posts followed by a performance at Woods or another bar, while on the same hand, artist development is whittled down to just featuring a signed artist on your tracks. The current strategies are not fulfilling the things they should.”¹⁰ The work of these labels is very limited owing to limited resources and support mechanisms, compared with their peers in South Africa, Nigeria and the United States. Key informant interviews confirmed this observation and noted an absence of international record labels owing to an unfavourable business environment, which is critical for the development of music.

Currently, the value chain contains workers with more than one job, for example a musician who composes his/her music and produces and disseminates it through digital platforms and self-

⁸ [Uru Collective](#), accessed 30 January, 2024.

⁹ A secret or indirect payment (as to a disc jockey) for a commercial favour (as for promoting a particular record) (Merriam Webster Dictionary).

¹⁰ *Enthuse* Magazine, “[Are there record labels in Zimbabwe?](#)”, accessed May 2021.

arranged live performances. Technological developments and a weak economy, coupled with “brain drain”, has severely affected the music recording sub-sector in Zimbabwe. The traditional players such as Zimbabwe Music Corporation (ZMC) and Gramma Records were among the professional music recording giants severely affected by the economic challenges. This has led to the rise of players such as Diamond Studios, Monolio Studios and Mac Dee’s Studio, among others. The internet has brought piracy, which continuously affects music incomes. Pirated compact discs (CDs) litter the streets of urban areas, selling for as little as one US dollar for two CDs, against the official CD price of US\$5-10. Live shows, touring, brand ambassadorships, sponsorship and royalties are among the new income streams for musicians. The jobs in sound recording and music production are presented in table 8.

► **Table 8: Jobs in the sound recording and music publishing value chain**

Creation	Production	Dissemination	Exhibition	Consumption
Composer, music writer, logistics specialist, musician.	Sound engineer, producer, boom operator, mastering and engineering, editor, record mixer, copyright protection agent, backing vocalist, resource mobiliser, administrator, studio manager.	Marketer, manager, DJ, distributor, media.	Live show manager, booking agent, venue manager, sound engineer, festival manager, stage manager, make-up artist, wardrobe manager, musician, dancer, promoter.	Booking agent, payola, music reviewer, music awards organizer, live streaming service.

3.2.7. Video games

The video games sector is underdeveloped in Zimbabwe. The value chain extends from the distribution stage, where foreign-produced games are consumed on mobile phones, through game booths where consumers pay to play, to CDs sold by various shops located in cities. There are no hardware and software programmers working on games. The Gaming Hub ZW is one of the few institutions experimenting with video game software development; it showcased some of its work at the Shoko festival in 2022.

► **Table 9: Jobs in the sound recording and music publishing value chain**

Creation	Production/Publication	Dissemination/distribution/trade	Exhibition/transmission	Consumption
Concept creator, script writer.	Software developer, programmer, administrator.	Developer, programmer.	Gaming booth, gaming shop, online consumption platform.	Journalist and critic.

3.2.8. Visual Arts

The visual arts sector is one of the notable foreign currency earners from the country's cultural and creative industries. It covers disciplines such as painting, sculpture, photography and drawing. It is also intricately linked to other arts disciplines such as fashion, crafts, film, design and architecture. Most of the business models are individually driven, with established artists accessing regional and international markets while other artists heavily depend on the local tourism market.

► **Table 10: Jobs in the visual arts value chain**

Creation	Production/Publication	Dissemination/distribution/trade	Exhibition/transmission	Consumption
Visual artist (sculptor, painter, photographer who carries the artistic idea, art historian who conducts research to further develop ideas.	Visual artist, studio manager, assistant visual artist, photography assistant, administrator.	Gallery manager, education officer, finance and administration, conservation officer, art marketer, book designer, videographer.	Gallery assistant, curator, art dealer, marketer, security.	Art critic, journalist.

3.2.9. Writing and publishing

The publishing sector in Zimbabwe has experienced a decline since the early 2000s owing to the difficult business environment arising from the economic challenges that the country faces. One respondent indicated that most book publishers focus on academic books, especially those in the new curriculum. Some well-known publishers such as Amabooks and Baobab Books have closed down, while others have scaled down operations, especially the publication of fiction. There is abundant talent in the area of writing, though it is not always well developed. Support mechanisms exist in the form of writers' and publishers' associations, workshops and events such as the Zimbabwe International Book Fair (ZIBF) and the literature festival (LitFest). Numerous events such as poetry slams and live readings take place from time to time, although participation in international events and exposure to regional and international markets is limited. The value chain presents diverse job opportunities, as illustrated in table 11.

► **Table 11: Jobs in the writing and publishing value chain**

Creation	Production	Dissemination	Transmission	Consumption
----------	------------	---------------	--------------	-------------

Writer/author, illustrator, photographer.	Publisher, photographer, typist, printer, typesetter, graphic designer, editor, peer reviewer, proofreader, layout designer, copy editor, IP registrar, administrator.	Marketer, distributor.	Literature events curator, librarian, online and offline bookseller.	Online and offline book seller, librarian, events curator, critic, journalist.
---	--	------------------------	--	--

3.3. Conceptual framework

The analysis of the patterns and characteristics of informality in the CCE is based on the four pillars of the ILO Decent Work Agenda:

- International labour standards and fundamental principles and rights at work;
- Employment creation;
- Social protection;
- Social dialogue and tripartism.

The analysis considers the main steps for assessing the level and drivers of informality as represented in the “ILO [Methodological note on undertaking a Diagnosis of informality](#)”. It will specifically focus on the core diagnostic steps presented in table 12.

► **Table 12: Core steps in informality diagnosis, adapted from the ILO Diagnosis of informality: Methodological note.**

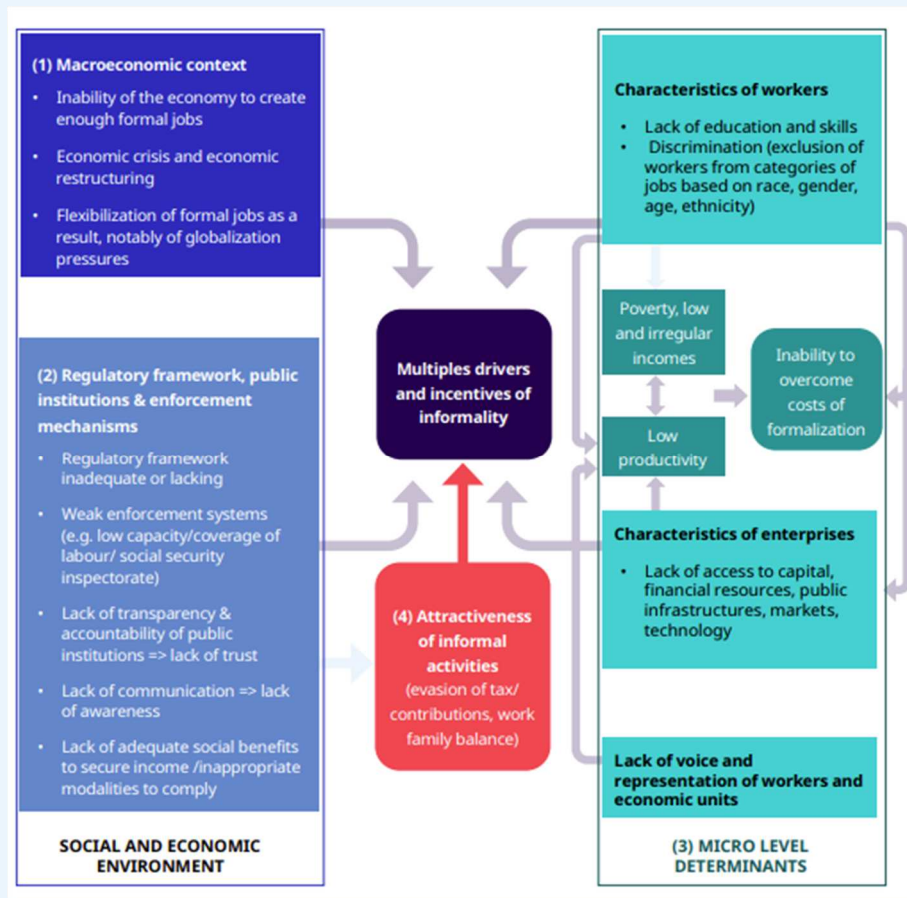
1. Assessment of the informal economy: Extent, characteristics and nature of the informal economy: Quantify the extent of informality and qualify the nature and composition of the informal economy.	Include baseline indicators as part of the monitoring system.
+Broader assessment of the labour market and national economic situation.	
2. Factors and causes: Identification of the main drivers of informality and incentives for formalization.	
3. Mapping of actors and coordination mechanism(s) in place, if any.	
4. Identification and assessment of current policy approaches, specific programmes and measures and whenever possible, their impacts.	Including baseline information and indicators as part of the monitoring system.

Source: ILO, 2021a

The present study focuses on the elements that are prevalent in the informal economy, such as labour rights, employment opportunities, social security and social dialogue; adequate earnings and productive work; decent working time, and equal opportunity and treatment in employment.

ILO (2021a) broadly categorizes the drivers of informality as (1) Macroeconomic context; (2) Micro level determinants; and (3) Regulatory framework, public institutions and enforcement mechanisms, as shown in figure 3. This study examines some of the drivers, including lack of adequate benefits and weak enforcement of regulatory frameworks among others.

► Figure 3: Drivers of informality



Source: ILO, 2021a

Recently, discussions on the promotion of the Decent Work Agenda in the creative economy of Zimbabwe have been conducted through platforms such as the first National Workshop on Artistic Freedom and Decent Work, held in Harare on 23 and 24 March 2022. This provided a platform for discussion, information sharing and awareness raising around the legal and policy frameworks that promote and inhibit artistic freedoms and decent employment in Zimbabwe, including the social and economic rights of artists and cultural professionals. It also highlighted the opportunities and challenges that countries, Zimbabwe in particular, encounter in designing and implementing such laws. The workshop also sought to contribute towards the elaboration of a report on artistic freedom and decent employment in Zimbabwe that could inform future legislative reforms and actions as well as the implementation by civil society organizations of initiatives to enhance advocacy efforts aimed at protecting and promoting artistic freedom and decent employment.

The study also draws on the deliberations of the Technical meeting on the future of work in the arts and entertainment sector which took place at the ILO in Geneva from 13 to 17 February 2023. The meeting highlighted the decent employment deficits in creative economies, such as inadequate earnings, limited and absence of access to social protection, and contractual challenges, and recognized the crucial role of freedom of artistic expression in promoting decent work. It also identified conditions for strengthening the potential of the arts and entertainment sector to ensure

a future of work that is inclusive, sustainable and resilient, such as the promotion of transition to formality and the prevention of informality. The meeting also put forward recommendations for consideration by the ILO and its Member States in promoting decent work in the arts and entertainment sector.

Formalization of the informal economy, as elaborated in the unpublished document of the Ministry of Public Service, Labour and Social Welfare on *Facilitating the Transition from Informal to the Formal Economy in Zimbabwe: A Comprehensive Strategy and Implementation Plan 2022 – 2030*,¹¹ involves not only reducing decent work deficits in the informal economy, for both workers and economic units, but also creating an environment that facilitates transition from the informal to the formal economy by making it desirable, affordable and profitable.

¹¹ The strategy has been adopted by Parliament but is awaiting adoption by Cabinet prior to launch.

► Policy and regulatory frameworks

4.1. International policy and normative frameworks

Zimbabwe is a signatory to 26 ILO Conventions and one Protocol, including nine Fundamental Conventions currently in force. These nine are:

- Forced Labour Convention, 1930 (No. 29) and P029 - Protocol of 2014 to the Forced Labour Convention, 1930;
- Freedom of Association and Protection of the Right to Organise Convention, 1948 (No. 87);
- Right to Organise and Collective Bargaining Convention, 1949 (No. 98);
- Equal Remuneration Convention, 1951 (No. 100);
- Abolition of Forced Labour Convention, 1957 (No. 105);
- Discrimination (Employment and Occupation) Convention, 1958 (No. 111);
- Minimum Age Convention, 1973 (No. 138);
- Occupational Safety and Health Convention, 1981 (No. 155);
- Worst Forms of Child Labour Convention, 1999 (No. 182).

Some of these Conventions inform this baseline study, for example the Right to Organise and Collective Bargaining Convention, 1949 (No. 98), which commits Member States to ensuring that all workers can exercise their right to bargain and that the same workers are protected against discrimination or victimisation. In addition, the Freedom of Association and Protection of the Right to Organise Convention, 1948 (No. 87) provides for the creation of trade unions and allows workers to be members of their unions of choice. This study will assess the nature of the support or conditions created by the Government to enable effective implementation of this Convention in the cultural and creative sectors.

Zimbabwe is also a signatory to UNESCO's Convention for the Protection and Promotion of the Diversity of Cultural Expressions (2005). This Convention's four core goals have key implications for the cultural and creative sectors and how they relate to different components of the cultural ecosystem, society and the economy. They are (i) governance; (ii) flow of cultural goods and services, and artist mobility; (iii) sustainable development; and (iv) human rights and fundamental freedoms. The governance goal is critical for establishing the cultural policies needed to support the cultural and creative sectors, so that they intersect with policies and strategies for formalization and so boost the creative economy.

[The ILO Transition from the Informal to the Formal Economy Recommendation, 2015 \(No. 204\)](#), adopted during the 2015 International Labour Conference, recognizes the broad multiplicity of situations of informality in different national contexts and the priorities for transition to the formal economy. It provides direction to effectively address these priorities and clearly lays out an expansive and comprehensive scope of application extending to all workers and economic units, including enterprises, entrepreneurs and households in the informal economy located in all economic sectors and in the public and private spheres. The same conference also adopted a resolution concerning efforts to facilitate the transition from the informal to the formal economy that calls upon governments, employers and workers together to give full effect to Recommendation No. 204 through a follow-up strategy.

The [UNESCO 1980 Recommendation concerning the Status of the Artist](#) adopted by the 21st General Conference of UNESCO is a standard-setting instrument adopted to reinforce policies and measures around the professional, social and economic status of artists, and to empower them to work, create and organize successfully in an enabling environment. It has become increasingly relevant, especially considering the evolving operational space for artists such as fast-paced digital technology changes, shifting communication, trade and consumption trends, and disasters including the COVID-19 pandemic and climate change. The Recommendation provides for training, social security, employment and tax conditions, and recognizes the right of artists to be organized within trade unions or professional bodies.

4.2. Regional policy frameworks

[The African Union \(AU\)'s Agenda 2063](#) spells out a 50-year development course for Africa based on seven key aspirations for rapid transformation of the continent. Aspiration five specifically focuses on instilling the spirit of Pan Africanism; tapping Africa's rich heritage and culture to ensure that the creative arts are major contributors to Africa's growth and transformation; and restoring and preserving Africa's cultural heritage, including its languages. It also sets out key transformational outcomes which include improved conditions for youth and women, improved living standards and transformed, inclusive and sustained economies, among others.

As one of the flagship projects of the African Union's Agenda 2063, "The Africa We Want", the African Continental Free Trade Area (AfCFTA) seeks to turn Africa into a single market and make all intra-African trade domestic, and has the potential to boost trade in the cultural and creative economy. The scope of the AfCFTA agreement covers areas critical to the development of the CCE sector, including digital trade, and which can improve the incomes of workers. If successful, the AfCFTA would significantly promote intra-African trade in goods and services. The World Bank (2020) revealed that, when operational, the AfCFTA could augment employment opportunities and incomes for unskilled workers and help to rationalize the disparities in the gender wage gap, with women's wages projected to grow faster than those of men as output increases in selected female worker-intensive industries. The AfCFTA agreement offers huge potential for Africa, and could play a significant role in boosting trade in the informal sector in Zimbabwe, which is often neglected by the Government, particularly within the CCE.

[The Charter for African Cultural Renaissance \(2006\)](#), which replaced the African Cultural Charter of 1976, promotes the spirit of Pan-Africanism, integration and identity among Africans. Its objectives include safeguarding the dignity of African women and men. The Charter aligns with the pillars of decent employment as it also promotes equal access by men and women to the cultural professions (article 12) and encourages AU Member States to support creativity through investment, protection of intellectual property and tax incentives (article 22).

The revised AU Plan of Action for Cultural and Creative Industries (2008) governs the development and strengthening of African CCIs at national and regional level with the aim of achieving a wider social and economic impact. Covering different thematic areas such as digital technologies and protection of creators' intellectual property rights, the revised AU Plan of Action recognizes African CCIs as catalysts for inclusive development, good governance, economic empowerment, poverty alleviation, job creation, trade and regional integration. The plan identifies the historically limited interaction between the formal and informal creative economy as having crippled the synergies needed to develop the creative economy. This is a crucial aspect of the present study, as it seeks to

create links and better harness opportunities arising from effective interactions between the informal and formal creative economy.

The Social Protection Plan for the Informal Economy and Rural Workers (SPIREWORK, 2011) was adopted to supplement the Comprehensive African Agriculture Development Programme (CAADP), which set only limited social protection objectives for informal and rural workers. SPIREWORK embodies social assistance schemes targeting informal and rural workers by making provision for social protection facilities and social security policies that protect them from social exclusion. It puts in place social protection measures aimed at empowering informal economy workers, linking employment policies and alleviating poverty, so as to augment productivity.

The [African Plan of Action for Youth Empowerment \(APAYE\)](#) for 2019-2023 was put in place by the African Union in response to the acute challenges, such as unemployment, exclusion and skills gaps, which have limited the effective participation of African youth in sustainable development initiatives in their respective countries. It identifies Employment, Entrepreneurship, Education and Engagement as four critical areas of intervention to achieve the youth empowerment needed to hasten socio-economic development on the continent in the spirit of Agenda 2063. Through the flagship “One Million By 2021” initiative, the plan aims to reach millions of African youth across the continent with opportunities and interventions in the strategic areas identified. Considering the dominance of youth participation in the informal economy, this plan of action has the potential to advance the formalization of the informal creative economy agenda, where youth is omnipresent.

4.3. National policy frameworks and strategies

General national policy frameworks

These include the National Development Strategy 1 (NDS 1) (2021-2025), which sets priorities, goals and milestones, identifies measures and activities and directs interventions to be implemented by the Government of Zimbabwe and stakeholders in order to achieve the Government’s Vision 2030 programme, which seeks to essentially transform Zimbabwe into an upper middle-income economy by 2030. Through the NDS1, the Government has explicitly acknowledged the need to facilitate the transition from the informal to the formal economy as a means of increasing the fiscal revenue base, regularizing employment, and ultimately growing the economy in a more sustainable manner.

The Government of Zimbabwe, in collaboration with the ILO, elaborated the **Decent Work Country Programme for Zimbabwe 2022–2026**¹² in 2022 to address the decent work deficits in the informal economy in line with the NDS 1. The present baseline study is a stepping stone in the broader quest to facilitate the transition to formalization of the informal creative economy.

Also in collaboration with the ILO, the Government has been developing a **Comprehensive Strategy and Implementation Plan (2022 - 2030)** to facilitate the transition from an informal to a formal economy.

Sector-specific policies and regulatory frameworks

The **Revised National, Arts, Culture and Heritage Policy of Zimbabwe (2019)** presents evidence of the Government’s commitment to the growth of the creative economy. The policy shows that the Government recognizes the dual nature of cultural goods and services and sets the overarching goal

¹² ILO, [Decent Work Country Programme for Zimbabwe 2022–2026](#), 2022

of preserving and safeguarding the Zimbabwean cultural heritage and its social role while promoting it as an economic entity. The Government recognizes cultural and creative industry development as a priority area of policy and pledges to create an enabling environment for the effective commercialization of CCI products through a range of policy interventions. These focus on facilitating access to international markets through export incentives, effectively protecting intellectual property rights online and offline, deploying diverse capacity-building programmes to enhance skills, providing infrastructure including digital infrastructure, and strengthening industry groupings and associations in the sector.

The National Cultural and Creative Industries Strategy (2020-2030) is being deployed to strengthen the economic performance and social contribution of the cultural and creative industries in Zimbabwe. It identifies ten pillars crucial to CCI development, namely, cultural markets and business development; intellectual property; funding, financing and investment; education, capacity building and training; cultural infrastructure; cultural statistics and research; media and information and communication technologies; cultural diplomacy and global business; cultural governance, and safeguarding of cultural heritage. The strategy notes the prevalence of small to medium-sized enterprises (SMEs) and of own-account (self-employed) workers with limited access to professional education and training in the CCI sector. The protection of intellectual property is also fundamental to the development of CCIs, but the existing legal frameworks are not effectively enforced.

Building on the National Cultural and Creative Industries Strategy (2020-2023), the **National Music Strategy of Zimbabwe (2022-2027)** is focused on strengthening music as a business. It seeks to create an enabling environment for the development and growth of music, to enhance revenue generation for musicians, to facilitate their harnessing of the digital space and to strengthen the business side of music through capacity building and better business models.

Unfortunately, these policies are crippled by ineffective implementation, monitoring and tracking of results. The implementation gaps arise mostly from lack of the capacity to translate policy into action and a lack of resources.

4.4. National legal frameworks

The Constitution of Zimbabwe (2013),¹³ as the supreme law of the land, provides for the right to enjoy fair labour standards, and all labour legislation must comply with this framework. The Constitution (Amendment 20) also provides for social security under sections 71, 82 and 83 and for social security protection covering pension rights, the elderly and differently abled people.

4.4.1. Labour laws

An array of laws regulates labour and employment relationships in the cultural sector in Zimbabwe. Below, we discuss the main legal frameworks governing employment relationships in the country.

The Labour Act, chapter 28:1,¹⁴ is the main piece of legislation governing labour relations. Regulations made under the terms of this Act may be of a general nature or specifically regulate the sector. They include the Labour Relations (HIV/AIDS) Regulations of 1998 which ensure equal

¹³ Veritas, [Constitution of Zimbabwe](#), accessed January 2024

¹⁴ Veritas, [Labour Act – Zimbabwe](#), accessed January 2024

treatment of those with HIV/AIDS at the workplace¹⁵; Statutory Instrument 266 of 2020¹⁶ which embodies the collective bargaining agreement for welfare and educational institutions and spells out their basic conditions of work including the working hours of those in the cultural and creative industries; the Labour Relations (General Conditions of Employment) (Termination of Employment) Regulations, (S.I. No. 371 of 1985)¹⁷; and the Labour (National Employment Code of Conduct) Regulations, 2006¹⁸ (S.I. No. 15 of 2006), which regulate the processes and procedures for termination of employment.

In addition, members of the Public Service are regulated by the **Public Service Act, chapter 16:4**.¹⁹

The baseline survey analysed how these laws apply to the informal creative economy for the benefit of workers in the sector.

The Prevention of Discrimination Act, chapter 8:16, prohibits discrimination at the workplace on the grounds of race, tribe, place of origin, national or ethnic origin, political opinion, colour, creed or gender for the purposes of access to public premises or supply of commodities, services, or facilities; this includes creative sector workplaces.

The Disabled Persons Act, chapter 17:01, is a related piece of legislation which also caters for the welfare and rehabilitation of disabled persons and prohibits any form of discrimination against a disabled person in employment as well as any denial of their access to public premises, services and amenities.

4.4.2. Social security

The National Social Security Authority (NSSA) Act²⁰ makes further substantive provision for social security in Zimbabwe under its chapter 17: 04, together with chapter 16:01 of the Pensions and Other Benefits Act. The NSSA Act establishes the National Social Security Authority (NSSA) a national statutory corporate body tasked by the Government with providing social security and instituting public policy measures aimed at protecting individuals in situations or conditions where livelihood, health or limb is threatened, namely those caused by sickness, work-related injuries, invalidity, old age, unemployment, retirement and death. At present, the NSSA administers two main social security schemes, namely the Pension and Other Benefits Scheme and the Accident Prevention and Workers' Compensation Scheme, mainly in connection with persons engaged in State service.

4.4.3. CCE laws

Intellectual Property Rights are governed by the **Copyrights and Neighbouring Rights Act**, chapter 26:05. Under this Act, a created work is automatically protected with effect from the date of its

¹⁵ ILO, [Labour Relations \(HIV and AIDS\) Regulations \(S.I. 202 of 1998\)](#), ILO Natlex.

¹⁶ Veritas, [Statutory Instrument 266 of 2020. Collective Bargaining Agreement – Welfare and Educational Institutions](#), accessed January 2024

¹⁷ ILO, [Labour Relations \(General\) Regulations 1985, S.I. 368 of 1985](#), ILO Natlex.

¹⁸ Veritas, SI 2006-15 - [Labour National Employment Code of Conduct Regs 2006 - Update 01](#), accessed January 2024

¹⁹ Judicial Service Commission, [Public Service Act](#), accessed January 2024.

²⁰ Justice Service Commission, [National Social Security Authority \(NSSA\) Act \(17: 04\)](#), accessed January 2024

creation, for the duration of life of the originator and for fifty years after the death of the originator. This study will examine how this law is enforced to protect works online and offline so as to increase the earnings of original creators of works.

The Censorship and Entertainments Control Act, chapter 10:04, was enacted in 1967 and revised in 1974, 1996 and 2004 to regulate and control the public exhibition of films, the importation, production, dissemination and possession of undesirable or prohibited video and film material, publications, pictures, statues and records, and the staging of public entertainments; to regulate theatres and like places of public entertainment in the interests of safety; and to provide for matters incidental to the foregoing. It provides for the appointment of a Board of Censors by the relevant Minister, which examines any material and declares whether or not, in its opinion, it is 'undesirable'. The Board may also, after due notice, declare subsequent editions of periodical publications to be undesirable (section 3(1)). The Act has often been criticised by artists for its inconsistency with the principles of freedom of expression, particularly artistic freedom. It has been instrumental in restricting free working space for artists by banning the distribution and consumption of works of art on the basis of undefined concepts such as morality, obscenity and public order.

Mazango (2012) describes the major struggle of the Board of Censors in meeting the challenge of maintaining public morals while allowing the free movement of ideas and information. The author notes how the State's unceasing efforts to apply an arbitrary system of a priori censorship as a bulwark to silence artists who are considered political critics show that in its current form and spirit, the Act is essentially a discretionary statute with a significant political ingredient.

The National Arts Council of Zimbabwe (NACZ) Act, chapter 25:07, establishes the National Arts Council of Zimbabwe with a mandate to: (a) foster, develop and improve the knowledge, understanding and practice of the arts in Zimbabwe by encouraging the teaching and practice of the arts and their presentation, performance, execution and exhibition to the public; and (b) advise and cooperate with the Government, local authorities, registered arts organizations, or any other societies, organizations, associations, groups or other bodies or individuals on any matter concerned directly or indirectly with the arts and the teaching or practice thereof (article 15). The Council also registers and supports national arts associations, which are crucial stakeholders in this study as they advocate for improved working conditions for artists. The Act also requires any arts associations receiving funding support from the NACZ to keep proper accounts to the satisfaction of the Board and to furnish its secretary with any reports and returns and such additional information as the Board may require.

The Broadcast Services Act of 2000, under its sixth schedule, imposes a 75 per cent local content quota on all broadcasters, with 10 per cent being dedicated to the African continent. As the regulatory body for broadcasters, the Broadcasting Authority of Zimbabwe (BAZ) is responsible for monitoring implementation. However, since 2016 the BAZ has maintained that it has not been endowed with the capacity to effectively monitor compliance, and hence that most radio stations are not complying with the law.

► Literature review

This baseline study draws on diverse literature from international, regional and national sources concerning informality broadly and the creative sectors more specifically. Below can be found a skeletal review covering some of the literature examined for this study.

5.1. Theorizing the informal economy

There have been several attempts by diverse authors and institutions to define informality, but one common aspect of the different definitions is the number and variety of facets ascribed. The informal economy manifests itself in many different ways and in different sectors and geographical locations.

The African Tax Administration Forum (ATAF) (2021) defines the informal economy as including all economic activities by workers and economic entities not covered or insufficiently covered by formal arrangements, including underground production activities and those not registered with revenue authorities (RAs) or tax administrations (TAs). The characteristics of the informal economy include limited access to social protection by workers (Tawodzera, 2023); employment which is accompanied by exploitative tendencies such as subsistence wages, with businesses operating at the survivalist level (Etim and Daramola, 2020); and also failure to cover illicit/illegal business operations, according to the 17th International Conference of Labour Statistics (ICLS).²¹

Skavronska (2020) describes the informal economy as a part of the shadow economy that manifests itself as legal businesses that are both hidden and not formally registered with the authorities, which excludes them from official statistical reporting of economic activity. Gachara et al. (2021) contend that most literature on the African informal economy is skewed towards identifying it as a static and rigid sector with low business acumen and little capital, which is often unproductive and driven by dubious intentions such as tax evasion and under-declaration of income. This approach allows for only limited in-depth analysis of its strengths, activities and business models while promoting a narrow understanding and exclusion from public policy coverage, and investment, to the detriment of the sector.

Regional studies conducted on the state of informality in Africa also contributed to this study. [In one such study](#) commissioned by the Common Market for Eastern and Southern Africa (COMESA), Mugisa (n.d.) reveals the complexity of the informal economy, noting the diverse kinds of informal businesses in terms of economic activity, geographic location, and size. That study also reveals that the formal sector is not dominated exclusively by small businesses but also encompasses small and large players from formal and informal firms, including professionals such as lawyers and doctors. The main characteristics of the informal economy as cited by the study include “resilience and persistent growth, lower growth and productivity, dominance of self-employment in informal enterprises (i.e. small and/or unregistered) and wage-employment in informal jobs (i.e. without secure contracts, worker benefits or social protection) and the strong presence of women.”

Notable benefits of the informal economy captured in the report include its contributions towards employment creation, livelihoods and poverty reduction.

²¹ OECD, “[Tackling Vulnerability in the Informal Economy](#)”, 2019.

In addition, another study commissioned by COMESA in 2023 on the role of sports, arts and culture in economic growth and development in the COMESA region revealed some of the barriers to transition from informality to the formalization of businesses in the creative economy. These include rigid formalization processes, heavy tax burdens, and stringent registration and formalization processes (Majachani et al., 2023). The study emphasized the urgent need for COMESA Member States to extend social protection to informal workers, ensure effective protection of intellectual property rights locally and across borders and improve digital infrastructure, build the capacity of creative economy practitioners, and improve digital access in order to enhance digital inclusion and boost digital returns.

In a study on the [Informal Economy in Sub Saharan Africa: Characteristics, Size and Tax potential](#), Makochekanwa, (2020) identified the typical characteristics of informality in Sub-Saharan Africa (SSA) as lower entry requirements; private unincorporated entities; poor accounting and record-keeping; small-scale operations; employment size below a certain threshold; skills often acquired outside of formal education; labour-intensive methods; lower product/service quality; part of the goods or services for sale or barter; and informal employment. The same study identifies some of the causes of informality in SSA as: tax and social security contribution burdens; high unemployment; restrictive regulatory environment; quality of institutions or corruption; public sector services; tax morale; high levels of poverty; and limited pursuit by tax collectors.

The ILO (2023c) defines the informal sector as “comprising economic units whose production is mainly intended for the market with the purpose of generating income and profit, but that are not formally recognized as producers of goods and services distinct from own-use production by the owner-operators’ household (informal household unincorporated market enterprises)”. For statistical purposes, the ILO (2023c) considers the concept of the “informal market economy” to mean all production in the informal sector and all productive activities of workers in employment that are not, either in law or in practice, covered by formal arrangements.

The informal economy has evolved over time and constitutes all informal productive activities carried out by persons and economic units. Accordingly, the recent ICLS resolution concerning statistics on the informal economy (ILO, 2023d) explains that statistics on informality are concerned with “the informal nature of (a) the productive activities of **economic units**, *which use inputs of labour, capital, goods and services to produce outputs of goods and services*; and (b) the productive activities of **persons**”. With regard to economic units, these can be market units (e.g. corporations, quasi-corporations, household market enterprises); non-market units (government or non-profit institutions); or households producing goods or services for their own final use. When it comes to “productive activities of persons”, this is aligned with the definition of “work” and includes five distinct forms:

- (1) Own-use production;
- (2) Employment;
- (3) Unpaid trainee work;
- (4) Volunteer work;
- (5) Other work activities.

The same ICLS resolution states that the informal economy comprises “all informal productive activities of persons or economic units, whether or not they are carried out for pay or profit” (para. 13). Again, “Informal productive activities of persons” include informal tasks and duties carried out by persons in informal employment, formal employment and unpaid trainee work, volunteer work,

own-use production work” (para. 15). “Informal productive activities of economic units” include informal production carried out by economic units in the informal sector, households producing for own final use, including direct volunteer work, and production by non-formal non-profit organizations” (para. 16). The resolution further states that “Economic units in the formal sector, the informal sector and the household own-use production and community sector may use different forms of informal paid and unpaid work as input to their formal or informal production” (para. 27). Examples of the concepts described above are provided in figures 4 and 5.

► **Figure 4: Informal productive activities by economic units in the informal economy**

Economic units		Informal production				
Sector		Formal sector	Informal sector *	Household own-use production and community sector		
Informal productive activities by economic units		Production in the formal sector is formal	All production by informal household unincorporated market enterprises	Production by informal employees engaged by households and non-formal non-profit organizations	Informal household own-use production, non-formal non-profit organizations and direct volunteer work	
Form of informal work as input to production	For pay or profit	Informal employment *	Informal employment *	Informal employment *		
		Partly informal productive activities of persons in formal employment *		Partly informal productive activities of persons in formal employment *		
	Not for pay or profit	Informal unpaid trainee work	Informal unpaid trainee work	Informal unpaid trainee work		
		Informal volunteer work	Informal volunteer work		Informal volunteer work	
					Informal own-use production work	
Relation to SNA production boundary		Goods and services			Goods	Services
		SNA production boundary				
		SNA general production boundary				

* Components of the informal market economy.

* Components of the informal market economy.

Source: Resolution I - [Resolution concerning statistics on the informal economy](#), ICLS/21/2023/RES. I 2023

► Figure 5: Informal productive activities by persons in the informal economy

Persons		Informal work		
Main intention of the productive activities		For pay or profit		Not mainly intended to generate pay or profit
Informal productive activities by persons		Informal productive activities in relation to employment		Informal productive activities in relation to forms of work other than employment
		Formal employment with partly informal activities *	Informal employment *	Informal unpaid trainee work Informal organization-based volunteer work Informal other work activities
Sector of the economic unit for which the work is provided		Formal sector	Formal sector	Formal sector
			Informal sector *	Informal sector *
		Household own-use production and community sector	Household own-use production and community sector	Household own-use production and community sector
Relation to SNA production boundary		Goods and services		Goods
		SNA production boundary		
		SNA general production boundary		

* Components of the informal market economy.

Source: Resolution I - [Resolution concerning statistics on the informal economy](#), ICLS/21/2023/RES. I 2023

5.2. The Informal economy in Zimbabwe

Zimbabwe's economic sector is predominantly informal. The growth of the informal economy in Zimbabwe was fuelled by the country's economic structural adjustment programme (ESAP) whose main characteristics included the liberalization and privatization of previously State-owned enterprises, and civil service reforms which led to labour retrenchments. A number of companies in Zimbabwe shut down and laid off workers, leading to the economic and political crisis faced by the country since the late 1990s (Zhou & Pindiriri, 2015). Over time, the country has continuously faced significant development challenges owing to years of negative and erratic economic growth; this has sharply reduced the amount and quality of employment. The country has undergone a process of de-industrialisation and considerably contracted since the year 2000. Although formal employment has continued to grow since the beginning of the century, labour productivity has collapsed as jobs shifted from urban to rural areas, from the formal to the informal sector and from industry into agriculture, where labour productivity is 18 times lower. The expansion of Zimbabwe's informal economy can be further attributed to the need to supplement formal incomes. Despite being a shadow economy, the economic significance of the informal economy in Zimbabwe is clear – it employs more than 80 per cent of the population (Dzawanda et al., 2021).

In the fourth quarter of 2022, the Quarterly Labour Force Survey (QLFS) report by ZIMSTAT stated that employment in the informal economy is determined by the characteristics of the enterprise in which a person is employed. An establishment is considered to be in the informal economy if it is not registered with the Registrar of Companies.

On the other hand, informal employment is also determined by the characteristics of the job a person holds. The persons affected are own-account workers and employers engaged in their own informal economy enterprises; unpaid contributing family workers irrespective of whether they

work in formal or informal economy enterprises; and paid employees not entitled to any of the following: employer contributions to a pension fund, paid annual leave, paid sick leave and a written contract with the employer.

The national definition of informality is heavily influenced by the definition set out in the ILO Transition from the Informal to the Formal Economy Recommendation, 2015 (No.204) in which the term “informal economy”:

“(a) refers to all economic activities by workers and economic units that are – in law or in practice – not covered or insufficiently covered by formal arrangements; and

(b) does not cover illicit activities, in particular the provision of services or the production, sale, possession or use of goods forbidden by law, including the illicit production and trafficking of drugs, the illicit manufacturing of and trafficking in firearms, trafficking in persons, and money laundering, as defined in the relevant international treaties.”

Further, “economic units” in the informal economy include:

“(a) units that employ hired labour;

(b) units that are owned by individuals working on their own account, either alone or with the help of contributing family workers; and

(c) cooperatives and social and solidarity economy units.”

The Recommendation applies to all workers and economic units – including enterprises, entrepreneurs and households – in the informal economy, in particular:

“(a) those in the informal economy who own and operate economic units, including:

(i) own-account workers;

(ii) employers; and

(iii) members of cooperatives and of social and solidarity economy units;

(b) contributing family workers, irrespective of whether they work in economic units in the formal or informal economy;

(c) employees holding informal jobs in or for formal enterprises, or in or for economic units in the informal economy, including but not limited to those in subcontracting and in supply chains, or as paid domestic workers employed by households; and

(d) workers in unrecognized or unregulated employment relationships.”

5.2.1. Gender equality in the Zimbabwean informal economy

Studies have confirmed the high prevalence of gender inequalities in the informal economy, including the creative economy, stemming from societal norms, family responsibilities, poverty and other factors such as the economic challenges. Poverty among women derives mostly from

exclusion fuelled by mutually reinforcing economic, social and cultural factors (Skalli 2001; Kurebwa, 2018; Masvotore & Tsara, 2023). Even within the informal economy, women tend to be found mostly in certain sectors. Kurebwa (2018) asserts that most women in Zimbabwe work as casual labourers in agriculture and construction, while own-account women workers are found mostly in the arts (weaving, basket making, garment making), selling fish or vegetables, practising poultry and livestock rearing, or working in food and fish processing. Thus, they have little prospect of improving their earnings and work status.

The ILO (2013) asserts that women have a greater inclination to participate in the informal economy compared with men. Jaka and Shava (2018) argue that Zimbabwean women's efforts to economically empower themselves and reduce poverty are met with hurdles such as limited access to competitive markets, lack of access to credit facilities, weak entrepreneurial education and training, the effects of natural disasters such as climate change, and their limited use of technology.

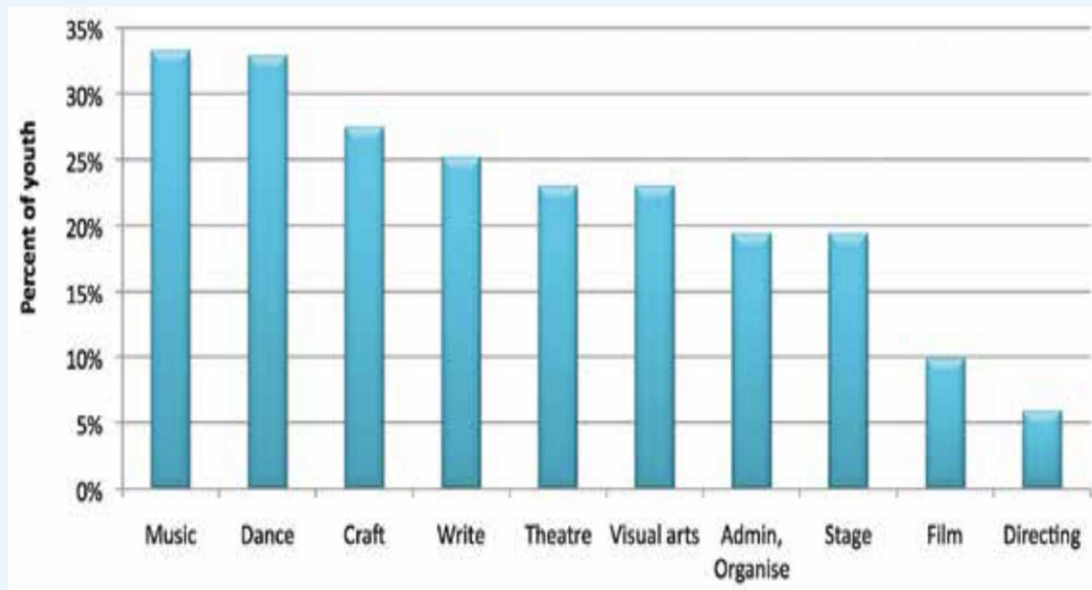
5.2.2. Youth in the Zimbabwean informal economy

Approximately 61 per cent of Zimbabwe's population is aged under 25 (ZIMSTAT, 2022), and they constitute a large potential pool of talent for the CCE. The unemployment rate among youth is approximately 35 per cent (UNICEF, 2023) and CCE can provide much needed jobs for them. However, the British Council (2015) noted a number of factors that hamper effective participation by youth in the CCE. These include limited access to infrastructure, weak theoretical and practical skills, limited access to resources including funding, limited access to information networks and lack of knowledge about the policies governing the sector. The same study also showed that youth in Zimbabwe are actively involved in music, dance, visual arts and crafts, literature and theatre, as shown in figure 6.



Image by Freepik

► **Figure 6: Participation of Zimbabwean youth in the CCE by genre**



Source: British Council 2015.

5.2.3. Informality in the global cultural and creative sectors

A large proportion of the cultural and creative sectors operates within the informal economy, providing much needed employment, especially for women and youth, but there is a shortage of statistics to capture the value of these activities. The informal sector in the CCE also suffers the same challenges as other sectors, such as precarious employment with erratic and project-based incomes, lack of regulation and weak support from the Government.

Several authors have remarked on the prevalence of informality in the cultural and creative economy (Skavronska, 2020; ILO, 2023b; Majachani et al., 2023). The British Council (2021) identified a glaring research gap concerning the interface between public policy and the cultural and creative sector in the informal economy, in particular how public policy can enhance the interactions between the informal and formal cultural economies and also capitalize on the strengths of the informal sector in the CCE while reducing its weaknesses. These strengths include its contribution towards livelihoods, and its resilience, agility and relatively low negative ecological impacts. Majachani et al. (2023) showed that the informal sector in the CCE in selected African countries is sometimes affected by barriers such as rigid formalization processes, lack of government incentives for formalization and lack of knowledge about formalization among business operators in the overall informal economy. The high costs of formalization have also been cited by Gachara et al. (2021) as a deterrent to the formalization of fashion start-ups and to small-scale business operators in the same sector in Kenya.

5.2.4. Informality in the Zimbabwean cultural and creative sectors

It is almost impossible to estimate the size of the informal sector in the CCE of Zimbabwe owing to a perpetual lack of proper records and documentation, opacity and a huge percentage of informal groups and artists (Majachani et al., 2023; Eveleigh 2013). One characteristic that stands out in the

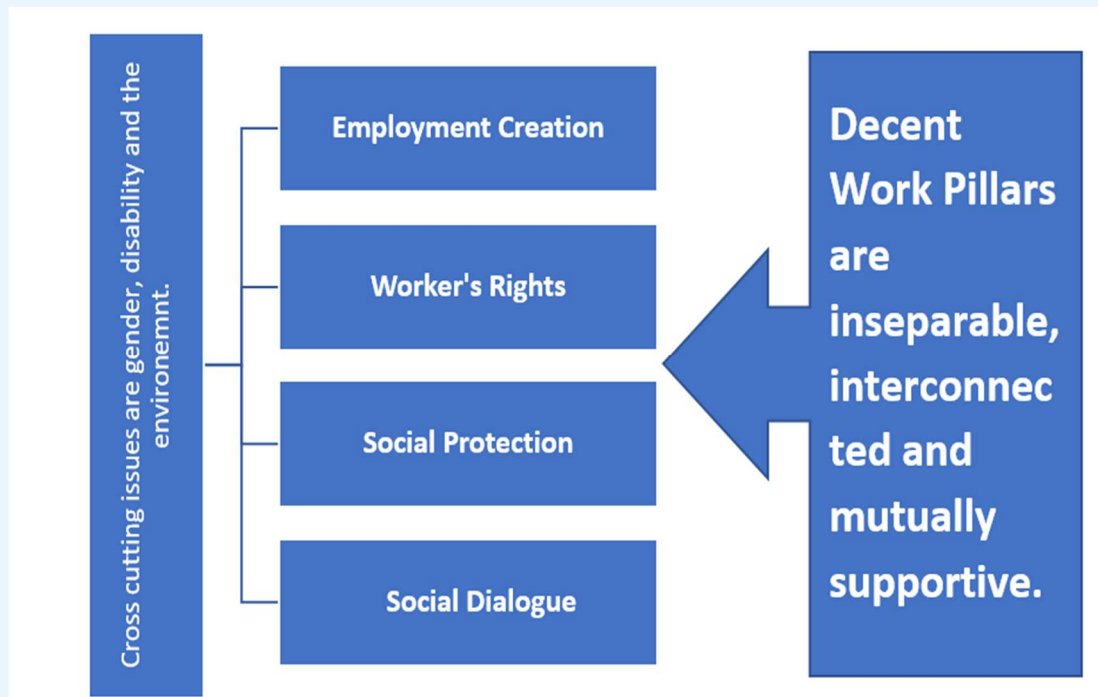
informal sector of the CCE is extreme financial exclusion and over-dependence on donor funding. Even accessing the donor funding is a challenge owing to limited access to the information and skills needed to respond effectively to funding calls. Eveleigh (2013) presents a detailed analysis of the state of arts and culture funding in Zimbabwe, highlighting that the total funding available for the culture and creative sectors from international partners is largely unknown, as each funder has its own operational frameworks and most artists are not aware of the requirements for accessing these funds. This research paper also asserts that the operational challenges mostly faced by cultural practitioners between 2012 and 2013 related mostly to regulations and taxes, which in turn hardened the operating environment. The dominance of informality is evident from the sectoral characteristics presented in that study: a weak skills base, few registered institutions, inadequate application, or knowledge, of international labour standards and practices, and weakness in the artists' associations and coordinating bodies normally tasked with protecting artists' rights and advocating for social protection schemes (Eveleigh, 2013).

On the nature of the informality, Verhoeven et al. (2018) observe that the drivers of cultural entrepreneurship in the informal arts and crafts sector in Zimbabwe include the usual income and survival factors as well as additional motives relating to the celebration of tradition and the building of national pride. Unique business structures also exist: some workers do not identify themselves as owners and employees and do not appear to be engaged in waged employment in any sense, but instead partake in the collective efforts and benefit from the shared income of co-self-employed stakeholders who are styled as "communities" and "groups where the roles of individuals change depending on the tasks required at a given time. The justification for this is that individual business effort presents a higher risk than collective activity when it comes to generating income (Verhoeven et al., 2018).

5.3. Decent employment

Decent work is defined by the ILO (1999) as productive work for women and men in conditions of freedom, equity, security and human dignity. "It involves opportunities for work that is productive and delivers a fair income, security in the workplace and social protection for families, better prospects for personal development and social integration, freedom for people to express their concerns, organize and participate in the decisions that affect their lives and equality of opportunity and treatment for all women and men" (ILO, [Decent Work](#)). It has four pillars, namely, employment creation, workers' rights, social protection and social dialogue. Gender, disability, youth and the environment are cross-cutting issues in decent employment, as illustrated in figure 7.

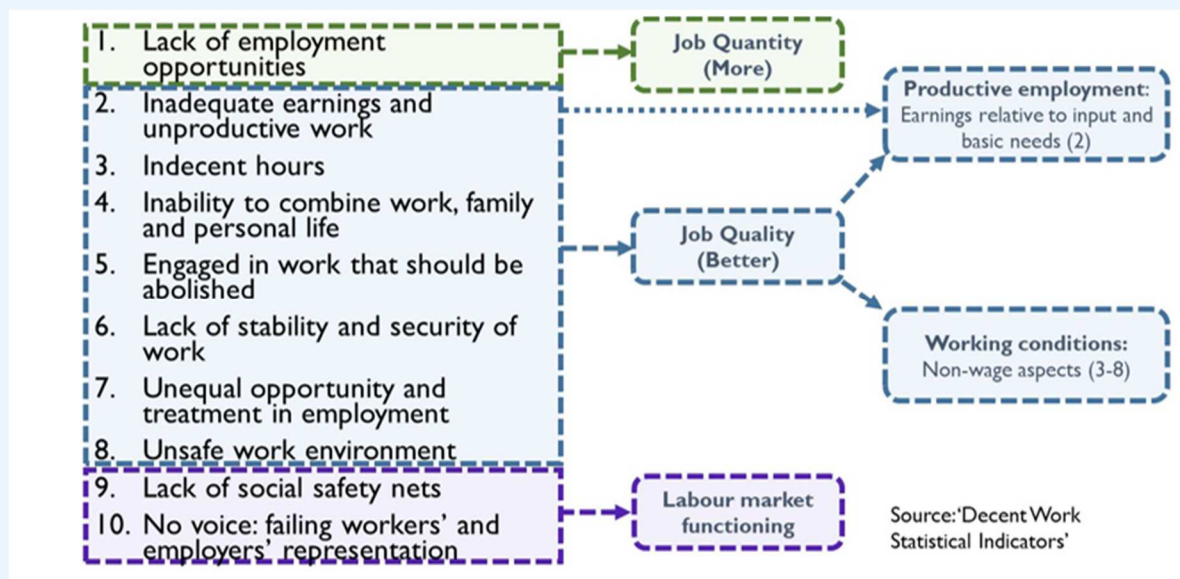
► **Figure 7: Decent employment pillars and cross-cutting issues**



Source: Own Illustration

Decent work has ten elements, and decent work deficits indicate the lack of these elements, as illustrated by figure 8.

► **Figure 8: Decent work deficits**



Source: ITC/ILO, 2019

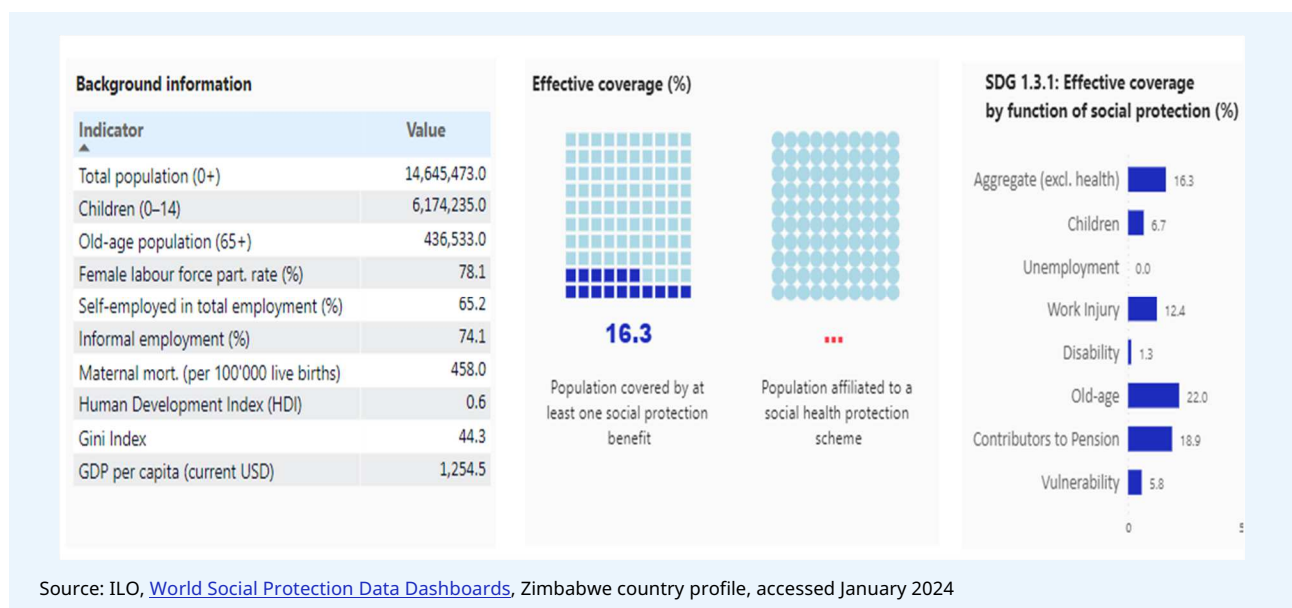
The transition towards formalization of the informal economy involves reducing decent work deficits, but also creating an environment that facilitates such transition by making formalization

desirable, affordable and profitable. In this context, access to social protection, and more specifically social security mechanisms, is particularly important.

The ILO (1942) defines social security as "the security that society furnishes, through appropriate organization against certain risks to which its members are exposed". It is regarded as a basic human right by the ILO's Declaration of Philadelphia of 1944, the ILO Income Security Recommendation of 1944 (No. 67), the Universal Declaration of Human Rights of 1948, and the United Nations International Covenant on Economic, Social and Cultural Rights of 1966.

The Zimbabwe Economic Development Strategy 1 (ZEDS, 2007) defines social security as "a set of interventions whose objective is to reduce social and economic risk and vulnerability and alleviate poverty and deprivation". This definition was also adopted in the National Social Protection Policy Framework for Zimbabwe (2016) which also identifies the five main pillars of social protection as (i) social assistance; (ii) social insurance; (iii) labour market reforms; (iv) various programmes aimed at supporting livelihoods and resilience at various levels (i.e. individual, family, community and society as a whole); and (v) social support and care. While figure 9 provides an overview of social protection in Zimbabwe, it may not reflect the status of the informal CCE. This is because there are no statistics for social security coverage of workers in the CCE informal economy owing to lack of effective documentation for the sector.

► **Figure 9: An overview of the social protection system in Zimbabwe**



The social dialogue dimension embraces all types of negotiation, consultation or simply exchange of information between, or among, representatives of governments, employers and workers, on issues of mutual interest relating to economic and social policy. This is carried out through a tripartite process which includes the Government as an official party to the dialogue or through bipartite relations between labour and management (or trade unions and employers' organizations), with or without indirect government involvement. The frameworks for social dialogue are provided for in the Labour Act, chapter 28:01.

► Research findings

In order to understand the patterns and characteristics of the informal sector in the CCE, key informant interviews and a survey open to all provinces were conducted; a total of 64 responses were received from the following seven provinces:

52 from Harare.

2 from Manicaland.

1 from Matabeleland South.

1 from Midlands.

3 from Matabeleland North.

4 from Bulawayo.

1 from Masvingo.

6.1. Analysis of the nature, scope, size, drivers, and patterns of informality in the Zimbabwean creative economy

This discussion focuses on informal sector entrepreneurs such as own-account workers, employees in the informal economy and also employees in the formal sector with informal employment.

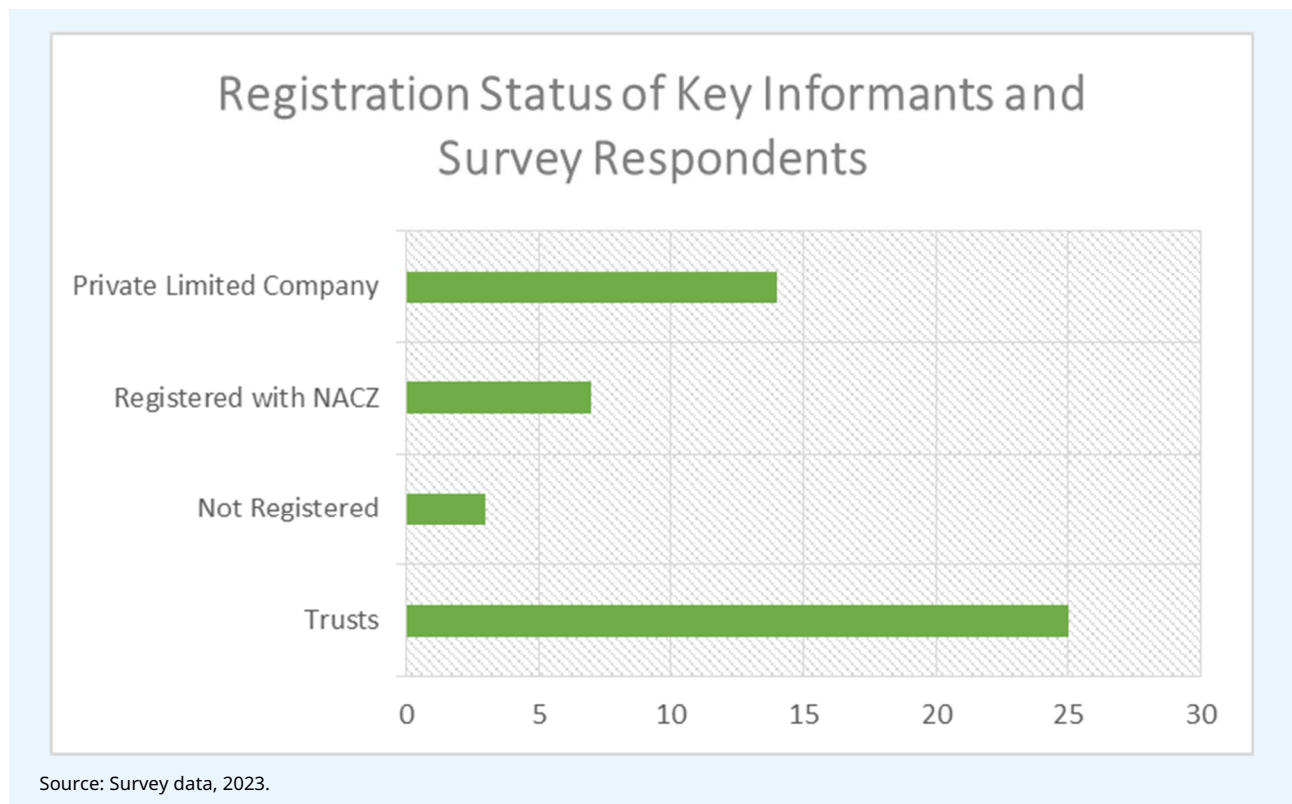
6.1.1. Nature of informality

There are varying levels of informality in the CCE, and thus it is not possible to comprehensively capture all its nuances. Informality in the Zimbabwean context relates to the registration types and status of enterprises, the nature of the work, working arrangements, employment status, working time, access to social protection, and tax registration and remission status.

Registration status: The first key aspect of the informal economy enterprises is their registration status. “An establishment is considered to be in the informal sector if it is not registered with the Registrar of Companies,” (ZIMSTAT, 2019). The Registrar of Companies is defined in the Companies Act, chapter 24:3.

This study has established the existence of various business typologies including trusts, private limited companies (Pvt Ltd) and Community Based Organizations (CBOs). Public limited companies are very few, while other units are registered with the NACZ. Among the registered enterprises, trusts are the most common form of legal registration of enterprises in the CCE, though they are not registered by the Registrar of Companies but under the Deeds Registries Act, chapter 20:05. Key informants and survey respondents were requested to indicate the registration status of their enterprises (figure 10), the results showing that 25 of them work within enterprises registered as trusts, 13 work for private companies, seven in enterprises registered with the NACZ, some of them community-based organizations (CBOs) and arts associations, while four work in unregistered entities. Trusts have an advantage in attracting donor funding. However, the Government has currently suspended trust registration except for family trusts.

► Figure 10: Registration status of enterprises of key informants and survey respondents



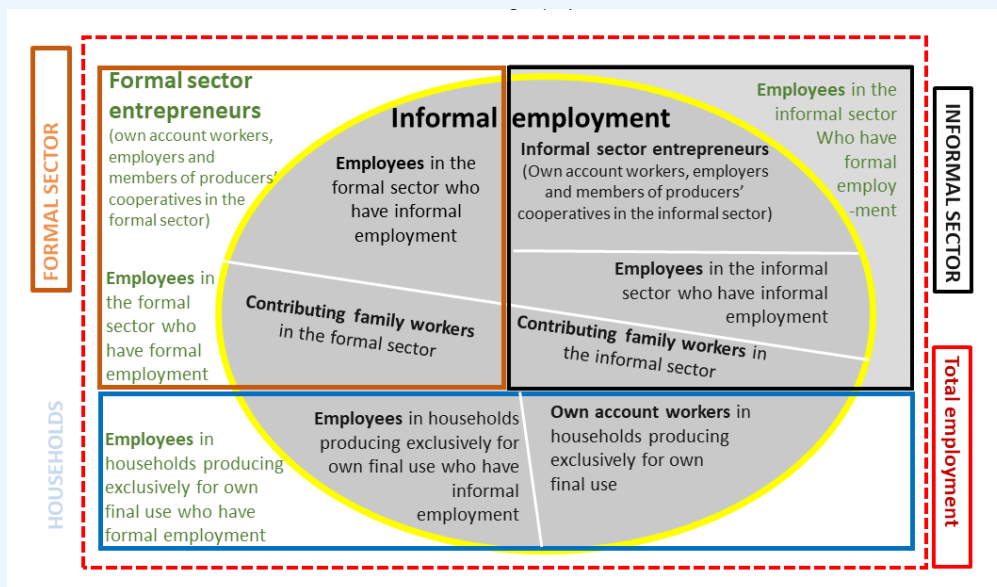
Most arts associations and CBOs indicated that they are registered with the National Arts Council of Zimbabwe. Their registration certificates are accepted by funding organizations such as banks for the purpose of opening accounts, and by the Zimbabwe Revenue Authority for the purposes of registering for tax.

According to Zimbabwean law, bodies such as arts associations are “common law universitas” formed by three or more persons agreeing to form an organization to achieve a common, usually non-profit, objective. There are two ways of incorporating these organizations: either under common law or through legislation which makes them legal persons independent of their members. Incorporation under common law requires a constitution which demonstrates that there will be perpetual membership and that the assets and liabilities of the organization will be held separate from its members. This means that **arts associations registered with the National Arts Council of Zimbabwe are considered to be formally registered.**

The key informants indicated that sometimes they have two registration statuses for one enterprise, and switch between the two for convenience. For instance, if a client wishes to engage a trust, they bid for work as a trust, but if a client wants a private limited company, they bid as a private limited company and sometimes as a freelancer. One respondent indicated that he has a graphic design company registered with the Registrar of Companies but does not always use the company for work. He conducts his business both as a freelancer and as a company, and regularly switches between conducting business as a company and as a freelancer.

Employment Status: The second key aspect in the definition of informality relates to employment status. The definition of informal employment as provided by the Zimbabwe National Statistics Agency (ZIMSTAT) in the 2019 Labour Force and Child Labour Survey (LFCLS) has already been discussed. Figure 11 shows how informal employment is categorized.

► **Figure 11: Composition and heterogeneity of informal employment in the informal economy: a cartography**



Source: Unpublished presentation by Annamarie Kiaga, ILO (2021)

6.1.2. Typical informal employment in the CCE

Informal sector entrepreneurs employing paid workers include band leaders and owners, film company owners, studio owners, recording companies, venue owners, trusts, arts associations, private limited companies, fashion label owners, galleries, community-based organizations, publishing houses and craft shop owners. Festivals and promoters employ workers who have inadequate or no access to social dialogue and social protection.

Own-account workers include writers, small recording studio owners, visual artists, crafters, fashion bloggers, booking agents, marketing and publicity small business owners, graphic designers, and fashion designers working in their own enterprises. Sometimes visual artists and crafters work with members of their immediate families as assistants, but these are not remunerated. Musical groups sometimes use family members as contributing family workers.

Freelancers include research consultants, actors, actresses, directors, script writers, engineers, designers, producers, editors, photographers, app developers, dancers, teachers and trainers, among others, all mostly engaged in project-based work.

This study did not find any evidence of households producing for their own final use within the informal sector of the CCE.

The study establishes that the CCE is dominated by own-account workers or freelancers, and that this limits access to support mechanisms and resources, which normally require registration and formalization. Although own-account workers and freelancers are self-employed individuals, there are some key differences between the two, as explained in table 13.

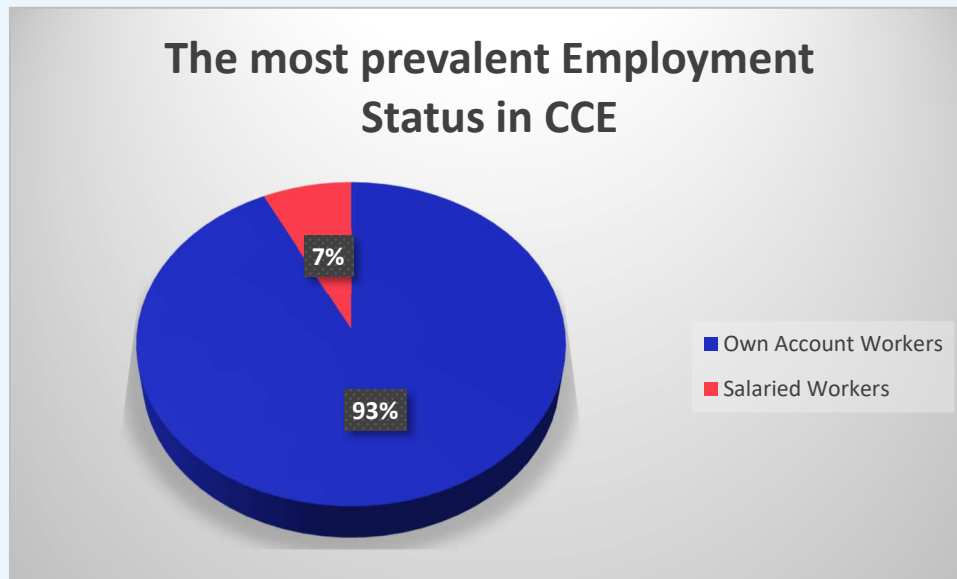
► **Table 13: Differences between own-account workers and freelancers**

Aspect of business	Own-account workers	Freelancers
Independence versus Dependence	These individuals are typically more independent. They might own and operate their own business, providing goods or services directly to clients or customers. They have more control over their work and business operations.	Freelancers are often self-employed but work on a project or contract basis for diverse clients or companies. They may have multiple clients at the same time and rely on these for ongoing work.
Client relationships	They often build long-term relationships with their clients or customers, as they may provide ongoing services or products to the same clients over time.	Freelancers frequently work on short-term or project-based assignments which may lead to shorter-term client relationships.
Business structure	They may operate as sole proprietors or have their own small businesses. They handle aspects like marketing, administration and business management.	Freelancers can operate as sole proprietors as well, but they often focus more on delivering specific services or projects and may not have a distinct business entity.
Work variety	They may provide a variety of goods or services, and the scope of their work can be broader.	Freelancers often specialize in a particular skill or service which they offer to clients on a contract basis.
Income sources	Their income primarily comes from their business operations, such as selling products or services.	Freelancers earn income through contracts and projects with different clients, which can vary in duration and frequency.

Source: Own illustration with information from ILO (2018) and additional explanations from Margherita Licata (ILO, Department of Sectoral Policies).

Although the legal framework exists to enable freelancers and own-account workers to register as private business corporations, most do not register. Ninety-three per cent of key informants and survey respondents ranked own-account work as the most prevalent employment status in the CCE, while seven per cent ranked paid employment as the most prevalent (figure 12). This latter group worked in fashion and broadcasting.

► Figure 12: The most prevalent employment statuses in the CCE



Source: Survey data, 2023

The salaried/paid workers employed by registered enterprises tend to be the core administration workers responsible for their day-to-day running: executive directors, accountants, administrators, security personnel and cleaning personnel. Some of the paid workers hold non-cultural jobs but work in the cultural and creative sectors.

6.1.3. Characteristics of jobs in the informal cultural and creative sectors

Workers in the informal cultural and creative sectors are engaged in low-productivity jobs. The film sector was described by key informants as struggling, because it suffers from weak investment. Film-making is a high-cost venture which requires significant investment and a strong market base. Most films in Zimbabwe are produced on a zero budget with the prospect of earnings only if they become commercially successful and are taken up by festivals or broadcasters. Low productivity can also be measured by the quality of the work produced. For instance, in music production, the production quality of most musicians is low owing to the dwindling of record labels, which used to nurture talent, mobilize resources, and promote and distribute musical talent locally and internationally. In most cases, musicians have to self-fund their projects and personally market and distribute their work, which affects the quality of the music produced and the income it brings. In rural craft communities production is seasonal, as most crafters work during the agricultural off-season. Productivity thus falls off significantly when the producers are concentrating on farming. The availability of their products is therefore inconsistent. In fashion, productivity is low owing to limited investment, limited access to technology and the dominance of the market by second-hand clothes.

The majority of workers have no access to paid maternity leave, paid leave, pensions and health insurance. The enterprises registered for NSSA ceased making contributions during the COVID pandemic owing to irregular incomes.

Workers put in long hours when they have tight deadlines for projects. Overtime, night and weekend work are very common in all sub-sectors, dictated by project deadlines. Sometimes, contracts do not stipulate the working hours, and where they do, the workers can find themselves continuing beyond the stipulated hours, especially in the live performance sub-sector if audiences request additional performing time from artists. Such additional work is often not remunerated. Bands with contracts which stipulate only the date of a show can often be requested to play on into the early hours of the next day without compensation.

Undefined workplaces are common in nearly all sub-sectors. In crafts and visual arts, especially in rural areas, workers work in their homes as individuals or small groups. Writers work from their homes unless they can obtain a sponsored writing residence programme. In the fashion sub-sector, most work both from home and from small spaces in overcrowded buildings in the CBD. Theatre and dance groups in both urban and rural settings have no clearly defined workspaces and rehearse wherever it is convenient, except for a few who may have access to donor funding and can afford to rent spaces or own theatre spaces. Music groups hire rehearsal spaces from institutions such as the Music Crossroads Academy, or studios dotted across towns. This means that most have inadequate rehearsal time because of budgetary constraints.

Owing to the fact that most work does not take place in standardized spaces, safety and health are not guaranteed. The lives of workers are thus endangered, and some key informants described specific incidents where workplace accidents had happened during shows, although no deaths were reported.

Nature of contracts: Most freelancers work without contracts. The respondents revealed that this is the accepted norm and described workers' perception that formalization (issuance of contracts) applies to workers in particular enterprises and not others. This is one of the challenges facing the transition from informality to formalization. It is normal not to give contracts to workers such as extras²² in a skit or film, or to provide remuneration which is below a certain threshold, such as US\$100, to avoid what is deemed an administrative burden. These workers are not in a position to request a written contract, as they wish to avoid being excluded from a sector where there are few opportunities. The situation for women is particularly challenging, as attested by one female musician.

Most freelancers engaged for payment of less than US\$100 do not insist on a contract, as they too wish to avoid the administrative burden. As a result, the work is done but sometimes the artists go unpaid for the work and have no proof of contract. Those in mid-career are beginning to request contracts when they work for amounts of money greater than US\$100. **Established artists such as musicians, film crew, visual artists, and theatre and dance practitioners will not work without contracts – they have greater bargaining power to negotiate terms.**

The most common written contract is a one-page document which does not cover essential aspects like working time and remuneration. It is normally issued simply to comply with the requirement for a worker to have “a written contract.” Some respondents indicated that in certain cases, standard

²² An extra or a background actor is someone who performs in a production in a non-speaking role, usually in the background, to help make scenes look more real.

contracts covering all the essential elements are issued but not enforced, and workers are too afraid to take matters further.

Access to social security: For most workers, this is a personal responsibility which must be arranged at individual level. The social security schemes administered under the National Social Security Authority (NSSA) do not cover freelancers. Access to private social security schemes, especially for own-account workers, is limited as most focus on immediate survival needs. Erratic incomes make it challenging to contribute to social protection schemes that require monthly subscriptions.

Workers in paid employment have access to certain branches of social security such as pensions, income protection during non-working periods, and retirement and disability benefits, but may miss out on others such as paid vacation leave and paid maternity leave, even if these are a statutory requirement, as employers may not enforce them. Access to health insurance is affected by affordability, as incomes are so low.

Registration for tax and compliance: This is another critical aspect of informality in the context of Zimbabwe. Formal enterprises are those registered for and remitting tax. Only a few enterprises and freelance workers are registered for tax. Those not registered gave reasons such as low incomes against high tax rates, and lack of information and knowledge as to the procedures involved.

The reasons why most registered enterprises register for tax are to comply with donor requirements for tax clearance and to avoid the burden of paying a withholding tax on tenders. This latter tax is deducted from enterprises and natural persons engaged as independent contractors which fail to present a valid tax clearance certificate. It used to be charged at the rate of 10 per cent on earnings but has been revised to 30 per cent in the last year.

Most freelancers are also not registered for tax because of limited compliance with the requirement to withhold tax on contracts by the enterprises that engage them. One respondent indicated that they do not charge tax on freelancers because they are responsible for their tax remittances. In the music sector, all promoters are required to register for tax by the Government, and this has contributed towards compliance.

Nature of job opportunities in each sub-sector: Most workers operate simultaneously across various segments of the sub-sector value chain outlined earlier in this report (creation, production, dissemination, transmission and consumption) in order to top up their irregular and often low earnings and to minimize the costs of producing and delivering CCI goods and services. This may inhibit specialization in a particular segment. A respondent from the film/motion pictures sub-sector said that most workers have three or four jobs within the film value chain. For instance, a film's producer could also be its script writer, director and marketer. In the visual arts, most artists create, market and sell their own work to reduce the costs of employing another person. The lack of specialization means that workers often lack professional expertise at each of the five stages in the value chain, which forces existing workers to offer their services despite having limited technical knowledge or skills. Ultimately, this compromises the quality of the products/services offered to the market.

Low incomes: Incomes in the informal sector of the CCE are very low. Key informants indicated that the cultural and creative sectors operating in the informal sector of the CCE are characterized by a

survivalist approach, although they remain the most immediately accessible source of livelihood for a wide spectrum of people that includes graduates, youth and women. Key informants from the crafts and visual arts sub-sectors also affirmed the survivalist nature of the informality in those sub-sectors, with artists sometimes selling their works at far below the market value in order to meet immediate family needs.

Weak and almost non-existent social dialogue platforms: Workers in the CCE are largely non-unionized, and nor are their employers registered with the relevant national employment councils (NECs)²³. Ninety-one per cent of key informants were not members of trade unions, against nine per cent who were (figure 13).

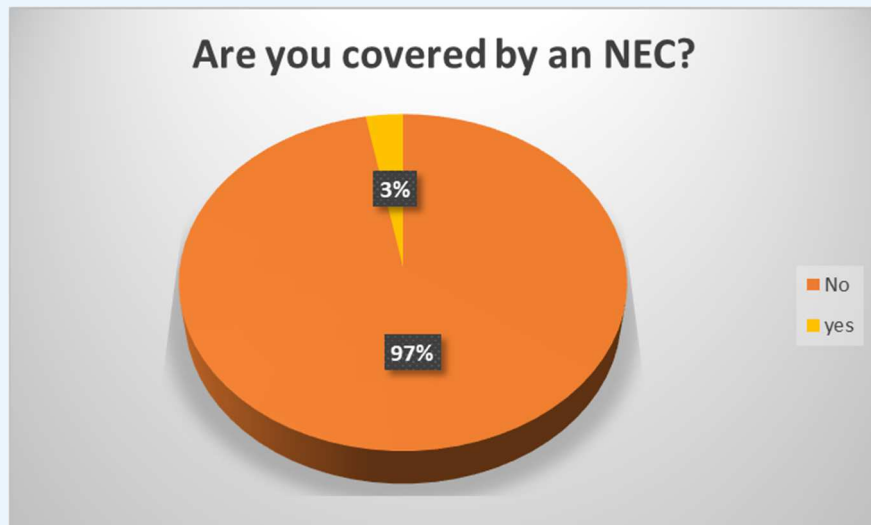
► **Figure 13: Level of unionization of workers in the CCE**



Ninety-seven per cent of key informants were not covered by any NEC while only three per cent were (figure 14). The relevant NECs were those for the Clothing Industry and the Electronic Communications, Radio, TV Manufacturing and Allied Industry (for the Television and Broadcasting sub-sector). The latter has been criticised for being inadequate in effectively dealing with issues that affect the media industry.

²³ NECs and other social dialogue institutions are explained in section 6.3.4 .

► Figure 14: Coverage of CCE workers by NECs



Source: Survey data, 2023

The following trade unions were identified as working in the CCE:

- **The Trade Union for Music and Arts Industry** is affiliated with the ZCTU and has a membership of around 500 workers. Key informants were aware of it, but most confirmed not being members.
- **The Sports and Arts Workers Union:** The Union did not share details of its membership but reported having workers from the CCE as members and having assisted some of them with services such as following up on unpaid contracts. The key informants were not aware of the existence of this trade union.
- **The Zimbabwe Union of Journalists:** This mostly covers workers in the television and broadcasting sub-sector and those in the print media. Workers in the informal cultural and creative sectors are not members.

According to the respondents, there is generally an asymmetry between the social partners in respect of their motivation to organize the informal economy. Employees are willing to engage in social dialogue, but there are still some reservations among employers. Other respondents indicated a lack of awareness about the added value that trade unions bring to the CCE sector and said that they were not keen to join them.

6.1.4. Size of the CCE informal sector

Analysis of the nature of the informality in the cultural and creative sectors points to a large informal economy. Estimations of the size of the informal sector in the CCE were provided by the Zimbabwe National Statistics Agency (ZIMSTAT), as shown in tables 14-16.

The following key insights arise from these three tables:

- ▶ Table 14 shows a total of 3,207,535 people employed, of whom 21,928, constituting only 0.7 per cent, are in the arts, entertainment and recreation sector. The table also reveals that there are more men employed in the arts, culture and recreation sector, with a total of 14,787 against a total of 7,141 women. This translates to 67.43 per cent males and 32.57 per cent females.
- ▶ Table 15 shows that a total of 1,298,828 people were employed in the informal sector and that 7,915 of them, or 0.6 per cent, were employed in the arts, culture and recreation sector. A total of 6,157 of the people employed in the informal sector of arts, culture and recreation were male, while 1,759 were female, ratios of 0.8 per cent and 0.3 per cent, respectively. Males dominate the informal sector of arts, culture and recreation, with 77.78 per cent representation compared with 22.22 per cent for females.
- ▶ Table 16 indicates that 18,446, or 0.7 per cent, of the 2,814,191 people currently engaged in informal employment, are in the arts, entertainment and recreation sector; the respective ratios were 0.8 per cent and 0.4 per cent for males and females. Males dominate the overall sector, with a percentage representation of 75.3 against 24.7 for females.

The difference between the total number of workers in the informal sector of arts, culture and recreation in table 16 and of workers in informal employment, shown in table 17 (which includes informal work in the formal sector) is 10,531. This shows that a large number of workers in the arts, culture and recreation sector, some 57 per cent, have informal jobs in the formal economy while 43 per cent are in the informal sector.

Moreover, 84 per cent of all employed persons in the arts, culture and recreation sector are in informal employment and 36 per cent of the currently employed population in the same sector are in the informal sector.

▶ **Table 14: Distribution of currently employed population by industry and sex**

Industry	Number			Percent		
	Male	Female	Total	Male	Female	Total
Agriculture, forestry and fishing	482 552	317 535	800 087	25.6	24.0	24.9
Mining and quarrying	166 736	18 957	185 693	8.8	1.4	5.8
Manufacturing	194 965	64 119	259 084	10.3	4.8	8.1
Electricity, gas, steam and air conditioning supply	2 447	471	2 918	0.1	0.0	0.1
Water supply, sewerage, waste management and remediation activities	9 880	2 592	12 471	0.5	0.2	0.4
Construction	127 151	4 891	132 042	6.7	0.4	4.1
Wholesale and retail trade; sale and repair of motor vehicles and motor cycles	340 915	424 723	765 639	18.1	32.1	23.9
Transportation and storage	100 709	6 414	107 123	5.3	0.5	3.3
Accommodation and food service activities	19 339	25 205	44 544	1.0	1.9	1.4
Information and communication	16 086	3 577	19 663	0.9	0.3	0.6
Financial and insurance activities	16 338	8 277	24 616	0.9	0.6	0.8
Real estate activities	2 673	796	3 469	0.1	0.1	0.1
Professional, scientific and technical activities	21 268	8 483	29 751	1.1	0.6	0.9
Administrative and support service activities	75 013	23 996	99 009	4.0	1.8	3.1
Public administration and defence; compulsory social security	56 182	39 949	96 131	3.0	3.0	3.0
Education	91 604	134 780	226 384	4.9	10.2	7.1
Human health and social work activities	21 397	31 227	52 624	1.1	2.4	1.6
Arts, entertainment and recreation	14 787	7 141	21 928	0.8	0.5	0.7
Other service activities	44 960	54 654	99 613	2.4	4.1	3.1
Activities of households as employers of domestic personnel	77 595	141 637	219 232	4.1	10.7	6.8
Activities of extraterritorial organizations and bodies	2 740	2 775	5 515	0.1	0.2	0.2
Total	1 885 337	1 322 199	3 207 535	100	100	100

Source: ZimStat, 2023b

It is important to note that table 14 only covers primary jobs as defined by the 19th International Classification of Status in Employment (ICLS), namely jobs in which the longest hours are usually worked,²⁴ and it also applies only to work for income generation, not that for family consumption. This excludes rural crafters whose main economic activity is agriculture and who undertake craft work only during the off-farming season.

► **Table 15: Distribution of population currently employed in the informal sector by industry and sex**

Sector of Employment	Number			Percent		
	Male	Female	Total	Male	Female	Total
Mining and quarrying	120 181	16 401	136 582	16.1	3.0	10.5
Manufacturing	96 386	40 762	137 147	12.9	7.4	10.6
Water supply; sewerage, waste management and remediation activities	3 080	1 300	4 380	0.4	0.2	0.3
Construction	96 802	692	97 493	13.0	0.1	7.5
Wholesale and retail trade; sale and repair of motor vehicles and motor cycles	258 772	384 437	643 209			
				34.7	69.6	49.5
Transportation and storage	60 090	2 442	62 532	8.0	0.4	4.8
Accommodation and food service activities	8 023	16 184	24 187	1.1	2.9	1.9
Information and communication	6 062	383	6 445	0.8	0.1	0.5
Financial and insurance activities	5 391	2 270	7 661	0.7	0.4	0.6
Real estate activities	462	413	875	0.1	0.1	0.1
Professional, scientific and technical activities	5 409	989	6 398	0.7	0.2	0.5
Administrative and support service activities	24 137	4 392	28 528	3.2	0.8	2.2
Public administration and defence; compulsory social security	1 722	655	2 377	0.2	0.1	0.2
Education	5 329	15 170	20 499	0.7	2.7	1.6
Human health and social work activities	3 018	2 499	5 517	0.4	0.5	0.4
Arts, entertainment and recreation	6 157	1 759	7 915	0.8	0.3	0.6
Other service activities	36 655	48 528	85 184	4.9	8.8	6.6
Activities of households as employers of domestic personnel	8 826	13 073	21 899	1.2	2.4	1.7
Total	746 501	552 327	1 298 828	100	100	100

Source: ZimStat, 2023b



Image by Freepik

²⁴ ILO, [Resolution concerning statistics on work relationships](#), 8 (b), ICLS/20/2018/Resolution I, 2018.

► **Table 16: Distribution of population currently in informal employment by industry and sex**

Industry	Number			Percent		
	Male	Female	Total	Male	Female	Total
Agriculture, forestry and fishing	461 944	313 513	775 457	28.2	26.6	27.6
Mining and quarrying	152 091	18 202	170 294	9.3	1.5	6.1
Manufacturing	161 913	55 298	217 211	9.9	4.7	7.7
Electricity, gas, steam and air conditioning supply	1 847	471	2 318	0.1	0.0	0.1
Water supply; sewerage, waste management and remediation activities	8 995	2 370	11 365	0.5	0.2	0.4
Construction	118 555	3 805	122 360	7.2	0.3	4.3
Wholesale and trade; sale and repair of motor vehicles and motor cycles	316 564	416 709	733 271	19.3	35.4	26.1
Transportation and storage	86 861	4 833	91 694	5.3	0.4	3.3
Accommodation and food service activities	14 357	24 508	38 865	0.9	2.1	1.4
Information and communication	12 925	1 335	14 260	0.8	0.1	0.5
Financial and insurance activities	10 766	6 399	17 165	0.7	0.5	0.6
Real estate activities	2 036	796	2 832	0.1	0.1	0.1
Professional, scientific and technical activities	15 349	3 729	19 078	0.9	0.3	0.7
Administrative and support service activities	58 714	17 958	76 672	3.6	1.5	2.7
Public administration and defence; compulsory social security	16 861	17 711	34 572	1.0	1.5	1.2
Education	47 243	70 189	117 431	2.9	6.0	4.2
Human health and social work activities	14 413	18 502	32 915	0.9	1.6	1.2
Arts, entertainment and recreation	13 886	4 560	18 446	0.8	0.4	0.7
Other service activities	41 857	53 873	95 730	2.6	4.6	3.4
Activities of households as employers of domestic personnel	76 922	141 342	218 265	4.7	12.0	7.8
Activities of extraterritorial organizations and bodies	2 354	1 638	3 992	0.1	0.1	0.1
Total	1 636 453	1 177 738	2 814 191	100	100	100

Source: ZimStat, 2023b

One of the limitations on this data provided by ZimStat is that the survey utilized the ISIC, which classifies work in textile manufacturing and garment making within the manufacturing sector. This study classifies such workers within the fashion sector, which means that some workers are not included in the employment figures for the arts, culture and recreation sector.

6.1.5. Patterns of informality

This section provides a detailed outline of informal work and enterprises, including activities, access to resources, access to technology, trade and infrastructure, the education levels of workers and any attempts made to establish boundaries between the informal and formal economies.

Size of firms: The enterprises tend to be very small, employing between 2 and 15 full-time workers and fluctuating numbers of part-time workers and freelancers, depending on the project. The number of part-time and freelance workers at the various enterprises is therefore not known. Most enterprises are located in urban areas to maximize the opportunities linked to infrastructure, services such as technology and the access to a working population, which in turn forms the local market.

Record-keeping: Business records which capture both the activities and the financial transactions of registered firms, especially those dependent on donor funding, are kept systematically. Donor-funded enterprises employ dedicated administration staff with a background and formal qualifications in accounting and administration. This is crucial, as most funding organizations require financial, narrative and audit reports that indicate how funds are spent.

Own-account workers, freelancers and registered enterprises that do not depend on donor funding do not prioritize record-keeping as they are focused on creating and selling works for a living. This situation is exacerbated by the lack of business and administration skills among own-account workers and freelancers.

Access to technology: Access to technology differs among organizations and individuals according to the nature of the work, the location and the level of affordability. The most common technology is a mobile phone. Most workers in urban areas have access to smartphones, computers, printers, the internet, cameras, sound and editing equipment and software, compared with those in peri-urban and rural areas. However, CCE workers enjoy only limited access to modern sector-specific equipment that meets international standards and can promote the advancement of the CCE. Key informants from the film sub-sector indicated that most local film productions do not require sophisticated equipment and that, whenever additional equipment is required, it is hired from South Africa. Unlike the music sector, the film sector has no access to rebates on equipment tax. The fashion sector lacks technology such as that used for pattern grading, while crafters, especially those in rural areas, do not have access to basic communications technology such as smartphones. Social media across the sub-sectors are used mostly for marketing, audience engagement and visibility, not for income generation, owing to weak content monetization models in the digital space. A notable skills gap exists in connection with technology uptake, in both urban and rural areas.

Interconnected activities: The diverse activities conducted in the CCE display a striking interconnectedness across different sub-sectors. Most enterprises work in more than one sub-sector to widen access to opportunities and diversify income sources. For instance, enterprises in live performances, specifically in theatre, sometimes film their works and distribute them as motion picture products. Music is closely linked to dance and film, while workers from the film sector easily switch within film, music, broadcasting and television. Writers sometimes perform their poetry and plays. One respondent noted that most enterprises working in diverse sub-sectors are producing low-quality products, compared with those that specialize in one sub-sector.

Victimization: Criminalization of informal sector activities is very common, especially among the crafters and visual artists who sell their products on the streets and by the roadside alongside other vendors. Local authorities have been criticized for their harassment of vendors, who include workers in the CCE, and for using outdated by-laws in some cases. This has created acrimony between them and the vendors. Victimization is also common between employers, and employees who request their rights.

Access to markets: Most of the informal economy workers in the various sub-sectors attested to the importance of international markets and trade. The CBOs for crafters and visual artists facilitate regional and international trade, especially for rural-based workers. Through the CBOs, workers in these sub-sectors are the beneficiaries of government programmes such as the export marketing training facilitated by ZimTrade and the Ministry of Women's Affairs, Community and Small and Medium Enterprises.

There are no CBOs in the live performing arts sub-sector. Currently, a few groups in the sub-sector have access to regional and international trade, mostly in the form of tours and festival

appearances. Opportunities are mostly linked to personal networks, and urban-based workers have to make their own arrangements to access regional markets.

There is a general trend of inequity evident in the failure to engage locals in favour of international CCE workers who come to work in Zimbabwe. The latter are treated differently. Their employment contracts are detailed and cover all the essential elements: working time, safety standards and international remuneration standards are observed. In most cases the incomers are paid much more than local workers.

Education: The study established a firm connection between informal work and level of education, with a few exceptions. Out of 23 respondents in paid full-time employment within cultural or creative institutions, 17 have a tertiary education qualification ranging from a diploma to a master's degree. However, key informants reported that while low education is generally linked with participation in the informal economy, poverty has pushed even the educated into the informal sector of the CCE. Furthermore, it is evident that educated workers with formal jobs such as teaching at public institutions still feel they have to participate in informal activities like book writing in order to boost their earnings.

Local universities and tertiary education institutions exist, but mainly offer a theory-based education which is inadequate to meet the demands of a dynamic CCE. One respondent said that most graduates from tertiary institutions strongly need to be familiarized with the practical aspects of the industry. There are limited opportunities to ensure the levels of personal advancement and upskilling that will enable a rapidly advancing CCE to remain competitive in regional and international markets. The upskilling of entry-level workers can be achieved through mentorship and apprenticeship, but there is a countrywide lack of opportunity for advancement. In addition, there are limited opportunities for business and entrepreneurship training in Zimbabwe's cultural and creative sectors. Ad hoc informal training programmes are an important component of education, but most workers can access only a few ad hoc workshops to help develop their talent.

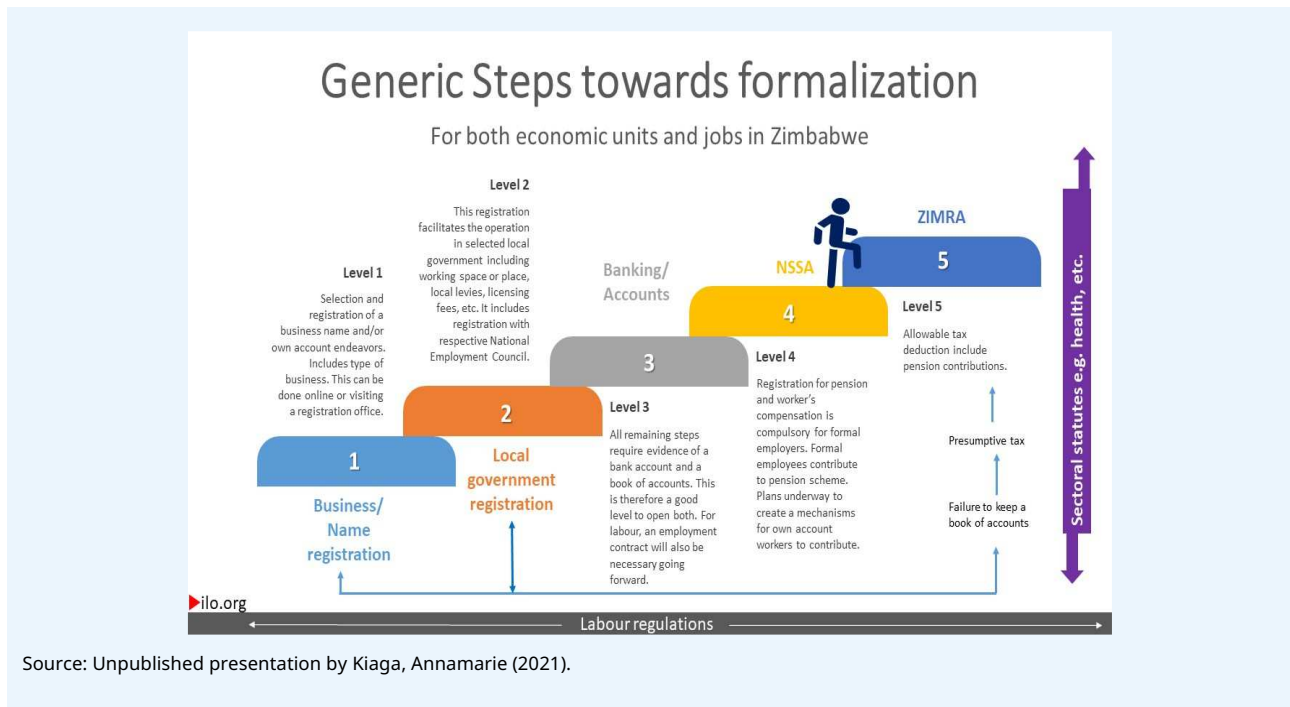
Copyright: The informal sector in the CCE is currently characterized by weak copyright protection for original works, both online and offline. Piracy is rampant in music, book publishing and audiovisual content production, which weakens incomes and perpetuates poverty in the informal sector. The negative effects of piracy on music and book publishers are such that some have almost disappeared from the value chain.

Lack of awareness of formalization and its benefits: On the whole, workers have differing views on standardization and the regulation of the arts sector. In sub-sectors such as live performance, music and film, the workers are pushing for formalization, with a focus on remuneration, standardization of educational qualifications – especially the link between informal and formal education – and the provision of social security schemes for artists. However, some workers feel that regulation will expose artists to taxation and licence fees, which they describe as already too high. One film-maker hoped that formalization would not impose an additional regulatory burden on a sub-sector that is already over-regulated, citing the numerous licence fees and daunting clearance processes imposed by different government departments.

6.1.6. Drivers of informality

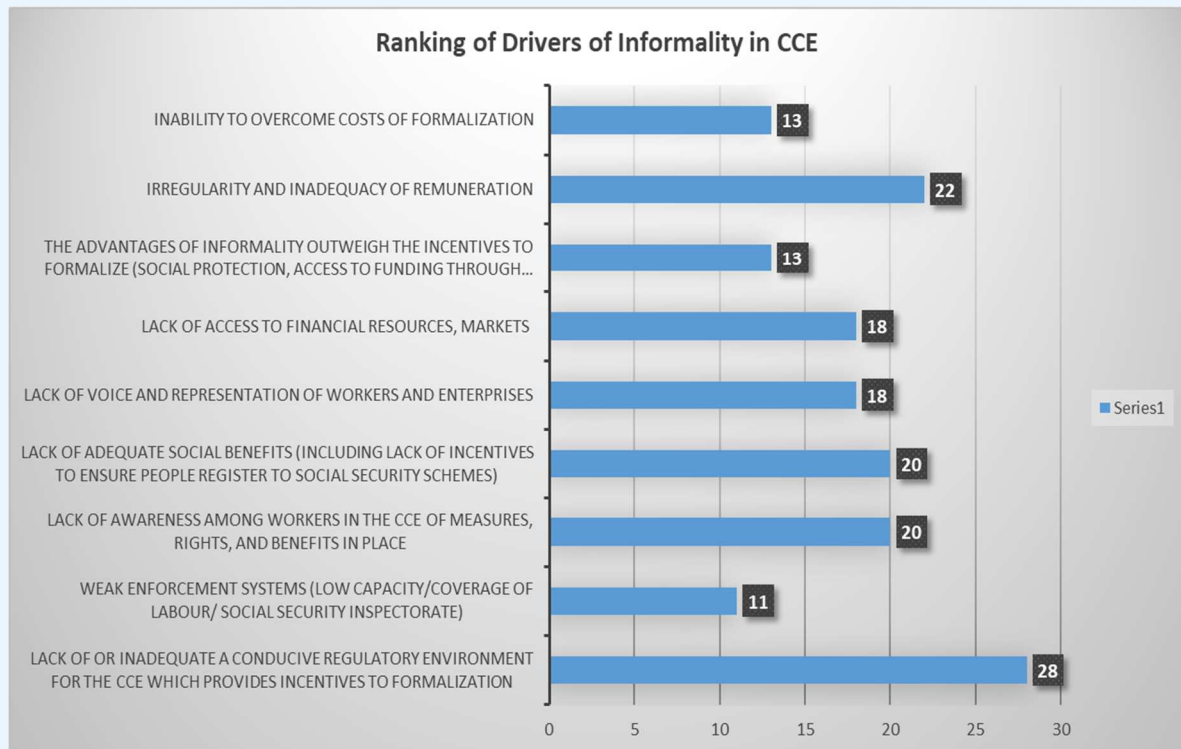
The drivers of informality in the CCE are closely linked to the challenges faced in formalizing jobs and economic units in the informal sector of the CCE. Kiaga (2020) proposed five generic steps towards formalization for both economic units and jobs in Zimbabwe, as depicted in figure 15.

► **Figure 15: Steps towards formalization of economic units and jobs in Zimbabwe**



The present study establishes that informality in the CCE is driven by the acute challenges faced by both economic units and individuals at all the five levels. The data collection tool for the key informant interviews and the online surveys identified a common set of drivers carefully selected from the national strategy and implementation plan for facilitating the transition from the informal to the formal economy in Zimbabwe. Respondents were requested to rank these drivers in importance and select their top three challenges to transition from the informal to the formal economy within the CCE. Among the 54 responses received, 28 ranked lack of or an inadequate regulatory environment conducive to formalization as the most prevalent driver of informality, while 22 respondents cited the irregularity and inadequacy of remuneration (figure 16).

► **Figure 16: Drivers of informality in the CCE**



Source: Survey data, 2023

► Box 1: Drivers of informality - highlights

Inadequate coverage by the employment regulatory frameworks intended to provide incentives for formalization, and over-regulation through trade licences and processes. The informal cultural and creative sectors are not covered by labour laws and sector-specific regulations; hence, unfair labour practices and decent employment deficits abound in all the sub-sectors covered by this study. Employers freely deploy almost every kind of unfair labour practice, including failure to pay wages/salaries or dues for labour rendered by workers, not issuing workers with written contracts, not giving workers sick leave as provided for in the Labour Act, not observing safety and health standards required in workspaces, and others. As a result, workers are vulnerable to abuse, while employers enjoy low labour costs. At the same time, key respondents also felt that the cultural and creative sectors are, in some instances, over-regulated and subjected to too many cumbersome requirements administered by different government ministries. For instance, respondents indicated that obtaining a filming permit is a daunting task as they are processed by the Zimbabwe Media Commission, which comes under a different ministry from Sport, Arts and Culture. The charge for obtaining such a permit as of 1 August 2023 was US\$2,500. The result is high production and compliance costs.

Irregularity and inadequacy of remuneration. Incomes in the informal cultural and creative sectors are very low. Actors, dancers and actresses earn between 20 and 50 US dollars per show. Their work is mostly project-based, and they can remain unemployed for long periods, sometimes longer than six months. Some have to turn to other income-generating activities and secondary jobs outside of the cultural and creative sectors in order to make a living, while others take on three or four jobs in the value chain to maximize earnings. This issue is explored in detail under “Decent employment deficits” in section 6. Neither are employers spared the effects of the low earnings that deter formalization. Those involved in promoting live performances revealed that they give little consideration to formalization in their sector, as it brings additional responsibilities such as social security obligations for workers, who cannot afford to pay contributions owing to their low incomes. Where employers are funded by donors, the latter are not keen to provide budget lines for workers’ social security within their enterprises. This only contributes to the poverty which is rampant in the CCE informal sector.

Lack of adequate social benefits including lack of incentives to ensure that people register for national social security schemes. Freelancers lack an identifiable relationship with their employers, which makes it difficult to extend the coverage of national social security schemes. Crafters linked to CBOs in the rural areas are treated as independent contractors and not as CBO workers, and thus they cannot be covered under the national social security schemes, which require a standard employer-employee relationship. One respondent who works for a CBO explained: “We work with crafters as independent people and each crafter has their account where we register their works and earnings.” Workers who are registered with the NSSA confirmed that the benefits provided are important to them, but that their low value makes them meaningless. Key informants currently registered for national social security schemes reported that they have done so only in compliance with a government regulatory requirement, not for the benefits. Most indicated that the highly inflationary environment in Zimbabwe erodes the value of contributions, so that, by the time social security payouts are received, they do not match the invested value. For instance, the pay-out rate for the NSSA funeral grant as of 1 August 2023 was ZWL 48,000, equivalent to US\$10.63 at the official bank rate of US\$1 to ZWL\$4511.92. On the same date, the NSSA was also making monthly payments of US\$20 to surviving spouses and US\$20 to children of former members, with contributions towards NSSA benefits set at 4.5% of gross earnings split equally between the employer and employee. Moreover, pay-outs are made only to members who have contributed for a minimum of 10 years. Key informants felt that these benefits do not reflect the investment that most employees make in the form of their contributions to the national social security fund.

Lack of awareness of formalization measures and of existing rights and benefits among workers in the CCE: Many key informants were not clear how formalization could positively impact their lives and businesses. The evidence from the informal discussions facilitated by arts associations through social media platforms such as WhatsApp and informal groupings of artists shows that there is a significant number of workers unaware of formalization benefits such as coverage by state social security schemes and collective bargaining. Compliance with labour laws is also stifled by this lack of awareness. Key informants were generally ignorant of labour regulations, especially those applicable to the casual employment that is common in the CCE. Workers are the worst affected, as they cannot request enforcement of rights of which they are not aware. The Zimbabwe Union of Musicians (ZIMU) is currently

conducting awareness-raising workshops on musicians' working rights; these have revealed a huge gap in terms of their awareness of employer and employee rights.

Limited access to financial resources is driven by high poverty levels, low production in the informal economy, limited access to markets and limited access to public funding and resources. This implies that enterprises in the informal economy cannot afford to meet the high costs of formalization, from the registration of enterprises to the resulting compliance requirements. Registration fees for private limited companies are high, around US\$250, which is out of reach for many in the CCE. There are also annual returns that have to be filed with the Registrar of Companies, and consultants charge between \$80 and \$150 to assist with the filing of those returns. This also means that employers are unable to contribute regularly towards social protection schemes.

Operational costs also increase with formalisation as enterprises will have to engage consultants to assist with filing monthly tax returns to the Zimbabwe revenue authority given that the norm in Zimbabwe is that, most enterprises engage consultants to help with registration of companies and managing their tax affairs to avoid getting penalised by ZIMRA. The registration for tax purposes and remission of tax is cumbersome for enterprises in the informal economy, especially those in the rural areas who cannot easily make payments via banks as required by ZIMRA. Payment methods such as mobile money transfers are still difficult for workers to use as they cannot be made remotely, but a person has to be physically present at the ZIMRA station to make payment. A lack of awareness about filing nil tax returns in the case of an enterprise not making profits in any period was evident as some of the key informants indicated that they are discouraged from registering for tax because they are unable to consistently remit tax during employment or income breaks.

Lack of voice and representation of workers in the CCE was apparent throughout the study. There is an array of arts associations in Zimbabwe, but their legal structures and limited capacities inhibit their powers to facilitate social dialogue in the CCE. Notable ones include the Zimbabwe Music Rights Association (ZIMURA), Visual Arts Network of Bulawayo, Zimbabwe Union of Musicians, Arterial Network Zimbabwe, Zimbabwe Writers Association, Zimbabwe Women Writers, Association of Music Promoters and Zimbabwe Theatre Association among others. However, their activities are important as some have managed to provide social security to their members, such as in the case of ZIMURA, which is admirable. Arts associations also do not have powers to engage in collective bargaining and cannot effectively represent workers to their employers or vice versa.

Informal sector associations are also disempowered due to limited membership, as only a few artists are members of informal sector associations. Isolation from the informal sector associations such as Vendors' Initiative for Social and Economic Transformation (VISET) and Zimbabwe Chamber of Informal Economy Associations (ZCIEA) keeps workers in the informal sector within the CCE out of formalisation advocacy platforms created by the informal sector associations targeting government. Key informants from the informal sector associations indicated that they sometimes work as consortiums to advance causes of common interest but dialogue between informal sector associations and artists' associations in the CCE has been very limited. This isolates the CCE associations resulting in exclusion from engagement with government specifically on informality issues. For instance, the government has been working on a national strategy for Facilitating the Transition from Informal to the Formal Economy in Zimbabwe. The involvement of artists' associations has been limited compared to other informal sector associations representing workers such as vendors and informal cross border traders. One respondent testified that the engagement of artists with informal sector associations has been very limited.

The regulatory framework for formalisation has been criticised as too complicated. This has resulted in it becoming one of the major drivers of informality in the CCE. For instance, it is not easy to register a Private Limited Company as registration paperwork requires one to hire a consultant who understand the process and preparation of the registration documents. The government also suspended the registration of charitable trusts since 2022. This affects formal registration of enterprises in the informal sector of the CCE and yet the first level towards formalisation is registration as observed by Kiaga (2020). In addition, the process of obtaining some of the required licences such as film shooting licences, and clearance of a theatre play for a festival is complicated and expensive. Online registration systems for NSSA and ZIMRA were described as complicated because the systems are inefficient, very slow and always require internet connectivity. This automatically excludes most of the rural based

enterprises and workers who have zero access to the internet while urban based workers and enterprises still face challenges as they require access to the internet and electricity which is not always available. High costs of data also affect access to the internet.

The process of **opening bank accounts is also cumbersome** as the required documentation such as proof of residence and income may end up disqualifying workers and business units in the informal sector of the CCE from opening bank accounts.

There are also benefits which the informal sector within the CCE derived from informality such as creation of employment due to low barriers to entry. Key informants revealed that most youths join the informal sector within the CCE using talent only, without any formal qualifications and sometimes benefit from informal training, intergenerational learning and peer to peer learning which also takes place within the environment of the informal sector. The informal sector also creates employment opportunities to those people who are unable to get formal employment without placing the burden of having to register an enterprise or for tax purposes.

One respondent suggested that the following formalization process would not be excessively burdensome for the informal cultural and creative sectors:

1. **The formalization process should not be rushed. It should be a gradual process that begins with empowerment of workers to increase productivity, improve product quality and access to markets for realization of better incomes. In addition, provision of resources such as access to funding and finance, physical and digital infrastructure, capacity building, and protection of intellectual property should be prioritized to transform jobs and improve employment opportunities.**
2. **This will be followed by putting in place an incentive-driven and inclusive policy, legal and institutional frameworks for protection of workers' rights, promoting social dialogue and extending social security to workers in the informal economy.**
3. **Lastly, awareness-raising programmes on the advantages of formalization, targeting informal economy workers, should be rolled out. They should also provide incentives and other support mechanisms.**

During the whole process, parties would provide maximum support, exercise patience with each other, engage in participatory dialogue, seek partnership from other stakeholders such as United Nations organizations (e.g. ILO, UNESCO and UNDP) and be transparent with each other. This proposed process summarizes the strategies proposed by key informants and survey respondents intended to facilitate transition from the informal to the formal economy.

6.2. Analysis of the components of decent work deficits within the informal CCE

6.2.1. Working time

Key points

- ▶ Owing to the informality of the CCE, there are no clearly defined working hours. Those who work within established institutions on a full-time basis enjoy clearly stipulated working hours between 8 a.m. and 5 p.m., with tea and lunch breaks, depending on the employer. However, according to the type of institution, workers sometimes need to continue outside their normal working hours. Night work is common for workers involved in live performances, motion pictures and arts venues. One respondent indicated that most gigs continue beyond 10 p.m. and that some employers provide transport home for workers while others do not. Another said, "For us in the live events sector, safety extends to travelling back home at night. Most events happen at night and most people who do not own cars are not safe at night. The public transport network is not reliable. This is especially discouraging for women and workers with disabilities".
- ▶ Rehearsals for live performances and events usually require between two and five hours during the day, unless a cast member makes a special request for an evening rehearsal because of commitments, but this does not happen often. Occasionally, night work is needed so as to finalize preparations for a show or event, or for a festival with an evening programme.
- ▶ Own-account workers across all sub-sectors also reported working sometimes at weekends and at night in order to meet clients' deadlines. One respondent said, "I work at varied times, sometimes at night, sometimes on weekends depending on the amount of work that I have." There were no reports of sector-specific associations monitoring working time in all sub-sectors.

Crafts and design

Men mostly work during the day, but the situation for women is different because they have to meet their family responsibilities and duties before they engage in basketry. Weaving is done only during spare time, after family chores have been exhausted. One respondent said: "Working hours are difficult, especially for women. They normally weave at night to balance with family duties."

Fashion

Workers with their own private enterprises work from 9 a.m. to 5 p.m. and whenever it is convenient, but factory working hours are from 8 a.m. to 4.30 p.m., with tea and lunch breaks. Weekends, shifts and nights are also commonly worked in the textile sector and factories to satisfy the demand for products. Own-account tailors work far beyond the statutory working day of eight hours to meet their customers' demands and make more money. Night work for own-account workers is sometimes dictated by the availability of power for machinery. This applies to tailors, among others.

Live music and theatre performances

Live music events are an integral part of the nightlife in most urban areas. They usually start at around 7 p.m. and go on into the early hours of the morning. They also take place on weekends and public holidays when patrons have enough time to attend. Most contracts do not stipulate the number of working hours but only the event date and, since most gigs are held at night, bands end up playing into the early hours of the next day. Contracts with a stipulated working period can be easily breached, especially when patrons request more music. Musicians playing in bars and restaurants continue to perform as long as the patrons are still there. One respondent submitted that musicians are overworked in Zimbabwe because most patrons and venues (bars and clubs) expect a musician to work for three to four hours continuously, without rest or with only a 30-minute break. ZIMU indicated that a standard performance lasts between 45 and 90 minutes, but these standards are hardly ever observed in Zimbabwe for local musicians, except at professional events such as festivals or when international artists are performing.

It is the responsibility of the band owner to organize transport for all workers, as access to public transport is always a challenge at night. One respondent described a case where workers had to be put up at the band owner's house because it was too late to take everyone to their respective homes. In such instances, band members often end up sleeping in the garage.

Most rehearsals last two to three hours per day, unless the band is preparing for a show, in which case they can rehearse for up to eight hours. Rehearsals are usually flexible in order to accommodate band members and transport funds are provided. However, rehearsals are unpaid in most cases. In theatre and dance, paid workers in institutions work from 9 a.m. to 5 p.m. Groups in both rural and urban areas regularly hold rehearsals in convenient spaces and at convenient times. Theatre/dance shows sometimes happen at night, usually between 6 p.m. and 8 p.m., to accommodate working audiences. Weekend work is also common, but this is compensated by time off.

Motion pictures (Film)

The working hours in film-making organizations are usually 8 a.m. to 5 p.m. However, film-making involves travelling for shoots, with workers sometimes spending long periods away from home (one week to a month or even more) and this becomes part of their working time; there is no family time during such periods. Working time is sometimes determined by the nature of the project, for instance when workers have to work at night on specific episodes that portray night situations. Deadlines are very tight in most cases, with the cast and crew having to work for more than fifteen hours a day. Full-time paid workers are awarded rest time as compensation, while part-time workers are paid their rates. These rates are not usually paid in accordance with the law, which stipulates that 150% of the normal salary/wage rate should be paid for overtime.

Sound recording and music publishing

It is very common for studio work to include night and weekend work, depending on the reputation and principles of the studio owners. One respondent with over 35 years of experience in the music sector said that his studio is open from 10 a.m. to 4 p.m. for five days a week, with a lunch break. However, for some studios, nights and weekends can be busy periods.

Television programming and broadcasting

Workers in paid employment work for 40 hours per week and eight hours a day as provided for by the Labour Act. However, overtime, night and weekend work are very common, dictated by project deadlines. This applies to the generality of workers in both the private and public sectors.

Video Games

Respondents indicated that they engage in project-based work while maintaining full-time jobs elsewhere, as this sub-sector is not yet sufficiently well developed to provide them with full-time employment. Workers in video game booths and shops that sell video games work from 9 a.m. to around 7 p.m. to accommodate patrons who come to play games after working hours.

Visual arts

Paid employees in full-time employment work from 8.30 a.m. to 5 p.m. in private institutions, while those in government work from 8 a.m. to 4.30 p.m. with a tea and lunch break, as provided for in the Labour Act. There is an occasional requirement to work late and at weekends, usually dictated by preparations for an exhibition, large orders or trips abroad, which are not a daily occurrence. Own-account workers reported working between 10 to 12 hours per day, and occasionally at night and at weekends, to maximize their potential earnings.

Writing and publishing

There are no clearly defined working hours for writers, as these depend on inspiration and creative mood. There are authors who have written fiction stories in the course of one night and gone on to win awards. More often than not, fiction writers find that inspiration dictates when one writes and when one stops. The paid workers in publishing houses and institutions mostly work full time, from 8 a.m. to 4.30 p.m., inclusive of tea and lunch breaks. Shifts are not common, while night and weekend work are usually associated with readings and live poetry performances.

6.2.2. Adequate earnings and productive work

Key points

- ▶ The respondents know of no policies or regulatory and legal frameworks that define a minimum wage for workers in the cultural and creative economy, except in the fashion industry, which is governed by the Collective Bargaining Agreement (CBA) for the Textile Manufacturing Industry of 2022. Respondents indicated that there are no standards for remuneration, as most sub-sectors do not participate in collective bargaining. One respondent from the design sub-sector referred to the “unspoken rules” that are normally followed by actors, including the benchmarking of remuneration and charges against whatever like-minded or similar establishments or friends are charging for the same services.
- ▶ At the level of sub-sectors, adequate earnings are affected by business and pricing models. Cultural and creative economy earnings are geared to brands. In the visual arts sub-sector, most professional and established brands are priced out of reach of ordinary citizens. In the music sector, the established brands have stronger market bases locally and internationally, and hence the earnings they offer are better than those of young and upcoming artists.
- ▶ There is a tendency to rely on international markets for incomes, and trade in services is mostly conducted through mode four of mobility of artists.²⁵ However, access to regional and international markets is generally weak. The COVID-19 pandemic increased the use of digital space but mostly for the purposes of marketing, audience engagement and visibility of work – there was very limited monetization of content in the digital space. Workers across the ten sub-sectors reported an increased digital presence during and after the COVID-19 pandemic as they showcased work on social media, through live-streaming and at virtual exhibitions.
- ▶ Generally, remuneration across the sub-sectors is low. The adequacy of earnings is affected by diverse internal and external factors which include the prevailing economic downturn in the country and the peculiarities of individuals and sub-sectors. The prevailing economic conditions have hit the CCE hard, as most people have no disposable income to spend on art and regard it as a luxury. Sub-sectors such as fashion are swamped by second-hand clothes, which tend to be cheaper than locally manufactured new clothes. Furthermore, there is a low appreciation of art and creative work in general, and customers do not want to pay what products are worth.
- ▶ There are no standard pricing models for works across all sub-sectors, but in most cases buyers and audiences have strong bargaining power over artists. They usually want to charge or set prices themselves when buying from creative workers, especially those that are not organized. This is also common in theatre and music, where artists are simply offered a rate for a show, leaving very little room for negotiation. This often leads to low earnings. However, artists from other countries coming to perform in Zimbabwe can set their own fees.
- ▶ The local market is generally weak, but some sub-sectors enjoy a better reception there. For instance, music is better appreciated by the local market than visual arts and theatre. Generally, tickets for all shows cost between US\$10 and US\$20. Live shows are more popular than exhibitions, and customers are more willing to pay to attend music shows than any other type of sub-sector event.

Crafts and design

Earnings in the crafts sub-sector are dependent on the quality of the products and on access to markets. CBOs provide product quality assurance services, and also training to enhance workers’ production skills. Local markets are weak, and workers are often subject to manipulation by middlemen who buy products directly from crafters for export. In some cases, crafters engage in barter with people who sell kitchen utensils and other goods that they need for survival. Crafts are usually priced from around US\$5 for the local market, while international market prices are slightly higher due to higher business costs. Workers are paid 70 to 75 per cent of the incomes realized from sales,

²⁵ The [WTO services agreement](#) (GATS) groups services trade into four categories, referred to as ‘modes of supply’. [Mode 4](#) (movement of natural persons): refers to services traded by individuals of one WTO member through their presence in the territory of another. It covers employees of services firms and self-employed service suppliers.

while the CBOs retain 25 to 30 per cent. Incomes are generally very low and workers in CBOs can sometimes spend three or four months without salaries, so that they must engage in secondary activities for survival.

Fashion

Freelance workers in the fashion sector depend for their incomes on their client base and their ability to effectively serve them. Opportunities exist to make bespoke garments for the upper-middle class, for events and special occasions. Competition from second-hand garments is stiff, making it hard to realize adequate earnings. Some workers within private companies in the formal economy are paid according to the norms, standards and collective bargaining agreements of the clothing manufacturing industry. The figures for earnings within the informal economy differ, but key informants confirmed that they are very low. One informant said that she is employed by her own enterprise as the managing director, but sometimes cannot afford to pay herself what is stipulated in the contract.

Live music and theatre performances

In the live music sector, established musicians derive their livelihood from shows held locally and internationally. There is a notable appetite for live music. There are no salary rates and most band members are paid per gig. One respondent noted that artists will accept any offer out of desperation and sometimes push to perform for free to gain exposure. Some artists are happy to walk away with US\$10, US\$30, or US\$100 for a show regardless of how many hours they have devoted to rehearsals and other preparations. The average amount paid to band members differs with position and experience, and ranges from US\$10 to US\$80 per gig. Rehearsals are unpaid, but a transport and food allowance is offered by generous band leaders. The number of gigs played per month differs for each band, according to popularity. Some play an average of 2-3 gigs a month.

Working conditions differ greatly; in some cases bands receive gate takings only, while in others they are paid a flat fee usually determined by the venue owner. Very rarely, musicians are allowed to give a quotation for their work. Contracts are also issued by the employers, except where international acts are involved. Band leaders are secretive about revenue, and there is always a wide gap between what they receive and what they pay their band members. Musicians are not paid for most jam sessions, even though their organizers collect gate takings and make bar and food sales. The average ordinary ticket fee for music shows ranges from US\$5 to \$10 and can be as much as US\$20 depending on the musician. Very Important Persons (VIP) and Very Very Important Persons (VVIP) tickets cost double and triple that amount. Live music shows involving international artists are priced much higher than local acts: between US\$30 and US\$50 for an ordinary ticket and between US\$100 and US\$150 for VIP tickets. International musicians are also paid and treated much better than the local supporting acts and their contracts are usually very detailed, with clear terms and conditions of work. Gigs are either privately organized or the musicians are hired to perform at private functions booked by promoters.

There are no standard earnings in this sub-sector, and each organization has its own model depending on the availability of resources. Another respondent explained: “We peg our salaries based on comparison with others”. Generally, theatre and dance are less well appreciated in Zimbabwe than live music. Funding comes mostly from donor agencies and commissions by non-governmental organizations, the Government and enterprises. Contracts are negotiated differently according to the clients.

Charges to these clients for commissioned work can range from US\$600 to US\$5,000, depending on the number of shows to be done, the place of performance, and other factors. The charges are supposed to cover all project costs including scriptwriting, rehearsal and performance fees. Reputation and/or track record and quality of work determine the charges to clients for commissioned work, about which the clients are very particular. These rates also determine the remuneration of the workers in each project.

Actors, dancers and actresses are paid between US\$30 and US\$50 for the duration of a show, usually from one to five days. Normally the crew is also paid at the same rate as the rest of the cast. Remuneration for freelancers is project-based, while those in paid employment have a monthly income which ranges from US\$200 to US\$800, depending on the availability of funding. Part-time teachers at private education/training institutions are paid differently, but considerably below international standards. For instance, in New York one is paid US\$50 per hour, and sometimes more, for dance classes, but in Zimbabwe the rate is US\$10, and sometimes less, per hour.

Respondents highlighted the seasonality of work in the sub-sector and that they struggle to attract an audience during winter and at the beginning of the year. Rehearsals in the dance and theatre sub-sector are unpaid, but workers receive a transport/food allowance ranging from US\$5 to US\$15. One dance organization indicated that it pays US\$15-20 per hour for rehearsals and that a dance piece normally requires not less than 10 hours’ rehearsal time.

Motion pictures

There are no policies, regulatory/legal frameworks, sectoral strategies or initiatives that define a minimum wage/minimum remuneration rate for workers in the film sub-sector. Payment is based on the availability of funding and on comparison with what similar enterprises are paying. There is no standardization.

Incomes in the film sector are sporadic. Generally, workers are paid very low wages owing to the operational environment of the sector, especially the broader economy, where entertainment is not a priority for the majority of citizens. Most local clients who commission work in the film sector provide very limited budgets, as pointed out by one respondent. Even clients such as broadcasters do not want to pay for the real value of work. For instance, local broadcasters offer US\$2,000 per 20-minute episode including costs such as production, travel, equipment hire, catering, wages and transport, while the same episode is paid at US\$2,000 per minute by international broadcasters, i.e. US\$40,000 for a 20-minute episode. Crew are usually paid US\$50 per day, but young people are prone to exploitation, especially at the initial stages of employment.

Workers in paid employment earn according to the available budgets and nature of projects, but in some cases the donor-approved budgets are not adhered to. Workers are paid what project leaders are willing to pay in order to maximize their own gain. Incomes range between US\$250 and US\$500 according to the estimates from respondents, but it is difficult to establish the average as most workers are not at liberty to disclose salaries. A few women have the opportunity to earn decent incomes thanks to limited access to international clients. Leadership and technical roles such as camera work, director, director of photography and producer pay better than supporting roles such as acting and make-up.

Television programming and broadcasting

Earnings in public broadcasting enterprises are determined by collective bargaining through works councils or NEC. For instance, the Collective Bargaining Agreement: NEC for Electronic Communications, Radio, TV Manufacturing and Allied Industry of 2022 sets the minimum wages and the grade levels for workers in the television and broadcasting sub-sector. Some key informants from public broadcasters indicated the existence of a workers' council in their institution, but wages were still low: a full-time employee with a master's degree earns between US\$350 and US\$400. This is inadequate given the high cost of living.

Private enterprises do not recognize the NEC that regulates public broadcasters and are thus not bound by the above-mentioned CBA. Their wages and earnings are determined through specific project-based budgets and by comparison with peer organizations. The criteria for defining remuneration are not well defined. Therefore, it is difficult to provide information about trends in the private broadcasting sector. People negotiate differently for different work.

The biggest challenge faced by broadcasters in providing adequate remuneration is lack of investment and weak markets, with resulting low incomes. One respondent said: "A radio station in other countries could earn five hundred thousand United States dollars a month and yet that is not the case in Zimbabwe as the value of broadcasting is low. The economy is bad, so people spend less on entertainment, hence the low incomes." In the private broadcasting sector, which includes numerous donor-funded online TV and radio platforms, project-based budgets determine the remuneration for freelancers engaged on a project basis. Full-time employees in paid employment earn salaries which range between two hundred and two thousand US dollars, or more in cases where a project has better funding.

Sound recording and music publishing

In Zimbabwe, music is a low-income industry compared with other African countries such as South Africa, Botswana and Namibia. Charges for studio services differ from institution to institution and this impacts the incomes of the workers in music production. Some studios charge US\$5 per song, while others charge US\$150 per song for locals, US\$300 for Zimbabweans in the diaspora and from US\$500 to US\$1,000 per song for South Africans and other foreigners. Locals are charged less because the purchasing power is less, as the local market is weak and demand for studio services is low. Incomes are also realized from recording voice-overs for corporates and NGOs. Video production is also not a lucrative business. Studios charge between US\$500 and US\$1,000 for video production, whereas in the United States, for example, a video can cost as much as US\$200,000.

Successful studio owners make an average of US\$3,000 profit per month, but these are few. There are no opportunities in Zimbabwe to earn producer points,²⁶ as one respondent observed. In principle, producers can earn a lot of money from these points, but the general absence of record labels means that there is very limited capital

²⁶ Points are a percentage of the total royalty for major label deals; they are taken out of artists' royalties to pay producers.

available to enable them to adequately support the sector and help it compete in regional and international markets. This constitutes a substantial loss of income on the part of producers.

The music sub-sector also suffers from lack of exposure. This is a factor that affects access to the regional and international markets that are so critical for boosting income.

Video games

Incomes in the video gaming industry are affected by the inaccessibility and unaffordability of consoles and PCs in the prevailing economic conditions. The market is dominated by retailers, who are the main link between the suppliers and consumers of video games. Respondents noted a general increase in incomes during vacations, when students are at home. The PC gaming community has already begun to open gaming booths at strategic points close to restaurants and “chill spots”, to enhance market access and provide a platform for groups of players to come together and participate in multi-player activities. According to PricewaterhouseCoopers, the video gaming market in Zimbabwe is expected to grow by 5.3% by 2025²⁷. The incomes from individual gaming booths are not known.

Visual arts

Earnings sufficiency is conditioned by the ad hoc pricing system in use for art. Individual artists tend to become overwhelmed by the pressure to survive, and end up selling their work at below the market price. The markets for visual arts are mostly international, as there is a low appreciation of art locally. This creates the need to work with internationally established institutions and professional managers so as to facilitate access to international and regional markets. Local markets are characterized by the presence of foreign tourists, who purchase art from local galleries, markets and directly from artists in spaces such as the Chitungwiza Arts Centre and the various art markets spread across the country with close links to tourist hotspots. Individual artists in rural areas have little access to galleries compared with those in urban areas. However, the latter need strong networks, connections and outstanding skills to make it into the international market.

Middlemen are crucial in the visual arts markets. These include galleries, online shops and art dealers. Most art dealers come from Germany, the Netherlands, the United Kingdom, the United States, Canada, South Korea and China. They buy work from local artists whose pricing models are individually driven. They can thus buy cheaply and resell at high prices. The average prices of art pieces range from US\$10 to US\$100 in local markets, and reach between US\$1,000 and US\$20,000 in international markets. Institutions such as galleries were given credit for advancing the resources to create art as well as facilitating funding by other investors – capital finds comfort in reputable institutions.

Writing and publishing

Opportunities to earn in the literary arts mostly arise from the sale of publications. However, as one respondent remarked: “Writing doesn’t pay very much in Zimbabwe, especially for fiction writers publishing locally. There is always a need to get another job to supplement earnings from writing.” Authors who have contracts with established publishers are paid a commission, normally 10 per cent of sales. Publishers’ contracts with writers in most cases grant the publisher exclusive rights to their works. Publishers can even sell these rights to publishers elsewhere without consulting the writers. Publishers usually secure the rights to authors’ works at the initial stages of contracting, but such fine details in favour of the publisher are not always read by the authors.

Those who self-publish have to meet all the associated costs including those of marketing and distribution, which is not only cumbersome but requires strong networks, an existing readership and versatile skills. In most cases, self-published authors are unable to make a profit or even receive earnings from their work. Writers who have access to subsidies and/or residencies are better remunerated, as their costs are met through funding/donor support. Sometimes international writers participating in local events are paid more than locals, depending on the funding model. In most cases, foreign embassies bringing in foreign writers cater for all their costs, including fees, and often pay them much more than locals participating in the same event receive.

Other opportunities for earnings exist in the form of live performances of written works, collaboration with musicians on lyrics, script-writing for skits, writing for NGOs and publications, among others.

²⁷ Zimbeye, “[What Does Gaming in Zimbabwe Look Like in 2023?](#)”, May 2023.

6.2.3. Combining work, family and personal life

Key points

- ▶ The workers in the informal sector of the CCE have flexible working hours including self-administered working breaks. The prevalence of subsistence work means that they cannot easily take breaks, as they need to survive.
- ▶ Employers in the live performance and broadcasting sub-sectors try to create the flexibility to accommodate women with families. Female employers were credited for being more receptive to female workers than male employers. Flexible working hours involve a schedule that allows employees to start and finish their working day according to their needs.
- ▶ Fashion work is mostly demand-driven and, since orders are usually not too many or too large, workers have adequate family time. Rural communities normally work on crafts and visual arts during their spare time and thus have time for family needs.
- ▶ Work is mostly seasonal for those in the performing arts, with peak periods running from August to December and February to May. The winter season keeps audiences indoors, resulting in little activity. Workers thus have adequate family time during the off season. During the peak season, they spend their week rehearsing. This normally takes place during the day and lasts between two and six hours, depending whether they involve preparations for a show.
- ▶ By contrast, the prevalence of night and weekend work and long working hours poses challenges for combining work, family and personal life in sub-sectors such as live performances, motion pictures, television, broadcasting and the visual arts.

Crafts and design

Working time for women in the crafts sub-sector is usually their spare time. Creating a balance between work, family and personal life is largely dependent on the ability of individual workers to allocate time for different purposes. This is more feasible for own-account workers, who are in charge of their own time.

Fashion

Since the work of own-account workers is demand-driven, they are able to combine work and family life. They mostly produce to order and, as orders are not always available, they can slow down. One respondent said: “We mostly work when there is demand and take leave when there is need.” Another said: “All the time children and family come first and so you put on hold personal development and business expansion in order to prioritize family.”

Live music and theatre performances

Live music is a seasonal profession with two clear peak periods, one from February to May and the other from August to December. This creates opportunity for family time and rest but, as most bands do not pay during breaks, a compromise must be struck between resting and not earning. Most workers are own-account workers and freelancers attached to a specific band, and the practice in the music industry is that they are not allowed to engage in similar work for other bands. Consequently, as long as the band to which they are attached is not playing, they have time for family.

Although female band leaders have a better opportunity to create flexibility in accommodating all areas of life, one female musician said: “It’s not easy for the female workers. Sometimes they have to choose between family and work, and often the job is compromised. I try not to work too much over weekends and nights in order to accommodate family demands.” Most female musicians attached to male-led bands struggle to balance family time and work. Working at night also weighs against women as the streets are unsafe.

Workers in the theatre and dance sub-sectors prioritize income generation over family and personal time when they have an opportunity to work, because opportunities are scarce. Work is mostly project-based and erratic, and family

and personal time tend to be low priorities. Most theatre/dance groups try to accommodate workers with school-age children or without childcare arrangements by allowing them to bring their children to rehearsals or shows. However, married women in the acting/dancing space have to seek clearance from spouses who work outside the cultural and creative economy before accepting or taking up a role.

Motion pictures

Although women in general are affected by patriarchy and negative perceptions and burdened with family responsibilities, not all women in the film sector are vulnerable. It is always easier for men to work on night shoots and to travel for work for long periods because society is strongly oriented towards giving men freedom from everyday family responsibilities. When women are the production leads, they tend to accommodate other women's family commitments. Most male-led productions are insensitive to women's needs, so that they end up leaving the job. In some cases, the working environment allows children to be dropped off at work if their parents cannot do the school run. One respondent said that paid workers have access to rest days, especially after a hectic project.

Television programming and broadcasting

Full-time paid work usually takes place between 8 a.m. and 5 p.m. for an average of 40 hours per week/8 hours per day. Working overtime is very common, and weekends and nights are also worked across the informal and formal economies. Hybrid work models are very common in this sector, with some combining work online and work from home. Given that the work is also project-based, tight deadlines sometimes create pressure to work for more than eight hours.

Sound recording and music publishing

It is very common for studio work to stretch beyond the standard eight-hour day work and to include night and weekend hours, according to demand. Working time fits in with deadlines, which are all-important. However, some studio owners determine the working hours based on their principles, values and preferences. One respondent who has over 35 years' experience in the music sector said: "My studio is open from 10 a.m. to 4 p.m., 5 days a week, with a lunch break. I don't work on Sundays, and I don't work overnight." However, for some studios, nights and weekends can in fact be the busy periods.

Video games

Workers in gaming shops and booths have long hours, especially where booths are linked to places where people go to relax and normally open until late at night.

Visual arts

Own-account workers enjoy the flexibility to manage their working time and create a balance with family life. Temporary separation from family occurs occasionally, when artists take part in residencies or have to attend exhibitions out of the country, but this is easily compensated during self-administered work breaks.

Writing and publishing

Being a writer in residence often involves travel to other countries or a move out of one's comfort zone, typically the family home, in order to have the time and space to devote oneself to a writing project or work. However, residencies last for a specific period, after which the writer can rejoin the family.

6.2.4. Equal opportunity and treatment in employment

Key points

- ▶ Women have limited opportunities in all sub-sectors. For instance, most privately owned spaces such as hubs are run by men, some of whom are not concerned about the plight of women in the cultural and creative economy, which reduces their access to this infrastructure. Although most funders in the cultural and creative economy prioritize women's inclusion in all the programmes they support, that requirement usually fails to specify the capacities in which women are to participate, resulting in some institutions engaging women simply to comply with the funder's expectation.
- ▶ Employers in the theatre sector are flexible enough to allow women to bring their children to work if there is no one to assist with childminding, and to schedule rehearsals during convenient times for women. Despite such support and prioritization, the impact of the patriarchy and family responsibilities on women is such that at times married women in the theatre sector have to obtain clearance from their spouses before taking up acting roles. One employer in the motion pictures and theatre sub-sectors said: "We are flexible enough to accommodate women when scheduling rehearsals and shoots but even with that in place, women are often denied opportunities to take up certain acting roles by their spouses."
- ▶ While no respondent cited any difference between the remuneration of women and men for specific jobs, women in the cultural and creative sectors of Zimbabwe tend to be employed on low earnings or in supporting roles. Respondents also noted the limited participation of women in better-paid technical roles such as director of photography or camera operator in the film sector, to which they have limited access.
- ▶ The fragility and vulnerability of women in the informal cultural and creative economy is also a result of their limited access to financial resources. Respondents observed a tendency by funders to support the same players, who are predominantly male in the informal cultural and creative economy because of their experience and track record. These players almost become "project lords" or conduits for most opportunities, and can thus easily take advantage of women looking for work. This is common in the live performance sub-sector, for example in theatre and music, where some individuals reportedly ask for sexual favours before casting a woman for a role or incorporating women into their bands.

Crafts and design

Women are actively engaged in craft activities, including basketry and pottery. Men are mostly involved in wood-carving. Overall, more women than men earn their livelihood from crafts, in both urban and rural areas.

Fashion

The fashion sub-sector is also dominated by women, although men are becoming increasingly involved. One respondent said: "Historically, the fashion industry was primarily dominated by females and now there is an increase in male players. It may be the reason why we have less violence and harassment in the sub-sector."

Live music and theatre performances

The few bands led by women tend to be more sensitive to the needs of female band members. Most women are employed as backing vocalists and dancers, right at the low end of the music value chain, with very low earnings. Opportunities for men and women are not the same, as the landscape is more complex for female practitioners. The social structure has already disadvantaged women in the music sector, just as in other sub-sectors. Venues like Ella the Garden, Alliance Française and ZGS are female-friendly, perhaps because they have female managers.

Most funders in the dance/theatre sub-sectors prioritize women's inclusion in all the programmes they support, although only with low-end jobs. While no respondents indicated any difference in the remuneration of women and men for specific jobs in theatre and dance, women mostly have supporting roles, which limits their opportunity to obtain adequate earnings. Respondents also noted the limited participation of women in better-paid technical roles such as director and choreographer.

Motion pictures

Film is predominantly male-dominated, with only a few women doing well. There exists a widespread distorted view about women's capacity to deliver, especially in technical roles, resulting in them being given less strategic roles that are also paid less. One respondent said: "Women's capabilities in film are undermined. It's a perception and it's very systematic . . ." Acceptance of female stars in film is low. A few female-led organizations are successfully delivering professional films that compete in international markets and are inspiring young women to join film.

Television programming and broadcasting

Although there are no discriminatory laws or policies in the sub-sector, certain de facto barriers to equality exist which may discriminate against women, particularly in relation to skills, technical jobs and gender stereotyping. Key informants indicated that women can offer only limited skills in the technical areas where remuneration tends to be higher. Women in the broadcasting services also face being stereotyped as being of loose morals, simply because they are active in the public domain. Consequently, fewer women take up jobs in the TV and broadcasting space as compared with men.

Sound recording and music publishing

Very few women work as studio administrators. Studio work is highly technical, and only a few women have the required skills. One respondent indicated that he knew of no female music producers, and this trend is likely to continue. One example of the set of skills required is playing instruments and then programming the result into a recording. Another respondent said: "I think being a producer in a recording studio is untapped ground for female practitioners. There is a need to encourage and train female practitioners."

Video games

Both women and men are free to join this sub-sector, but the technical requirements of most of the work discourage the participation of women.

Visual arts

Women's participation in visual arts is historically low compared with men's, but there has been a notable change, and women are taking up the challenges in this sub-sector. One respondent also observed that artworks produced by women generally fetch lower prices than those produced by men, as women are under pressure to sell and bring food to the table, and are also overwhelmed with family responsibilities such as raising children.

Writing and publishing

Women in the informal cultural and creative economy are affected by diverse challenges including patriarchy, family commitments, violence and harassment, and limited access to opportunities, resources and infrastructure.

6.2.5. Safe work environment

Key points

- ▶ Safety issues in the informal sector within the CCE are specific to the sub-sectors, such as audiovisual, broadcasting and live events, most closely linked to the use of machines, equipment, electricity, sound equipment and interaction with audiences.
- ▶ The health, safety, and wellbeing of workers is often overlooked in the informal sector within the CCE, mainly owing to lack of knowledge about the safety standards provided for in the occupational safety and health laws and policies. Most respondents were not aware of any of the laws or government policies that regulate OSH.
- ▶ In some cases, standard safety procedures are not professionally implemented, especially by venues which try to minimize costs by not engaging professional electricians and sound engineers. Most privately owned venues are hazardous, as they barely comply with the safety standards and NSSA officials rarely come to inspect. Some open-space performances also make no arrangements to adequately protect workers.
- ▶ However, this study also noted a selective approach to safety: international workers such as musicians insist on being provided with safety arrangements, which are clearly stipulated in their contracts.
- ▶ Women face social safety challenges, as they are often harassed by employers and patrons. Again, this stems from patriarchy and occurs both on stage and during open-space performances and shoots. Key informants revealed that some venues are not safe for women owing to weak security and limited access to standard changing rooms.
- ▶ The prevalence of night work also brings safety challenges for women, people with disabilities and the most other workers, since the streets are unsafe at night.
- ▶ Workers in crafts, fashion and visual arts sometimes work from home, which creates safety threats for their families from equipment such as needles and sewing machines and raw materials such as paints.
- ▶ In addition, freedom of artistic expression is sometimes in conflict with the Government's interpretation of the Constitution and laws such as the Censorship and Entertainments Control Act of 1967; this sometimes brings workers into direct confrontation with law enforcement agents.

Crafts and design

Safety hazards are not common in the crafts and design sub-sector as crafters mostly work in their homes, while a few work from CBOs. They do not use machinery, but can run the risks associated with raw materials extraction, especially workers based in rural areas. One respondent said: "There are no safety issues in crafts. Maybe when crafters move for long distances, sometimes for over 80 km to obtain raw materials and when they cut the *ilala* reeds, they will be at risk." Urban-based crafters obtain their raw materials from the markets.

Fashion

Workers in clothing factories encounter few safety hazards as the factories are inspected by the NSSA, which enforces the safety standards. Own-account workers operate from their own spaces including homes, or buildings in the Central Business District (CBD), where safety is not a priority and inspections are hardly ever carried out.

Live music and theatre performances

Physical safety in the live music space is largely dependent on the venue type, but most venues do not observe the basic safety standards. Respondents rated compliance with safety standards at 50 per cent in most informal venues such as bars and clubs. One respondent noted some instances where the stage is not well mounted because unprofessional service providers have been hired for that job. Toilets are often used as changing rooms for both women and men.

Security is also a major issue, as patrons are sometimes physically abusive. Some live music performance venues have been discredited for making women share changing rooms with men, while venues like Ella the Garden, Alliance Française and Zimbabwe German Society (ZGS) are female-friendly, perhaps because they have female managers.

In the dance sector, safety standards are not enforced even when clearly requested. However, professional venues such as Alliance Française and ZGS provide security for performers. Dance requires basic safety measures, such as dance mats to prevent sliding. Some venues have concrete floors which are bad for the knees. Safety standards are also not observed in the theatre sub-sector. Most venues do not hire professional electricians and qualified technicians. Changing rooms are not a priority in some venues. Insurance is never taken out to cover workers against the risk of accident. Venues do not provide first-aid kits, although festivals try to offer them.

Motion pictures

This is a highly technical sub-sector where strict observance of safety and health standards is essential owing to the potential risks on set. However, although insurance against work-related and other accidents is crucial in the film sub-sector, this is currently not being done in Zimbabwe, whether for film equipment or for crews. Security is another critical aspect of safety in film, especially when cast and crew travel to shoots in the communities.. Sometimes women are verbally abused on set if the security is limited. They are also exposed to abuse from colleagues and employers during long periods of absence from home.

Television programming and broadcasting

Enterprises in the informal economy do not have insurance cover for workplace injuries, despite a highly risky work environment involving the use of heavy equipment. Workers in formal enterprises are protected under the NSSA but the coverage is not sufficient to meet the high costs of accessing medical services in case of an accident.

Respondents felt that workers have a relatively safe work environment, with some estimating an 80% safety level. At the ZBC the workspace is protected by State security, but when staff leave work they are at risk of being attacked for statements made on radio or television. This career is thus somewhat hazardous, across both the informal and the formal economy. Women face safety challenges in the form of sexual harassment at work from both internal and external clients. Knowledge of the legal or policy frameworks for OSH in the sub-sector is weak. None of the respondents was aware of them.

Sound recording and music publishing

Respondents felt that their studio spaces were safe but were not aware of any policies and laws governing safety and standards in the sub-sector.

Video games

Gaming booths that open during the night provide security to protect workers.

Visual arts

The cultural infrastructure remains a challenge in the visual arts sub-sector, as most artists work from home. Working materials in homes can be dangerous to children. Privately-owned galleries exist in urban areas, mostly Harare and Bulawayo, and these have clear safety regulations which are followed by users. Own-account workers/self-employed workers/freelancers working from homes and communal workspaces such as the Chitungwiza Arts Centre observe the safety standards relating to protective clothing when working. However, their safety measures are inadequate, as most workers observed do not wear face masks to protect themselves from dust.

Writing and publishing

The safety of writers and publishers includes freedom to write without fear of victimization or censorship. There have been cases of authors who write political commentary being arrested –words are powerful tools for liberation.

6.2.6. Social security

Key points

- ▶ Social protection is funded through employers'/workers' contributions where workers are in paid employment, but most enterprises in the informal sector within the CCE are not registered and thus do not remit social security contributions as required by law. Employers' liability for certain social protection schemes such as paid leave, maternity leave, sick leave and severance packages is not observed adequately, as there is no enforcement of labour laws in the cultural and creative sectors.
- ▶ In general, there is limited access to social security by workers within the informal sector of the CCE owing to the erratic incomes. There are no national social security schemes that accommodate these workers: the registration and approval processes under national social security schemes are overwhelming. The costs of social security schemes are also high. One arts organization explained that it took more than one year to be registered with the NSSA as the authority could not find a suitable industry category for it. The NSSA finally settled on industry category 6122, "Workers in the music sector".
- ▶ Some enterprises do not register with the NSSA as they see no value in its benefits. In the last 10 years the value of NSSA benefits has been affected by the inflation that has dogged the Zimbabwean economy.
- ▶ Sustainable social security stems from government investment, shared responsibility and solidarity between employers and workers. This needs to be strengthened within the CCE.
- ▶ Arts associations such as the Zimbabwe Music Rights Association (ZIMURA) provide social protection schemes for their members. ZIMURA has a Free Funeral policy which is offered in partnership with Nyaradzo Funeral Services to all members. The Performing Arts Network for Empowerment Leadership in Zimbabwe (PANELZ) has also been engaging private social protection providers for coverage of workers during live performances.

Crafts and design

In crafts and design there are mostly own-account workers with no access to social security owing to limited, irregular incomes and de facto exclusion from the system. Even the workers in the CBOs that work closely with crafters cannot contribute effectively towards national social security as their wages are inconsistent.

Fashion

Access to social security by workers in the fashion sector is limited to those in formal employment. Informal workers need to make individual arrangements for private social security, which most cannot afford.

Live music and theatre performances

Access to social security by workers in dance and theatre is very limited, and most have no pension, medical aid, paid annual leave, paid sick leave or paid maternity/paternity leave. Some organizations which operate as trusts are registered with the NSSA for national social security. A few organizations have been consistent in remitting to NSSA, especially since the COVID-19 pandemic.

No key informant in paid employment in this sub-sector reported having access to medical insurance arranged by their employer, owing to high costs of medical insurance. Freelancers and project-based workers have no access to social security. Freelancers have to arrange their own pension, medical aid, funeral policy and leave. Efforts have been made by individuals such as Tafadzwa Muzondo, through the Performing Arts Network for Empowerment Leadership in Zimbabwe (PANELZ), to engage medical aid companies to provide packages for performing artists, but this is a work in progress.

Pockets of best practice can be found in formal venues that operate within the informal sector of the CCE, such as Alliance Française where all employees have access to social security.

Motion pictures

Most have no access to social security as they are not registered for NSSA-administered social security schemes or private social security schemes. Key respondents noted that in some cases employers have lost faith in the national social security authority and thus do not register for NSSA-administered social protection schemes. Those who have registered reported that they only did so to comply with the government requirements for formal institutions, not for the benefits.

Television programming and broadcasting

Social protection in the television and broadcasting sub-sector is limited to workers in the formal economy and is extended through the NSSA and State and private medical aid insurance companies. The value of the benefits received through the NSSA is too low compared with the investment made in the form of contributions. Medical insurance, retirement benefits, career transition schemes, parental leave and disability benefits are all inaccessible to workers in the informal broadcasting sub-sector. Key informants attested to the limited access to private social security schemes for workers in both the formal and informal sector of the television and broadcasting sector, owing to high subscription costs.

Sound recording and music publishing

Bands are not registered with the NSSA for social security and do not subscribe to private social security schemes. A notably useful social security scheme in the music production sector is that administered by the Zimbabwe Music Rights Association (ZIMURA), an organization for music composers, authors and publishers, which provides funeral cover to its members, including groceries for the funeral, medical /incapacity support of up to US\$500, and a gratuity of up to US\$500 to members who are 75 years old with at least 20 years of membership. Since 2010, ZIMURA has provided funeral benefits to 84 members, incapacity benefits to five members and gratuity benefits to fifteen members aged 75 years and above. Most musicians and band members who are not members of ZIMURA have no health insurance, funeral policies, access to pension, or maternity and vacation leave; they have to make their own private arrangements because, in most cases, they cannot afford the exorbitant charges of private medical aid schemes and pensions.

Video games

Workers in video game shops and booths are casual workers with no access to social security. A respondent from a gaming hub indicated that the workers in the enterprise are all part-time, with no access to social security.

Visual arts

Own-account workers have no access to social security including medical insurance, paid maternity, sick leave and vacation leave. All the respondents from privately-owned enterprises were not registered for NSSA schemes and did not contribute towards any private pension schemes.

Cultural and creative workers employed in government institutions on a full-time basis have access to social security in the form of a pension, maternity leave, paid annual leave, and written contracts. Part-time, project-based workers such as artists working in the studios of the State-owned institutions have no access to social security.

Writing and publishing

Freelance writers have no access to social security. Workers in paid employment with publishers and institutions that are formally registered as trusts and private limited companies have access to leave and national social security. However, there are some workers in paid employment who have no access to a pension.

6.2.7. Social Dialogue, employers' and workers' representation

Key points

- ▶ Many informal workers are found in informal micro- and small enterprises. In such settings, the minimum legal thresholds for establishing workers' committees, works councils and trade unions may, in practice, constrain their ability to organize, and thus social dialogue platforms do not exist.
- ▶ The prevalence of freelancers who identify themselves as independent contractors and own account workers defeats the opportunity for social dialogue.
- ▶ The cultural and creative sectors are characterized by the absence of legal institutions and social dialogue frameworks, including NECs, trade unions, workers' committees, works councils and employers' organizations.
- ▶ One respondent ascribed the non-existence of unions for cultural and creative workers to the psychological make-up of artists who create unique products and services as individuals. Another respondent stated that artists work in silos, as creativity is largely an independent vocation and what they create is largely a personal expression. This implies that the individualistic nature of the cultural and creative economy deters efforts to speak with one voice, among both employers and employees.
- ▶ Workers are also poorly informed about the benefits of social dialogue across the cultural and creative sectors. One respondent stated his belief that trade unions are irrelevant to the CCE and that its workers do not need one.
- ▶ Most workers in the cultural and creative sectors also do not join informal sector associations of vendors, owing to a limited shared understanding of areas of common interest and of the value that joining informal sector associations can bring.
- ▶ Artists' associations exist across all sub-sectors but they are not empowered to serve as platforms for social dialogue.

Crafts and design

Crafts are dominated by own-account workers who sell their products independently and are not in an employment relationship; it would thus be challenging for them to engage in any form of social dialogue. This includes crafters who work with CBOs and informal sector associations within the informal economy. There are no trade unions and employers' organizations in the sub-sector to facilitate social dialogue.

Fashion

Currently, own-account workers in the informal economy form the bulk of the workers in the fashion sector following the large-scale factory closures suffered by Zimbabwe since the early 2000s. These people do not belong to workers' or employers' organizations and have no access to social dialogue mechanisms in this sector.

Live music and theatre performances

Musicians are represented by the Trade Union for Music and Arts Industry, which is affiliated to the ZCTU. It has a membership of over 500 workers, but no key informant from music or survey respondent mentioned anything about this union. There are no worker organizations in the sub-sector, which defeats the effectiveness of social dialogue.

Associations such as the Zimbabwe Musicians Union and the Association of Music Promoters in Zimbabwe also exist, but they focus on programming issues rather than labour-related matters.

Motion pictures

Workers are not affiliated to any trade unions, nor are employers affiliated to NECs and employers' organizations.

Television programming and broadcasting

Social dialogue platforms are almost non-existent in the informal economy, while the formal economy has established works councils, unions and employers' organizations as platforms for social dialogue. Outside the formal sector, there is no engagement with NECs, trade unions or workers' organizations. Respondents (except for those from the ZBC) indicated that their enterprises have not undertaken and implemented initiatives to define and/or change the minimum wage for employed cultural and creative workers and/or the minimum remuneration rates for self-employed cultural and creative workers.

Sound recording and music publishing

Informal discussions facilitated by associations such as ZIMU are held on social media and through outreach programmes to emphasize the importance placed on social dialogue by practitioners. The associations are mostly active on social media, creating a platform for dialogue and forward thinking.

Video games

No information on social dialogue within this sub-sector was shared by key informants. The workers are not unionized.

Visual arts

There are no known trade unions for workers in the visual arts sector. No employers in the visual arts sub-sector reported membership of employer organizations. The challenges faced by trade unions in reaching out to workers in the visual arts include resistance from own-account workers, who have an individualistic mindset. Collective voices are inherently absent from the visual arts space as creativity is largely an independent and individualistic vocation anchored in personal and spiritual inspiration. All respondents indicated that they have not been involved in collective bargaining at sub-sector level, but one respondent working in a State-owned gallery confirmed the existence of a workers' committee at his workplace, set up to facilitate dialogue with the senior management of the institution.

Writing and publishing

Informal economy workers are not catered for by social dialogue platforms. Associations such as the Zimbabwe Women Writers Association and the Zimbabwe Publishers Association exist in the sector, but it is not their role to facilitate social dialogue.

6.3. Analysis of the policy, legislative and institutional opportunities for supporting the transition from informality to formalization of the CCE

While this study reveals a general lack of awareness about policy, legal and institutional frameworks for promoting decent employment and transition from the informal to the formal economy among key informants from the CCE, this does not imply their non-existence. There are myriad policies, laws and institutions which present opportunities to promote transition from informality to a formal CCE economy. Some of these contain gaps which inhibit effective coverage of the CCE, some fall short of effective enforcement and implementation, and there are also institutional frameworks that need to be operationalized in order to adequately address the decent employment deficits and informality in the CCE.

The complexities of CCE informality are evident from the study findings. Its analysis of the policy, legislative and institutional opportunities for supporting the transition from informality to

formalization is based on the four pillars of decent work, namely employment, rights at work, social dialogue and social protection, as provided for in the national strategy for transition from informality to formalization.

6.3.1. Employment opportunities

At policy level, the study findings indicate that there is urgent need for policy intervention to provide access to affordable financing for the culture and creative sectors. This will give their enterprises the strength to create employment opportunities for young people in the CCE in Zimbabwe, as well as introduce decent work principles.

Copyright protection as a mechanism for guaranteeing employment stability in the CCE

Effective copyright protection is crucial in guaranteeing employment stability in the CCE. All the sub-sectors covered by this study depend strongly on copyright protection to realize incomes. Legal frameworks such as the Copyrights and Neighbouring Rights Act and institutions such as ZimCopy and ZIMURA offer opportunities for copyright protection. The challenge they face is weak enforcement, both locally and in international markets.

Policy frameworks such as the Zimbabwe National Intellectual Property Policy and Implementation Strategy (ZNIPPIS), 2018-2022, exist to provide strategies for the commercialization of intellectual property, for raising awareness about the importance of copyright protection among children and adults in schools and communities, and for developing the IP skills of professionals. Arts, culture and heritage are among the nine priority areas targeted by the policy as key drivers of economic growth.

Skills development programmes and strategies

The existing education and training institutions provide theoretical education at the expense of relevant practical education. Informal education and training are not accredited and adequately supported, and yet they are strategically vital in building a strong human resources base for the sector.

Business support services

The development of this sector is curtailed by limited access to markets, especially at regional and international levels, and limited access to information about opportunities and programmes that specifically target youth in order to facilitate their effective participation in the CCE. Limited access to technology also affects innovation and creativity.



Image by Freepik

6.3.2. Rights at work: Protection of workers' rights through labour laws, policies and institutional frameworks

The Government has already put in place legal frameworks to support the transition from the informal to the formal economy. These were explored earlier in the report. However, application of the labour laws, which constitute the main legal framework for safeguarding and enforcing workers' rights in Zimbabwe, still presents challenges. There is a general lack of awareness of the labour laws, especially the rights of workers and their application to workers in the CCE, despite the fact that the Labour Act is meant to cover all workers, whether in informal or formal employment. One respondent said: "I am aware of general labour laws but not specifically for CCEs."

Extending the coverage of the labour laws to workers in the informal economy is a crucial step towards reducing informality in the CCE, as these laws guard against unfair labour practices and guarantee the protection of workers' entitlements such as social security and social dialogue. Extension should be backed by effective enforcement as one of the anchors for safeguarding workers' rights. The social dialogue mechanisms are provided for in the labour laws should be made relevant to workers in the informal cultural and creative sectors.

6.3.3. Social security coverage

One of the pillars of the transition from informality to formality is the extension of social security to workers in the informal economy. Extending social protection to workers in the informal economy is crucial to diverse stakeholders in the CCE.

Such extension needs to be seen in the context of the broader social security system in Zimbabwe. The NSSA Act only regulates old age, disability and survivors, as well as work injury. Sickness and maternity are geared to the employer liability system and to earnings, as shown in table 17. This makes it difficult for workers in the CCE, particularly own-account workers, to pay into the system because of issues related to irregular income and interrupted employment histories. The result is sporadic social security contributions, which in turn result in low or insufficient contribution density (ILO, 2021b).

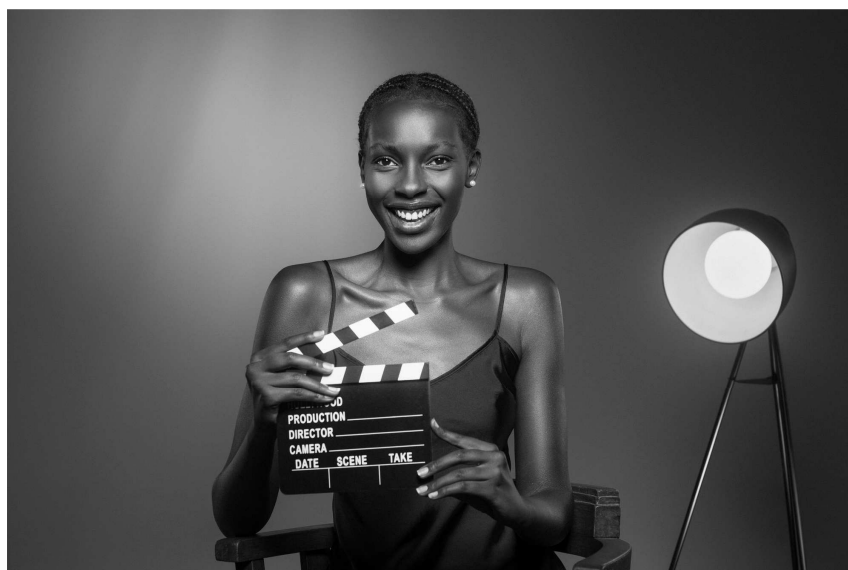


Image by Freepik

► **Table 17: The social security system in Zimbabwe**

Old age, disability, and survivors	Sickness and maternity			Work Injury	Unemployment	Family allowances	
	Cash sickness benefits	Cash maternity benefits	Medical benefits				
X (anchored in legislation)	X (Employer-liability system only)	X (Employer-liability system only)		X (anchored in legislation)	None	None	
Old-Age	Contributory		Non-contributory		Provident funds	Occupational pensions	Individual account
	Flat-rate	Earning-related	Means-tested	Universal			
		X					

Source: ILO, 2021b

Although some respondents knew of some State-driven social security schemes, they were not aware of any that specifically cover workers in the informal cultural and creative sectors. Another issue concerns the subjective scope of the current social security legislation, which links coverage to the existence of an employment relationship between an “employer” and an “employee.”

The NSSA Act defines an “employee” as “any person employed by or working for an employer and receiving or entitled to receive any remuneration in respect of such employment or work” and an “employer” as “any person whatsoever who employs or provides work for another person and remunerates or expressly or tacitly undertakes to remunerate him, and includes the manager, agent or representative of such person who is in charge or control of the work upon which such other person is employed”. Employment relationships come into being through contracts of employment, and yet the nature of some of those contracts in the CCE is such that the relationship is not clearly defined, and there are no formally written contracts of employment. For example, in the live music sub-sector, most contracts are more like memorandums of understanding intended to manage conflicts of interest, and do not cover key elements such as remuneration and hours of work. Contributions towards NSSA social security schemes are made by employers and employees, but freelancers and those engaged as independent contractors are not covered. This presents a challenge to the CCE, as most workers are own-account workers operating as freelancers, and there are no formally registered enterprises. There is need for the NSSA to broaden the scope of coverage beyond the traditional employment relationships, which only account for employers and workers, narrowly defined.

A number of strategies could be considered for extending social protection to workers in the informal economy and those in the cultural and creative sector (ILO 2021 b).

- ▶ Anchor the rights of cultural and creative sector workers in a legal framework which ensures that social security law affords coverage to all types of employment, by making the necessary adaptations. The ILO observes that some countries have successfully extended social insurance schemes to self-employed workers and other categories of non-salaried workers through mechanisms adapted to facilitate labour market mobility (ILO, 2021c). Such extended social insurance coverage for workers in all types of employment facilitates labour market mobility while ensuring continued coverage.
- ▶ Adapt the way in which contributions are determined so as to suit the characteristics of CCS workers, and adapt eligibility criteria and qualifying conditions to the income and employment patterns of artists and creators. This can be done in several ways, such as by increasing the flexibility of the minimum income thresholds required for eligibility or by adapting the contribution collection schedule. For instance, by redefining the reference incomes for the calculation of contributions (e.g. quarterly or annually, instead of monthly) or by organizing lump sum or quarterly contributions, as well as deferring contributions during interruptions in employment.
- ▶ Ensure that the benefits of contributing to social protection regimes are aligned with the priorities and needs of own-account workers or freelancers in the CCS. Often, such misalignment is behind the low uptake of voluntary schemes by self-employed workers. There is need for extended social protection programmes to ensure, for example, that the contribution rates paid by self-employed workers are proportionate to the benefit package (which is often limited to old-age or disability but does not cover other branches under the general regime, such as unemployment) (ILO, 2021 c).
- ▶ Ensure that efforts to extend coverage to workers in the CCS go hand in hand with broader efforts in the form of social security reforms aimed at extending legal coverage to self-employed workers and other workers outside the employment relationships.
- ▶ Simplify administrative and financing arrangements to further encourage formalization of the informal economy. For example, by expanding access for the payment of contributions through physical access points, online and mobile phone services or integrated delivery mechanisms such as “single window services” or “one-stop-shops”. These are being established to facilitate access to a complete range of benefits and services at reduced cost.
- ▶ Ensure adequate financing in line with the principle of solidarity and diversify financing sources through government subsidies to cover workers who cannot afford to pay into the schemes, or obtain contributions from cultural and art users (radio broadcasters, art galleries, etc.). Innovative approaches can also be achieved through earmarked taxes on art users or by collecting contributions from emerging online platforms for music or movies. Furthermore, effectively extending and enforcing contributory social security to workers in the informal cultural and creative sectors can widen the funding base for social security programmes.
- ▶ Programmes such as self-help community-based savings and lending groups have been proposed as a hedging mechanism for extending social protection to workers in the informal economy. They are useful in assisting members to pool resources that will be used in times of emergency as a form of micro-insurance scheme to depend on when they are affected by health and unemployment risks. These schemes should be enabled with a bias towards inclusivity. They are anchored in trust and common goals and the savings are subject to economic stability. They may not be effective in highly inflationary economic environments such as Zimbabwe.
- ▶ In addition to the above-mentioned mechanisms, there are other mechanisms that can be put in place in the Zimbabwean context. For instance, health insurance is an important aspect of social security that ensures a healthy workforce, and owing to increased occupational health risks in the informal cultural and creative sectors there is need to provide adequate coverage for workers’ health insurance. Health insurance in the informal economy is mostly offered through the private sector and based on contributions paid by individuals in both paid employment and self-employment. The basic private health insurance packages being offered bring very few benefits but are still priced high enough to impede take-up by workers in the informal economy; even most employers are discouraged from providing or subsidizing health insurance for workers in paid employment. However, there is an opportunity for government to offer fiscal incentives to health insurers to provide affordable insurance to the workforce in the informal cultural and creative sectors. In addition, government can put in place and enforce a health insurance policy which provides for a compulsory health insurance scheme for all employees or workers, including freelancers, in the manner applied to collecting taxes from all traders.

6.3.4. Social dialogue: institutional frameworks

This study revealed that workers and enterprises in the CCE informal sector have limited access to both sectoral and enterprise-level social dialogue. Social dialogue can play a key role in ensuring

that policies address informality, enabling informal economic units and informal workers to transition to formality. The ILO has highlighted the existence of membership-based organizations (trade unions, micro entrepreneurs' associations, cooperatives and other types of representation) which can represent the interests of those in the informal economy (ILO, 2020). Key informants revealed that trade unions and cooperatives do exist in the informal sector within the CCE, though they face challenges such as weak membership. Support and strengthening for such organizations in the CCE would be important in enabling progressive steps to be taken towards the transition to formality, facilitating the extension of social protection to workers in the informal economy and in realizing decent work aspects, including better working conditions, adequate remuneration, safety and health, and others. Furthermore, efforts should be made to actively involve these organizations in existing social dialogue processes and mechanisms. The respondents were generally well informed about the rights of artists and workers in the CCE to organize and form trade unions. The negotiation of working conditions in the CCE requires strong social dialogue institutions that include trade unions, workers' committees, works councils, NECs and employers' organizations. Regulation of these institutions and frameworks by the Labour Act ensures their credibility and effectiveness. The Act requires trade unions and employers' organizations to have constitutions and clearly articulate their roles and responsibilities. However, these frameworks are largely absent in the informal sector within the CCE, which prevents the possibility of effective social dialogue. Table 18 summarizes the social dialogue framework in Zimbabwe.

► **Table 18: Framework for social dialogue at different levels as provided by the Labour Act, chapter 28:01**

Workers' committee	Works council
► Employees engaged by any one employer may appoint or elect a workers' committee to represent their interests, provided that no managerial employee is appointed or elected to a workers' committee; nor must a workers' committee represent the interests of managerial employees, unless such workers' committee is composed solely of managerial employees appointed or elected to represent their interests; ► Not mandatory, elected at the prerogative of the employees and composed entirely of employees to represent the interests of employees; ► Does not include any managerial employees (unless it is a workers' committee made up of managerial employees only).	► Means a council composed of an equal number of employer representatives and representatives drawn from members of a workers committee, and a chairperson; ► Managerial employees in the works council represent the interests of the establishment; ► Balances the interests of the employees against those of the establishment; ► Mandatory where an ordinary workers' committee is in existence.
Trade union	Employers' organization
► Means any association or organization formed to represent or advance the interests of any employees or class thereof in respect of their employment; ► Should be registered in accordance with section 29 of the Labour Act and operate under the terms of the Act.	► Means any association or organization formed to represent or advance the interests of any employers or groups thereof in respect of matters relating to employment; ► Should be registered in accordance with the Labour Act and operate under the terms of the Act.

National employment councils

- ▶ National employment councils (NECs) are formed under the terms of the Labour Act, which provides that they are governed by that Act in every respect, as if they were statutory employment councils. Any employer, registered employers' organization or federation of such organizations, or registered trade union or federation of such trade unions may, at any time, form an employment council by signing a constitution agreed to by them for the governance of the council and by applying for its registration under the terms of section 59 of the Act. There must be parity of votes between the employer members and the employee members of an employment council. An NEC is therefore a duly registered two-part labour relations body with a specific mandate to address labour issues for a specific industry or sector and with powers to sue or be sued in its own name. It is composed of representatives of employers (employers' association) and representatives of employees (trade union). Its functions include labour dispute resolution mechanisms, collective bargaining, setting up minimum wages and protection against unfair labour practices, and other duties provided for by the Labour Act, chapter 28:01.

Source: Own illustration and information from the Labour Act.

Trade unions: A few trade unions exist in the cultural and creative sectors, some of which have tried to engage with workers in the CCE outside the fashion sub-sector, but with limited success. The factors working against unionization of the informal sector within the CCE include lack of knowledge about existing trade unions and the value to be derived from them by CCE workers, inability to meet contributory requirements owing to erratic and low wages, and misinformation to the effect that trade unions are for poor workers only.

In addition, the effectiveness of unions and their service to workers have been impaired by their political activism, which has dimmed the potential for the commercial and networking opportunities that come with membership of these representative bodies.

Employers' organizations: Employers in the informal sector of the CCE are not members of employer organizations. The latter work together with the trade unions to facilitate collective bargaining and negotiate working conditions. Without employer organizations it is impossible to have social dialogue, as there would be no platform for two-way communication between workers and employers.

NECs: NECs are useful springboards for social dialogue in the informal sector within the CCE. They offer an effective supportive institutional framework for the enforcement of workers' rights and also guard against unfair labour practices. The creation of NECs for the CCE would discourage workers' exploitation, as they would have a platform enabling them to seek recourse for rights infringements, through alternative dispute resolution.

Workers' committees: These are provided for in sections 23 and 24 of the Labour Act. Workers' committees are created in enterprises with a significant number of workers, to further their interests. They may constitute a minimum of three and a maximum of 15 elected members (Statutory Instrument 372 of 1985: Labour Relations (Workers Committees) (General) Regulations). Workers' representatives in works councils are drawn from the workers' committee. However, as enterprises in the informal sector of the CCE have very few workers (between two and 15), their

ability to form workers' committees is limited. They work closely with trade unions on collective bargaining and the protection of workers' rights.

Works councils: These provide a desirable social dialogue platform at enterprise level, but their decisions are not intended to bind either the workers or the employer. Their role is to act as a mediator between the workers and the employer and to secure the economic and social interests of the company and its employees, as provided for in the Labour Act, sections 2 and 25. Accordingly, they:

- are involved in the registration of employment codes of conduct;
- give employees a sense of voice within an enterprise. Their existence requires the presence of a workers' committee, hence they cannot easily be established within CCE enterprises that have only a few workers;
- work to understand and seek solutions to the employer's and employees' common problems;
- promote the common interests of both the establishment and its workers;
- generally maintain and promote effective employee participation in the establishment and help to secure mutual cooperation and trust among employees, employer and any registered trade union.

They are not easily constituted in the informal sector within the CCE owing to limited numbers of both management and workers.

Informal sector associations and artists' associations: Although these are not provided for in the Labour Act, they can play a crucial role in raising awareness of workers' rights and the advantages of formalization. Their greatest advantage is their proximity to informal cultural and creative sector enterprises and workers. They can also help to reduce decent employment deficits by facilitating the setting and enforcement of standards for CCE workers.

6.4. Analysis of stakeholders' vulnerability and potential within the ten sub-sectors

The lack of targeted support programmes for the CCE continues to confine it to the periphery, even within the broader informal economy, resulting in increased vulnerability. The workers in the informal cultural and creative sectors are considered to be the most vulnerable within the informal economy. There are limited support programmes available that specifically target the CCE through informal economy associations. This is borne out by a respondent from the informal sector associations who said that they have never implemented specific programmes targeting informal workers in the arts because of limited opportunities for support.

Limited investment and access to financial resources affect productivity in the cultural and creative sectors. The dominant funding sources for the CCE, as identified by key informants, are donor funding and self-funding. Private-sector funding exists in the literature and publishing sub-sector, where publishers often enter into contracts with writers to support a publication. Corporate funding is limited to events. Loans and other collateral-based financing mechanisms are largely absent due

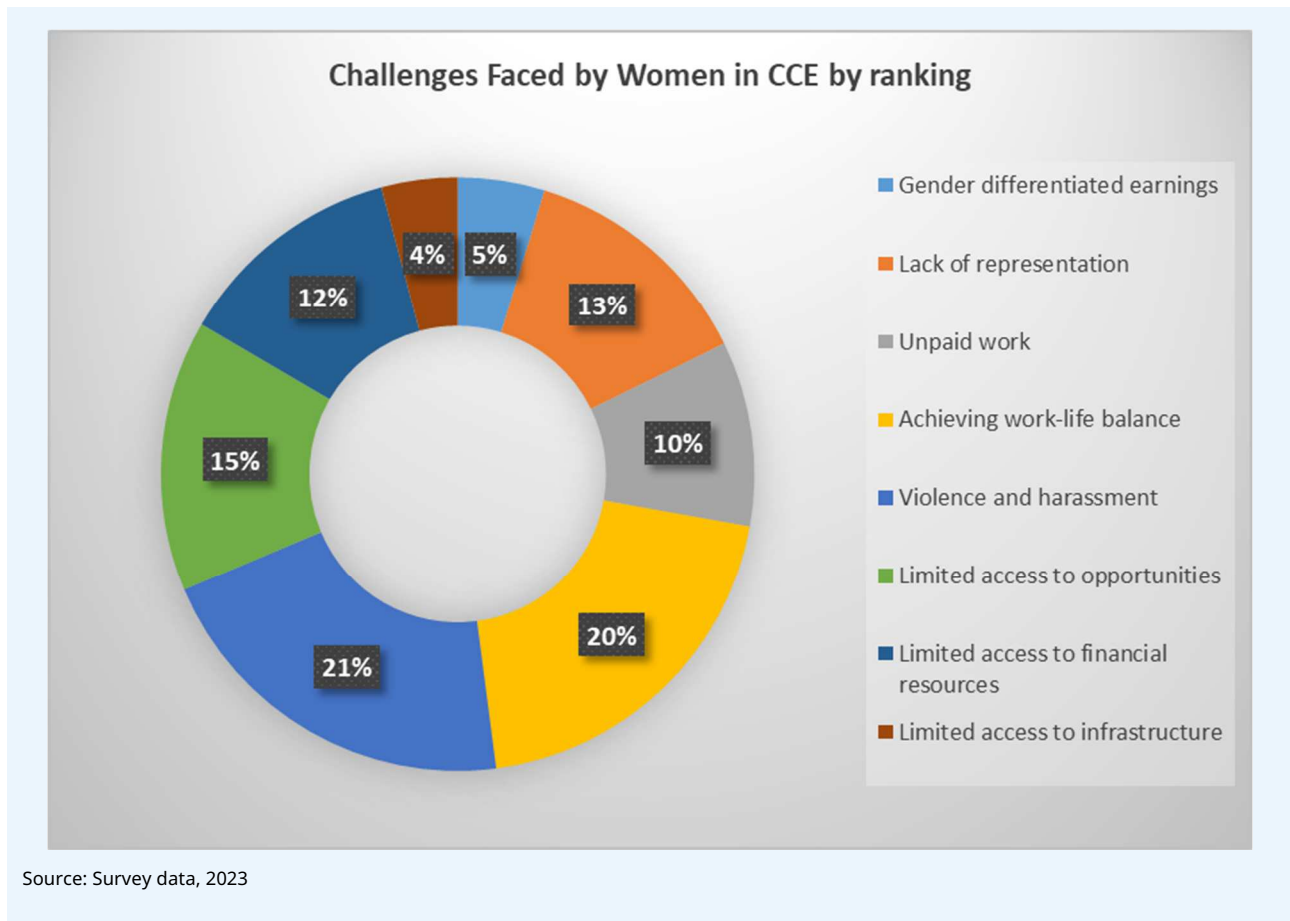
to lack of collateral. Some key informants indicated that no one believes that creative ideas are bankable. Others said that the low incomes and profits generated by creative enterprises place a huge financial risk on banks. This is despite a growing trend in corporate endorsements of artists in the music sub-sector, even if the actual remuneration and benefits involved remain shrouded in secrecy.

There are variable levels of representation, employment opportunities and vulnerability among the different categories of workers, such as women, youth and people with disabilities, within the informal economy.

Women's participation in the informal economy within the CCE is especially notable in sectors such as fashion and crafts. Within the crafts sub-sector, women are mainly engaged in weaving and pottery while men focus more on wood carving. There tend to be more women than men in the fashion sub-sector. Women have also begun to take up more challenging work in sub-sectors, such as visual arts, where they have always been at the periphery, though their participation here is still low compared to that of men. Fewer women work in stone sculpture compared with men.

Women face diverse challenges in the CCE. The key informants and survey respondents were requested to indicate the three main challenges that female workers face in the CCE. Fifty-two responses were collected for this question, and some respondents selected more than the required top three challenges. Sexual harassment was ranked highest, at 21 per cent, followed by achieving work life balance, at 20 per cent. The least serious challenge was identified as limited access to infrastructure, at 4 per cent, followed by gender differentiated earnings at 5 per cent. Figure 17 shows the percentage ranking of the different challenges faced by women in the CCE according to the key informants and survey respondents.

► **Figure 17: Challenges faced by women in the CCE**



Although the survey established that gender differentiated earnings are one of the least serious challenges faced by women in the CCE, some key informants indicated that there is a direct connection between job functions and the associated earnings. Women in sub-sectors such as film, live performances, television programming and broadcasting typically occupy lower-end and less technical roles, which impedes their ability to earn more. Women are commonly employed as backing vocalists, actresses and dancers and earn low incomes. One respondent said: “Opportunities for men and women are not the same, as the landscape is more complex for female practitioners.”

These negative perceptions of women and their capabilities also extended to women in sub-sectors such as film, though it is the notable lack of skills among women in sub-sectors such as music publishing that keeps them on the periphery. One respondent said:

“We currently do not have women in our sub-sector. Because of digital programming in studios, it is essential that they are not only producers but that they are able to play instruments to a certain level which they can programme into the recording. In most cases women do not possess these skills.”

The burden placed on women by family responsibilities and commitments manifests itself vividly in the CCE. One respondent who works with visual artists noted the generally low pricing of artworks produced by women compared with those by men. In the crafts sub-sector, women work during

their spare time, as they first have to meet their family responsibilities before then working at night. A respondent from the visual arts sub-sector said that women's participation in visual arts is also influenced by patriarchy, which leads to self-censorship once women marry and have children. In theatre and dance, key informants reported that the norm is for married women to seek clearance from spouses who work outside the CCE before taking up roles in acting/dancing.

The inclusion of women in most donor-funded projects is a requirement but, while this appears to create more opportunities for women, they tend to be superficial. Most funders in the film, dance and theatre sub-sectors prioritize the inclusion of women in all the programmes they support, but offer them low-end jobs. Women who are given opportunities to perform are made to think that they are being done a favour, which results in them not being able to negotiate for better conditions. In most cases, women perform during time slots that are less important, for example, at the beginning of a show when audiences are small.

Most respondents indicated that discrimination against women based on remuneration is very limited in the CCE, as most workers with similar experience and doing the same work are remunerated equally. A few key informants reported having experienced differences in how women and men are remunerated for their work. Most women seem to be easily persuaded to take up unpaid work on the promise of being given a paid role in the future. One respondent from the writing sub-sector indicated that payment disparities between men and women are common, but that negotiation is always possible. Unpaid work is common in crafts and visual arts, where products can go unsold for diverse reasons such as low quality. Women engage in barter involving the exchange of craft goods for kitchen utensils and in this way are more easily manipulated than men.

The prevalent working time arrangements, including night work, also hamper women's effective participation in the CCE, especially in the live performances sub-sector. Working at night weighs against women, as it is not safe on the streets at night and they sometimes cannot go home because of lack of transport.

Sexual abuse is also rampant in sub-sectors such as live music, as there are few opportunities for women. A culture of intimidation and suppression of workers within the live music sector exists, instigated by promoters and band leaders. However, the study established that not all women are vulnerable, especially those in all sub-sectors who lead their own organizations. In the live music sub-sector, female band leaders have the opportunity to create the flexibility they need to accommodate all areas of life, and also some venues and co-working spaces were credited with being supportive to women in the CCE. Nevertheless, most female musicians attached to male-led bands are not able to balance family time with work.

Youth participation in the CCE is facilitated by less complicated entry requirements. Young people have created opportunities for themselves and found involvement in music, dance, performing arts, gaming, television and programming. They are eager to take up CCE work and some make efforts to improve their knowledge through platforms such as YouTube. However, the low barriers which encourage youths to join the CCE have also led to their exploitation: because they lack the required skills and cannot easily access funding, they become vulnerable to unpaid work.

Key informants reported that there has not been a deliberate effort by the Government to implement youth-oriented programmes in most sub-sectors such as film, performing arts, broadcasting, and fashion. There are no policies designed to enforce a quota for youth involvement in most programmes, but there are institutions, trusts and NGOs that work to empower youths with film skills, examples being the Magamba Network's Film Fellowship and the Voice2Rep programme for young musicians.

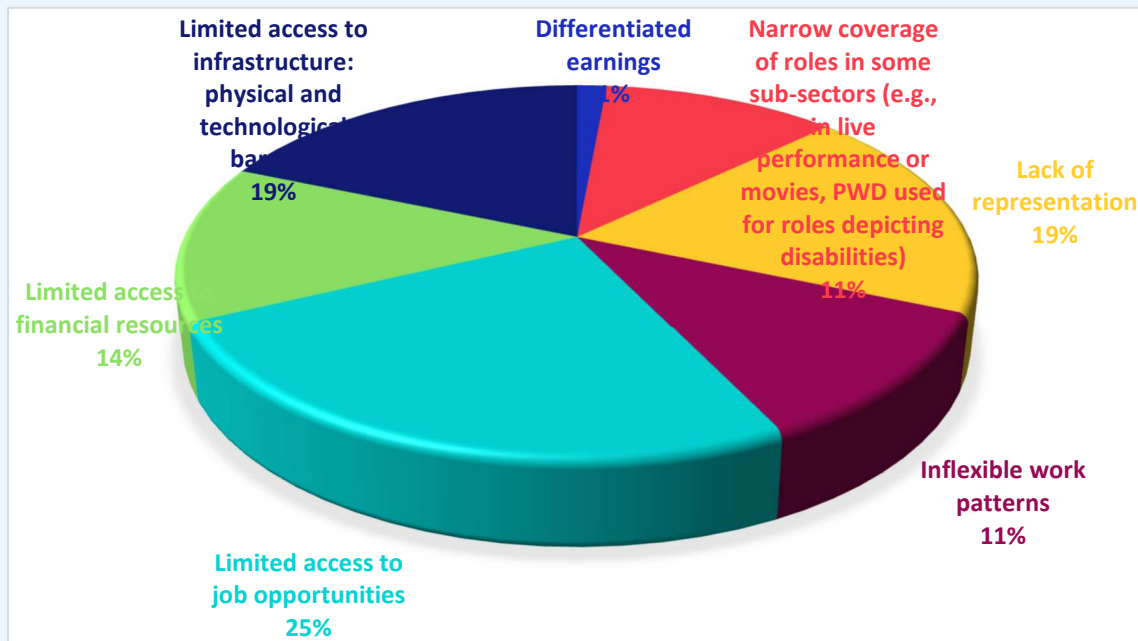
The fact that young people mostly work for exposure means that they are exploited by being given mostly unpaid work. Females are particularly vulnerable to receiving unpaid work against promises of remuneration in future projects.

Youth participation in the CCE is also common in sub-sectors where they can easily access mentorship programmes, whether formal or based on intergenerational learning. There is pronounced youth involvement in visual arts, as the sub-sector has the potential to sustain livelihoods and the entry barriers are very few. They mostly make use of skills acquired through mentorship – working with a parent or relative. This is also common in the crafts sub-sector, where young women are actively involved in helping their mothers. In the design sub-sector, especially graphic design, some young people are self-taught through digital platforms such as YouTube.

The challenges facing youth here are gaining access to formal and professional education and training, access to resources to secure tools of the trade, access to working space and access to technology, especially for marketing and international trade.

People with disabilities (PWD) face various challenges. Respondents and key informants ranked limited access to opportunities highest at 25 per cent, followed by lack of representation and limited access to infrastructure: physical and technological barriers, both at 19 per cent (figure 18).

► **Figure 18: Challenges faced by people with disabilities in the CCE**



Source: Survey data, 2023

The existing general policies supporting PWDs do not apply specifically to the CCE. Numerous programmes have been implemented by the Government, funders and non-profit organizations to enhance PWD participation in the CCE. One respondent recalled: "I was the lead trainer for a design project which worked with disabled females who were making masks with African print and selling. The project was supported by UNESCO, but we also got many orders from the Swedish embassy and other clients." Although this study established evidence of PWD involvement in CCE sub-sectors, a clear trend of limited participation was noted.

People with disabilities in film, live performances, television programming and broadcasting are usually included in productions only because there is a role that requires them specifically as disabled persons, and a few workshops cater for the needs of PWDs, for example by providing sign language. Most cultural infrastructure is excluded to workers with disabilities. Engagement for work is also a challenge as special needs are not always provided for in budgets. An exception is the broadcasting sub-sector, which implements inclusive schemes that encourage the recruitment of people with disabilities, promotes music by disabled artists and offers programmes specifically presented by people with a disability.

► Key findings and recommendations

7.1. Summary of findings

This section provides an overview of the key findings relating to the drivers of informality in the CCE, evidence-based approaches for informed policies, a regulatory environment to support formalization, access to the finance and capacity needed to build an enabling environment for enterprises in the CCE, and the issues affecting working conditions and social protection coverage.

Key points

- ▶ Informality in the CCE seems to be driven by irregular and inadequate remuneration, which often brings about inability to contribute to social protection systems; a cumbersome formalization process in which costs may outweigh incentives to formalisation; lack of an adequate regulatory environment to provide incentives for formalization in terms of access to social security and inadequate labour protection; and lack of voice and representation for workers and enterprises in the CCE. Informality is high in rural areas compared with urban areas.
- ▶ The patterns that characterize informality in the CCE include the predominance of decent work deficits such as night and weekend work; absence of defined workspaces for some categories of workers and enterprises; inadequate protection of workers' rights in terms of wages, safety and health and working hours; and lack of, or inadequate, social protection coverage. Such deficits are compounded by the weakness of the representative structures and organizations (unions, employers' organizations, NECs, etc.) responsible for giving a voice to workers and enterprises in the CCE and enabling them to engage in social dialogue processes.
- ▶ The existing broad policies and legal and institutional frameworks intended to protect and promote workers' rights or regulate social dialogue and social security systems in the country do not cover, are inadequate for or not adapted to, the specific needs of workers in the informal economy in general, and workers in the cultural and creative economy in particular.
- ▶ This limited protection of workers' rights goes hand in hand with a lack of awareness of and compliance with such rights. This results in low observance of decent work standards by enterprises in the cultural and creative sectors, and inadequate consideration by those government institutions responsible for putting in place measures to better promote artistic freedom within a framework of respect for social and economic rights.
- ▶ The CCE typically has access to few government resources, including funding, and is often excluded from key policy processes or strategic actions which might support the realization of decent work, including support for a transition of the sector to formalization through enterprise development, skills development and improved labour protection frameworks. Resources such as fiscal incentives and funding mechanisms are largely absent from the sector. The existing resource channels of other ministries and institutions, such as the Youth Fund and the Women's Bank, have been used by the crafts sub-sector. However, these seem beyond the reach of other CCE enterprises because they are not under the control of the Ministry of Youth, Sport, Arts and Recreation. This results in perennial under-resourcing of the cultural and creative sectors.
- ▶ One of the key gaps in priorities reported in the informal CCE is the issue around limited or inadequate social security coverage for workers in the sector, due to lack of trust of existing national social security institutions, inability to meet regular subscriptions, and highly priced
- ▶ The challenges described above intersect with gender inequalities and the compounded vulnerabilities of specific groups including young people and people with disabilities. In this context, the effective participation of women in the informal CCE is hindered by myriad challenges including gender-based violence, patriarchy, family responsibilities, limited access to resources and opportunities and a weak skills base, among others. Existing gender policies are largely observed by governmental institutions when interacting with the CCE, but enterprises do not prioritize these policies. Youth employment opportunities are undermined in particular by lack of skills and limited access to resources, opportunities and information. PWDs in the informal CCE face challenges such as limited access to opportunities, resources, infrastructure, representation and technologies.
- ▶ The prevalent employment status in the CCE (own-account and freelance workers) also contributes to the challenges met by workers in the relevant sub-sectors, namely inadequate labour protection, access to funding and entrepreneurship opportunities and access to appropriate skills. While there exist diverse and resilient enterprises, including start-ups, these vary in their stages of development. Growth capital (asset finance, production finance), access to loans to pay suppliers on time, a guaranteed market, and relevant capacity building are needed in order to develop productive and viable business models and products and services that can compete effectively in regional and international markets. Their registration status also varies (trust being the most common), which may impact their ability to access the funding and capacity needed to build opportunities.
- ▶ Informal sector associations currently provide limited coverage within the CCE as their business support programmes do not specifically target the informal CCE (even if some have targeted other informal workers such as informal traders). There has not been sufficient interface between arts and cultural associations and informal sector associations to be able to share ideas on skills and entrepreneurship development; exchange knowledge on strategies for transition to formality; consult on measures to support extension of social protection coverage to workers in the CCE; as well as discuss ways to ensure stronger representation of workers and enterprises in the informal CCE, participate in social dialogue at national level and contribute to better labour legal protection and compliance.
- ▶ There is a scant knowledge base on the real contribution of the cultural and creative sectors to the economy, and the contribution of informal enterprises operating in the sector. Linked to this, there is a need for more analysis and diagnostics around the enabling business environment for micro, small and medium enterprises (MSMEs) that can guide private sector investment in interventions such as micro-financing, which is suitable to the cultural and creative sectors and can inform business skills development and entrepreneurship training programmes.

health insurance often not adapted to the needs and characteristics of workers in the sector.



7.2. Recommendations

This section provides an overview of the key findings relating to the drivers of informality in the CCE, evidence-based approaches for informed policies, a regulatory environment to support formalization, access to the finance and capacity needed to build an enabling environment for enterprises in the CCE, and the issues affecting working conditions and social protection coverage.

7.2.1. Government and its parastatals

- ▶ The Government, particularly the Ministry of Sport, Arts and Recreation, should ensure that actions to address informality in the culture and creative economy are informed by a clearer understanding of gender-specific issues as well as the challenges faced by people with disabilities and young people in the informal economy, in order to design effective programmes that adequately address them.
- ▶ The Ministry of Sport, Arts and Recreation and the Ministry of Public Service, Labour and Social Welfare should seek to collaborate more strongly and systematically on the following:
 - ▶ Analysis of the gaps and opportunities in the various sub-sectors of the CCE, encompassing issues around artistic freedom, entrepreneurship, skills, decent employment and social dialogue;
 - ▶ Conducting a dialogue on the policy options for extending social protection coverage to workers in the sector, which should encompass simplified registration, the adaptation of contribution mechanisms and thresholds, online payments, and diversification of financing sources;
 - ▶ Establishing a conducive environment for the cultural and creative enterprises that enables access to funding and finance, physical and digital infrastructure, capacity building and protection of intellectual property, and improves employment opportunities;
 - ▶ Reviewing the existing legal and institutional framework that protects workers' rights and promotes social dialogue in order to identify the bottlenecks in existing processes and possible channels for achieving stronger representation of workers and enterprises in the sector;
 - ▶ Ensuring that the actors in the informal CCE are integrated into working groups for the implementation of the Comprehensive Strategy and Implementation Plan 2022 – 2027, under the leadership of the Ministry of Public Service, Labour and Social Welfare, and facilitating systematic collaboration between the informal and formal cultural economies;
 - ▶ Ensuring the full participation of the Ministry of Sports, Arts and Recreation in the implementation and coordination mechanisms of the above-mentioned strategy;
 - ▶ Organizing a campaign, together with informal sector associations and in the context of the above-mentioned strategy, to raise awareness of the benefits of formalization for informal workers in the CCE;
 - ▶ Monitoring the application of the international labour conventions relevant to workers in the cultural and creative sectors, and ensuring that efforts are made to implement relevant recommendations such as the ILO Social Protection Floors Recommendation, 2012 (No. 202)

and the ILO Transition from the Informal to the Formal Economy Recommendation, 2015 (No.204);

- ▶ Monitoring the application of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and its 1980 Recommendation concerning the Status of the Artist.
- ▶ The Ministry of Sport, Arts and Recreation and relevant government institutions should provide expert support for workers in all cultural and creative sectors so as to enhance a conducive environment for export trade by enabling participation in cross-border promotional activities, the protection of IP in export markets, and the provision of export resources and funding as well as export-related training, market information, networking opportunities and advice. This should be done in coordination with the funding channels existing under the control of other government institutions.
- ▶ The Zimbabwe Revenue Authority should offer capacity building on taxation issues for the cultural and creative sectors in the CCE and improve the effectiveness of its online platforms for tax registration and remission.

7.2.2. ILO

The ILO, as a tripartite organization, can play a key role in the following areas:

- ▶ Inclusion of the CCE as a key sector in its work on formalization, youth employment, skills and social protection;
- ▶ Facilitating dialogue between existing trade unions, such as the Trade Union for Music and Arts Industry and The Sports, Arts Workers Union, relevant employers' organizations, and government authorities, in order to ensure their participation in social dialogue platforms and processes and to give a voice to cultural and creative informal organizations in the negotiation of standardized contracts for freelancers and contracted labour;
- ▶ Providing technical support to the Zimbabwe Ministry of Labour and Social Welfare to develop and extend social security schemes to the cultural and creative sector workers operating in the informal economy;
- ▶ Supporting awareness-raising programmes among cultural and creative sector workers in the informal economy on the advantages of formalization, while providing incentives and other support mechanisms.

7.2.3. UNESCO

- ▶ Support the Government of Zimbabwe to develop and implement policies that promote artistic freedom and decent work with particular focus on social and economic rights;
- ▶ Support the Government to domestically adopt and implement the 1980 Recommendation concerning the Status of the Artist and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- ▶ Provide technical and advisory support to measure the contribution of the CCE to sustainable development, using already developed tools such as the [UNESCO 2030 Culture Indicators](#) to influence policy development and investments in the sector;
- ▶ Use its powers to convene stakeholders, including artists, cultural associations and government ministries and departments, and mobilize them to devise strategies for the transition from informality to a formal economy.

7.2.4 Employers' organizations and the broader private sector

- ▶ Support a comprehensive analysis of the business environment in the ten sub-sectors in Zimbabwe, with a view to helping informal enterprises, including MSMEs, establish viable and sustainable businesses in the CCE;
- ▶ Facilitate services to provide access to finance, including micro-financing, suited to the informal sector of the CCE;
- ▶ Provide advisory and information services about business registration, taxation, social security, labour compliance, finance, health and safety, and workplace relations, for informal enterprises in the CCE;

- ▶ Provide training services specifically targeting informal or transitioning businesses, in areas such as financing, financial management and human resources;
- ▶ Provide advisory and training services to help businesses transitioning from informality to formalization;
- ▶ Support the creation and development of member-based representative organizations catering for informal economy operators in the CCE and assist them and other groups of businesses in developing an agenda to be presented to the Government.

7.2.5 CCE business support organizations (incubators and accelerators)

Organizations such as creative hubs²⁸, incubators²⁹ and accelerators³⁰ which offer business support services to the cultural and creative sectors should:

- ▶ Provide continuous technical and business skills development and entrepreneurship training for the cultural and creative sectors in the informal economy;
- ▶ Work with the Government and development partners such as the ILO to support the transition from informality to formalization in the culture and creative sectors.

7.2.6 Informal sector associations

These recommendations should be followed together with the actions highlighted in the Comprehensive Strategy and Implementation Plan, 2022 – 2027:

- ▶ Implement incubator and accelerator programmes on entrepreneurship, business planning, resource mobilization, financial literacy and management, digital marketing, export trading, networking, business modeling and development, targeting enterprises in the cultural and creative sectors;
- ▶ Use accelerator programmes to provide early-stage CCE enterprises with the strategic support they need to scale up rapidly and participate in regional and international markets. Accelerator programmes support existing businesses, mainly start-ups, to grow in-depth business development programmes;
- ▶ Conduct online and offline formalization training and awareness raising campaigns with artists' associations, using diverse creative methods such as infographics, short videos, SMS messaging, emails, and radio and television programmes so as to specifically target enterprises, own-account workers and freelancers in the CCE and inform entrepreneurs in the informal economy about the advantages of formalization and ways of formalizing their enterprises.

7.2.7 Trade unions and sectoral workers' organizations

Central trade union organizations and the ZCTU should:

- ▶ Support informal economy workers in the CCE to organize into unions and strengthen the voice and representation of existing sectoral workers' organizations in the CCE;
- ▶ Invest in capacity building for trade unions in collective bargaining, advocacy and lobbying, and involve them in national policy formulation, consultation and policy dialogue processes;

²⁸ [A Creative Hub](#) is a place, either physical or virtual, which brings creative people together. It is a convenor, providing space and support for networking, business development and community engagement within the creative, cultural and tech sectors.

²⁹ Incubators nurture small and emerging creative enterprises in the early stages of development by delivering training and mentorship in business and entrepreneurial skills in order to enhance growth in artistic and creative innovation.

³⁰ Accelerators facilitate the growth, development and sustainability of start-ups by providing mentorship, guidance, support and structure for a specific period of time which is usually short, for instance six months.

- ▶ Provide workers and informal associations in the various cultural and creative sectors with advice and support to help them understand the scope of labour protection legislation and social security laws; identify gaps and entry points to be discussed with the relevant government institutions in order to improve CCE workers' coverage;
- ▶ Ensure that sectoral unions in the various sub-sectors are part of the roll-out and implementation of the Comprehensive Strategy and Implementation Plan 2022 – 2027. Tailored activities should be devised for this specific sector.

Sectoral trade unions should:

- ▶ Roll out large-scale membership programmes which proactively engage with potential members to create a shared understanding of the value of trade unions to workers in the informal economy of the cultural and creative sectors. Key informants were not familiar with the benefits of membership to trade unions; therefore, trade unions need to invest more effort in reaching out to workers.
- ▶ Ensure that membership benefits specifically address the needs of diverse workers in non-standard employment. Workers in the informal sectors of the cultural and creative economy are not a homogeneous group, and among them are vulnerable groups with their own challenges, notably youth, women and PWDs. The different sub-sectors face challenges that are peculiar to them, hence the need for tailored benefits which match their situations.

► Conclusions

This baseline study has provided an overview and some insights into the state of informality in the culture and creative sector in Zimbabwe, by analysing the nature, scope, size, drivers and patterns of informality in the Zimbabwean creative economy; the decent work deficits within the informal CCE; the policy, legislative and institutional opportunities for supporting the transition from informality to the formalization of the CCE; as well as stakeholders' vulnerability and potential within the ten sub-sectors.

While this study has revealed a general lack of awareness among key informants from the CCE concerning the policy, legal and institutional frameworks for promoting decent employment and transition from the informal to the formal economy, this does not imply the non-existence of such frameworks. However, this study has also revealed existing gaps that inhibit effective coverage of the CCE. In addition, the study has established that certain institutional frameworks need to be operationalized, and their level of compliance improved, in order to adequately address the decent employment deficits and informality in the CCE.

Furthermore, addressing the main drivers of informality in the cultural and creative sectors – namely, lack of incentives to formalize, poor working conditions and an absence of social protection mechanisms or entitlements for workers in these subsectors – should go hand in hand with an integrated approach that supports the following decent work areas: decent working time; adequate earnings and productive work; combining work, family and personal life; equal opportunity and treatment in employment; a safe work environment; the extension, and adaptation, of social security to the workers in the sectors; strengthened social dialogue, and improved employers' and workers' representation in the sectors. All efforts to support the transition from informality to formalization in the 10 cultural and creative sectors in Zimbabwe should promote decent work as an important element of public policy. This would mitigate the existing vulnerabilities experienced by many cultural workers and practitioners, especially women, youth and people with disabilities (PWD). It would also be a step towards establishing the actual economic and social value of the CCE in Zimbabwe in terms of its contribution to GDP, employment and social development.



Image by Freepik

► References

African Tax Administration Forum (ATAF). 2021. *The Efficient Taxation of the Informal Sector in Africa*. Guidebook.

African Union. 2006. *Charter for African Cultural Renaissance*.

—. 2008. *African Union Plan of Action on Cultural and Creative Industries*.

—. 2011. *Social Protection Plan for Informal Economy and Rural Workers 2011–2015 (SPIREWORK)*.

—. 2015. *Agenda 2063: The Africa We Want*.

https://au.int/sites/default/files/documents/36204-doc-agenda2063_popular_version_fr.pdf.

—. 2019. *African Plan of Action for Youth Empowerment (APAYE) 2019–2023*.

<https://au.int/fr/node/38229>

Andani, Africa, Savana Trust and Ellen O’Hara. 2020. “Creative Industries Ecosystem Mapping in Three Zimbabwean Cities: Unlocking the Zimbabwean Creative Scene”. British Council Creative Economy website.

https://creativeeconomy.britishcouncil.org/media/resources/CreativesZWunlocked_report_FINAL.pdf

British Council. 2015. *Young Urban Artists Needs Assessment Report*.

https://www.britishcouncil.co.zw/sites/default/files/yuana_report_2015_for_web.pdf

—. 2021. Creative Economy. “New Report: Informal Economy and Culture in the Global South”.

[https://creativeeconomy.britishcouncil.org/blog/21/07/27/informal-economy-blog-post/Culture & Creativity](https://creativeeconomy.britishcouncil.org/blog/21/07/27/informal-economy-blog-post/Culture%20&%20Creativity) website (n.d.) Lecture 4. Creative economy.

<https://www.culturepartnership.eu/en/publishing/course/lecture-4>

Dzawanda, B. and Matsa, M.M. 2023. “Strategies for Survival in an Informal Economy: Illegalities of Zimbabwean Informal Cross Border Traders at Ports of Entries in Southern Africa”. *International Journal of Community Well-Being*. (6): 203–221. <https://doi.org/10.1007/s42413-023-00191-z>

Enthuse magazine. 2023. “Are There Record Labels in Zimbabwe?”.

<https://enthusemag.com/buzzin/are-there-record-labels-in-zimbabwe/>

Etim, E. and Daramola, O. 2020. “The Informal Sector and Economic Growth of South Africa and Nigeria: A Comparative Systematic Review”. *Journal of Open Innovation: Technology, Market, and Complexity* 6(4): 134.

Ernst & Young. 2015. "Cultural Times: The First Global Map of Cultural and Creative Industries". <https://unesdoc.unesco.org/ark:/48223/pf0000235710>

ESSnet-Culture (European Statistical Network on Culture). 2012. "Final Report". https://ec.europa.eu/assets/eac/culture/library/reports/ess-net-report_en.pdf.

Eveleigh, M. 2013. Research Paper. "Arts & Culture Stakeholder Research, Funding Analysis: Modes of Engagement". <https://africalia.be/assets/files/ZIM-ARTS-CULTURE-FUNDING-STREAMS.pdf>

Gachara, G., Karanja, A.G., Njuguna, W. and Kabugi, N. 2021. "Investigating Informality in the Financing of Culture and Creative Businesses in Kenya: A Case Study of the Uhuru Textiles Market in Nairobi". In *The Relationship between the Informal Economy and the Cultural Economy in the Global South*. 2021. British Council. <https://medium.com/informal-economy-in-the-global-south/investigating-informality-in-the-financing-of-culture-and-creative-businesses-in-kenya-a-case-3286aa072515>

Government of Zimbabwe. 2007. *Zimbabwe Economic Development Strategy*.

—. 2016. *National Social Protection Policy Framework for Zimbabwe*.

—. 2018. *National Arts, Culture and Heritage Policy of Zimbabwe*.

—. 2020. *National Development Strategy, 1 January 2021 – December 2025: Towards a Prosperous and Empowered Upper Middle-income Society by 2030*.

—. 2022. Unpublished. *Facilitating the Transition from Informal to the Formal Economy in Zimbabwe: A Comprehensive Strategy and Implementation Plan, 2022 – 2030*.

—. 2022. *National Cultural and Creative Industries Strategy, 2020-2030*.

—. 2022. *Zimbabwe Music Strategy, 2022-2027*.

Hoque, A., Shikha, F. A., Hasanat, M. W., Arif, I. and Hamid, A. B. A. 2020. "The Effect of Coronavirus (COVID-19) in the Tourism Industry in China". *Asian Journal of Multidisciplinary Studies*, 3(1): 52-58.

Howkins, J. 2001. *The Creative Economy: How People Make Money from Ideas*. London: Allen Lane.

ILO (International Labour Organization). 1942. "Approaches to Social Security – An International Survey". Studies and Reports, Series M, No 18: McGill University, Montreal.

—. 1999. *Decent work*. Report of the Director-General to the International Labour Conference (ILC 87). ISBN 92-2-110804-X

—. 2012. *Social Protection Floors Recommendation (No. 202)*.

- . 2013. *The Informal Economy and Decent Work: A Policy Resource Guide Supporting Transitions to Formality*.
- . 2015. Transition from the Informal to the Formal Economy Recommendation, (No. 204).
- . 2018. *Conceptual Framework for Statistics on Work Relationships*.
- . 2020. *The Role of Social Dialogue and the Social Partners in Addressing the Consequences of COVID-19 in the Informal Economy*.
- . 2021a. *Diagnosis of Informality: Methodological Note*.
- . 2021b. *Extending Social Protection to the Cultural and Creative Sector*.
- . 2021c. *Extending Social Security to Self-employed Workers: Lessons from International Experience*. Social Protection Spotlight Brief.
- . 2022. *Decent Work Country Programme for Zimbabwe 2022–2026*.
- . 2023a. Sectoral Policies Dept. Report: *The Future of Work in the Arts and Entertainment Sector*. Technical Meeting on the Future of Work in the Arts and Entertainment Sector. Geneva, 13–17 February.
- . 2023b. Regional Office for Africa. *Promoting Decent Work in the African Cultural and Creative Economy*.
- . 2023c. Department of Statistics. *Statistics on the Informal Economy*.
- . 2023d. Resolution I - Resolution Concerning Statistics on the Informal Economy, ICLS/21/2023/RES. I.
- Jaka, H. and Shava, E. 2018. "Resilient Rural Women's Livelihoods for Poverty Alleviation and Economic Empowerment in Semi-arid Regions of Zimbabwe". *Jàmbá: Journal of Disaster Risk Studies* 10(1): 1-11.
- Kiaga, A. 2021. Unpublished. "Towards Integrated Formalization Strategy in Zimbabwe. A Presentation for the Capacity Building Workshop for Employment Officers".
- Kurebwa, J. 2018. "Gendered Inequalities in the Informal Economy in Masvingo Urban of Zimbabwe". *Business, Management and Economics Research* 4(9): 111-120.
- Majachani, F., Opondo, R. and Belgacem, O. 2023. Unpublished. "Study on the Role of Sports, Arts and Culture in Economic Growth and Development in the COMESA Region".
- Makochehanwa, A. 2020. "Informal Economy in SSA: Characteristics, Size and Tax Potential". MPRA Paper 98644, University Library of Munich.

Masvotore, P. and Tsara, L. 2023. "Poverty with a Feminine Face: Theologising the Feminisation of Poverty in Mutasa District, Zimbabwe". *HTS Teologiese Studies / Theological Studies* 79(3): 7 pp.

Mazango, E. 2012. "Cultural Sector Governance and Participation Issues and Instruments: Their Application and Impacts to the Arts Sector in Zimbabwe. The Censorship and Entertainments Control Act Chapter 10:04)." Research Report. CulturalGov/03/2012.

Medina, L., Jonelis, A. and Cangul, M. 2017. "The Informal Economy in Sub-Saharan Africa: Size and Determinants", IMF Working Paper.

Mugisa, E. (n.d.) *Review of National Policy Developments in the Targeted Countries related to the Formalization of the Informal Economy*. COMESA. <https://www.comesa.int/wp-content/uploads/2022/03/Final-Report-Review-of-Informal-Sector-in-Selected-Countries.pdf>

Muhamba, V. 2021. "Top 10 Zim YouTube Channels: Earnings, Views and Subscribers". Retrieved from Social Blade.com on 20 June 2023: <https://www.techzim.co.zw/2021/05/top-10-zim-youtube-channels-earnings-views-subscribers/>

Mutopo, P. 2010. "Women Trading in Food across the Zimbabwe-South Africa Border: Experiences and Strategies". *Gender and Development* 18(3): 465–477.

Mutopo, P. 2014. "Women, Mobility and Rural Livelihoods in Zimbabwe: Experiences of Fast-track Land Reform". Afrika-Studiecentrum Series, Vol. 32: Brill.

Nyabeze, K. and Chikoko, W. 2021. "Socio-economic Impact of COVID-19 Lockdown Measures on the Informal Economy Livelihoods in Zimbabwe". *African Journal of Social Work*. 11(4). <https://www.ajol.info/index.php/ajsw/article/view/215263>

Sarovski, B. 2022. "Record Label versus a Recording Studio What's the Difference?" ÚRÚ Music Collective. Retrieved on 13 August 2023 from <https://www.urucollective.co/media/difference-between-a-record-label-and-a-recording-studio#:~:text=Recording%20studios%2C%20or%20companies%20that,fee%20without%20signing%20a%20contract>

Skalli, L. H. 2001. "Women and Poverty in Morocco: The Many Faces of Social Exclusion". *Feminist Review* 69(1): 73-89.

Skavronska, I. 2020. *Creative Industries and the Informal Economy: Ukraine's Experience*. Contribution to UNCTAD Illicit Trade Forum, February 2020.

Tawodzera, G. 2023. "The Role of the Informal Sector in Epworth's Food System, Zimbabwe". In *Transforming Urban Food Systems in Secondary Cities in Africa*, edited by L. Riley and J. Crush, 85-102). Springer International Publishing, Netherlands.

United Nations Conference on Trade and Development (UNCTAD). 2008. *Creative Economy Report: The Challenges of Assessing the Creative Economy: Towards Informed Policy Making*. https://unctad.org/system/files/officialdocument/ditc20082cer_en.pdf

United Nations Educational, Scientific and Cultural Organization (UNESCO). 1980. General Conference Recommendation Concerning the Status of the Artist. Twenty-first Session, Belgrade,

— —. 2005. Convention on the Protection and Promotion of the Diversity of Cultural Expressions. <https://en.unesco.org/creativity/convention>.

— —. 2009. *Framework for Cultural Statistics*. https://uis.unesco.org/sites/default/files/documents/unesco-framework-for-cultural-statistics-2009-en_0.pdf

— —. 2016. Director General. “Culture: Urban Future; Global Report on Culture for Sustainable Urban Development”. <http://www.unesco.org/new/en/culture/themes/cultureand-development/culture-for-sustainable-urbandevelopment/?nocache=6>

— —. 2020. *Artists and Creativity Beyond the Crisis in Zimbabwe*. <https://www.unesco.org/en/articles/artists-and-creativity-beyond-crisis-zimbabwe>

— —. 2022. *Global Report: Re/Shaping Policies for Creativity: Addressing Culture as a Global Public Good*.

United Nations Children’s Fund (UNICEF). 2023. *Investing in Zimbabwe’s Youth: Generation Unlimited*. <https://www.unicef.org/zimbabwe/media/8621/file/Investing%20in%20Zimbabwe%E2%80%99s%20Youth:%20Generation%20Unlimited.pdf>

— — (n.d). *Gender Focus: UNICEF is Accelerating Gender Equality in Zimbabwe*. <https://www.unicef.org/zimbabwe/gender-focus#:~:text=While%20women%20and%20girls%20constitute,key%20sectors%20in%20the%20country.&text=Maternal%20mortality%20remains%20a%20cause,secondary%20school%20remains%20a%20challenge>.

Verhoeven, H., Galloway, L., Ndiweni, E. and Bango, S. P. 2018. “Survivalism, Collectivism and Proud Heritage: A Study of Informal Arts and Crafts Entrepreneurship in Rural Zimbabwe”. *South African Journal of Business Management*, 49(1): 1-8.

WeAreSocial and Hootsuite websites. 2019. “Global Overview Report: Zimbabwe Digital & Data Trends”.

Women in Informal Employment Globalizing and Organizing (WIEGO). 2023. “Social Protection for Informal Workers: Trends and Changes: Challenges and Strategies to Increase Social Protection Financing for Workers in Informal Employment”. Social Protection Briefing Note No. 7.

<https://www.wiego.org/sites/default/files/publications/file/wiego-social-protection-briefing-note-no.7.pdf>

World Bank. 2020. *The African Continental Free Trade Area: Economic and Distributional Effects*.

Zhou, H. and Pindiriri, C. 2015. "Informal Economy Labour Demand: Evidence from Zimbabwe's Urban Informal Metal Sector". *Botswana Journal of Economics* 13(1)
<https://www.ajol.info/index.php/boje/article/view/129001>

Zimbabwe, Ministry of Public Service, Labour and Social Welfare. 2022. Unpublished. *Facilitating the Transition from Informal to the Formal Economy in Zimbabwe: A Comprehensive Strategy and Implementation Plan 2022 – 2030*.

Zimbabwe National Statistics Agency (ZIMSTAT). 2019. Labour Force Child Labour Survey Report.
<https://www.zimstat.co.zw/wp-content/uploads/2023/02/Labour-Force-Report-2019.pdf>
 Accessed on 15/06/2023

—. 2021. Poverty and Social Impact of COVID-19: Results from the Third Round Rapid PICES Phone Survey Data. https://www.zimstat.co.zw/wp-content/uploads/publications/Income/Finance/Rapid_PICES_Third_Round_Presentation_Final072021.pdf

—. 2022a. Fourth Quarter Quarterly Labour Force Survey Report.
https://www.zimstat.co.zw/wp-content/uploads/2023/03/2022Fourth_Quarter_QLFS.pdf
 Accessed on 15/06/2023

—. 2022b. Zimbabwe Population and Housing Census Report, Vol.1.
https://www.zimstat.co.zw/wpcontent/uploads/Demography/Census/2022_PHC_Report_27012023_Final.pdf

—. 2023a. Second Quarter Quarterly Labour Force Survey Report.
https://www.zimstat.co.zw/wp-content/uploads/2023/07/2023_Second_Quarter_QLFSReport130723.pdf

—. 2023b. First Quarter Quarterly Labour Force Survey Report.

► Annex

List of key informants

Name	Designation/Organization
Government representatives	
Mr. Nicholas Moyo	Director, National Arts Council of Zimbabwe
Dr. Biggie Samwanda	Principal Director, Ministry of Youth, Sport, Arts and Recreation
Clapton Munongerwa	Labour Statistics Manager, ZIMSTAT
Itai Jasi	Labour Officer, Ministry of Public Service, Labour and Social Welfare
Ronald Mangena	Marketing Officer, Small and Medium Enterprises Development Corporation
Tarisai Mukungunugwa	National Social Security Authority (NSSA), Occupational Health
Fashion sector	
Yvonne Ndawana	Zimbabwe Fashion Council trustee, Creative Director/Owner - Alpha Rose
Joyce Chimanye	Founding trustee, Fashion Council of Zimbabwe; Creative director/owner - ZuVva
Sound recording and music publishing	
Jacob Mutongwizo	Creative Director, Leadfinger Studio
Monolio Studio	Producer / Band instrumentalist
Albert Nyathi	Zimbabwe Music Rights Association; author and musician
Anthony Gasani	Sound engineer & producer, Gart Media
Funding organizations	
Simbarashe Mudhokwani	Programmes Officer, Culture Fund of Zimbabwe Trust
Fanny Gauthier	Director, Alliance Française
Video games	
Patrick Miller	Founder and director, The Game Hub
Live performances, theatre and music	
Prudence Katomene Mbofana	Band leader, jazz singer-songwriter and composer, actress.
Edith WeuTonga	ZIMU and bassist, singer/composer & band leader, Utonga
Passmore Ndlovu	Communications, Rooftop Promotions
Innocent Nkululeko Dube	IYASA Theatre/Music company
Daniel Maposa	Director, Savana Arts Trust
Melody Zambuko	Executive Director, Music Crossroads Academy

Marie-Laure Soukaina EDOM	Founder and Director, Afriker Dance Trust
Gift Magaramombe	Choir conductor, Martin Luther Church, part-time resource person for United Methodist Church & Habbakuk Church
Brian Nhanhanga	Band leader / composer - Too Open (Band)
Broadcasting	
Eresinah Hwede	Director, Nhaka TV
Kelvin Jumo	Nash TV Operations Director
Valentine Mabhungu	Executive Producer, Zimbabwe Broadcasting Corporation, Classic 263 radio; ZBC National Workers' Committee, Secretary General, 2018-2022; Young People in the Media Association, Secretariat; Zimbabwe Young Journalists' Association.
Thelma H. Mukonza	Producer, Magamba TV
Visual arts	
Jackson Mangwanya	Coordinator, Chitungwiza Arts Centre
Butholezwe Nkosi Nyathi	Researcher and former regional director, National Gallery of Zimbabwe, Bulawayo
Crafts	
Matabbeki Mudenda	Marketing Manager, Binga Crafts Centre
Hildigard Mufukare	Lupane Women's Centre
Art markets and festivals	
Lloyd nyikadzino	Mitambo International Festival
Lisa Sidambe	Nhimbe Trust/Bulawayo Arts Festival/Performing Arts/Nyanga Arts Festival
Literature	
Ignatious Mabasa	Lecturer, University of Zimbabwe, author
Chirikure Chirikure	Director, LitFest
Ireen	Publisher, Weaver Press
Film/Motion pictures	
Keith Kuhudzai	Kay Media Africa, founder and director
Joe Njagu	Joe Njagu Films
Rumbi Katedza	Mai Jayi Films
Trade unions	
Maxwell Musaerenge	Trade Union for the Music and Arts Industry (TUMAI) Secretary General,
Elijah Zvimba	Sport, Arts Workers Union, Secretary General
Informal sector associations	
Wisborn Malaya	Zimbabwe Chamber of Informal Economy Associations (ZCIEA), Secretary General
Samuel Wadzai	Vendors' Initiative for Social and Economic Transformation (VISET), Executive Director

Contact details

International Labour Organization

Route des Morillons 4
CH-1211 Geneva 22
Switzerland

T: +41 22 799 6111
E: sector@ilo.org