

Young Urban Artists Needs

Assessment Report
October 2015



*“Do not confine your children
to your own learning for
they were born in
another time”*

Chinese Poverb

Young Urban Artists Needs Assessment Report October 2015

Submitted to: British Council, Zimbabwe

Submitted by: GRM International Zimbabwe (Pvt) Ltd



Building an Evidence-based
Education, Arts and Culture
Programme for Urban
Youth in Zimbabwe

Acknowledgements

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Research Team

Erica Keogh	Project Management Lead, Contracts, Analysis, Reporting
Katrina Wallace-Karenga	Lead Development Sector Advisor/Proposal Development/ Report Writing/Mini-Summits
Killian Mutiro	Lead Data Collection and Analysis
Ian White	Arts and Culture Advisor
Penny Yon	Gender Programming Advisor
Nquoban Tshabangu	
Bushilo Nleya	Data Collection Team (Byo)
Hector Muganai	
Batsirai Chigama	Data Collection Team (Hre)



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Terms and Abbreviations

BC	British Council
ECD	Early Childhood Development
FGD	Focus Group Discussion
GoZ	Government of Zimbabwe
GRM	GRM International Zimbabwe (Pvt) Ltd.
ICT	Information and Communication Technologies
IFACCA	International Federation of Arts Councils and Culture Agencies
KII	Key Informant Interview
KRA	Key Result Areas
M&E	Monitoring and Evaluation
MoSAC	Ministry of Sports, Arts and Culture
MSU	Midlands State University
NAC	National Arts Council
PT	Pamberi Trust
UK	United Kingdom
UNECA	United Nations Economic Commission for Africa
UNESCO	United Nations Organisation for Education, Science and Culture
UNFPA	United Nations Family Planning Association
ZIFFT	Zimbabwe International Film Festival

Executive Summary

Background

The British Council in Zimbabwe intends to develop arts and education initiatives, primarily targeting youths living in large urban areas, based on their needs and desires and, in doing so, encourage urban youths to use creative arts and education to express the challenges they are facing, as well as their creative aspirations, through dialogue and engagement.

This report provides the findings from the needs assessment conducted as a critical first step towards programme planning for young urban artists. Data collection was limited, by design, resources and time, to Zimbabwe's two major urban centres of Harare and Bulawayo. However the analysis also takes into consideration feedback received as part of the British Councils on-going consultations across Zimbabwe's smaller towns and cities.

Primary data was collected from 468 young people aged 18 to 35 years in Bulawayo and Harare by means of:

- Individual interviews and questionnaires
- On and offline monkey survey
- Focus group discussions.

Information was triangulated through seven key stakeholder interviews, three institutional discussion groups, and two mini-summits with artists focussing on preliminary findings. Whilst the sample is smaller than that originally proposed we have no doubt of its representativeness, as explained more fully in the main report.

Key Findings

Operating Space

Young people need appropriate, affordable, and accessible spaces, which are free from political influences, which link on and offline creative spaces and receive steady budget support.

Marketing My Art

The youth artists feel distant from the markets due to both lack of information, technology and a lack of structured markets, incremental skills building in art as a business, poor connections to and knowledge of ICT and little participation and influence in the wider creative economy as young people.

Professional Skills Development

All short or long term training courses should mix theory and application, use more local skills and mentors, include aspects of business skills and life skills, address issues of policy development, and should be evaluated. Training should be endorsed by institutes of higher learning locally and internationally, providing leverage for those seeking jobs and experiences in the broader creative economy.

Networking and Coordination

A number of the youth artists know very little to nothing about the Zimbabwe policy environment which supports the arts. Nor had many heard of the National Arts Council, Arterial Network and other representatives of the sector, at different levels – instead young people and stakeholders named the funders of programmes, the activities in which they had taken part, or those which they knew had been involved. The youths' strategic engagement is very limited, whilst the need to teach and talk policy in arts courses is critical.

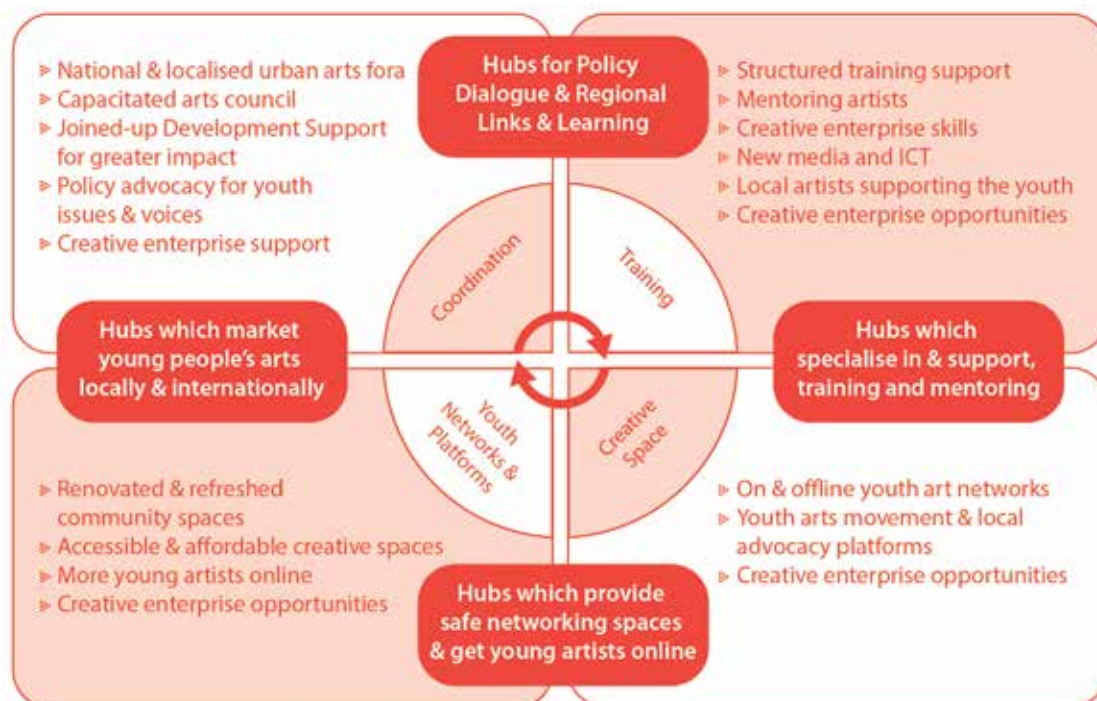
Main Recommendations

Support creative spaces for youth. In Bulawayo this requires lobbying for young people to access existing spaces; in Harare there is not enough space and new venues are needed. Across both cities there were dilapidated spaces that could be renovated and re-purposed to generally support young artists and communities. Civic centres need to return to city plans! Pop-up spaces should be supported by City Councils.

Get young artists meeting, talking and critiquing. In Zimbabwe creative spaces have been shown to empower marginalised groups, especially young women.* Make the space and young artists will fill it, use it and improve it. On and offline! Young artists feel disengaged and disheartened; supporting them to meet, on and offline, can help convert these negatives into creative positives. Grow creative hubs beyond Harare.

Professionalise arts and culture training. A lot of training is happening, but it is short term, mostly through workshops and not accredited or affiliated to local institutions. The formal courses available are sometimes of poor quality and many have restricted access. Young Zimbabwean artists need longer term and more structured training and support, involving local mentors and teachers. Build local artists' capacities to 'pass-it-on'. Build schools and teachers that support art as a business!

Support improved coordination of arts sector support. Get young people involved with identifying funding needs. Fund a regular donor coordination platform and involve practitioners and young artists, and include Government representation. Review and redress imbalances in funding.



* <http://263chat.com/2015/10/creative-spaces-foster-civic-engagement-study-finds/>

Part 1: Background to the Needs Assessment

1.1 Introduction and Background

Arts, alongside Education, Society and the English language, are a cornerstone of the British Council's mission to build bridges of trust and understanding amongst peoples of the world. The British Council's global network places it in a unique position to achieve significant impact and change by finding new ways of connecting and seeing each other through the arts.

Africa is a rapidly changing continent with the highest population growth and youngest population, globally, which presents huge potential for the future of the continent but also gives rise to significant challenges. This rapidly growing young population is too often under-skilled, under or un-employed and disengaged from many of the societal issues linked to rapid population growth. The gap between rich and poor continues to widen and certain groups of society remain marginalised. Nowhere is this more prevalent than in the growing urban spaces and the major cities across the continent.

British Council's Regional Business Plans for sub Saharan Africa aim to connect 200 million young Africans to the UK, providing them with life changing opportunities through:

- Skills building for entrepreneurship and exchange with the UK,
- Information and study opportunities in the UK,
- Improving the quality of school leadership, education systems and assessment,
- English language learning opportunities,
- Justice, security and conflict prevention support that improves stability in fragile states,
- Catalysing new and innovative youth networking through the Arts.

Promoting Africa as a continent of opportunity involves tackling issues of gender equity and equality as well as looking at young people's needs towards their more meaningful involvement in economic growth.

In Zimbabwe the British Council's current Country Strategy focuses on the education sector, working with Government to strengthen educational capacities for creativity, leadership and information and communication technologies (ICTs). Creativity and imagination in learning is a core component of the Strategy.

From 2016, the British Council is proposing the use of arts interventions in urban centres in Zimbabwe to enable the large group of young people who reside there to actively engage in dialogue and to respond to issues in their cities and communities arising from the challenges presented by growth, with a strong emphasis on inclusion and skills development through high quality arts programming. This pulls together, at the local level, British Council's global, regional and country objectives.

1.2 Objectives and Scope of Work

The needs assessment provides British Council Zimbabwe with reliable preliminary data in varying degrees on:

- Youth demographics in the study area (Inception Report),
- Current activities involving youth within the arts and education sector (Inception Report),
- Current and past studies conducted (Inception Report),

- Youth interest and engagement in the cities (Needs Assessment Report),
- Digital space for young artists in the cities (Needs Assessment Report),
- Key people and organisations (both public and private) working in this area towards possible collaborations with British Council (and any evidence of impact in their projects) (Needs Assessment Report).

1.3 Approach and Methodology Used

The meaningful participation of youths in the needs analysis assessment and in the validation of findings was key in identifying needs and solutions to those needs.

The implementation of the study followed the six-stage process as outlined below.

- 1. Study Inception meeting**
- 2. Literature & Document Review and Design of Tools**
- 3. Finalisation of Tools & British Council Validation & Approval of research Tools**
- 4. Field Work and Stakeholder Consultations**
- 5. Data Entry, Analysis and Report Writing & Mini Summits**
- 6. Needs Analysis Report Presentation and finalisation**

Secondary Data Collection

To inform the needs assessment process and provide a richer contextual picture in which to place the findings, a Literature Review and Arts Sector Mapping Exercise were presented in the Inception Report.

Primary Data Collection

Information was gathered in both Harare and Bulawayo through questionnaires administered directly to young people as well as with discussion groups who were mobilised through Pamberi Trust. Overall, the study reached a total of 468 youths and seven national key informants (KIs), as follows:

- Quantitative Survey of 222 youths aged between 18 and 35 years with 36% being female;
- Qualitative Survey of 225 youths via small focus group discussions (FGDs) with youths aged between 18 and 35 years with 38% being female;
- 21 Monkey survey respondents;
- KIs with seven individual members of arts institutions supporting young people's development and/or key stakeholders in the arts and culture sector in Zimbabwe.

1.4 Use of High yielding platforms

In gathering primary data, stakeholders and youth were accessed through several high-yielding platforms as follows:

Let Them Trust Schools Art Festival, Harare, 24-25 July

This event was held at Harare Showgrounds and comprised two days of mixed artistic disciplines with in-school pupils from across the economic divide plus visiting artists. A total of 94 persons participated in four FGDs, including Ba Shupi, the A-Team, Steph Kafunde, Kessia Masona, Eve Kawadza and Ammara Brown.

Day 1 focused on Theatre, Poetry and Dance and the study team interviewed primarily school-based groups whilst Day 2 was predominantly music focussed.



Youth Cultural Arts Festival (YOCFA), Masvingo, 29-31 July

This event involved primarily in-school pupils. Established artists who were interviewed included comedian Michael Kudakwashe and Leeroy Gono (festival director, theatre practitioner) who made themselves available. A total of 51 persons participated in two FGDs.

1.5 Focus Group Discussions and Artists Interviews

Pamberi Trust Gardens, July-August

Held in the Pamberi Trust Garden, 65 invited artists came together in five groups during July and August.

KIs included representatives from

- Arts organisations - Arterial Network Zimbabwe, Magamba Network (spoken word and civil society), Pamberi Trust for Music and Poetry, Music Crossroads, The Complete Arts Project, Savannah Trust, Patsime Trust (theatre), Zimbabwe Musicians Union, Chipawo, and Jibilika Dance Trust, Mbira Republic, Zimbabwe Writers Association, Zimbabwe Women Writers, Women's Arts Festival, Chitungwiza Arts Centre (sculpture), and Zimbabwe College of Music;
- Artists - Victor Kunonga, Rute Mbangwa, Ticha Muzavazi (also for Special Schools Arts Festival), Poet Chirikure Chirikure, director of Litfest, Graphic artist Nqo Mlilo of Enquore Media/Nafuna TV, and Visual Arts students;
- CSO organisations such as Artists for Democracy Trust, One Billion Rising , Gays & Lesbians of Zimbabwe (GALZ), the Sankofa Arts Trust (HIV programme for artists), and a representative from the Fountain of Hope Church music department (Pentecostal Assemblies of Zimbabwe) who have been working with artists for some time.

Individuals who were invited but were unable to attend include music artists Hope Masike and Tehn Diamond, and representatives of Pakare Paye Arts Center (Norton) and The Mbira Centre, Zimbabwe Poets for Human Rights and Simuka Comedy, representatives of Zimbabwe Association of Female Photographers, First Floor Gallery, Village Unhu, Dominic Benhura (sculpture) and Zimbabwe Applied Art in Craft Association, Midlands State University Music Department, and the music director for Jubilee Christian Centre, and CSO Africaid.

Nhimbe Trust Offices, 21-22 August

The first group comprised seven KIs made up of young emerging artists, including literary writers, young film-makers, theatre artists, spoken word and song writers.

The second group comprised eight KIs primarily young artists in the field of photography, literary arts, acting and theatre, as well as music and dance.

Individual Artists Interviewed

In addition to those interviewed at festivals, separate meetings were held with the Deputy Director of the National Arts Council, Director of the Culture Fund, Chipawo Director and UNESCO Ambassador Stephen Chifunyise, Owen Maseko the Founder of KoMaseko Institute, the Director of ZIFFT, Tswarelo Mathobe of Umlomo Wakho Poetry and the Director of Umahlekisa Comedy Club.

1.6 The Online Monkey Survey

To boost direct feedback from young artist, and include voices beyond the two main urban centres targeted for primary data collection, ten questions were posted online and shared via several popular national platforms, including Kubatana, the Facebook pages of The Book Cafe, and Harare and Bulawayo City Libraries. This approach captured additional voices from Harare, Bulawayo, Marondera and Norton. Unfortunately, as numbers show, the response was poor with feedback from the mini-summit validation sessions pointing to cost, including purchasing of data bundles and air time, as the prime constraint facing young artists in accessing ICT services.

1.7 Representativeness of the Sample

Taking all youth participants across the three main data collection streams we summarise in Table 1 below the representation of youths in terms of both sex and city of residence, noting that those participating in the YOCAF Festival in Masvingo cannot be assumed to reside in Masvingo.

Table 1 : Youth Participants by City

	SEX	BULAWAYO	HARARE	YOCAF FESTIVAL	OTHER
Interviews	Male	82	54		3
	Female	48	30		
	Not specified	4	1		
FGD	Male		95	31	
	Female		37	20	
	Not specified	15	27		
Monkey survey	Male	3	10		1
	Female	2	4		1
Total		154	258	51	5

As noted previously Harare is extremely well represented via the FGDs whilst Bulawayo is well represented via individual interviews. In total one-third of the sample derives from Bulawayo. Young women could be better represented, also making up just one-third of the overall sample. The study made a deliberate attempt to attract responses from hard to find artists, and hence the plethora of different sources of data. In discussions with Key Informants, we attempted to discover the extent of this often under-represented population.

Overall, in view of the limited time and resources available for this study, we consider that the findings do in fact well represent the views from young artists in Harare and Bulawayo – this consideration is bolstered by the findings from individual interviews and group discussions being largely the same, as the following sections reveal.

Part 2: What Young People Said

At the heart of the needs assessment was the Youth Questionnaire as *the direct and individual voice* of young people in the survey. We have also included voices from the online survey.

This section leads with an analysis of the data from these questionnaires, disaggregated by age, gender, education, location and artistic genre. The questionnaire grouped questions into five main sections (bio-data), participation in the arts sector (events and festivals), being an artist (working environment), use of ICT and digital space and needs and challenges of young artists). This section presents the findings and discussions in these five main areas. Integrated through the analysis is the feedback from the online survey.

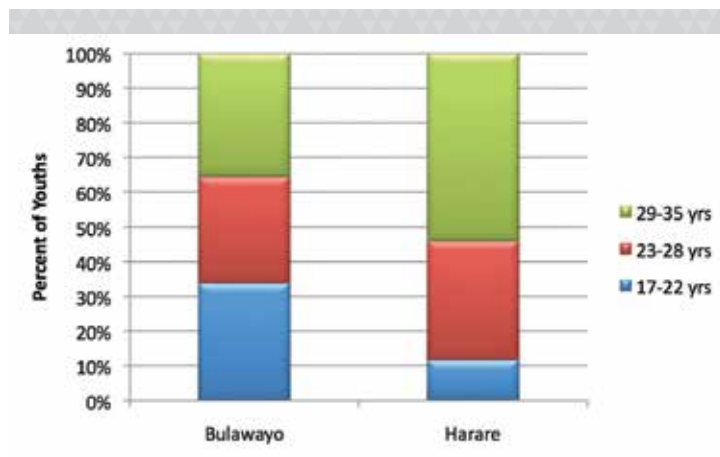
2.1 Survey Demographics

The sample of individual youth interviews on which this report is based consists of 222 youths aged 17 to 35 years. 60% of these are from Bulawayo and the remainder from Harare. As noted earlier, Harare is well represented via the groups of youths of like interests who were interviewed so as to increase numbers with the results of these group interviews being included in part 3 of this report. Annex 1 provides a list of suburbs where the individually interviewed youths reside, in Harare and in Bulawayo.

Nearly two thirds of the youths (64%) were males, in line with previous findings and studies and general experience in the arts sector, for example the Culture Fund baseline study (2008)* which reported only 28% females. The general feeling in the arts sector considers the low participation by women to be due to the limitations imposed by traditional and/or cultural stereotyping of the role of women in a patriarchal society, plus of course security concerns.

In terms of age, one quarter were aged 17-22 years, 32% were aged 23-28 years and 43% were aged 29-35 years, thus representing all ranges of the overall youth age definition.

Figure 1: Age Distribution by City



* <http://culturefund.org.zw/download/2652/>

In general the youths from Bulawayo tended to be younger and those from Harare tended to be older, as shown in figure 1 where we find that more than half the youths interviewed in Harare were aged 29-35 years compared to a more even age distribution in Bulawayo.

In terms of age distribution across sex, we find that there are no evident differences between males and females and similarly in respect of sex distribution across city, with one in every three participants being young women in both Harare and Bulawayo.

On the whole many of the youths are well educated with just under a quarter having reached only junior high school or less, 44% reaching high school and the remaining one third having completed education, or currently studying, beyond high school (college, university and polytechnic). Youth in Harare are much more likely than those in Bulawayo to have levels of education beyond high school.

Figure 2: Level of Education by Sex

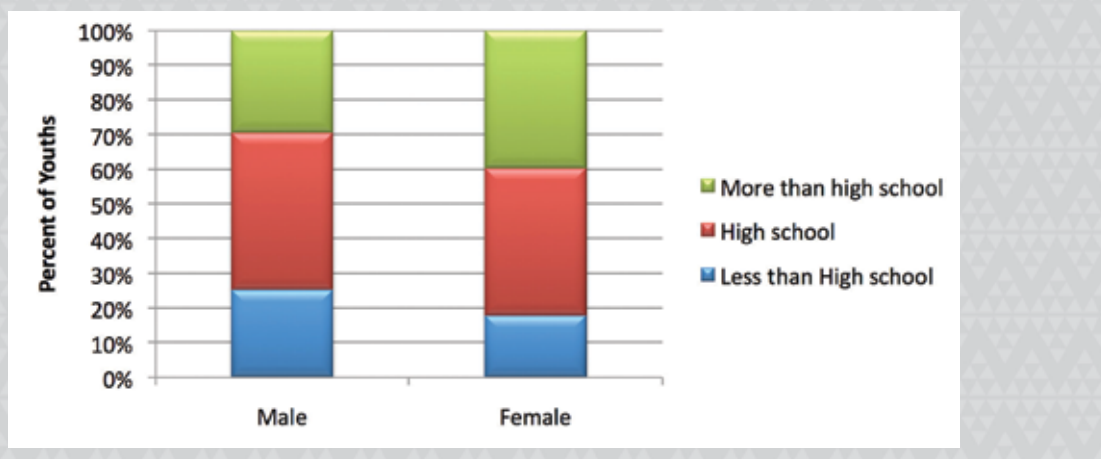
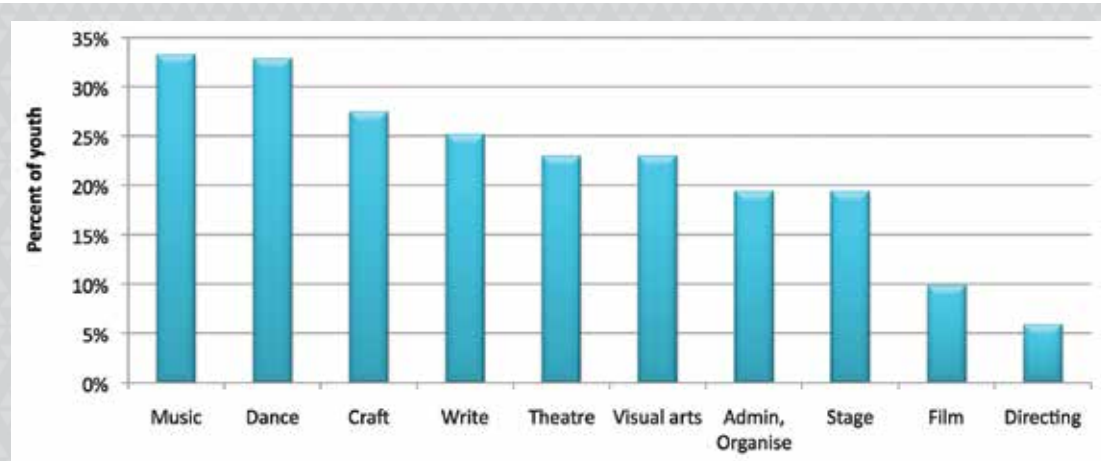


Figure 2 demonstrates differences in level of education between males and females with the females more likely to have higher education levels than the males, and also least likely to have education levels less than high school.

Figure 3 provides a summary of types of artistic activities pursued by the youths, with all youth pursuing two+ such activities and many up to five artistic activities.

Figure 3: Artistic Activities of the Youths



Clearly dance, music and crafts are well represented in the sample along with writers, theatre, and the visual arts. Administrators, Stage (comedy, song, poetry), Film and Directing are less well represented.

We note however that there was purposeful selection, in some instances, of artists into the sample, based on their artistic activities, in order to ensure good representation across all types of art and thus conclusions about the actual distribution of arts activities across cities or across age, sex, and education levels of the artists, cannot be concluded from this study, and would require a much larger study with random sampling of the artists.

The ZimStats surveys – 2011 labour force survey and 2012 cultural survey – similarly are unable to accurately estimate both the total number of practicing artists, and the distribution of individual artists across the various types of artistic activities due mainly to the preponderance of informal artistic activities.

Figure 4: Artistic Activities within ZimStats Sample (2012)

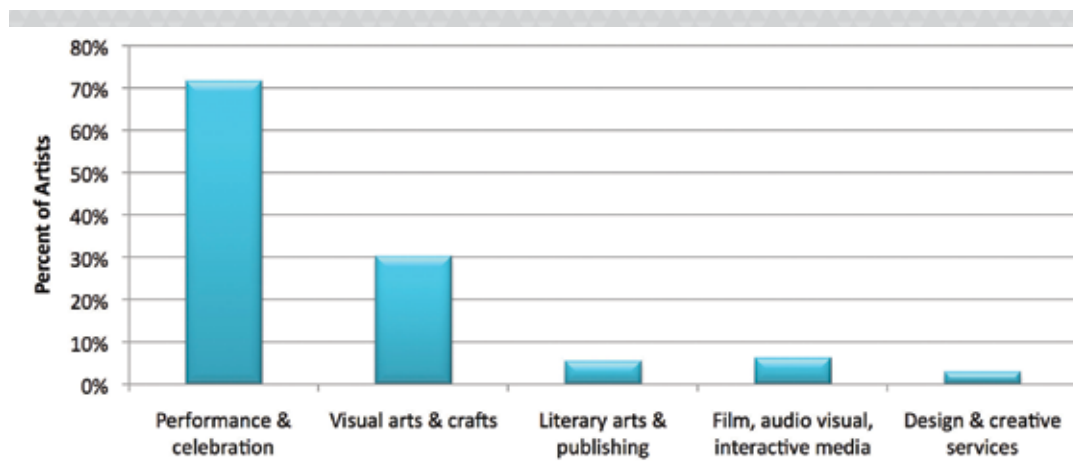


Figure 4 provides an overview of the distribution of the sample of artists in the 2012 ZimStats cultural survey, which however was conducted only in Harare city and major surrounding towns. The paucity of information about the particulars of active artists across the entire country points to the need for a large scale mapping of artistic activities across the country so that support for art can be well targeted and focussed on real needs.

The 2012 National Census declares that 1.2% of the employed population aged 15+ years, are artists, in each of Harare and Bulawayo, down to 0.4% nationally, with no further detail on type of artist.

Participation/Membership in Groups

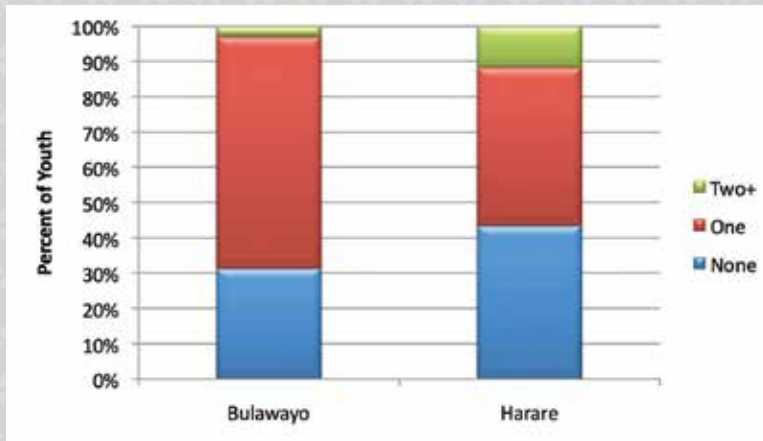
In a bid to assess levels of access to, or engagement with, other artists, the youths were asked to identify those groups, clubs or associations* to which they belonged or in which they participated. Overall, 40% of the youths did not identify any such group whilst of the remainder most indicated only 1 group with only 14 youths identifying access to 2 or more such groups. A full list of the groups identified is provided in Annex 2. Diversity or fragmentation is very much dependent on how connected, or not, the youth are.

Figure 5 demonstrates aspects of the representativeness of the sample of youth artists in Harare and Bulawayo with reference to the sampling approaches i.e. whilst many of the youth identified to be included in the study sample came from known networks and groups, the study managed to cover

* Hereafter referred to generally as 'groups'

also a good number of youth artists who do not belong to any known groups, 31% of the sample in Bulawayo and 44% of the sample in Harare, thus achieving the aim of including representation from the invisible artists.

Figure 5 : Membership in Groups by City



These levels of group membership are indicative of the different ways in which individual artists have structured themselves in the two Cities. Bulawayo has limited opportunities or platforms compared to Harare and thus artists in that City have been more inclined to join forces and create a representative structure. In Harare, where there are more free-range platforms, the necessity for representative structures is less. The figures are therefore indicative of hard to find artists who do not belong to any structured organisation.

Figure 6 : Membership in Groups by Age

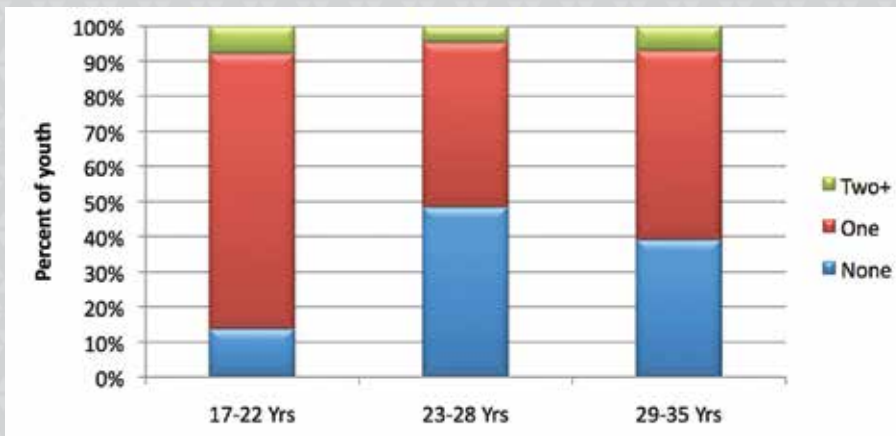


Figure 6 shows that there could be substantial differences across age groups in respect of membership in groups, with the vast majority (86%) of the younger participants belonging to one or more groups, compared to only just over half of the older participants. In this respect the sample of youth artists could be lacking representation from the youngest youth artists who do not belong to any groups and may be more difficult to identify.

There were no apparent differences in group membership across sex of respondent whilst the sample appeared to capture more of those with less education who did not belong to any groups.

For those belonging to one or more groups it appears as if the vast majority of these groups are in reality groups covering on-going daily activities such as rehearsals and get-togethers, with one third of participants meeting daily, and another quarter meeting at least once a week.

Key Summary Points: Young Artists Demographics

- Young women's participation still lags behind in both numbers and in breadth of participation, a finding which matches the 2008 Culture fund baseline study of the cultural sector.
- Bulawayo does not provide enough opportunity for young artists to develop, despite interest from the younger age group.
- Young artists are already 'self-organising' themselves in groups, providing ready platforms for coordination and support, especially in Bulawayo.
- National figures providing details of *type of artist* are not available with such details only available in various studies, most of which are not truly representative.

2.2 Youth Participation in Festivals and Performances

Youths were asked to summarise the levels of their participation in festivals, workshops, performances, exhibitions and other demonstrations of their artistic achievements. Unfortunately the distinctions between these types of events are not always clear, for example a festival can incorporate workshops, performances can incorporate exhibitions, and thus different persons interpreted the distinctions differently, resulting in the same event often being classified as a festival, a performance or even an exhibition, and similarly for all types of events.* The analysis below therefore has combined these types of events and we look simply at all Events in which the youth participated. Full details of all Events mentioned by the youths are included in Annex 3.

The bias to Harare is clear, as is the potential in Harare for greater regional and thus international linkages and markets (creating a vicious cycle for those outside the capital).

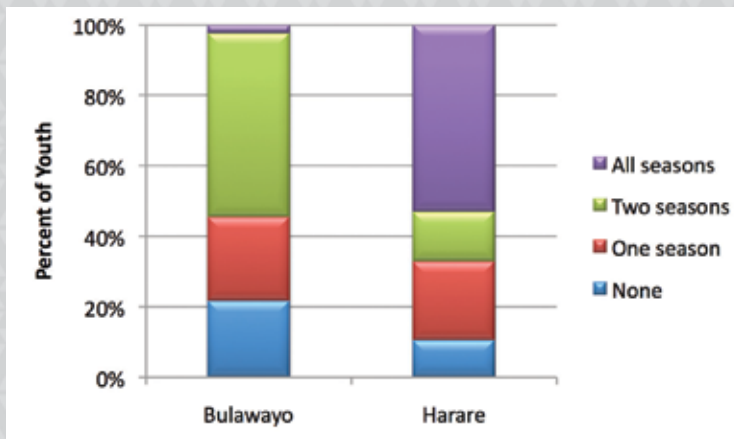
Firstly we look at levels of non-participation in Events, with these youths being perhaps the most isolated or constrained, in one way or another, and thus possibly the ones who are most in need of assistance of one kind or another. Overall we find the following levels of non-participation:

- September – December 2014 55 of the youth (25%),
- January – April 2015 120 of the youths (54%), and
- May - August 2015, 116 of the youth (53%).

The above figures not only provide us with non-participation levels but also demonstrate well the reality of the seasonality of many artistic Events, which tend to occur in the warmer parts of the year before the holiday season.

* The cleaning of the data to enable correct distinctions would be too time consuming when considered against the value of correct classification.

Figure 7: Levels of Participation in Events by City



Taking the above figures further we find that just under 20% of the youth artists claimed no participation in any events at all during 2014-15, whilst just under a quarter participated in only one season, 37% in two seasons and 22% in all 3 seasons. Figure 7 provides a summary across the cities and we see clearly that youth in Harare participate in Events to a far larger extent than do those in Bulawayo, possibly because of more opportunities in Harare compared to Bulawayo. Considering that as many as 22% of Bulawayo youth had no participation at all, double that of Harare youth, whilst more than half of Harare youth, compared to 2% of Bulawayo youth, participated throughout the year, we have a clear indication of lack of opportunities for youth artists in Bulawayo to participate in one or more Events.

In terms of age distribution, we find that the youngest artists are least likely to have participated in Events across all seasons. Furthermore we see overall an indication of increased participation with age, as can be expected if one takes age as a proxy for level of experience. Similarly, in terms of level of education of the artist, we find increasing levels of participation with increasing level of education, again as expected.

Figure 8: Levels of Participation in Events by Sex

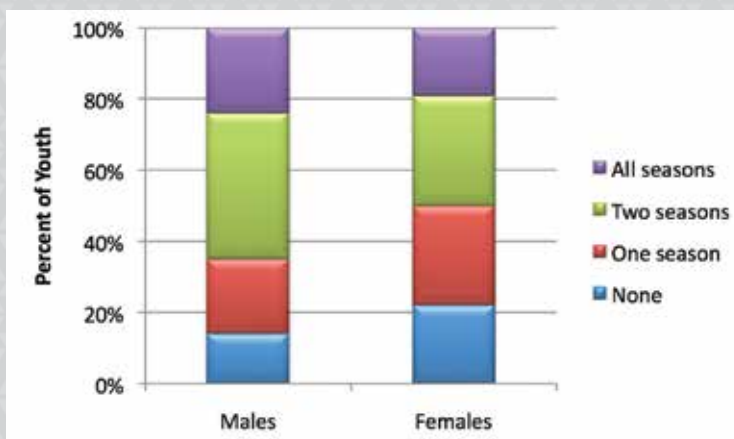
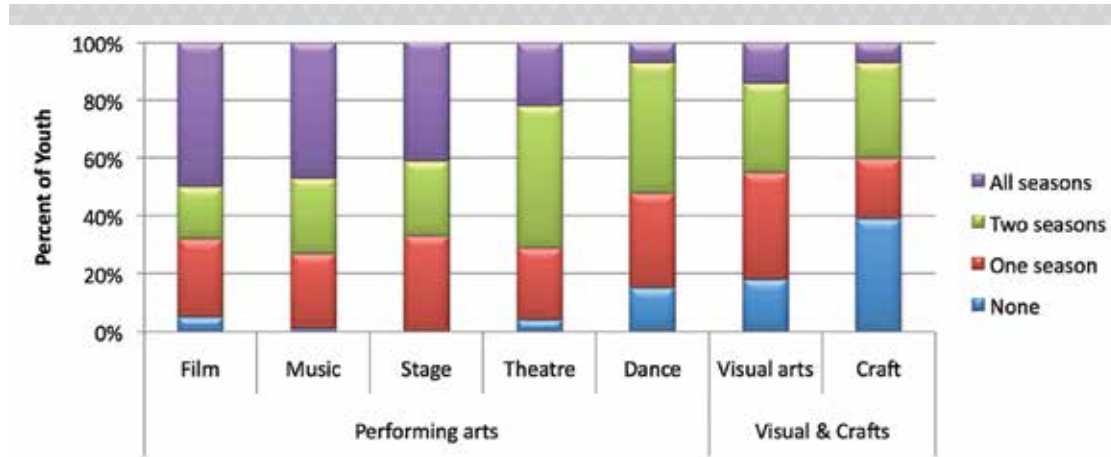


Figure 8 provides information about differences in levels of participation in terms of sex of artist and it's clear that males have higher participation levels across the seasons than do females, with half of the females participating in at most one Event, compared to just one-third of males.

We also looked at seasonal participation in terms of type of artistic activity. Figure 9 below provides an overview of seasonality for the performing arts and also for the visual arts and crafts, for which Events consist mostly of exhibitions.

Figure 9 : Levels of Participation by Type of activity



Clearly participation in film, music and stage events appear to occur throughout the year for more than half the youth, whilst for the remaining types of artistic activity less than a quarter of the youth find opportunities throughout the year. Most of the artists in theatre and dance identify events in two seasons but visual arts appear more likely to only participate in one season and a large proportion of those in craft had not participated at all, possibly due to lack of opportunities for participation and/or limited knowledge of opportunities that do exist. Typically crafters work as individuals and thus structures for collective marketing are few and lack of high quality production would weaken marketing opportunities.

Finally we focus briefly on the number of events in each season, in which the youth participated.

Figure 10 : Number of Events by Season

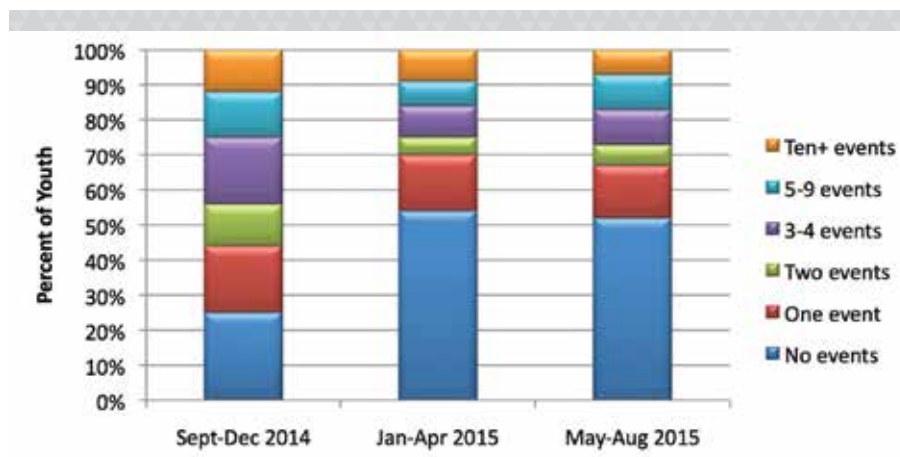
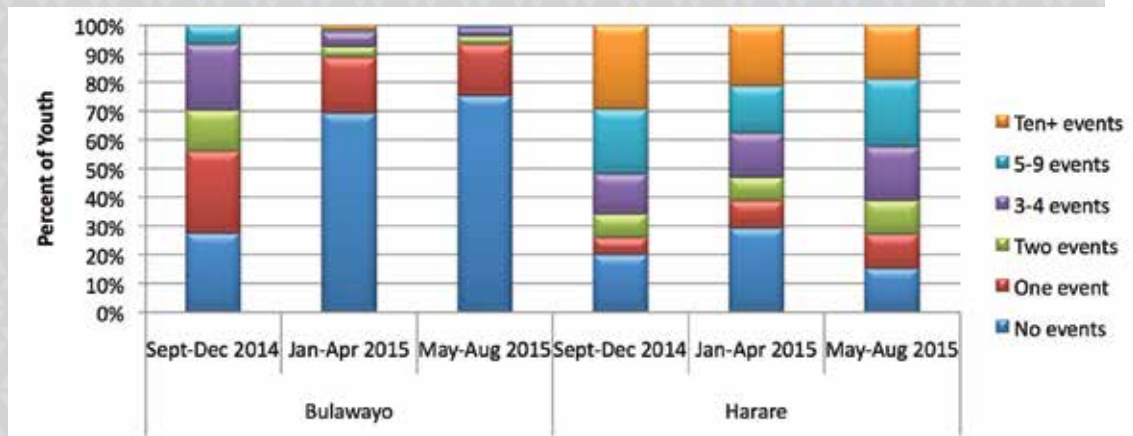


Figure 10 provides a comparison of the number of events in which the youth artists participated across the three seasons. Once again the seasonality of artistic events is apparent, with September to December clearly being the busiest season for most youth, whilst participation in January to April is similar to that in May to August.

Earlier observations in respect of Bulawayo artists participating in Events far less than Harare artists, carry forward here too as shown in figure 11. In Bulawayo 70% or more of artists participate in no events at all from January to August compared to less than 30% in Harare during the same periods. In the busiest season in both Cities, September to December, two thirds of youth artists in Harare participated in 3 or more Events, more than double that of Bulawayo youth artists.

Figure 11 : Number of Events by Season across Cities



Key Summary Points: Festivals and Events

- Only a few young artists find opportunities to participate in Events all year round.
- Events are most common in the warmer months of September to December, compared to other seasons during the year.
- Harare dominates the Events calendar with Bulawayo’s youth artists participating in half the number of Events, compared to those in Harare.
- Out of school young artists and those with less education do not participate as much in Events as their in-school and more educated counterparts.
- Event participation should be an inclusive part of any training programme to raise the profile of the artist concerned, to build audiences and thus to contribute towards sustainable livelihoods.

Notice Board at Bulawayo Art Gallery



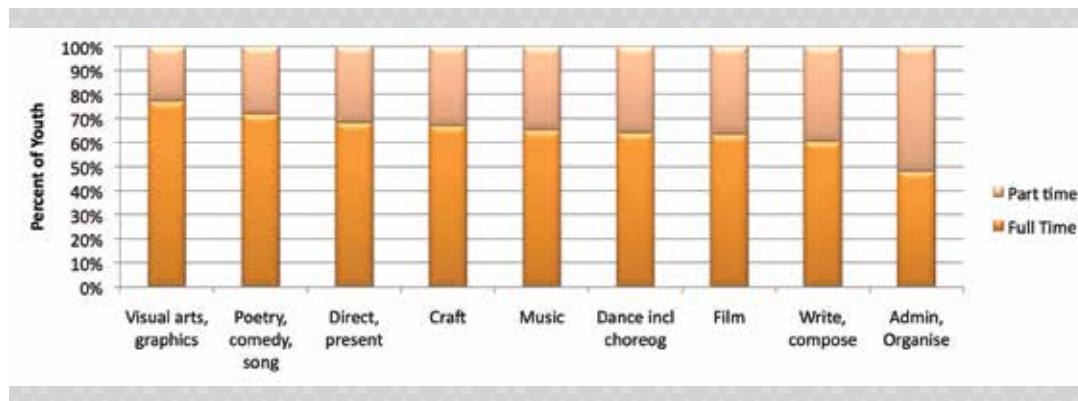
2.3 Being a Young Artist: The Youths Working Environment

This section attempts to provide an overview of the youths' daily environment in respect of their artistic and non-artistic activities.

Time Spent on Artistic Activities

Firstly we consider the time that the youths devote to their artistic activities and note that overall two-thirds of all youths are engaged full time in their artistic activities, either as individuals or as students at the various higher learning institutions (Chinhoyi and Masvingo University campus, polytechnics, schools of music and dance). Figure 12 shows that almost 80% of those youths who are engaged in visual arts undertake this full time, with figures very gradually declining through to writers at 61% and then a dramatic decrease to those undertaking administration or organising at just less than 50%.

Figure 12: Level of Engagement in Artistic Activities



There are no apparent differences across cities in respect of levels of youth engagement in their artistic activities, whilst males are more likely than females to be engaged full time (73% vs 62%). As expected, the tendency to be engaged full time increases with age, from just over half of the youngest youths, to nearly three quarters of the oldest. In terms of level of education there are no consistent patterns in respect of levels of engagement.

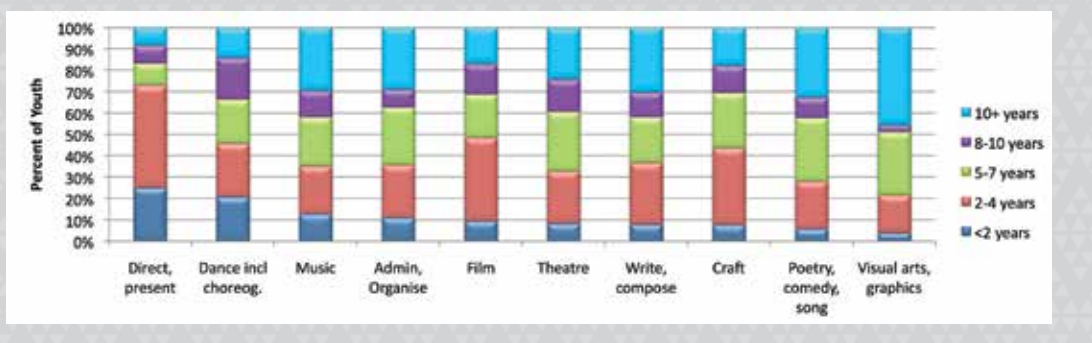
Levels of Experience

One third of the youths in Harare, compared to nearly half of those in Bulawayo, have less than 5 years of experience, and one third of those in Harare have 10+ years of experience, compared to only 10% of those in Bulawayo. As noted previously, these trends are quite likely explained by migration of the youth into Harare in search of jobs.

The male youths tend to be somewhat more experienced than the females, with 36% of males having less than 5 years of experience compared to 44% of females, and 39% of males, compared to 28% of females, having 8+ years of experience. As expected, the length of experience is directly correlated with age of the artist, and similarly youths with 8+ years of experience are much more likely than those with less experience, to be engaged full time in their artistic activities. There appear to be no relationships between levels of experience and levels of education of the artists.

In terms of length of experience of the youths we find from Figure 13 that this is fairly variable across the different artistic activities with those engaged in directing the least experienced. Just over half of those engaged in dance or film have over 5 years of experience, compared to nearly two thirds of those engaged in music or in administration, theatre, writing or composing or crafts. Those engaged in the visual arts or graphics appear to be the most experienced with more than half of them having 8+ years of experience.

Figure 13: Levels of Experience of Youths



Training of Youth Artists

In terms of type of training which has been undertaken by the youths in respect of their artistic activities we find that again there are quite substantial variations across type of activity. Figure 14 provides an overview from which we see that those engaged in craft or dance are least likely to have undertaken formal training whilst more than half of those engaged in administration, writers, film or directors have undertaken some kind of formal training. However a number of those engaged in poetry, comedy or song, in the theatre, visual arts or graphics also have gained degrees, first or higher, whilst a good number of musicians have obtained certificates. Mentoring was explicitly mentioned by artists in all sectors and is most common amongst those engaged in the visual arts or graphics.

Overall these figures are as expected with the more versatile activities able to be adopted through one's own initiative whilst the more complex activities appear to require some training if one is to make concrete progress.

Figure 14: Artistic Training of Youths

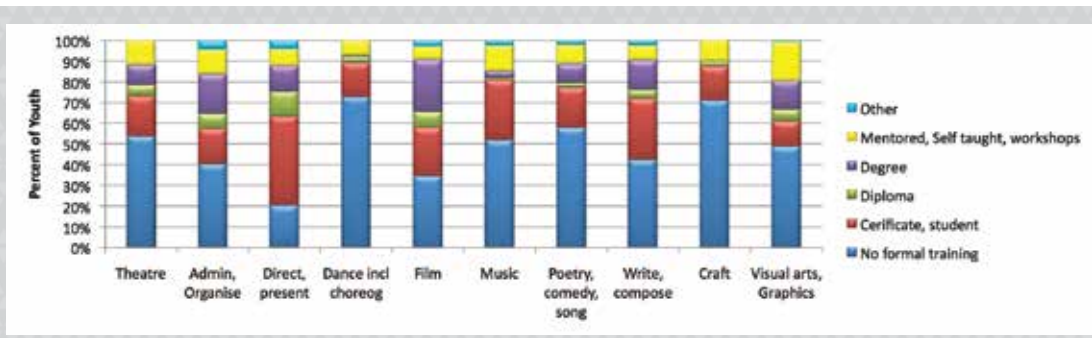
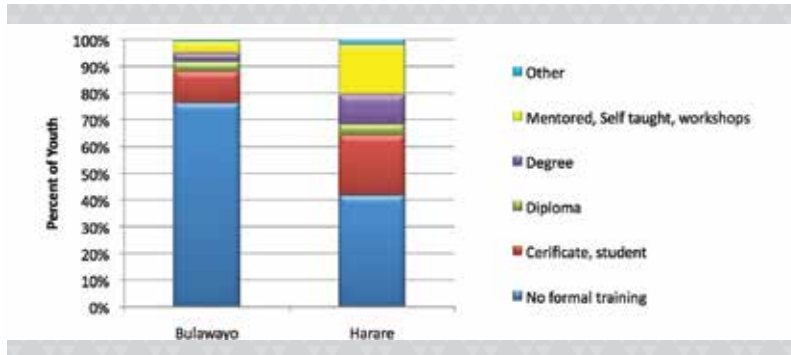


Figure 15 : Training of Youth Artists by City



As figure 15 shows, there are substantial differences between levels of training of artists in Harare and in Bulawayo with more than three quarters of those in Bulawayo having had no formal training compared to less than half of those in Harare. Furthermore, mentoring is far more common amongst Harare artists compared to those in Bulawayo (19% vs 4%) pointing to increased opportunities and/or exposure for those in Harare.

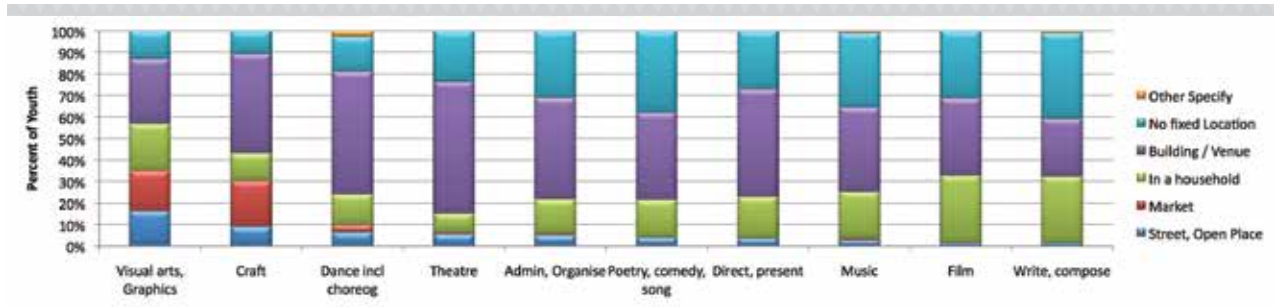
Slightly more females than males have no formal education whilst slightly more males than females have been mentored, with differences in other levels of education being very small. As is to be expected the youngest artists are most likely to have had no formal training and are also least likely to have received any mentoring. Those with lower levels of education are most likely to have received no formal training.

Those with at least ten years of experience are least likely to have received no formal training and the likelihood of being in possession of a degree or of having been mentored, increase with level of experience, all as expected. There are no discernible trends in terms of levels of artistic training and engagement full or part time by the artists.

Operating space for Youth Artists

Operating space is a key aspect of artistic activities and we find that the artists operate from a variety of venues, as summarised in Figure 16 below.

Figure 16: Operating Spaces of Youths



Those most likely to have no proper venue for use as an operating space include those engaged in the visual arts and crafts whilst those engaged in dance, theatre, comedy, song or poetry are most likely working in some fixed venue or building, including youth centres. Those in administration or directing are also more likely to operate in a fixed venue or building.

A fairly large proportion of those engaged in music, film, poetry, song or comedy, and writers or composers, have no fixed locations, depending on the venues of their performances, one would surmise.

Artists in Harare are more likely than those in Bulawayo both to have no fixed location for their artistic activities, and to operate from households, whilst those in Bulawayo are more likely to have access to fixed venues or buildings. This finding is indicative of the different ways in which individual artists have structured themselves in the two cities. As noted previously, Bulawayo has limited opportunities or platforms for youth artists who have therefore joined forces to create representative structures, whilst in Harare, where there are more free-range platforms available, there is less need for representative structures.

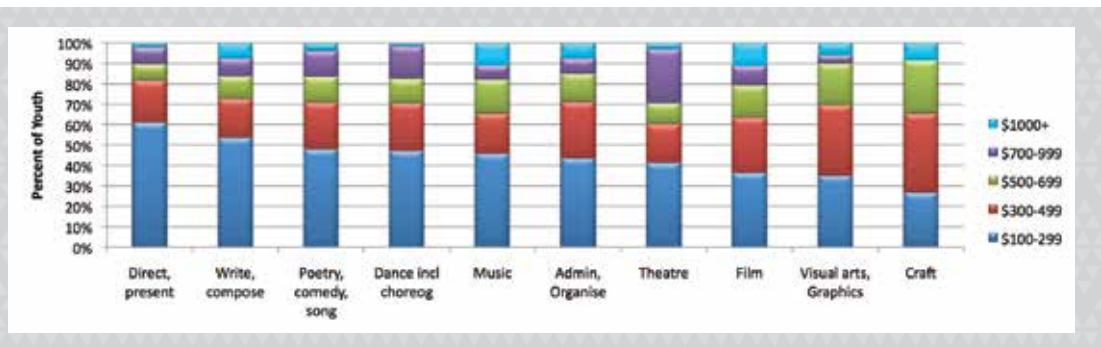
Males are more likely than females to operate from fixed venues or buildings whilst females are more likely to have no fixed location.

The likelihood of operating in the street or at a market, appears to increase with increasing age, whilst the youngest artists are much more likely to operate from fixed venues or buildings. Those with less than high school education are most likely to be operating from the street or market, but they are also least likely to have no fixed location for their activities.

Incomes of Youth Artists

Next we consider the levels of income generated by the artistic activities of the youths, in terms of estimates of gross monthly earnings since January 2015. As Figure 17 shows, levels of earnings are extremely low but we take cognisance also of earlier findings which highlighted that January – April is not generally a busy season for all types of artistic activities, whilst September onwards is generally more busy, and we would like to assume that the youths can and do actually earn more in the busier season, if estimates had been averaged across the entire year.

Figure 17: Monthly Income Levels



Again in figure 17 we find that those artistic activities requiring more focussed training, or inputs, or levels of organisation such as a fixed venue, are more likely to be generating higher incomes. Examples include film, music, theatre, dance, and the visual arts, compared to poetry, song, comedy, and writing.

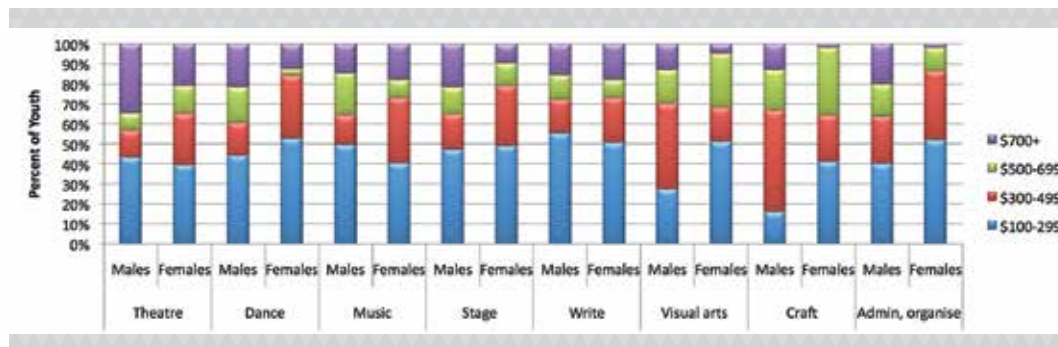
Of some surprise here is that directing or presenting appears to generate low income, and that the crafts are generating higher incomes, compared to many of the other activities. Reasons could include

the low levels of experience of the youths involved in directing or presenting, the possible willingness of these youths to work for low returns in order to gain experience, possibly also working only for a few days each month. We also note that crafters are likely to be working virtually every day each month.

Differences in income across cities appears to imply that youths in Harare earn less in general than those in Bulawayo, with 6% of those in Harare earning \$1000+ compared to 12% of those in Bulawayo, and this general trend applies across all types of artistic activities.

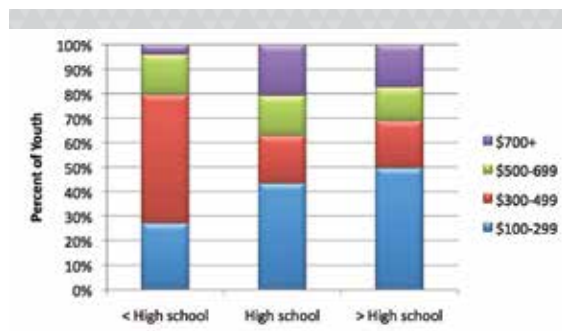
Females are more likely than males to be earning less, with three-quarters earning less than \$500, compared to two-thirds of males. Figure 18 compares earnings across type of activity and sex, but figures are based on low sample sizes and should be treated with caution.

Figure 18 : Income by Sex and Type of Activity



More females than males earn less than \$500 in theatre, dance, music, stage and administration/organisation whereas proportions are about equal amongst writers, visual artists and crafts persons. Conversely more males than females earn more than \$700 in all types of activity except music and writing, where proportions are about equal.

Figure 19 : Income by Level of Education



As expected earnings are directly correlated to age of the artist, yet income by level of education is not quite so straight-forward, as shown in figure 19, where we see fewer of those with least education earning less than \$300, although thereafter income rises with level of education with very few of the least educated earning more than \$700 per month. This pattern could be explained by considering the younger artists, who are still engaged in studies, and are therefore likely to be earning less than the older artists.

Somewhat surprisingly, the youths' engagement in artistic activities on a full or part time basis appears not to influence income at the lower levels but clearly at the higher income levels those in full time engagement are much more likely to be earning \$1000+.

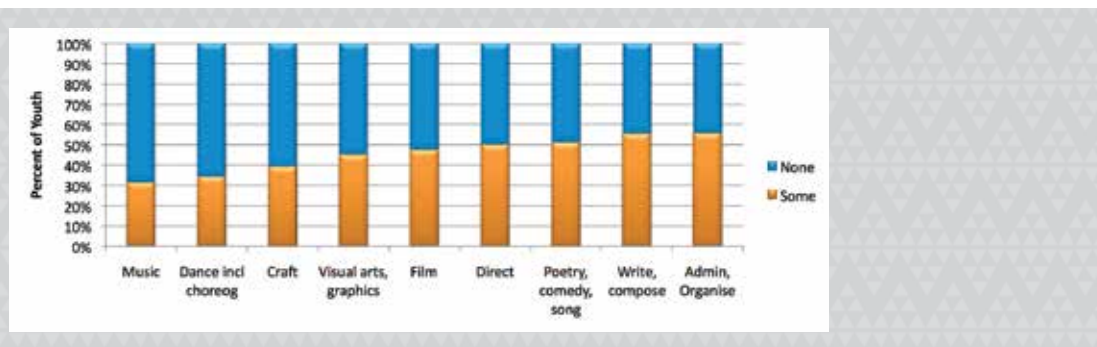
Income levels increase with levels of experience, and with levels of formal training in the arts, both as expected. There are no clear patterns of income earned depending on operating space, but those with no fixed location do appear to earn less than others, particularly those with access to fixed venues, buildings or households.

Engagement in Non Artistic Activities

We explored briefly the current everyday situation with the youths aiming to find out firstly whether they were also engaged in other non-artistic activities and, if so, the reasons for not being fully engaged only in the arts.

Overall 37% of the youths were also engaged in non-artistic activities although this varied substantially from one sector to another, as illustrated in figure 20.

Figure 20: Levels of Non-Artistic Engagement by Sector



Thus we see that more than half of those in administration, writers or poetry, comedy or song, are also engaged in non-artistic activities, decreasing to directors, film, visual arts, theatre, crafts and with minimum levels for those in dance or music. We note that these findings are loosely correlated with those in figure 12 which looked at full time or part time engagement in the arts by sector. The two figures are looking at different aspects of the same engagement and we note that youths can be engaged part-time in a number of different artistic activities, adding up to full time overall engagement in the arts with no engagement in non-artistic activities.

Just over half of youths in Harare, compared to less than a third in Bulawayo, are engaged in non-artistic activities, whilst one third of males compared to just under half of the females, are so engaged. Levels of engagement in non-artistic activities decrease with increasing age of the youths, whilst those with high school education are least likely to be so engaged.

For those so engaged in non-artistic activities, the predominant reason (72%) is the need for additional income followed by some (12%) who are currently students, and those few who note that their art activities are completely seasonal.

Types of non-artistic activities undertaken include professional employment (23%), part-time dealing (21%), more labour intensive activities such as agriculture or building (17%), 15% studies, 11% administration jobs and 10% activists.

Reasons for engaging in non-artistic activities are predominantly income across all artistic activities whilst seasonality issues are mentioned by those in theatre and dance.

In terms of age of the youths, the oldest are most likely to be involved in professional work whilst the youngest are most likely to be engaged in intensive labour work, and the middle age group in part-time dealing. More than one third of the youngest are students and hence cost is not the only important reason for their engagement, as it is with the older youths.

Those who are most educated are most likely to have professional jobs whilst those with less education are more likely to be undertaking labour intensive work and those with high school are most likely to be students. Cost is the only reason for engagement amongst those with less than high school education.

Key Summary Points: Young Artists' Working Environment

Time spent

- Two thirds of the youth were engaged full time in their artistic activities
- Levels were highest amongst those in visual arts, directing or presenting, poetry, comedy or song and decreasing to less than 50% of those in administration;

Levels of experience

- Youths in Harare are generally more experienced than those in Bulawayo,
- Males are generally more experienced than females
- The most experienced youth are those in music, administration, theatre, writing or crafts;

Training

- Those in craft or dance were most likely to have no formal training,
- Those in administration, writers, film or directors were most likely to have had some formal training,
- Those in Harare were more likely than those in Bulawayo, to have had some formal training,
- Harare had higher levels of mentoring than did Bulawayo;

Operating Space

- No fixed venue was most common amongst visual arts and crafts
- Fixed venue or building was most common amongst those engaged in dance, theatre, poetry, comedy or song,
- Youth in Harare were most likely to operate from households or no fixed venue whilst those in Bulawayo were most likely to operate from fixed venues or buildings
- Bulawayo has more barriers to access and more inappropriate spaces being used

Incomes

- Greatest average monthly incomes were amongst those engaged in film, music, theatre, dance or visual arts
- Bulawayo incomes were less than those in Harare
- Females earned less than males in all sectors except music, craft, visual arts and writers
- Income levels increased overall with level of education and level of experience
- Most young artists are not in the formal economy and hence do not get salary slips and so cannot access loans or other support/benefits;

Engagement in non-artistic activities

- Just over one third of all youth were so engaged
- Engagement was more likely in Harare than in Bulawayo
- Engagement was more likely amongst females compared to males
- Young Artists have fewer opportunities outside of their art for income generation
- Females are most likely to be in professional work whilst males are more likely to be involved with part-time dealing or to be students;
- Harare youths are most likely to be engaged in professional jobs whilst Bulawayo youths are more likely to be involved in labour intensive work or in part-time dealing.

2.4 Young Artists' Needs, Challenges, Gaps and Solutions

This section aims to explore in its entirety the needs and challenges which youths are currently facing, including any assistance they have received in the past to address these needs and the source of such assistance, and to gain ideas for additional assistance that is needed now to continue to meet the needs and fill the gaps.

Identifying the Challenges

Firstly in terms of identifying needs, challenges and gaps, the youths were asked to provide as much detail as possible in terms of what problems or challenges they are currently facing.

The responses given were classified into 15 overall categories as shown below in column 2 of Table 2 and recoded for the purposes of analysis into five broad categories as shown in column 4 of Table 2, namely

- Finance – for equipment, training, performing, hiring, venues, consumables, transport,
- Space – for performing, clubs, visits, networking, creating,
- Training – venues, trainers, qualified trainers,
- Markets – Information, exposure, know-how,
- Society – Gender, disability, schools, synergies.

Table 2 : Classification of Artists' Current Challenges

ITEM	DESCRIPTION	EXAMPLES	RECODE
1	Equipment	Music instruments, camera, semi-permanent tools of the trade	Finance
2	Finance	Not for transport but specifically mentioned for training, for performing, hiring, etc	Finance
3	Consumables	Paint, paper, costumes, prompt cards for theatre, film, tools of the trade which need renewing	Finance
4	Venue1	Performing space, display space	Space
5	Venue2	Training venue	Training
6	Transport	For artists to move around, get to training or performances	Finance
7	Aids	Training or education aids or materials	Training
8	Information	Information about where, how, to seek funds, get trained, get performance	Markets
9	Gender	Special needs in any of the arts for men, women, disabled, etc	Societal
10	Trainers	Qualified people who can provide training	Training
11	Training	Supplied by qualified people	Training
12	Clubs	Groups, workshops, clubs where people of like minds can meet, share	Space
13	Visits	Exchange programmes, visits, competitions,	Space
14	Market	Publishing houses, exposure to markets, marketing information	Markets
15	Society	Support from school, society, synergy between professionals & juniors	Societal

Table 3 below provides the three most common types of challenges identified for each type of artistic activity.

Table 3 : Youths' Challenges by type of Artistic Activity

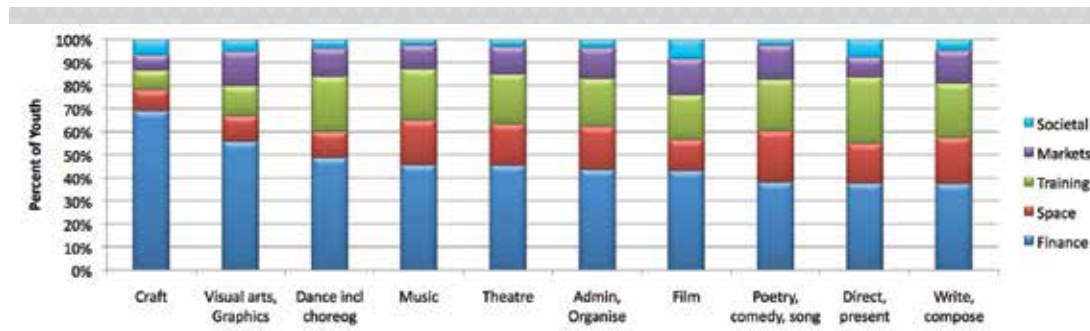
TYPE OF ARTISTIC ACTIVITY	YOUTHS' CHALLENGES		
	Most Common	Second Most Common	Third Most Common
Theatre	Equipment	Finance	Operating space
Music	Equipment	Finance	Operating space
Dance including choreography	Equipment	Finance	Transport
Film	Equipment	Finance	Consumables
Visual arts, graphics	Finance	Equipment	Consumables
Poetry, comedy, song	Finance	Equipment	Operating space
Writer, composer	Equipment	Finance	Training
Crafts	Finance	Equipment	Consumables
Administration	Finance	Equipment	Operating space
Director, presenter	Equipment	Finance	Trainers

Clearly equipment and general financing are the common challenges across all artistic activities. Access to operating spaces was a high priority for those engaged in theatre, music, poetry, comedy or song and the administrators.

Consumables are essential for activities such as film, visual arts, graphics and crafts whilst training and/or trainers to provide quality training are seen as priorities for the writers, composers and directors. Transport was a large challenge mostly for those engaged in dance activities.

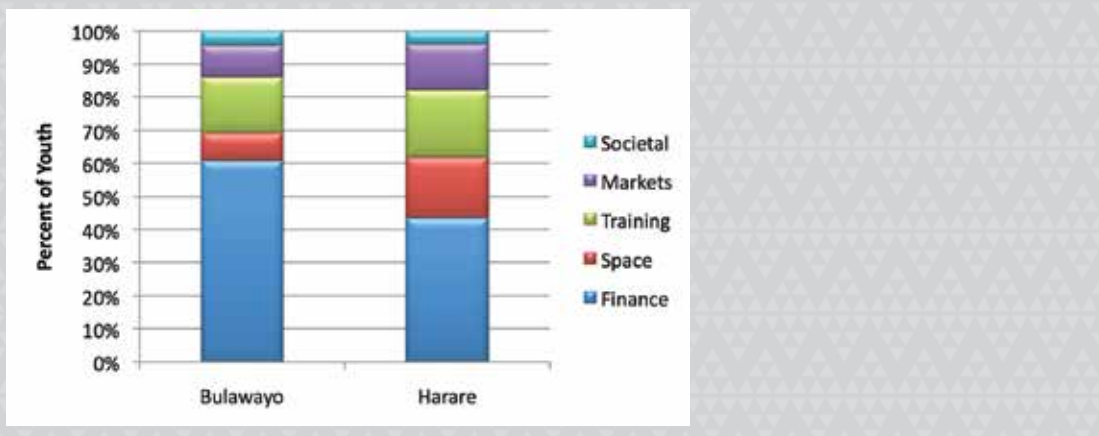
Figure 21 below provides an overview of all current challenges by type of activity, with challenges now grouped according to Table 2 coding above and we clearly see the dominance of general finance, including that for equipment, training, performing, hiring, venues, consumables, and transport, in all sectors.

Figure 21 : Artists' Current challenges by Type of Activity



Examining the challenges in more detail we explore below the youths' experiences in terms of their demographic features.

Figure 22 : Youth Challenges by City



From figure 22 we find that challenges vary across city with Bulawayo youths facing greater challenges with finance, and less with operating space, compared to those in Harare.

In terms of finance challenges in Bulawayo, the youth emphasised lack of equipment, consumables and finance itself. The Harare youths’ challenges in terms of operating space were lack of groups and clubs, mentorship and exchange visits.

Figure 23 : Youth Challenges by Age Group

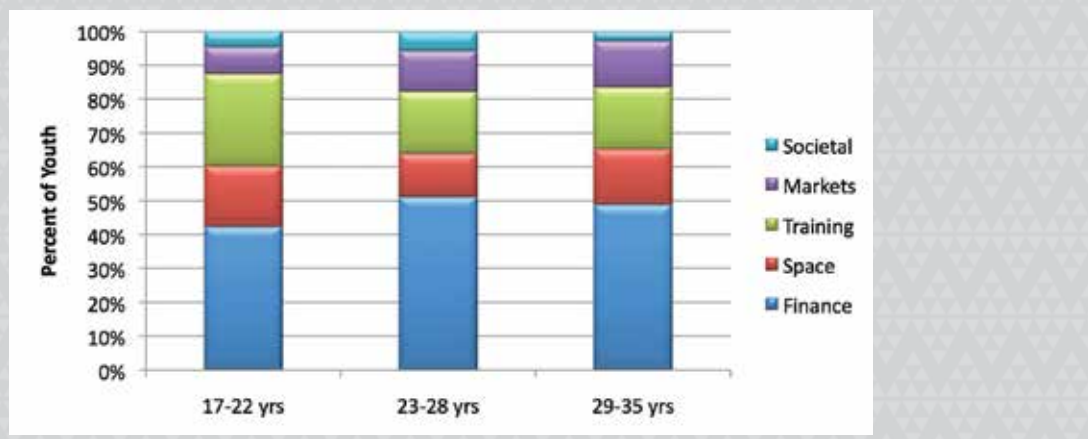


Figure 23 shows stark differences across age groups in terms of challenges faced by youths. The youngest face fewer financial challenges but substantially more in issues of training, emphasising all aspects including qualified trainers, training space and sessions, and, to a lesser extent, lack of operating space. The older youths place more emphasis on finance and market access, especially in terms of equipment, consumables and all aspects of markets.

The priority challenges amongst male and female youths were very similar except for females finding greater challenges in accessing training and males facing greater challenges in accessing markets.

Finally we note that the respondents in the online survey indicated that the challenges they face in undertaking their artistic activities were financial, mentioned by all, but in addition we have some interesting insights, such as:

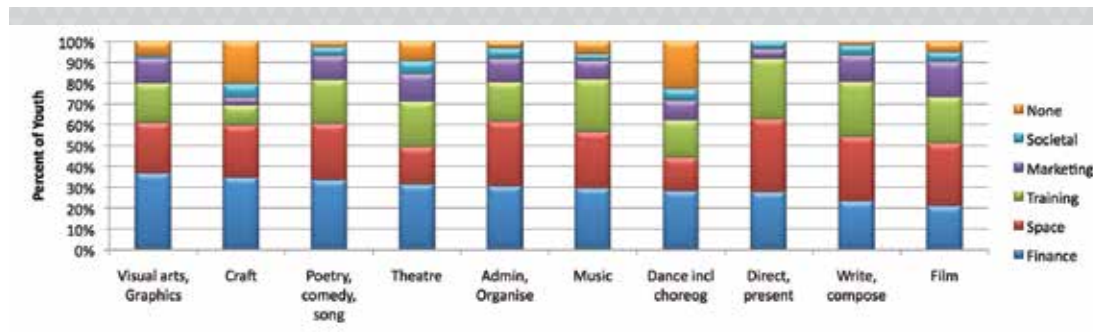
- There is harassment of artists if they don't stick to the norms,
- Innovations are regarded as suspect,
- Information about funding is not generally available,
- Publicity, promotion, and marketing need focus,
- Challenges with equipment being old or non-existent,
- Artists can register with authorities but no support is then forthcoming, and
- Public society support is wanting – mainly foreign nationals contribute.

Assistance Provided in the Past

The youths were asked to identify organisations or platforms which have in the past assisted them in one way or another in meeting their needs or in responding to challenges faced, and to specify the types of assistance so provided. Annex 5 provides a full list of organisations/platforms which were named as having provided support or assistance at one time or another

The types of assistance or support provided by the organisations/platforms listed in Annex 5 have been classified in the categories defined previously (table 2) and are summarised in Figure 24, including also the proportions who have never received any external support.

Figure 24 : Type of Support Provided in the Past



The provision of financial assistance was greatest for those in the visual arts and the least for the film industry. Additional details of the support provided, such as short or long term, subsidies, loans or grants, were not requested but in general we know that most financial support provided to Zimbabwean artists takes the form of performance subsidies, with very few grants per se.

Support for operating space was highest for the administrators or directors, followed by writers and film. Training support was highest amongst directors, writers and music, whilst marketing was highest amongst film and writers, followed closely by theatre, visual arts or graphics, poetry, comedy or song. Support from society was highest amongst the crafts and theatre.

Those most likely never to have received any support were the crafts and dance sectors. Table 4 provides the three most common types of support received for each arts sector.

Table 4 : Three Most Common Types of Support Received

TYPE OF ARTISTIC ACTIVITY	TYPES OF SUPPORT RECEIVED		
	Most Common	Second Most Common	Third Most Common
Theatre	Equipment	Operating space	Training
Music	Operating space	Finance	Training
Dance including choreography	Finance	Training	Operating space
Film	Operating space	Information	Training space
Visual arts, graphics	Finance	Operating space	Equipment
Poetry, comedy, song	Operating space	Finance	Equipment
Writer, composer	Operating space	Groups	Training
Crafts	Operating space	Finance	Consumables
Administration	Operating space	Finance	Equipment
Director, presenter	Operating space	Equipment	Training

Figure 25: Youths' Challenges versus Support Provided

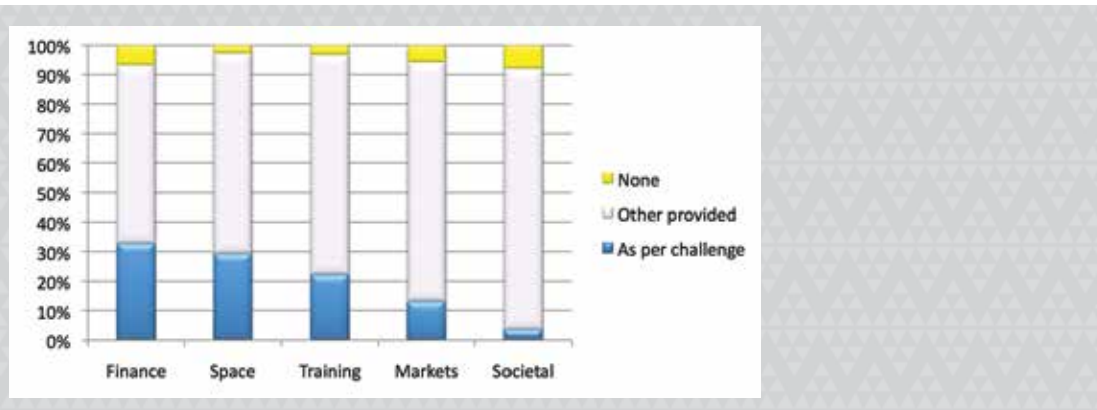
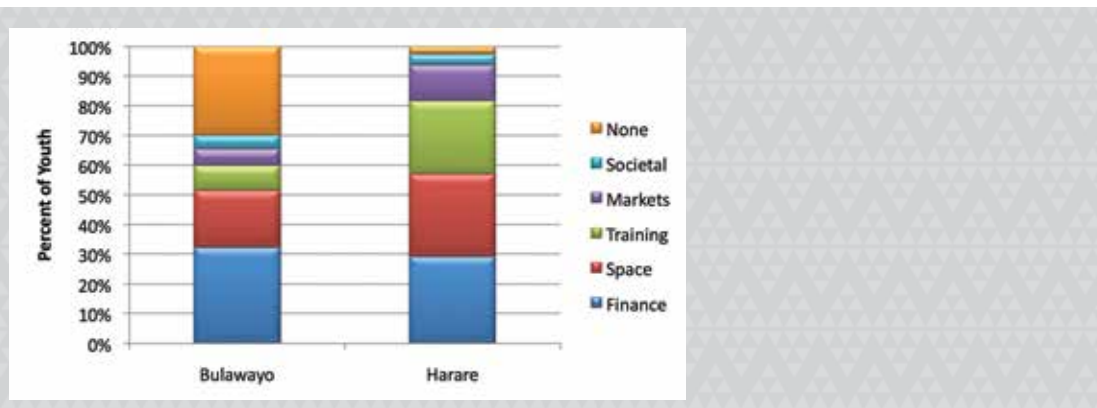


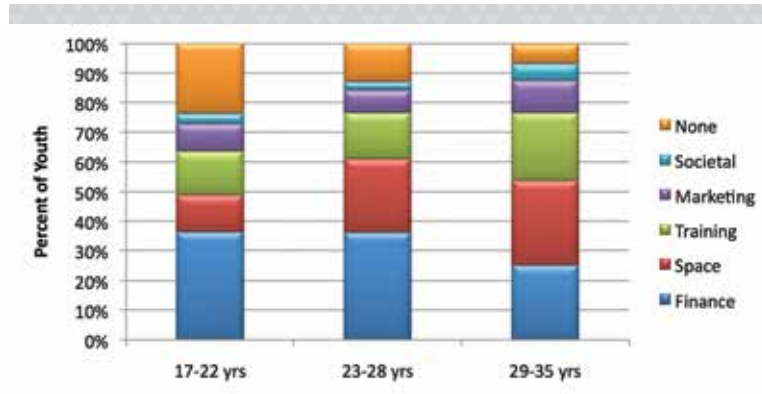
Figure 25 maps the broad categories from table 3 against those from table 4, in an attempt to compare identified challenges with support received in the past. Thus 30% of those youths who prioritised finance as a major challenge have in the past received financial support. These proportions then decrease across the chart, as far as only 13% of marketing and 4% of societal challenges, have received appropriate support. The categories of finance, markets and societal had the largest proportion, 6-8%, of youths with those challenges having received no support at all.

Figure 26 : Support Received by City



In terms of differences across the cities we find from figure 26 that almost one third of responses from Bulawayo indicated never having received support in the past, compared to just 3% from Harare. For those who have received support, Bulawayo artists are more likely than Harare artists to have received support in finance, and less likely than Harare artists, to have received support in operating space, in training and in marketing.

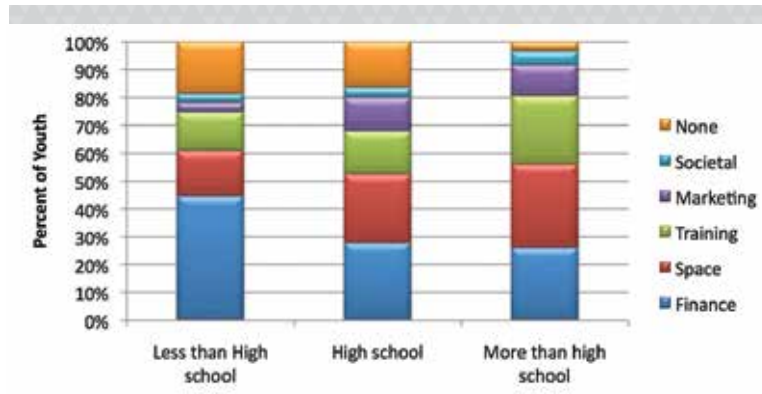
Figure 27 : Support Received by Youths' Age



There are no real differences between male and female artists in respect of support received in the past whilst in terms of age group figure 27 shows that the oldest youth are least likely to have received support in finance and most likely to have received support in operating space or training. As expected the youngest artists are most likely to have never received support in the past.

Figure 28 below illustrates the very real differences in support received in the past in terms of education levels of the youths.

Figure 28 : Support Received by Youths' Education Level



Those with least education are most likely to have received financial support whilst the proportions receiving more specific support, such as that for operating space, training or marketing, increase with level of education, implying perhaps that as education level increases so requests for support perhaps become more focussed. We also note from figure 28 that, as expected, the likelihood of no support in the past definitely sharply decreases with increasing level of education.

Youths' Priority Solutions to their Challenges

Youths were next asked what assistance would be most useful to meet their identified challenges. Table 5 provides details of the three priority solutions to their current challenges, by type of artistic activity.

Table 5 : Recommended Solutions

TYPE OF ARTISTIC ACTIVITY	SOLUTIONS PRIORITISED		
	Most Common	Second Most Common	Third Most Common
Theatre	Finance	Marketing	Information
Music	Equipment	Finance	Marketing
Dance including choreography	Finance	Equipment	Marketing
Film	Equipment	Finance	Information
Visual arts, graphics	Finance	Equipment	Information
Poetry, comedy, song	Marketing	Finance	Equipment
Writer, composer	Equipment	Visits	Finance
Crafts	Finance	Equipment	Training
Administration	Training	Finance	Equipment
Director, presenter	Training	Finance	Equipment

Next, in figure 29, we compare the youths' priority solutions to their previously stated priority challenges.

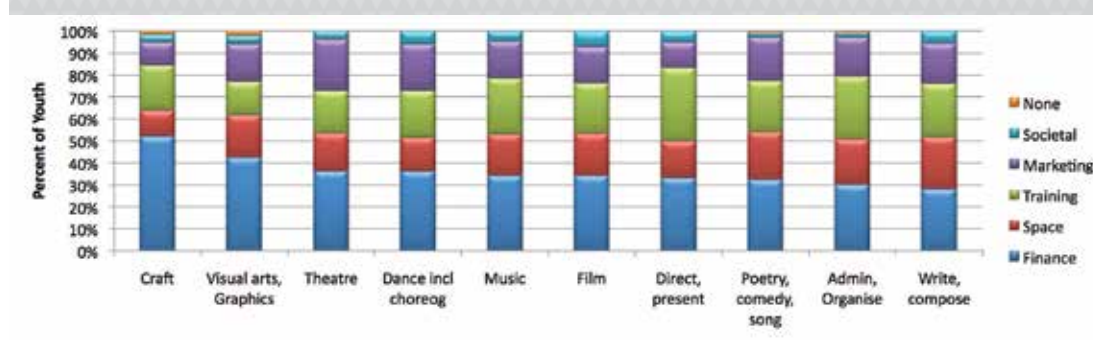
Figure 29 : Comparison of Challenges and Solutions



As noted above and in figure 21, general finance was named as the greatest challenge, but figure 29 shows that a number of the youth now downplay the need for financial support somewhat, from 49% to 37%, in identifying solutions, and place slightly more emphasis now, in terms of solutions, on each of training, operating space and access to markets. In other words, is there a feeling that general finance is not perhaps the panacea for all challenges?

As figure 30 shows, general finance remains the highest priority solution to half of crafters and over one third of those in the visual arts and graphics, declining thereafter to a minimum of just over a quarter of writers, directors and those engaged in poetry, comedy or song.

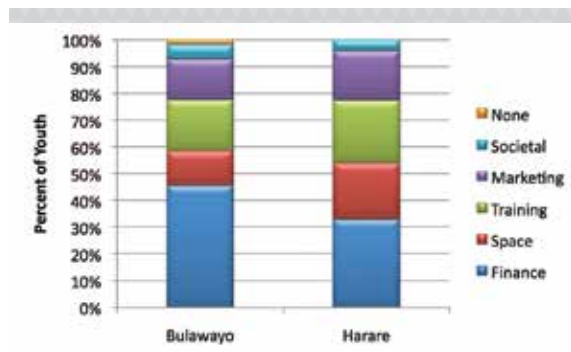
Figure 30 : Youths' Solutions by Type of Artistic Activity



Operating space, including networking, was a priority solution for just under 20% of those in visual arts, theatre, music, film, and directors, and just over 20% of those in poetry, comedy, song, administration and writers. Training, including venues for training and qualified trainers, was a priority solution for one third of directors and slightly less of those in administration and organisers. One quarter of those in poetry, comedy, song, music, film and writers had training as a priority solution, with a slightly smaller proportion of those in dance.

Access to markets was a solution emphasised by those in theatre, dance and poetry, comedy or song. Societal issues, gender disability and attitudes, were most emphasised by those in film and writers or composers and slightly less so by those in dance.

Figure 31 : Youths' Solutions by City

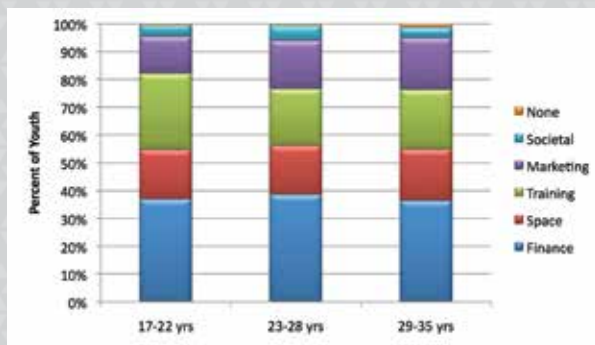


As figure 31 shows, the solutions to challenges of youths in Bulawayo and Harare are substantially different, with those in Bulawayo prioritising finance to a much greater extent than those in Harare, and those in Harare emphasising operating space and networking to a much greater extent than those in Bulawayo. These trends match the earlier discussed range of challenges in the two cities. Both training and access to markets are more likely to be emphasised as solutions by youth in Harare, than those in Bulawayo.

In terms of financial solutions in Bulawayo, the youths emphasised the need for both equipment and consumables, and finance itself. The Harare youths emphasised that the prioritised solutions within operating space were the needs for groups, mentorship and exchange visits.

The prioritised solutions of male and female youths were very similar except for a slightly greater emphasis from females for operating space, which is easily understood if we take into account the greater vulnerability of females to operate in unsuitable venues.

Figure 32 : Youths' Solutions by Age Group



As Figure 32 shows there are understandable differences also amongst different age groups of the youths, with the younger ones prioritising training as a solution more so than the older youths, who in turn place more emphasis on market information and access. Also of interest here is the slightly greater emphasis by the middle age group on societal issues, with these groups possibly feeling most affected by issues of gender, disability or community acceptance, on their career paths.

In terms of training, the youngest youths emphasise all aspects, including qualified trainers, training space and training sessions whilst the older youths emphasise all aspects of market access, as priority solutions to their challenges.

Figure 33 : Youths' Solutions by Level of Education

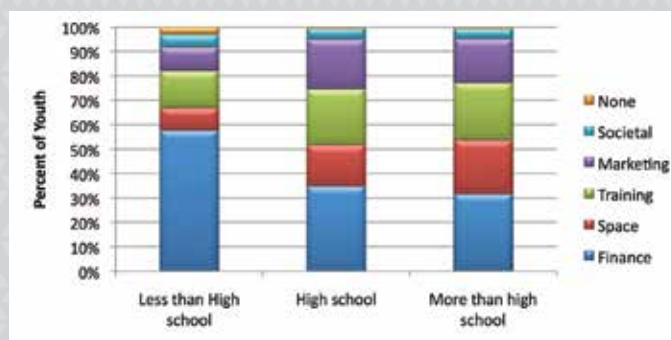


Figure 33 provides an overview of solutions in terms of level of education. Finance is seen to have much higher priority for those with the least education whilst training and market access are emphasised more by those with higher education. These patterns are consistent also with those across city, in figure 31 above, noting that more than half of those from Harare, compared to less than a fifth from Bulawayo, have highest education level and more than half of those from Bulawayo, compared to a quarter from Harare, having high school level of education.

Lessons Learned towards Improving Assistance or Support

The youths were asked also to provide ideas for how support or assistance could be improved in the future. Overall nearly one-third provided no comments or ideas and the remainder provided both positive and negative comments.

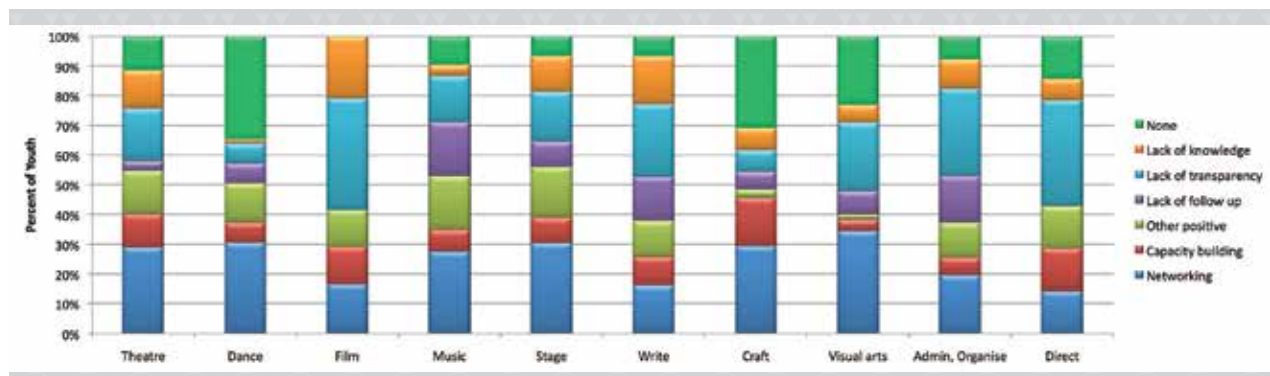
In terms of lessons learned from the provision of assistance or support in the past, just over a quarter of the responses indicated that they had received increased exposure to networks, platforms or brand building, whilst just under 10% indicated that they had been capacity built. Less frequently mentioned were increases in access to venues or spaces, or provision of income generating opportunities, and even less frequently mentioned were increased access to equipment and increased access by girls, the elderly and the disabled.

Of those providing criticisms of past assistance, approximately 30% claimed that there had been one of more of the following gaps:

- Lack of feedback or follow up,
- Lack of exposure across the country,
- Lack of inclusion of vulnerable groups such as girls,
- Lack of transparency, marketing or remuneration,
- Too much centralisation
- Too little collaboration,
- Insufficient local knowledge of the facilitators
- Insufficient time spent on the support,
- Lack of critique, or
- Poor planning.

Figure 34 below provides the overall picture of both positive and negative lessons learned, by type of artistic activity.

Figure 34 : Lessons Learned by Type of Activity



Clearly networking and lack of transparency are the key lessons learned by virtually all types of artists, followed by lack of knowledge. To explore these particular lessons somewhat further we have below the specific aspects highlighted under each lesson:

- Networking – additional opportunities for exposure, platforms, orientation, exchange programmes and sharing to the artists;
- Lack of transparency – manipulation of artists, lack of coverage of all artistic sectors, funding continually moving to the same individuals or institutions, only Harare benefiting from virtually all support and poor remuneration;
- Lack of knowledge – poor planning, poor equipment, training too general, and lack of good critique.

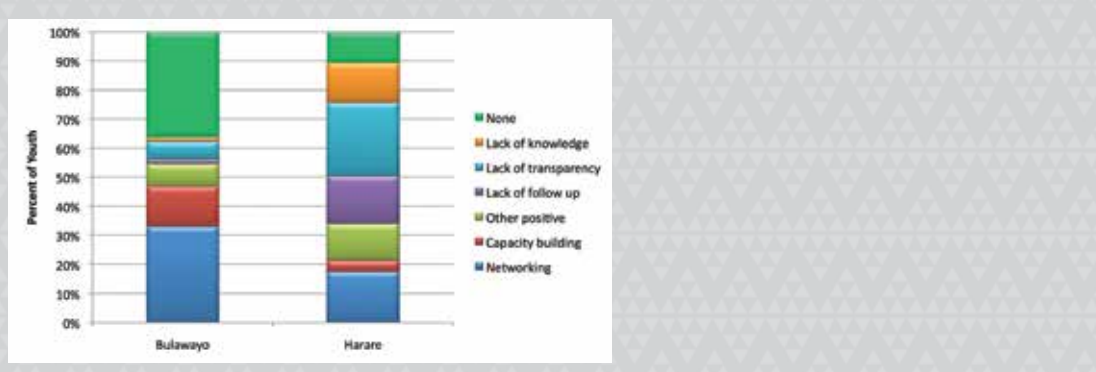
The top three lessons in each sector are displayed in table 6.

Table 6 : Top 3 Lessons Learned by Type of Activity

TYPE OF ARTISTIC ACTIVITY	WHAT WAS LEARNED?		
	Most Common	Second Most Common	Third Most Common
Theatre	Networking	Lack of transparency	Other positive
Music	Networking	Lack of follow up	Other positive
Dance, choreography	Nothing	Networking	Other positive
Film	Lack of transparency	Lack of knowledge	Other positive
Visual arts, graphics	Networking	Lack of transparency	Nothing
Poetry, comedy, song	Networking	Lack of transparency	Other positive
Writer, composer	Lack of transparency	Lack of knowledge	Networking
Crafts	Nothing	Networking	Capacity building
Administration	Lack of transparency	Networking	Lack of follow up
Director, presenter	Lack of transparency	Networking	Capacity building

There are key differences in lesson learning from support provided across the two cities, as illustrated in Figure 35. Just over one third of Bulawayo responses were simply ‘nothing’, with the remainder largely being networking and, to a lesser extent, capacity building.

Figure 35 : Lessons Learned by City



Over half of the Harare responses on the other hand were negative with lack of transparency most common. Just under 20% of Harare youth highlighted networking.

Females were more inclined than males to be critical of the support with more than one third highlighting negative aspects, compared to a quarter of males, whilst males were more inclined than females to highlight networking as a positive lesson.

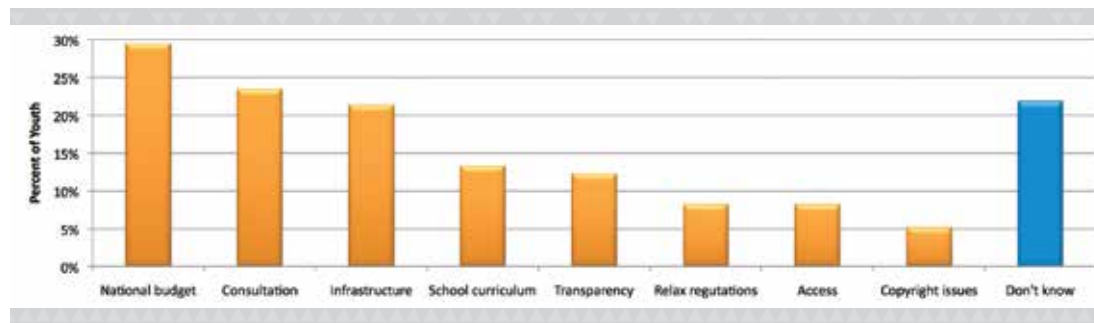
The youngest artists were the least critical and were more inclined to highlight networking as a key lesson learned, whilst more than one third of the oldest artists highlighted negative aspects.

The least educated youths were least likely to highlight lack of knowledge or lack of follow up and were most likely to highlight networking and capacity building as key lessons learned. Lack of transparency was rated highest amongst the most educated, followed by the least educated.

Recommendations on Policy

In addition to challenges, support and solutions, the youths were asked to provide recommendations in terms of how national arts and culture policies could be improved to fully support youths' participation in the arts in the 2 cities. Overall 22% of the respondents did not know any details of current policies or even whether there were policies in place. The remainder provided some interesting recommendations, but numbers are again small and caution in interpreting the results is advised. The recommendations are summarised in Figure 36 below, including those who knew nothing about policy and therefore could not make any recommendations.

Figure 36: Recommendations on Policy



From figure 36 young people felt that:

- Resources for the arts should be an on-going component of the national budgets, employment creation should be addressed, investment in the arts is required, and the arts should become institutionalised with budget support;
- There should be extensive and on-going consultation with artists and government should specifically promote art as a profession and as a business, emphasising the need to consult with the artists themselves before making decisions of any kind;
- Government and local councils should open opportunities for use of specific community centres for arts activities at subsidised rates, additional infrastructure is needed, public-private partnerships should be promoted, and access to loans by groups and centres should be promoted;
- All general types of arts should be included in the school curriculum as full time academic subjects, and promoted from primary school upwards;
- Increase accountability, and promote and protect the artists;
- Relax registration processes, visa requirements of visiting artists and duty on equipment, relax the censorship approaches and take artists themselves on board to participate in the censoring process, be transparent and inclusive across all arts sectors, consolidate approaches and promote complimentary approaches;
- Improve access to the arts specifically in respect of gender, disability, youth and the elderly, regulate the pricing of artistic productions and recognise the role which Matabeleland can play in arts contributions and promotion;
- Enforce copyright laws and reduce piracy in the arts, put in place complaints mechanisms.

Summarising contributions to the above recommendations by sectors, we have table 7 below, which provides some insight into operating problems faced by the different sectors.

Table 7: Policy Recommendations by Arts Sector

SECTOR	POLICY RECOMMENDATIONS				
Theatre	Budget,	Consult artists,	Infrastructure,	Curriculum inclusion	
Dance, choreography	Infrastructure,	Consult artists,	Budget, Curriculum	, Transparency	
Music	Consult artists,	Curriculum inclusion,	Infrastructure,	Budget,	Copyright
Poetry, song, comedy	Transparency,	Budget,	Curriculum,	Infrastructure,	Access for vulnerable
Visual arts, graphics	Budget,	infrastructure,	Consult artists,	Curriculum,	Copyright
Writers, composers	Budget,	Curriculum,	Infrastructure,	Consult artists,	Transparency
Film	Budget,	Infrastructure,	Consult artists,	Transparency,	Curriculum
Crafts	Budget,	Consult artists,	Infrastructure,	Transparency,	Curriculum
Director	Budget,	Consult artists,	Infrastructure,	Curriculum,	Relax censorship
Administration	Budget,	Infrastructure,	Consult artists,	Transparency,	Curriculum

One quarter of the youths in Bulawayo did not know anything about policy, compared to less than 10% in Harare. Major recommendations, in order of priority, include

- Bulawayo - budgeting, consultations and infrastructure,
- Harare - budgeting, infrastructure, curriculum and consultations.

Males emphasised budgeting, consultation, infrastructure and transparency whilst females focussed on the same except for replacing transparency with curriculum.

The oldest youths were least likely to know about policy and least likely to focus on infrastructure, whilst all noted consultations, but the youngest were least likely to advocate for transparency.

The least educated were most likely to focus on transparency and budget whilst those with high school education were most likely not to know anything about policy and most likely to focus on infrastructure and consultation.

Key Summary Points: Needs, Challenges, Gaps and their Solutions

- Equipment, finance, creative space and training are the three top challenges identified;
- Finance is an overarching need for artistic activities which require equipment of one sort or another, including that for transport or consumables – these activities include crafts, visual arts and graphics, dance, music and theatre;
- Quality and content of training support is generally poor, short term and lacks follow-up or mentoring;
- Training is a large need identified mostly by activities such as writers and those in dance, music, theatre or poetry, comedy or song;
- Limited opportunity to showcase talents is a major challenge for some;
- Lack of appreciation of arts and culture as a career is a challenge faced by older youth;
- Support from society and gender or social inclusion needs are not highly important for any type of activity but are largest amongst those in film;
- Lack of a single championing body for young Zimbabwean artists was identified;
- Networking and the need for performing space are similarly identified as major challenges amongst those in poetry, comedy or song, writers, music and theatre;
- Markets and information about markets was identified as a major gap only by the visual arts and graphics, poetry, comedy or song and film;

- Lessons learned from assistance received in the past include
 - Positive aspects such as opportunities for networking, exposure, exchange, and platforms;
 - Negative aspects such as lack of transparency – manipulation of artists, focus on Harare, repeated assistance to the chosen few – and lack of knowledge – poor planning, little critique, lack of equipment, assistance too general.
- One fifth of the youth did not know anything about arts and culture policies, or even if such policies existed;
- Policy recommendations included increased investment and resources, increased consultation with the artists themselves, and increased operating infrastructure;
- Additional recommendations were inclusion of arts in the school curriculum, increased accountability, relaxation of regulations and taxes, increased access by vulnerable groups, increased recognition of Matabeleland's role in arts and culture, and increased copyright control.

The identified challenges, support received in the past and solutions to challenges, were explored further in terms of demographic features, with the following highlights:

Cities

- Bulawayo youth face greater financial challenges than those in Harare, who in turn face greater challenges in all aspects of operating space;
- One third of Bulawayo youth have never received any assistance, compared to only 3% of Harare youth;
- Bulawayo youths highlighted finance as a solution more so than Harare youth, who in turn highlighted operating space, training and market access as priority solutions;

Age of Artist

- Younger artists face greater challenges with training whilst the older artists face greater challenges with finance and market access;
- Youngest artists are least likely to have ever received assistance in the past;
- Youngest artists put training as a priority solution whilst older artists prioritised access to markets;

Sex of Artist

- Females face greater challenges with training whilst males' greatest challenges were with market access;

Education of artist

- Likelihood of having ever received assistance increases markedly with level of education;
- Least educated artists prioritised finance as a solution compared to the more educated highlighting training, operating space and market access.

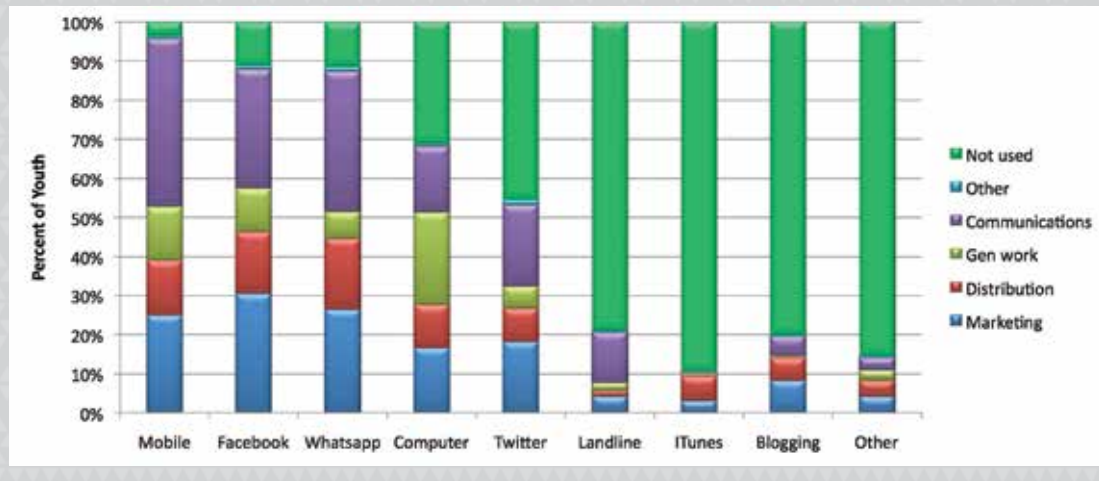


Young Bulawayo Artists outlining their challenges (Photo courtesy of Intwasa Festival)

2.5 Use of ICT and Digital Space

Respondents were asked which ICT or social media they used for their artistic activities and what constraints they faced in using these technologies. Figure 37 provides an overview of ICTs used, noting that numbers acknowledging use of landlines, iTunes, blogging and other, are extremely small.

Figure 37 : Type of ICT Usage by Young Artists



From figure 37 above we observe the following:

- Marketing – highlighted mainly by those using Facebook, Mobiles and Whatsapp, followed by Twitter and Computer * users;
- Distribution – responses derived mainly from Facebook and Whatsapp users, followed by Mobile or Computer users;
- General everyday work, including graphics and music – nearly a quarter of Computer users, with also a few of Mobile and Facebook users;
- Communications – Just under half of the Mobile phone users, followed by Whatsapp, Facebook and to a lesser extent Twitter, users;
- ICT not used – little used technologies include landlines, iTunes, Blogging and any other type;
- Personal use only and other usage are too small for comment.

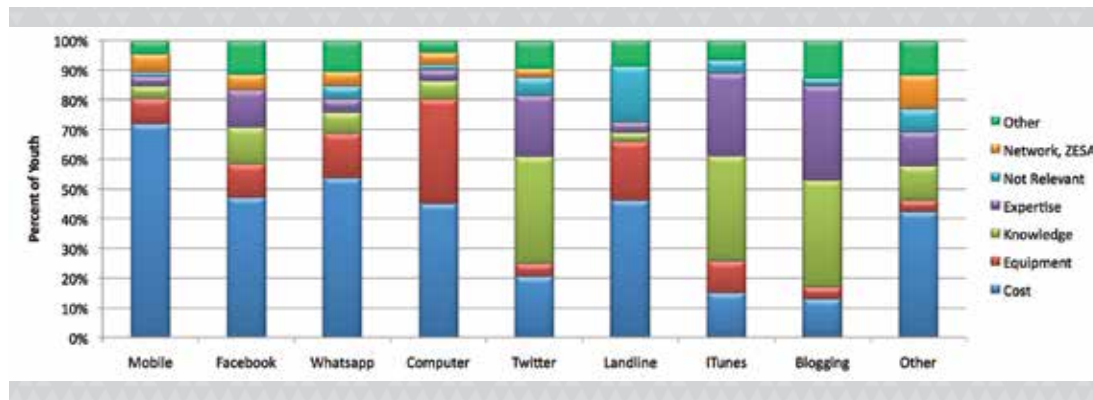
Other social media that were mentioned by the youths include Instagram, Soundcloud, YouTube, Google+, LinkedIn, Hiphopcaravan, Tango, Skype, Spotify and Viber. A number of youths also noted that

- Landlines are obsolete and mostly not accessible, and
- iTunes and Blogging, and to a lesser extent Twitter, are not yet common in Zimbabwe;
- iTunes requires Apple equipment which is too expensive for most people.

Figure 38 below provides an overview of the constraints youth feel they are facing, in their usage of the different ICTs. Cost is a big factor working against the youths, particularly in terms of hardware, landlines, mobiles, and computers, but also in terms of the software, Facebook and Whatsapp in particular, since these can require substantial data bundles, which are costly.

* Throughout, computers refers to laptops, desktops or tablets

Figure 38 : Youths' Constraints in Using ICT



Lack of knowledge is highlighted for the less used software, twitter, iTunes and blogging, and for the latter two, expertise is also highlighted.

The remainder of this section on usage of ICTs will focus only on those most commonly used i.e. mobiles, Facebook, Whatsapp and computers.

ICTs and Artistic Activities

In terms of artistic activities we have the following summary:

- Mobile phones are used by the majority of youths with those using them least being directors (91%), or those in theatre or dance (93%);
- Facebook is used by close to 100% of those in music, stage, film or writers, those in administration or writers, with least usage by those in crafts;
- Whatsapp is used by close to 100% of those in music, stage, film, or writers, with least usage by those in theatre or dance (82%);
- Computers are most used by those in film or writers and by many in administration or music, with least usage by those in craft (35%) or dance (44%).

Many of the above patterns of usage can be simply explained by the type of activity itself, for example writers or administrators, or by the cost of the hardware, bearing in mind also levels of education and age of the youths across activities.

Next we look at the use of these ICTs across the various artistic activities.

- Mobiles – communications and marketing are the top two uses highlighted across all artistic activities. All but three of types of activities put general work as the third use, whilst theatre and dance have distribution as their third use.
- Facebook – communications and marketing are the two top uses across all artistic activities, with distribution the third use for all activities except crafts, visual arts or graphics, large proportions of which do not use Facebook.
- Whatsapp – communications and marketing are the two top uses across all activities, with distribution the third use for all activities except dance, crafts, visual arts or graphics, of which large proportions do not use Whatsapp.
- Computers – large proportions of those engaged in crafts, visual arts or graphics, dance or theatre do not use computers which, when used, are most commonly used for general work, marketing or communications.

In terms of constraints facing youths in their usage of ICTs we have the following summary across artistic activities.

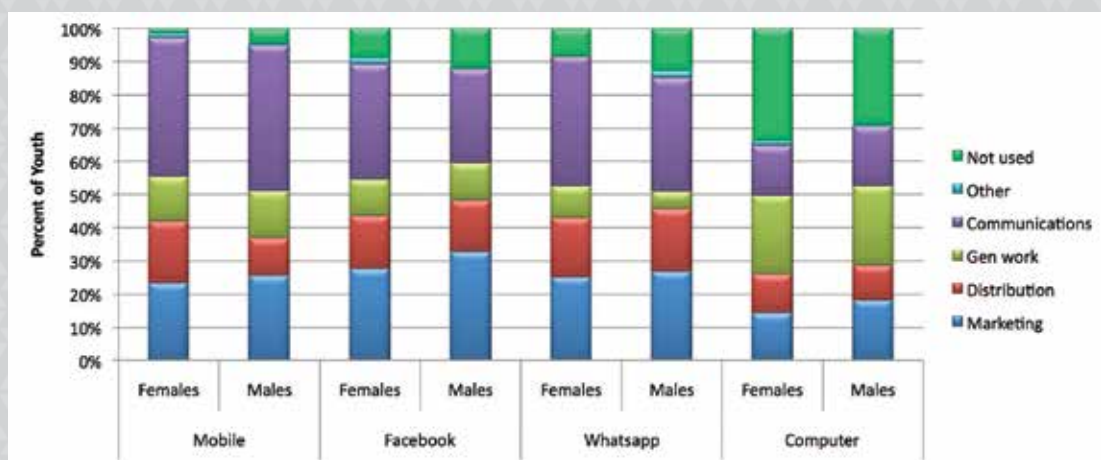
- Mobile – cost, equipment and to a lesser extent slow networks are highlighted across all activities, with writers and those in crafts also highlighting lack of expertise.
- Facebook – cost is highlighted across all activities whilst equipment is highlighted by all except music, film, administrators and directors, who in turn highlight the other category, noting that Facebook content cannot be controlled, can result in information overload or feedback is limited.
- Whatsapp – cost is highlighted by all except directors whilst equipment comes second for all except music, film and administrators who highlight no constraints at all and those in theatre, directors and film highlight network challenges.
- Computer – cost and equipment are highlighted across all activities with film, music and writers also highlighting network and electricity challenges whilst dance and crafts highlight lack of knowledge.

ICT and Gender

Figure 39 provides a summary of usage by males and females and we see some fairly substantial differences as follows:

- Use of Mobiles is fairly standard for both males and females and any non-usage is in most cases due to theft of the handsets;
- Females use Facebook more than males whilst amongst those who do use it males are more likely to use it for marketing and females for communications;
- Females use Whatsapp more than males and amongst those who do use it females are more likely to use it for everyday general work or for communications;
- Males tend to use Computers more than females, particularly for marketing.

Figure 39 : Youths’ ICT Usage by Sex



In terms of constraints in using ICT there are few discernible differences between males and females, as summarised below.

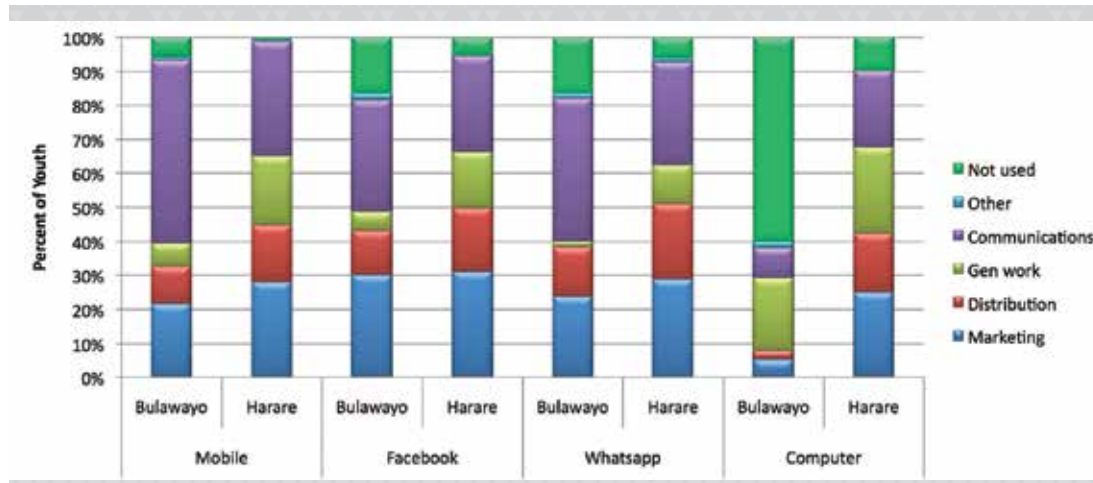
- Mobile - slightly more females than males cite cost challenges.
- Facebook – more females highlight costs and more males highlight equipment challenges.
- Whatsapp - more females highlight costs and more males highlight equipment challenges.
- Computer – slightly more males than females highlight cost challenges.

ICTs in the Cities

We also have stark differences in ICT usage across the two cities, as illustrated in figure 40, from which we find the following:

- Bulawayo mobile users are much more likely than Harare users to use their Mobiles for communications, whilst Harare users are more likely to use them for marketing;
- Facebook usage across the cities is more uniform although more Bulawayo users put it to communications whilst Harare users are more likely to use it for general work;
- Whatsapp is also used for communications more-so in Bulawayo than in Harare, and for distribution in Harare more than in Bulawayo;
- Nearly two thirds of Bulawayo responses imply no usage of Computers compared to only 10% in Harare.

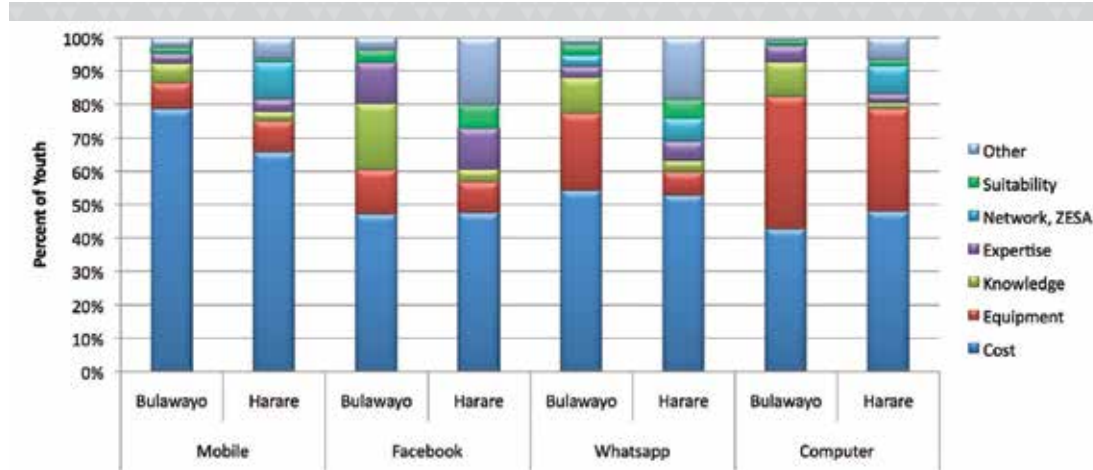
Figure 40 : Youths' ICT Usage by City



Across all ICTs we find that more of the Bulawayo responses indicate no usage, compared to Harare responses. In terms of constraints in using ICTs Figure 41 highlights the following:

- Mobile - Bulawayo youths emphasize cost challenges much more than Harare youths.
- Facebook – Bulawayo youths cite equipment and lack of knowledge much more than the Harare youths who in turn cite the other category, including information overload, lack of control as noted previously, whilst cost challenges are similar across the two cities.
- Whatsapp – cost challenges are similar across the two cities whilst Bulawayo youth again highlight equipment challenges and to a lesser extent lack of knowledge and Harare youths highlight the other category, in this case no constraints.
- Computers – Bulawayo youths highlights challenges with equipment and knowledge, much more than their Harare counterparts, whilst cost challenges are similar across the two cities.

Figure 41 : ICT Constraints by City

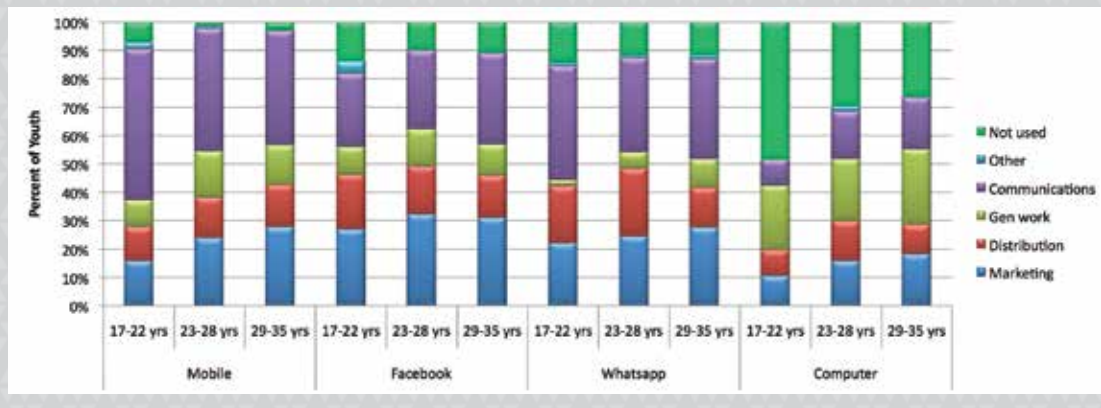


ICTs and Age

Figure 42 provides an overview of ICT usage in terms of the ages of the youths. The differences are summarised as follows:

- Mobile – Marketing usage increases with age whilst communications usage decreases with age, and the youngest are slightly more likely to not use Mobiles;
- Facebook – Usage for communications increases with age and non-usage decreases with age;
- Whatsapp – Usage for Marketing and General Work increases with age;
- Computer – Usage for Marketing, Communications or Distribution increases with age and non-usage decreases with age.

Figure 42 : ICT Usage by Age



In terms of constraints in using ICTs we again have some differences across age groups as summarised below.

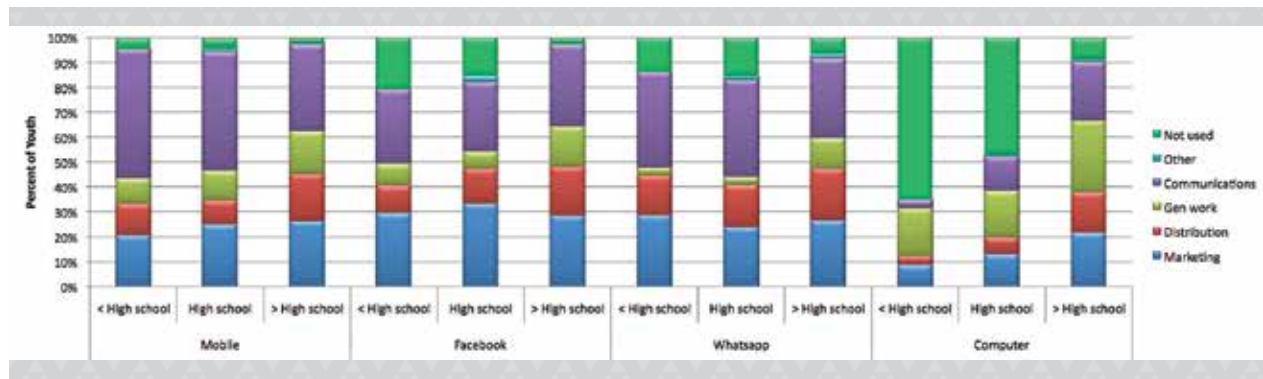
- Mobile – the middle age group highlight cost challenges the most and the oldest ones the least, whilst the youngest and the oldest both highlight equipment challenges more than the middle group, and network challenges are mostly emphasised by the oldest group.
- Facebook – cost constraints are much less mentioned by the youngest group whilst the middle group are more likely to highlight equipment, the youngest to highlight lack of knowledge and the oldest the other category as before.
- Whatsapp – the oldest are most likely to face cost, and least likely to face equipment, challenges, whilst the youngest also highlight no challenges.
- Computer – the youngest groups are much less likely to mention cost challenges whilst all ages highlight equipment challenges and the youngest highlight lack of knowledge and expertise.

ICTs and Education Levels

Finally in figure 43 we look at the education levels of the youths and ICT usage variations, summarised as follows:

- Mobile – Usage for Communications decreases with increasing level of education;
- Facebook – Usage for distribution increases with increasing education level and non-usage decreases with increasing education level;
- Whatsapp – Few differences across levels except that the most educated are much less likely not to use it at all, compared to the others;
- Computer – All usage increases with increasing level of education and non-usage is particularly high amongst those without higher education.

Figure 43 : ICT Usage by Education Level



In terms of constraints faced by youths of differing education levels, overall we have the following:

- Mobile – those with least education are most likely to face equipment challenges whilst those who are most educated are most likely to face network or electricity challenges.
- Facebook – those least educated are most likely to struggle with costs whilst those with high school education are most likely to face expertise challenges and those most educated to face other challenges as noted previously.
- Whatsapp – those least educated face costs challenges the most whilst those most educated are least likely to have equipment challenges and most likely to have no constraints at all.
- Computer – those with highest education are most likely to face cost challenges and least likely to face equipment constraints.

The online survey

The on-line survey asked for ideas about challenges in accessing and using ICT. Challenges cited included costs of internet access, lack of electricity, and accessing the latest technology and/or equipment which meant that they could not maintain their own websites or engage in all the social media they would want to. In addition printing costs are high for those needing these services. Intermittent electricity supplies constrained all communications.

Key Summary Points: Digital Space for Young Artists

- Younger artists need support in using ICT for business communication and marketing;
- Young artists in Bulawayo need most support on internet access, internet and social media use and access to ICT generally;
- Young women struggle more than young men to afford the costs of digital space;
- Access to computers is very limited, limiting the benefits of digital space;
- By the far the biggest issue for young people is the cost of digital space, including data bundles and equipment.



Young Bulawayo Artists discussing the challenges in using Digital Space (Photo courtesy of Intwasa Festival)

Part 3: What the Arts and Culture Key Informants Said

Focus Group Discussions (FGDs) were held in Harare, Masvingo, and Bulawayo during the first wave of data collection. A total of ten mixed artists discussions were held, in which some young people were also included, allowing the different art genres to highlight common issues.

In addition, three national thematic groups based at arts institutions namely: Mbira at Mbira Republic, visual arts students at the National Arts Gallery and Music at the Zimbabwe College of Music, all in Harare. Overall, a total of 225 youths were included in all the group discussions, with 38% being female.

Individual interviews were also held with high profile arts and culture key informants, those able to respond to this needs assessment were Stephen Chifunyise (Chipawo Director; Former Permanent Secretary in the Ministry of Education, Sport, Arts and Culture; UNESCO ambassador), Farai Mpfunya (Culture Fund), Nicholas Moyo (Deputy Director NAC), Ntando Moyo (Comedy), Twsarelo Mothobe (Poetry), Nigel Munyati (ZIFFT), This section pulls together the voices from these interactions.

Finally, to help triangulate, and to some extent validate, the findings across the information streams two mini-summits were held, one in each city. These were conducted after the initial analysis of results, presented emerging findings to each group and invited discussion and comments.

3.1 Accessible, affordable and appropriate creative spaces

Many young people and those working with them highlighted the lack of accessible, affordable and appropriate creative space with the various discussion points listed below:

- *Appropriateness of the space* – the spaces may be there but some are dilapidated and key services such as water and electricity are often missing making them unusable;
- *Affordability of the space* – can the market afford the space? Can the artist afford to hire the space?
- *Accessibility of the space* – can the audiences access the space? Can the artist access the space (political perceptions and accessing space)?
- *Gender based limitations in accessing space* - females have to offer “more” to access the space;
- *Political dimension to space* – Censorship of content, if one is not of the right political party, can limit access to a space - protest artists/human rights activists have challenges accessing some publicly owned spaces as their content or messages are deemed politically incorrect;
- *Who owns the space* – Private spaces vs public spaces - Depending on political orientation and perception about the artist’s political orientation, spaces for performing can become inaccessible;
- *Cyber Space* – equipment, skills to use cyber space and the ability to purchase data bundles become key factors for accessing the space for marketing and promotion of the arts;
- *Space for developing the skills and capacities* - These are limited - long term versus short term skills development; Design of workshops and events as avenues for developing the skills and capacities; Development of other critical skills required by artists (financial management, brand development, life skills, arts management); Creating the right balance between theory and practical application in the training and capacity development processes;

- *Market space* – the space for promoting and marketing available art; Piracy and losses to artists; Photocopying of books and subsequent loss of revenue to literary artists; Lack of knowledge on what art is available where and for how much;
- *Spaces to contribute to policy formulation processes* – Artists feel excluded from policy formulation processes in the arts sector and consider that their views and contributions as artists are not taken on-board;
- *Spaces as in the right institutional support structures* for access by youth in developing their art and professionalizing their art.;
- *Space infrastructure* – the space should have the right equipment/instruments to be of use to youth artists, the majority of whom do not own the equipment they need for their chosen art form.

Participants' voices on the issue of creative space

'The spaces are dilapidated and do not have the necessary equipment or infrastructure which can be used by artists.' Harare FGD participant

'Accessing the halls is a very cumbersome process given the bureaucratic nature of Bulawayo City Council. An artist is asked to pay a deposit for the Hall to the City council. For City Hall a deposit of \$2,000 is required. Such high charges for public spaces screen out the youth artists who are not able to afford that.' Bulawayo FGD participant

'Some public spaces have been given to third parties to manage and the third parties have officialised access and are now demanding school fees to be paid and making such spaces inaccessible for youths who can't raise the required fees. Mzilikazi Arts centre now being managed by IOM is an example of that... "it looks nice and well painted but is dead in terms of art"' Bulawayo FGD participant

"Even Amakhosi which used to be a hub for art in Bulawayo has been converted into a bus terminus.' Bulawayo FGD participant

Participants across the FGD groups also bemoaned the loss of free community spaces such as halls and community centres. Those spaces which are in use have been taken over for purposes other than arts and culture, with churches taking over many communal spaces.

Participants' voices on the issue of underused resources

'Community halls like Mai Misodzi in Mbare, Stanely Hall in Highfields used to be available for youths to use in exhibiting their arts.' Harare FGD participant

'Youth centres and public spaces are available. However what is available is a physical building with no equipment or infrastructure that can be used by artists. There are no supportive facilities required to host shows or exhibitions there – supportive facilities include functional toilets, running water etc.' Bulawayo FGD participant

'These [community halls] have fallen into disrepair and/or are mainly used for political meetings or are being rented out to churches.' Harare FGD participant

3.2 Workshops- short term efforts short term gains!

A large outcry was heard on the topic of training support, and the feedback that dominated was that young artists were tired of workshops and that the arts and culture training offered was too short term and too unstructured to really develop their skills. The main issues are listed below:

- *Workshops have to be useful.* The workshops for artists in Bulawayo are being conducted for the sake of ticking boxes and they are not providing any meaningful contribution towards the development of youth artists;
- *Short term efforts, short term gains.* The efforts are all short term and not in any way supporting the long term development of the artist – workshops can primarily be a main vehicle for skills development but this is just short term and some of the workshops have no value addition at all;
- *Training not being evaluated or assessed.* Donors funding these art development programmes need to conduct independent evaluations on the impact of their work and to learn from the failures. It seems Donors are not interested in evaluating the outcomes of their investments;
- *Monopoly of funding!* There is no diversity in the institutions being funded by Donors - it's the same institutions year in year out, with no creativity in the design of the programmes beyond workshopping;
- *Support not being planned with young people.* There seem to be no needs' assessments conducted to inform the programmes funded by Donors. There is a clear mismatch between the programmes being supported and finding out what the youth artists are desperately in need of;
- *Harare centric.* Projects and programmes in Bulawayo should work with Bulawayo based institutions and not bring Harare based institutions to do the work and lecture about the development of Bulawayo art, when they are from Harare institutions.

Participants' voices on the issue of skills training

'Workshops and conferences seem to be the only modality of assisting artists. Artists feel that "they have been workshoped to death". Workshops and conferences are very short term projects which enable funded institutions to easily tick boxes even though some of the workshops and conferences are not useful.' Bulawayo FGD participant

'Projects are mainly short term, with no long term view of what is required to develop the sector further.' Harare FGD participant

'Donor resources are given to the same institutions year in year out with no evaluation of the impact of the projects. Those writing proposals now know how to lie on behalf of artists.' Bulawayo FGD participant

'The projects are funding the development of the product and not the art and that way they remain short term focused. Need to look at the bigger long term development picture.' Harare FGD participant

'What is being funded by Donors through the projects is not what artists would prefer to be funded. Artists are asked to attend workshops and conferences where a lot of money is used on food and accommodation.' Bulawayo FGD participant

3.3 No cultural discount, no cultural economy!

The lack of national support for arts and culture fundamentally undermines all arts and cultural practitioners' efforts not just to make a living, but as a tool to nation build. Arts and culture is not supported enough by government through policy or more practically for young people through schools. Without this, parents and the wider population are wary of the arts, thus reducing the capacity for cultural discount and pushing it very far away.

The lack of equipment/consumables to support the arts is also a critical problem. This can be as simple as accessing art supplies - when they are available they can be very costly, or more complicated equipment which artists need to use to ply their trade. Purchasing equipment is beyond most young people's reach with insufficient alternatives such as rentals or communal assets in place in schools or communities.

A final common barrier identified for young people was that of limited networking and marketing opportunities. Many in the survey were active artists, contributing to their livelihoods and lifestyles through creative arts. All cited limited knowledge of marketing strategies, limited access to artistic networks, limited information on what is happening, limited access to the internet and poor understanding of new technologies such as social media, to make use of the internet when they can access it.

However, a somewhat tragic observation by a number of the youths was that participation in associations or groups is viewed in some cases as just another drain on the scarce income available to the youths, due to costs of transport and indeed time spent which often does not result in income earned. In the same vein the youths prefer to work alone, rather than in groups, to maximise the revenue inflows e.g. a writer will take photos, edit and publish his work rather than giving it to the experts, so as to save on costs, thus compromising quality of his final output.

Participants' voices on the issue of cultural discount and making a living as an artist:

'There is no pay slip for an artist so one cannot get loans for anything including any equipment or household goods.' Bulawayo FGD participant

'Social media/cyber space offers immense potential but is not fully exploited as the youth artists lack the necessary social media skills, gadgets required (smart phones) as well as the income required to purchase data' Harare FGD participant

"Zero Budget Productions" – Youth actors perform at times for free as the directors of the productions say they don't have the a budget to pay them but because they want to showcase their talent they are forced to perform for free.' Bulawayo FGD participant

'Arts are only given a few minutes on the main ZTV news and the opportunity to showcase various art forms is missed. Even in newspapers the coverage of art is limited. The news art media coverage fails to separate art and the person of the artist and in most cases focuses more on the person than the actual art.' Harare FGD participant

'Most youths do not have the resources to purchase the required equipment. There are no established institutions offering affordable equipment hiring services.' Bulawayo FGD participant

'Lack of skills necessary to produce good quality scripts and films – The graduates being produced by universities (MSU, UZ, Chinhoyi) are all theoretical. Most graduates complete the courses without having touched a camera.' ZIFFT

'Theatre/Drama has been relegated to sponsored events or specific dramas on a specific donor funded agenda like HIV, domestic violence etc.' NAC

'Prof Moyo's 75% local content on radio station policy was a step in the right direction but the target of 75% is hardly reached. It is difficult for the youths to meet the 75% target when they have no spaces for creating the music and the right quality of the music.' NAC

'Literary Arts – there is not much income one can generate – Schools have invested money in purchasing photocopiers – 75% of books are now photocopied.' NAC

'There is no structured institutional support to develop youth artists into professional artists who can earn a living from art. Very few institutions offer capacity building support. Festivals are now the only avenue for getting some support.' NMU Comedy Club

'Donor funds for art development is being funded based on who can write a proposal better and not who can deliver on the project better' KoMaseko

'99% of the artists don't have the relevant arts education and are primarily self taught and are "students everyday'. This affects the quality of art products.' UW Poetry

3.4 Mini-summits Findings

In Bulawayo the mini-summit attracted a very large contingent of new young artists to the needs assessment. The group overwhelmingly endorsed the findings integrating their views into those already captured, as well as adding emphasis to the city specific issues of poor ICT infrastructure, lack of support and skills, marginalised funding for support and events, fewer hubs and 'connecting centres', fewer training and professional development opportunities and the need to maintain the school space as an important incubator for arts and culture at all levels and across all skills!

In Harare the mini-summit attracted back many of the needs assessment participants, some for a third time, highlighting to the research team just how interested the group were in evidence building in the creative sector and of course the findings from initial consultations. This group also confirmed the findings but raised important additional information such as:

- The importance of rural-urban linkages to the creative sector (specifically spaces to ply trade, cross learning and heritage linkages and heritage skills);
- The importance of disaggregating needs assessments, planning and support by genre;
- The need to increasingly balance foreign mentorship/training and funding with local mentorship and funding;
- The need to integrate the creative economy into all levels of educational curriculum and syllabi.
- The need to explicitly include the most marginalised as a unique selling point (USP) in Zimbabwean cultural economy (Tonga, Shangan etc)

Key Summary Points: Arts and Culture Stakeholders

- *Rehabilitate and refurbish Local Authority halls*, reduce access fees for youths and leave behind tangibles from programmes (not just software that cannot be used). This can also include the re-purposing of beerhalls and expanding the use of Local Authority library spaces;
- *Improve access to artists equipment* - support equipment refurbishment projects and businesses which rent and manage the materials that young people need;
- *Coordinate the funding effort* - this does not mean one entity monopolizing which can lead to other problems, but considering better the timing of events and the coordination of funders against who and where they put their money - e.g. two film festivals back to back in the year!!
- *Remove the 'unspoken' agenda* for rights messages in the arts and culture effort!
- *Work with government to provide grants* to the arts and culture sector in the long term - this will help build the platform for appreciation and audience building towards development of an arts industry;
- *Work with private sector to support grants* and longer term programmes, people value business and so will value business support and help build an arts industry.
- *Work to support creative hubs outside of Harare* – and when they are set-up use them for training, learning and artistic endeavours. Ensure they are based on need and that they specialize so they can be used appropriately.



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Part 4: Reflections and Recommendations

4.1 Reflections

Rather than a cacophony of sound, the nearly 500 unique voices in this needs assessment have come together and harmonised on four central issues.

Operating Space

Of high priority, space should be

- Appropriate to the particular art form,
- Affordable by the artists,
- Accessible to the artists, including gender and vulnerability considerations,
- Free from political influence,
- On and offline,
- Able to supply and support suitable infrastructure for the art form, and
- In receipt of steady and reliable institutional support.

Marketing My Art

The youth artists feel distant from the markets due to both lack of information, technology and lack of structured markets. Aspects of marketing which were highlighted include

- Issues of piracy, including photocopying and ignoring of copyrights,
- Information and tools around marketing arts and cultural products,
- Limited networking and coordination to develop better art products,
- Lack of business and management skills for self-employed artists,
- Constrained access to ICT due to costs of data, and
- Confidence, unique selling points and tightened skills for the international market.

Professional Skills Development

Any short or long term training courses should

- Be evaluated,
- Have suitable mixtures of theory and application,
- Have suitable experts to lead the courses,
- Use more local skills rather than importing from other towns, cities or countries,
- Include aspects of business skills and life skills,
- Include an understanding of Zimbabwe's arts and cultural policy,
- Include aspects of Arts Management, and
- Seek and attain local and international accreditation to support job seekers to succeed.

Networking and Coordination

A number of the Youth artists know very little to nothing about the policy environment in Zimbabwe which supports the arts. Nor had they heard of the National Arts Council, Arterial Network and others representing the sector at different levels. Their strategic engagement is very limited. The need to teach and talk policy in arts courses is critical.

4.2 Recommendations for support

Recommendation 1: Support creative spaces in local urban communities for young artists

<http://263chat.com/2015/10/creative-spaces-foster-civic-engagement-study-finds/>

How? Work with and through local urban authorities to improve access to operational public spaces by young artists. Work with and through other development partners to renovate and renew public spaces (form Public Private Partnerships on internet and with equipment). Work with organisers of festivals to meaningfully include in and out of school youth, not only to attend, but also to showcase their arts in moveable and seasonal arts and culture spaces. Rural-urban linkages should not be ignored. Hubs should be targeted, used by artists and those supporting artists and based on need. Funders should balance the use of donor spaces (such as Embassy offices and venues) with the use and support of locally owned spaces.

What? Several examples of desired approaches were given,

- Umhlathi Theatre Works who approached Bulawayo City council to lease an abandoned beer garden and turn it into an arts centre - could this be scaled up? Who could partner with BC on the infrastructure side (Sweden/Private Sector)?
- Support a business approach to equipment access such as InVision, which have high quality film equipment and who support small emerging filmmakers who have no facilities, to develop scripts as well as use and access equipment.
- Hip-hop artist NTM opened a recording studio in Harare high density suburb Glen View and invited emerging artists to make use of it using funds from festival performances and regular performance fees.

Recommendation 2: Support and develop on and off-line national youth arts networks

<http://www.create-hub.com/comment/digital-technology-is-shaping-the-future-of-the-arts/>

<http://creativeconomy.britishcouncil.org/projects/hubs/>

How? Get more young artists online, communicating and connecting. Network more young people face-to-face in creative hubs, support them in creating local audiences and feedback loops for their arts products.

What?

- Mapping of young people and hubs engaged in the arts (not been done), especially in high-density suburbs, to inform a network of support.
- Support an urban arts youth coordinator/focal person in each city.
- Create a network of networks and support coordinators/focal persons in and between cities/towns to create and share ideas and encourage growth of the cultural economy both on and offline.
- Supply these services and support them through the network of renewed creative urban spaces in the short, medium and long term.
- Maximise social media for marketing* and countering piracy, support journalists to report on the ART rather than on the PERSON.

* <http://iharare.co.zw/when-celebrities-become-vendors/>

Recommendation 3: Support skills development for both in-school and practicing young artists, including creative enterprise and longer term, mentored and certified courses

<http://thisisafrica.me/zimbabwe-varsities-to-cut-enrolment-of-humanities-and-commercials/>

How? Maintain the space for arts and culture as a profession, and not a hobby. Professionalising arts and culture can support its increase and its popularity.

What?

- Engage the Arts and Culture Department of the Ministry of Rural Development, Preservation and Promotion of Culture and Heritage and the relevant Ministries of Education on the findings of this needs assessment.
- Focus on entrepreneurship and the livelihood support it does and can bring.
- Consider budget and technical support to teachers and staff in schools.
- Consider entry points such as the new Guidance and Counselling curriculum and Syllabus.
- Consider equipment and materials' grants to schools (primary, secondary and tertiary). Music Crossroads was highlighted as an example of a creative programme model which can be adapted across arts disciplines, and which supports and includes practicing artists.

Recommendation 4: Support improved coordination of arts sector support

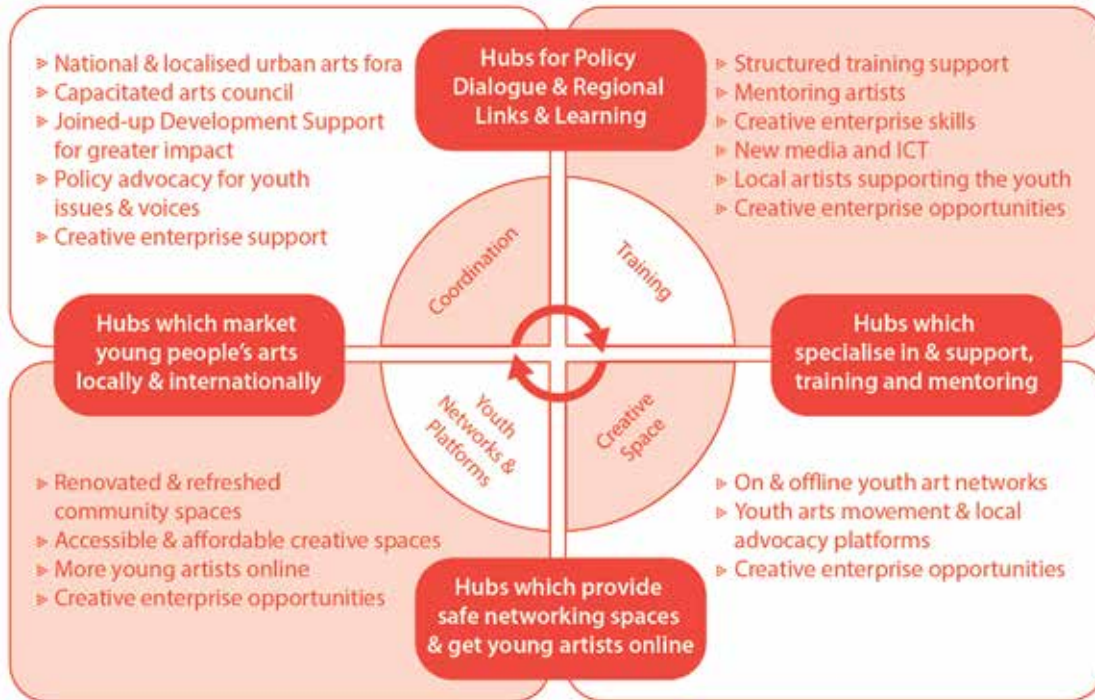
<http://www.nhimbe.org/sites/default/files/seminar/Zimbabwe%20Civil%20Society%20Position%20Paper%20on%20the%20Draft%20National%20Cultural%20Policy%20final.pdf>

How? Get young people directly involved. Reduce the perceptions of bias, corruption and favour at all levels.

What?

- Fund a regular coordination platform for all arts and culture funders, practitioners, artists and including government departments.
- Get hubs going and growing, specially outside of Harare- expand and repurpose existing spaces and agency offices.
- Model it on the inclusive Agricultural Working Group or WASH Working Group models, supported in their early stages by DFID/EU.
- Make space for young artists' voices at every meeting.
- Share findings of this needs assessment, and subsequent programme evaluations, for policy advocacy and influence.
- Review and redress imbalances in funding support <http://www.artmap.co.zw/> and share tools that can help everyone understand*

* See the report 'Support mission to the economic viability and diversification of resources of cultural operators Guide Zimbabwe' by Africalia June 2015



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Annexes - Annex 1

Youth in Harare : Place of Residence

AVENUES	MABVUKU
AVONDALE	MARLBOROUGH
BELVEDERE	MASVINGO
BLUFFHILL	MBARE
BRAESIDE	MILTON PARK
BUDIRO	MT PLEASANT
CHITUNGWIZA	MUFAKOSE
DZIVARASEKWA 2	MVUMA
EASTLEA	NEULANDS
EPWORTH	NORTON/KNOWE
GLEN LORNE	SALLY MUGABE HEIGHTS
GLEN NORAH	SANTOSA
GLEN VIEW 1	STRATHAVEN
GREENDALE	SUNNINGDALE
GUNHILL	TAFARA
HATFIELD	TYNWALD
HIGHFIELD	WARREN PARK
KENSINGTON	WATERFALLS
MABELREIGN	ZIMRE PARK

Youth in Bulawayo : Place of Residence

BARHAM GREEN	MBUNDANE
CEMENT SIDE	MPOPOMA
CITY CENTRE	MZILIKAZI
COWDRAY PARK	NEW LOBENGULA
EMAKHANDENI	NGUBOYENGA
EMGANWINI	NJUBE
ENTUMBANE	NKETA
FAMONA	NKULUMANE
FOUR WINDS	NORTHEND
GWABALANELA	OLD MAGWEGWE
ILANDO	OLD.LOBENGULA
IMINYELA	PARDONHURST
KHUMALO	PELANDABA
KILLARNEY	PUMULA
LOBENGULA WEST	RIVERSIDE
LUVEVE	ROBERT SINYOKA
MABUTWENI	SIZINDA
MAGWEGWE	SUBURBS
MAGWEGWE NORTH	THORNGROOVE
MAHATSHULA NORTH	TSHABALALA
MAKHANDENI	TSHABALALA EXTENSION
MAKOKOBA	WOODVILLE
MATSHOBANA	

Annex 2

Groups, Clubs, Associations and Organisations Accessed by Youths

NAME OF GROUP, CLUB, ASSOCIATION OR ORGANISATION	
AJAZ	Masa Alumni Arts
Almasi Collaborative Arts	Masibe Minge
Amakhosi	Mbira Republic
Amalanda	Mthwakazi
Amastrumfete	Musibemunye Arts
Amawujumbo	Mzilikazi Art & Craft
Arterial Network	National Arts Council
Atmospheric Fix	National Youth Development Trust
AWIPAZ	Nhimbe Trust
Bambelela Arts	NKM Theatre Initiative
British Council	Pila Gang
Bulawayo Arts Arena	Povo Afrika
Bulawayo Forum	Pungwe Republic
Bulawayo Mvt Poetry	Raise Your Voice
Bulawayo-Poly Students	Rebel TV
Canana Peterson	Royals
CHIPAWO	Saltylites Inc
Cityhall Vendors	Savanna Arts Trust
Craft Centre	Sekunjalo Maafrica
CTDE	Simuka Comedy
Cultural Ensemble	Siyaya Arts
Deck Surgery	Snipers
Delighted	Studio Harare
Designers Association	Triple M Media
Emaheleni Recording	Tune Kru-Graffiti
Ezimnyama Dance	Uhuru Network
Ezimumjima	Umahlekisa Comedy
Film Club Pamberi	Umkhathi Theatre
Haya Arts	Visual Artist Association
Hivos	Wabaz Mentor
Hope Foundation	Waytoonice music
Imvimbi Arts	Women Filmmakers Of Zimbabwe
Indwangu Arts Imngan	Xplosion
Inkundla Kazulu	Young Africa, Chitungwiza
Intsha Arts	Young Voices Network
Invision Studios	Youth Christ
Isilwane Cultural Association	Zimbabwe German Society
Itimhanda Acoustics	Zimbabwe Music Rights Association
Jairos Jiri	Zimbabwe Music Rights Association
Jibilika Dance Trust	Zimbabwe Musicians Union
JP Studios	Zimbabwe National Chamber Of Commerce
Khaya Arts	Zimbabwe Theatre Association
Kingdom Of Cypherz	Zimbabwe Union Of Journalists
Let The Children Play	Zimbabwe Women Writers
Let Them Trust	Zimbabwe Writers Association
Magamba Network	Ziyawa Dance

Annex 3

Events in which youth had participated in the past

EVENTS	NOTES
10th District Music	Music producers and promoters, Byo
3D Events	Events management, Byo
Acoustic Night	Zimbabwe German Society
Afrotainment (SA)	Record label, SA
Azta Awards	Assn of Zimbabwean Travel Agents
Barti Film	Indian film school
Beer Fest	Delta Beverages Octoberfest
Venice Biennale	Venice event
Bitter Sweet Poetry, Zambia	Poetry platform
Bulawayo At 120	Commemorative events 2014
Bulawayo Culture Festival	Festival
Bulawayo Has Talent	
Capetown Nuworld Fest	Festival
Cat And The Owl Film	Rudo Chakanyuka
Changamire Hip Hop Fest	Festival
Christian Hip-Hop Awards	
Dream Star Competition	
Dzimbabwe Arts Festival	Great Zimbabwe University
East Africa Music Fest	
Film 4	UK TV channel
FLAME	Pamberi Trust Gender project
Gwanda Fest	
Harare International Festival Of The Arts	Festival
Hurungwe Arts Festival	Festival
Ibumba Festival	Festival
Ideas Festival	Festival
International Images Film (Iiff)	Women Filmmakers of Zimbabwe project
Intwasa Arts Festival	Raisedon Baya, Intwasa
Inxusa	
Jive Zimbabwe	Promoter
Leaders For Africa Networks	
Schools Arts Festival	Let Them Trust
Lit Fest	Chirikure Chirikure, Coordinator
Makokoba Project	Community initiative
Mbira Sunsplash	Mbira festival
Media Matrix	Media Matrix Production Company, Harare
Miombo Festival	Festival
Mlom' Whako Poetry Slam	

EVENTS	NOTES
Mother Tongue Colourz	Arts collective, Bulawayo
Motswako	TV Series, SA
Msanzi Womens Film Festival, SA	SA Film festival
Musica Festival	Italian Embassy + Pamberi Trust
Nottinghill Arts Festival	UK festival
House Of Hunger Poetry Slam	Pamberi Trust
Povo Women's Journal	
President's Office Film	
Protest Arts International Festival	Savanna Arts Trust
Rixon Book Canada	Book featuring stone sculpture, Canada
Road To Fame Competition	Chibuku - Delta Beverages
Rocking The Daisies	Cape Town festival
Royal Arts Cleanup Camp	
Royal Court Playwrights	British Council
Sabela Music	Community Arts project, Byo
Shoko Festival	Magamba Network
Simuka Comedy	Victor Mpofu, 'Doc Vikela'
Social Forum 2013	Zim Coalition on Debt & Development
Sundance	
Udada, Kenya	Film Festival, Kenya
Vaviri Creative	Artists initiative
Vic Falls Carnival	Festival
Virgin Festival	Festival
Voices In Colour Trust Feet In City	
Wild Geese Arts	Wild Geese
Women's Arts Festival	Young Voices Network
World Of Life Competition	
Writivism Workshop	Centre for African Cultural Excellence (CACE)
YOCAF Youth Culture & Arts Festival	Masvingo festival
Young Designer Program	
Young Voices Network	
Youth Forum, Bulawayo	Pamberi Trust
Zambezi Film	
Zim Fashion Week	
Zim Talent Hunt	
Zimbabwe Internation Film Festival	Festival
Zimbabwe International Carnival	Zimbabwe Tourism Association
Zvishamiso Magamba	Mbare Youth Initiative

Annex 4

Other Platforms, Organisations and Venues Supporting Youth events and Opportunities

NAME OF PLATFORM/VENUE/ORGANISATION	
Action Aid	National Art Gallery Of Zimbabwe
Albino Association	National Museums And Monuments
Alliance Francaise, Hre+Byo	National University Of Science & Technology
Alpha Media Holdings	National Youth Development Trust
Amagugu Cultural Heritage Centre	Newlands Arts & Craft
Amakhosi Cultural Centre	Next Level, Magamba Network Workshop
Black Opal Face Of Zimbabwe	Nhimbe Trust
Bulawayo Public Library	Nicci B Galleries, SA
Chamber Of Mines	Njelele Arts Station
Chapungu Sculpture Garden	Old Mutual Theatre, Alliance Francaise
Chippaz Promotions	Pakare Paye Arts Centre, Norton
Club 40-40	Pamberi Trust
Crowne Plaza	Pariah State
Delta Gallery	Pensao Pit Stop Nightclub
First Floor Gallery	Poetry Igugula Group
Gateway High School	Population Services International
Harare News	Red Bar Comedy Club
Harare Polytechnic	ROOTS Zimbabwe
Hope Centre	SADC Conference
Hunnar Management Agency	Sally Women's Institute
Italian Embassy	Salvation Army
Joshua Nkomo Foundation	Studio Harare, Interior Design, Crafts
Kalkent Media	Tafara Community Arts Centre
KAS - Konrad Adenauer Foundation	The Venue, Avondale
Katswe Sistahood	United Nations Population Fund
Ko-Maseko Art & Ceramics	University Of Zimbabwe Theatre Arts Department
Lupane State University	Venue, Bvumba, Eden Lodge
Mabelreign Girls High	Victory Siyanqoba Youth Arts Centre, Bulawayo
Maestro Restaurant	Weekly Forum, Poetry By Tswarelo Mthobane
Ministry of Sport, Arts & Culture	Word Of Life Church
Ministry of Tourism	ZAOGA Apostolic Church
Ministry of Women's Affairs	Zimbabwe German Society
Misty's Club	Zimbabwe Music Awards
Moto Republik, Magamba Network	Zimbabwe Women's Resources Centre Network
National Aids Council	ZWA Meetings (Zimbabwe Writers Association)

Annex 5

Organisations Named by Youth as having Provided Support in the past

NAME OF SUPPORTING ORGANISATION			
1010TH DISTRICT MUSIC STSTUDIO	ENQORE MEDIA	MBCA BANK	SIYAYA ARTS
AFRICAN ARTS TRUST	EXIT FESTIVAL SERBIA	MBIRA REPUBLIC	SPIDER CAM
AFRICAN HIP HOP CARAVAN	EZIKO PLATFORM	MINISTRY OF YOUTH	SPIKED
AFRO BEAD ENTERPRISE	FACE THE MUSIC	MOTHER TONGUE COLOUR	SPRING STRINGS
AFRO FIT	GALLERY DELTA	MULTIMEDIA BOX	ST GEORGES COLLEGE
ALLIANCE FRANCAIS	GERMAN SOCIETY	MUSIC CROSS ROADS	ST PETERS SCHOOL
ALMASI COLLABORATIVE	GIRLS LEGACY	MUSIC ENTERPRISE	STOP TO START
ALPHA MEDIA HOLDINGS	GITIZ ARTS ORG	NAFUNA CAMPUS	THE INITIATIVE
AMAGUGU	GOOGLE	NATIONAL AIDS COUNCIL	THE VENUE
AMAKHOSI CULTURAL	HARARE GIRLS HIGH	NATIONAL ART GALLERY	TOP PHOTOS STUDIOS
ARCHIVE AFRICA	HARARE NEWS	NATIONAL YOUTH DEVELOPMENT TRUST	TRANSPARENCY INTERNATIONAL
ARTISTS FOR DEMOCRACY TRUST	HIFA	NEW HORIZON THEATRE	TSORO MARIMBA
ARTS COLLABORATORY	IBUMBA FESTIVAL	NHIMBE TRUST	TUKU MUSIC
AVONDALE CRAFTS CENTRE	INTO PROJECT	NKM	UHURU NETWORK, UMLOMO, REPUBLIC OF PUNGWE
BAMBELELA ARTS ENSEMBLE	INTWASA ARTS FESTIVAL	NOBUNTU MUSIC GROUP	UMUZIWENTOMBI
BHAYISKOPO FILMS	INVISION STUDIO	ONE BILLION RISING	UN WOMEN
BOOK CAFÉ	ISAZI	PAMBERI TRUST	UNFPA
BRITISH COUNCIL	ITALIAN EMBASSY	PENTECOSTAL ASSEMBLIES	UNIVERSITIES (LUPANE, MIDLANDS, UZ)
BRONTE HOTEL	JIBILIKA DANCE TRUST	POETRY ON THURSDAY	VICTORY
CENTRE FOR AFRICAN STUDIES	JIVE ZIMBABWE	POLYTECHNICS (HARARE, MUTARE)	VILLAGE VIBES
CHIPAWO	JOUSHA NKOMO FOUNDATION	POPULATION SERVICES INTERNATIONAL	WAKHO
CHIPAZ ZIMBABWE	KHAYA ARTS	POVO AFRICA	WINYA SOUNDS
CHIWONISO MARAIRE	KINGDOM OF CYPHERZ	PRINCE CLANS FUND	WOMEN FILM MAKERS OF ZIMBABWE
CHIYAP THEATRE	KOMASEKO	PRINCE EDWARD SCHOOL	WOMENS TRUST
CJ HALL(HIGHFIELD)	LEADER FOR AFRICA	PRO HELVETIA	ZIFM RADIO
COMPETITIVE EDGE	LEGACY TRUST	PROJECT 263	ZIMBABWE COLLEGE OF MUSIC
COSV	LET THE CHILDREN PLAY	RED CROSS	ZIMBABWE DANCE TROOP
CULTURAL CENTRE	LET THEM TRUST	RENEWAL FELLOWSHIP	ZIMBABWE INTER FILM FESTIVAL
CULTURE EXCELLENCE	LIQUID TOUNGES	ROOFTOP	ZIMBABWE POETS FOR HUMAN RIGHTS
CULTURE FUND	LONDONER SPORTS BAR	ROSA LUXEMBURG FOUNDATION	ZIMBABWE WOMEN WRITERS
DADISO	MAGAMBA NETWORK	SAVANNA TRUST	ZIMBABWE YOUTH COUNCIL
DECENT ART HOUSE ENTERPRISES	MAI JAI FILM	SHANGARA JIVE(AU)	ZIMBABWE YOUTH COUNCIL
DOMINIC STUDIO	MASOTSHA HIGH SCHOOL	SINJALO	ZVISHAMISO

Annex 6

Mapping of Artists in Harare and Bulawayo

WHAT THEY DO?	WHO THEY ARE?	WHERE THEY ARE?
Art and Key Populations	Africaid	Harare
	AFRO FIT / Jesuits	Harare
	GALZ	BYO
	GALZ	Harare
	Padare	Harare
	Sankofa Arts Trust	Harare
Arts and Crafts	AMAGUGU Traditional Village	BYO
	Dzimbahete Arts Interactions	Harare
	Step Zimbabwe - Honde Valley - craft	Honde Valley
	Zimbabwe Applied Art in Craft Association (ZAACA)	BYO
	Zimbabwe Applied Art in Craft Association (ZAACA)	Harare
Arts Policy, Management and Funding Organisations	Amakhosi	BYO
	Arterial Network	Harare
	Artists for Democracy Trust	Harare
	Basilwizi Trust	BYO
	British Council	BYO
	British Council	Harare
	COSV - Italian NGO	Harare
	Culture Fund of Zimbabwe Trust	Harare
	National Arts Council of Zimbabwe	BYO
	National Arts Council of Zimbabwe	Harare
	National Youth Development Trust	Harare
	Nhimbe Trust	BYO
Pamberi Trust	Harare	
Comedy	Simuka Comedy	Harare
Dance	Afrikera	Harare
	GITIZ ARTS ORG	BYO
	Jibilika Dance Trust	Harare
	Tumbuka Dance Co	Harare
FASHION & DESIGN	Hunnar Management Agency	BYO
	Zimbabwe Fashion Week	

Festivals and Events	Beitbridge Arts Festival	Beitbridge
	ComExposed	Harare
	HIFA	Harare
	Intwasa Arts Festival	Byo
	Inxusa Festival	BYO
	Musica Festival	Harare
	Protest Arts International Festival	Harare
	Schools Arts Festival/Let Them Trust	Harare
	Shoko Festival	Harare
	Siyaya Arts, (Ibumba Festival)	BYO
	Special Arts Schools Festival	Harare
	Spring Strings	Harare
	Women's Arts Festival/Young Voices Network	Other
	YOCAF - Youth & Culture Arts Festival	Masvingo
	Zimbabwe International Book Fair	Harare
Film and Media	Afro Vision Entertainment	Harare
	B.TheMedia	Harare
	BHAYISKOPO FILMS	BYO
	Born to Life Arts & Media	BYO
	DECENT ART HOUSE	Harare
	Enqore Media/Nafuna TV	Harare
	Invision Studio	Harare
	Mai Jai Films	Harare
	MULTIMEDIA BOX	BYO
	Povo Africa	Harare
	TV Yangu	Harare
	Women Filmmakers of Zimbabwe	Harare
	Zimbabwe International Film Festival Trust	Harare
Fine Arts	First Floor Gallery	Harare
	Gallery Delta	Harare
	National Gallery, Bulawayo	BYO
	National Gallery, Harare	Harare
	Njelele Gallery/Art Station	Harare
	Village Unhu (Gallery)	Harare
Literacy	Amabooks Publishers	BYO
	Bulawayo City Library	BYO
	Harare City Library	Harare
	Lit Fest	Harare
	Weaver Press	Harare
	Writers International Network Zimbabwe	Harare
	Zimbabwe Women Writers	Harare
	Zimbabwe Writers Association	Harare

Music	10TH DISTRICT MUSIC STUDIO	BYO
	Alliance Francaise	BYO
	Alliance Francaise	Harare
	BOOK CAFE	Harare
	CHIPAWO	BYO
	CHIPAWO	Harare
	ENKUNDLENI CENTRE FOR THE ARTS	BYO
	Imbongi Arts	Harare
	KINGDOM OF CYPHERZ	BYO
	LET THEM TRUST	Harare
	MBIRA REPUBLIC	Harare
	Mbiravolution	Harare
	Music Crossroads	Harare
	ONE BILLION RISING	Harare
	Pakare Paye Arts Centre	Harare
	The Mbira Centre	Harare
	TSORO MARIMBA	Harare
	Uhuru Network	Harare
	Zimbabwe German Society	Harare
	Zimbabwe Music Rights Assn	Harare
Zimbabwe Musicians Union	Harare	
ZVISHAMISO	Harare	
Photography	Zim Assn of Female Photographers - ZAFP	Harare
Poetry and Spoken Word	Magamba Network	Harare
	Mlom'Wakho Poetry Slam	BYO
	Zimbabwe Poets for Human Rights	Harare
Sculpture	Chapungu Kraal	Harare
	Chitungwiza Arts Centre	Harare
	DOMINIC Benhura STUDIO	Harare
Theatre	Almasi Productions	Harare
	Bulawayo Arts Forum	BYO
	Complete Arts Project	Harare
	Edzai Isu / Tisu.com - theatre	Harare
	Eziko Theatre Laboratory	BYO
	KHAYA ARTS	BYO
	Patsime Trust	Harare
	Rooftop Theatre	Harare
	Savanna Trust	Harare
	Victory Arts Siyanqoba	BYO
	ZimbabweTheatre Association - ZiTA	BYO
	ZimbabweTheatre Association - ZiTA	Harare

