

FOOTPRINTS

Partnerships for Arts and Culture
Development in Zimbabwe



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This publication is a collection of case studies on the projects by Culture Fund and its partners.

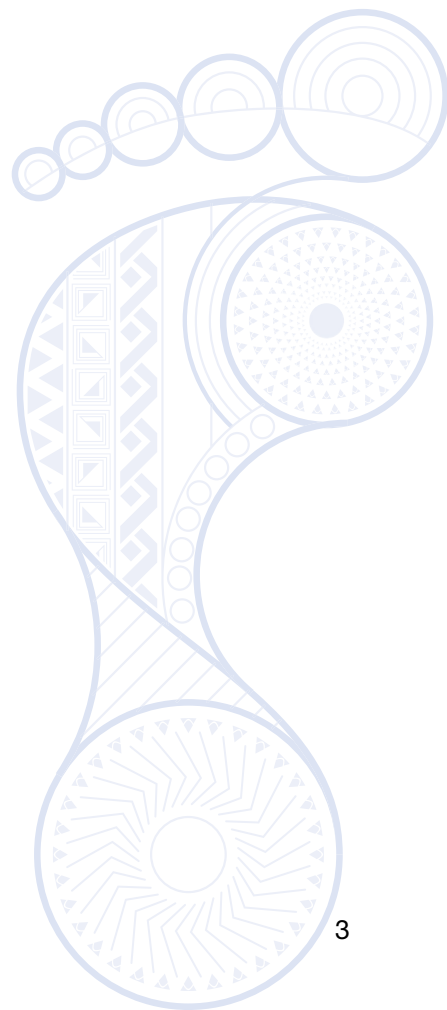
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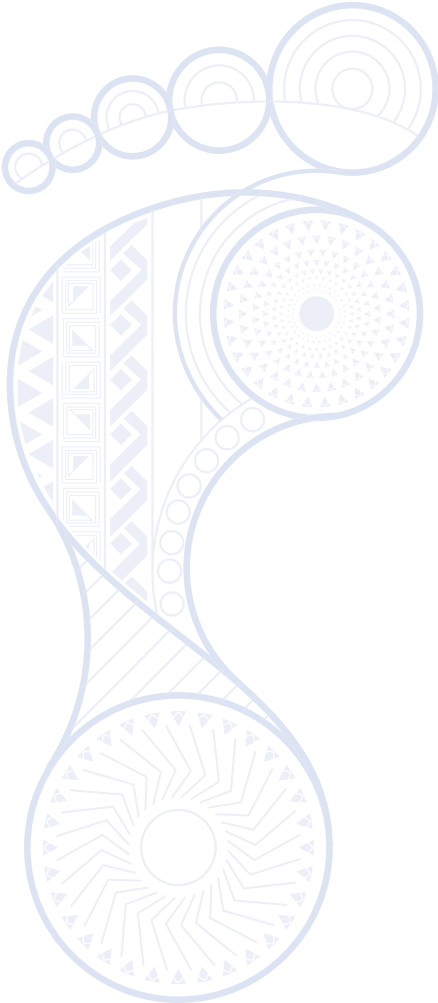
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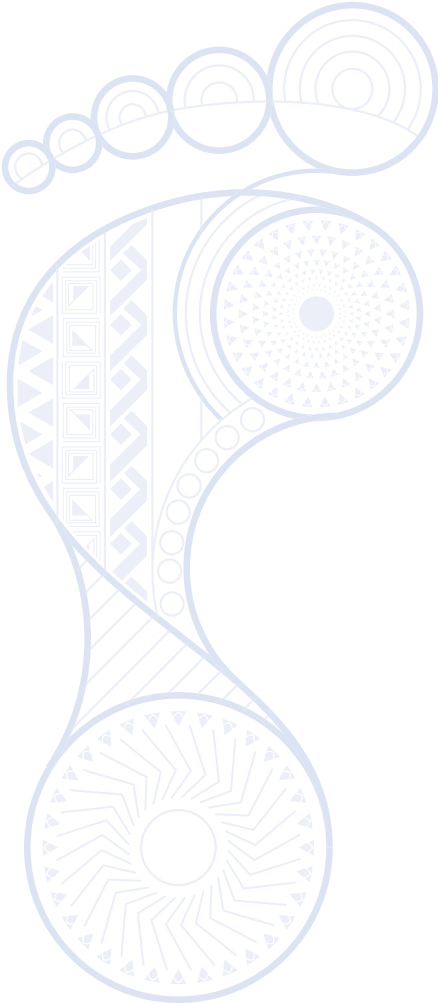
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Acknowledgements

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Culture Fund of Zimbabwe Trust

Preface

The Culture Fund of Zimbabwe Trust (Culture Fund) is proud to be associated with the resilient and creative people who have continued to work within Zimbabwean society despite challenging times for many. It has been a pleasure to work with creative agents around the country and the few selected to share their development stories in this book represent in one way or the other the collective transformative power creative sector is having in Zimbabwe's recovery journey.

The Partnership for Arts and Culture Development programme is part of the Culture Fund's broader programmes that seek to harness the transformative power of the arts and culture in gaining an attribution to a state of well-being in Zimbabwe that is characterised by greater social cohesion, peace and improved livelihoods for the majority of people. The programme supported projects for established and emerging practitioners enabling works to remain economically viable, building creative capacities that have positive impacts in the lives of many Zimbabweans.

We hope that *Footprints: Partnership for Arts and Culture Development* will show the reader insights into the changes that have occurred in arts and culture terrain and in targeted sections of society partly as a result of the successful partnership between the Culture Fund, European Union Delegation to Zimbabwe, the Government of Sweden and the Swedish International Development Agency (Sida).

Many thanks to European Union Delegation to Zimbabwe for their support to this book and the development interventions.

Farai Mpfunya

Executive Director, Culture Fund of Zimbabwe Trust



Introduction

The arts are vehicles that enhance social cohesion, empower communities and facilitate for positive social change. This book offers insight on how various frameworks of interventions using arts and culture are impacting the social capital of Zimbabwe and bringing about change in targeted areas. It is a glimpse into the interventions.

Footprints: Partnership for Arts and Culture Development is divided in to 3 sections. Section A contains case studies of the Culture Fund-European Union Partnership while Section B highlights interventions supported under the Culture Fund-Sweden Partnership and Section C showcases the special interventions by Culture Fund and its other partners such as DANIDA and UNDP.

In 2013, the Culture Fund and the European Union Delegation to Zimbabwe agreed to a project partnership aimed at improving the state of the arts and culture sector in Zimbabwe. The project was implemented over a 2 year period and involved 44 individual associate projects covering 8 intervention areas:

- o Performing Arts Programme
- o National Arts Management Training
- o Arts and Rights Advocacy (ARA)
- o Multimedia Arts Programme (MAP)
- o Arts Education and Training Programme
- o Literary Arts Programme
- o Emerging Arts Programme
- o Sustainable Development Programme

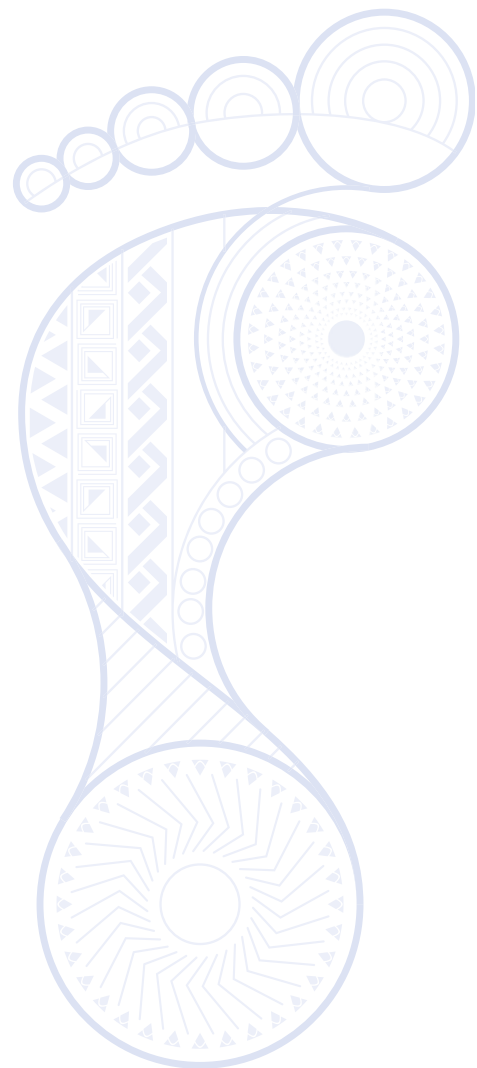
Partnership for Arts and Culture Development, in the short term, has demonstrated the ability of the arts to offer a huge social return on investment. The impact stories contained in this book are a select few from many others. They point to huge potential within the Zimbabwean creative sector and the positive energies it can unleash on the Zimbabwean society.

Chido L. Mushaya

Project Coordinator (Partnership for Arts and Culture Development), Culture Fund of Zimbabwe Trust

Section A

Case studies of projects supported under the
Culture Fund-European Union Partnerships
for Arts and Culture Development (2013-2015)



AFRICAN COLOURS ARTISTS ASSOCIATION

Promoting Intellectual Property Rights



Artists attending an intellectual property rights workshop, photograph courtesy of Stephen Garan'anga

African Colours Artists' Association was granted funding by Culture Fund to conduct Intellectual Property Rights (IPRs) workshops for more than 200 artisans, craft entrepreneurs, visual artists and art institutions; produce and disseminate awareness materials on IPRs for visual artists. The workshops were facilitated by intellectual property experts from among other institutions Africa Regional Intellectual Property Organisation (ARIPO), Ministry of Justice and Law Society of Zimbabwe. African Colours Artists Association, worked in partnership with the National Galleries of Zimbabwe in Harare, Bulawayo and Mutare.

The workshops were responding to serious intellectual property infringements within the visual arts sector with the aim of educating artists on intellectual property rights as enshrined within the laws of Zimbabwe. They also sought to provide basic knowledge on intellectual property and empower visual artists to understand their intellectual property rights as a means to protecting their work.

This is against a background of increasing

'piracy' and usage of artists work on various print and electronic media platforms without artists' consent. Stephen Garan'anga of African Colours Artists' Association pointed out that many Zimbabwean visual artists are being unfairly taken advantage of by various local and foreign art institutions, art dealers and collectors. He went on to emphasise that policy-makers in government, business and civil society must help to defend the interests of artisans, craft entrepreneurs and visual artists against unfair competition which is critical in order to underpin their commercial success and their contribution to individual and collective wealth creation, as well as to preserve cultural identity and diversity.

The workshops have capacitated artists to negotiate for better contracts. For instance, Mr Garan'anga relayed that one Bulawayo based artist managed to successfully negotiate a fee for his artwork which was used in a marketing campaign, whereas previously his artwork had been used for the same purposes without him receiving compensation.

BINGA CRAFT CENTRE

Improving Livelihoods Of Rural Women



Binga Craft Centre baskets, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Binga Craft Centre, a community based organisation linked to more than 4000 Tonga women craft producers living in the Binga district of Matabeleland North received a grant from Culture Fund of Zimbabwe Trust-European Union-Sweden partnership in 2013 and 2014. The Centre, working with Batonga women, focuses on the production and marketing of basketry and wood work crafts with a view to improve the standards of living and the economic status of the women through boosting their household incomes.

The grant enabled Binga Craft Centre to acquire modern office equipment. Binga Craft Centre also managed to install a satellite at its premises which connected it to reliable internet. The acquisition of the modern office equipment has greatly improved and professionalised the administration of the Centre. Furthermore, using reliable internet connectivity, the Centre has expanded its local, regional and international market base against a background of poor road networks and remoteness of Binga.

The Craft Centre also organised workshops in quality control and new product design as part of grant utilisation. The workshops were conducted in two phases. The first phase focused on advancing traditional and contemporary basket making skills developed from previous workshops. The second phase, focused on new product design. A total of 400 basket producers attended the workshops and were trained in the production of both traditional and contemporary products. The traditional and new designs have been exhibited locally and internationally at Harare Festival of the Arts (HIFA) and at fairs in Frankfurt, Germany and have been received well in the markets.

The Centre has been greatly capacitated to achieve its objectives by the grant. Matabbeki Mudenda, the Manager of Binga Craft Centre commented that the improved basket designs and new markets have the ability to increase household incomes and decrease women's vulnerabilities in an area which receives very minimal rainfall. Matabbeki Mudenda writes: "The project made some remarkable changes within Binga Craft Centre. Before the project the Binga Craft Centre had one old computer which was very slow to boot and later finally crushed. This project purchased two computers, one desktop and one laptop. Still on computers are a means of essential tool for business communication, the centre used to get on internet using the a mobile modem (dongle). This proved to be very expensive and inefficient to manage. However the project with Culture Fund procured a V-sat satellite dish which is very efficient to communicate with the outside world. The office outlook was also improved after the procurement of new chairs in addition to computers, printer and the V-sat facility. Above all, there was an extensive training of producers now they can weave baskets using other recycled materials like flower bags strands. Culture Fund project has initiated quality control and expansion of product design and development in the entire material

culture on the Tonga.

The engagement of Culture Fund came just on the right time when Binga Craft Centre needed to expand product design and development skills to more weavers but had no funds. The project centered on women empowerment and capacity building. So priorities were split into more on artists skills need and also followed by instructional equipment's need all supporting the broad women empowerment and capacity building.

The other programme which indirectly contributed to the activities of this project is the European Union National Institutes for Culture (EUNIC) Creative Zimbabwe Project. EUNIC brought in a product designer from Germany who worked with forty master weavers to make new products. The trained master weavers who worked with the German designer became trainers to expand the skills to other 400 weavers who were trained during training workshops funded by Culture Fund. This relationship worked to the best advantage of Binga Craft Centre producers and the institution in particular especially when Craft Centre had an opportunity to exhibit all artworks in Frankfurt, Germany, an effort made by the designer himself and British Council. Culture Fund bridged the gap for the centre to be able to produce orders from Germany because through their grant production skills of the producers had been enhanced.

As a result of the intervention some producers have been able to raise funds for the school fees of their children. At individual artist level, those groups which were involved in the project gained better production skills while the institution benefitted from the new equipment through enhanced communication. At sector level, new products were introduced into the market and Tonga artworks were increased in terms of diversity."

CAINE PRIZE FOR AFRICAN WRITING

Celebrating And Enhancing Skills Of African Writers



Participants of The Caine Prize For African Writing workshop 2014, photograph courtesy of Elizabeth Attree

The Caine Prize for African Writing, named in memory of the late Sir Michael Caine, former Chairman of Booker plc is a prestigious celebration of the literary excellence in Africa. It is awarded to a short story by an African writer published in English from anywhere in the world. The first prize was awarded at the Zimbabwe International Book Fair in 2000. The Culture Fund-European Union partnership supported the participation of local writers and hosting of the Caine Book Prize workshop in Zimbabwe in 2014. The workshop was attended by 5 Zimbabwean and 8 African writers.

The value to the writers of participating in the workshops is quite extraordinary. They gave them a rare opportunity to meet writers from other African countries and build a strong network with writers from the continent through maintaining contact with one another thereafter, exchanging texts and critical comments by e-mail. Participating writers have had their work appraised by more experienced writers from the continent resulting in sharpening of their writing skills.

The Prize also gave writers a chance to write in a secluded environment away from everyday concerns. The promise of publication made by the organisers of the Prize was a key motivating factor for writers. As a result, 6 of the 2014 Caine Prize anthology 'Gonjon Pin and Other Stories' were by Zimbabwean writers. A Zimbabwean, Tendai Huchu's short story 'The Intervention' was also shortlisted for The Caine Book Prize.



CHIMANIMANI ARTS FESTIVAL

Celebrating Arts And Cultural Heritage



Craft Market at Chimanimani Arts Festival, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The Chimanimani Arts Festival Trust (CAFT) was founded in 1998 with the aim of organising a free entry annual festival for marginalised communities in Chimanimani, Manicaland. The festival is aimed at celebrating Zimbabwean culture while raising funds for locally based health, environmental, educational and sporting facilities.

The festival has been referred to as the ‘biggest free entry’ festival in Zimbabwe where some of the country’s top artists have performed. It has also hosted artists from other countries such as Mozambique.

Local residents are given an opportunity to sell their crafts, wares and traditional foods at the festival. Through the Youth Empowerment

Programme, CAFT provides local youths with temporary jobs and networking opportunities during the festival. This is in line with the trust’s Youth Development Programme unveiled in 2011 with the aim of giving Chimanimani youths the skills necessary to start a career in the arts.

In 2013 CAFT received a total grant of EUR21 000 through a Culture Fund-European Union partnership covering a two year programme of events. The money was used to pay for artists’ fees, accommodation, hire sound equipment, chief’s ceremony, artists meals and to cover other festival expenses. CAFT also held workshops with local artists to capacitate them in the use of sound and technical equipment.

The 2014 edition of the festival ran programmes

such as musical performances, puppetry, theatre, script writing, painting and sound engineering some of which had a special focus on children and young people.

A two day Art Painting workshop facilitated by First Floor Gallery attracted at least 120 children aged between 5 and 12. This culminated in a mini art exhibition at the festival.

Twenty students from Njube High School in Bulawayo also performed a play at the festival. Overall, about 400 children and young people aged between 10 and 19 years participated in the theatre programme.

A collaboration with the Women Filmmakers of Zimbabwe (WFOZ) culminated in a one day script writing workshop attended by 50 participants. WFOZ also screened some films at the festival much to the amusement of the surrounding communities.

A total of 20 participants aged between 18-45 years took part in the Sound Engineering workshop facilitated by Line Crosser. Students from Africa University in Manicaland were able to secure internships with the Trust.

The festival has had enormous impact on the communities. For instance, artists from Chimanimani now have a free rehearsal space in the form of stage built with partnership funds.

The festival has also accorded local residents an opportunity to enjoy music from established artists who might have never performed in Chimanimani such as Oliver Mtukudzi, Alick Macheso and Sulumani Chimbetu among others.

One of the beneficiaries of this community based festival is Lazarus Mahoso, an illustrator who plies his trade at the CAFT Arts Centre. Mahoso's association with the festival dates back to 2001 when he left Harare after the closure of Rado Arts, an arts manufacturing and distribution company that he used to work for. Little did he know that

heading back to his rural home of Chikwakwa in Chimanimani was a blessing in disguise. He teamed up with his siblings, Timothy, Paul and Martha to produce art works for sale. Paul, who is the eldest attended art lessons at the National Gallery of Zimbabwe in Harare.

The thirty-two year old artist said the festival has given him exposure to artists from other cities and countries and buyers of artworks. He said he has been able to raise considerable income from selling artworks during the festival. He said he is never short of jobs to do for local schools and organisations through his networks developed at the festival. During the festival he also works as a runner for its advertising department with responsibilities such as decorating the stage, putting up banners, posters and sign posts before the festival begins.

He also recalls that the festival used to run a Festival Logo Competition and depending on the theme for that year's festival, local artists would then create a suitable logo for the festival. This inspired and gave him the urge to design sign posts for the Chimanimani District Heroes Acre which he donated to the Chimanimani Rural District Council. To date, he has designed sign posts for forty-five schools in the district. He reflected on one of his biggest achievements which he said was the poster he did for Population Services International (a non-governmental organisation working in the area of HIV and AIDS) and became one of the organisation's publicity materials on billboards in the province.



Band performing at Chimanimani Arts Festival, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Funding from this partnership has enabled the trust to fulfil its goals, mission and objectives. In the sector, it has helped to establish a credible festival in an area that had need for it. According to the director of the festival, Chido Musasiwa, the annual event has given a platform to the arts sector practitioners and created employment for the local community.

It is important to note that there have been changes in the community and society owing to the intervention of the trust through the annual festival. More artists have gained access to information through the various workshops offered at the festival. There has been an increase in album launches in Manicaland. Recent album launches in the province included, Tsitsi and the Eastern Gospel Band and Cheza Giants. While

the Chimanimani Arts Festival has managed to include acts from as far as Bulawayo in a rich cultural exchange programme that already has Harare and Mutare, it has also succeeded in demystifying the generalization by parents that the arts are not an industry to pursue a career in.

Musasiwa said her organisation's association with Culture Fund and the European Union has improved the organisation's profile. She noted that the agreement is a form of endorsement to their activities. In addition, she said, CAFT has managed to get better recognition of their activities from other arts based organisations and the media. This, she said, has had the added advantage of getting better reception from artists and other players in the arts sector.

IMPRESSION



HIFA community mural project Mbare, Harare. Culture Fund supported local artists to participate within this project. This image shows a completed mural painting at Nyerere Flats in Mbare. Photograph courtesy of Culture Fund of Zimbabwe Trust Archives

CHIREMBA NATIONAL MONUMENT

Safeguarding A National Treasure



Chiremba National Monument, photograph courtesy Culture Fund of Zimbabwe Trust Archives

The National Museums and Monuments of Zimbabwe (NMMZ) which manages four national museums, 13 site museums, 170 proclaimed historical monuments and sites, was awarded a grant through the Culture Fund-European Union partnership to facilitate landscaping and maintenance work at Chiremba National Monument.

The National Monument, also known as Chiremba Balancing Rocks falls into the class one category of national monuments in Zimbabwe, along with 40 others such as the Great Zimbabwe and Khami Ruins. They are supposed to have developed infrastructure that include running water, toilets, and electricity as they are major tourist attractions. They are open to the public, have tour guides, and people pay to gain access to them.

Chiremba Balancing Rocks, which are bounded by a rapidly expanding high density residential suburb of Epworth, has been facing security challenges such of vandalism, forest fires, deforestation and the mushrooming of exotic plant species. Exotic plant species such as eucalyptus trees (gum trees) and lantana camara threaten indigenous plants in the surrounding park affecting botanical research.

Against such a background, the grant from Culture Fund capacitated National Monuments of Zimbabwe, custodians of all national monuments to undertake landscaping work that involved the construction of a fireguard, uprooting of exotic plant species and clearance of trees along the perimeter fence. The grant also financed the landscaping of the playground which was characterized by small anthills and pits which

came about as a result of previous gum tree uprooting.

The Chiremba Balancing Rocks qualified to be a national monument, due to the distinctive geological formation of the balancing rocks and the rock paintings. Monuments, which are part of heritage tourism, form an integral sector of tourism destinations and if properly managed, they can generate substantial revenue. Despite the national importance of the site, Chiremba Balancing Rocks of Epworth have been declining in visitors and revenue due to dilapidated infrastructure. With an improved landscape, security against fires and exotic species colonisation, the Chiremba Balancing Rocks is set to continue operating as an important site for heritage preservation and national pride, with the potential of improving arrivals from local and international tourists.



Chiremba National Monument fireguard, photograph courtesy of National Museums and Monuments of Zimbabwe



Landscaped camping ground at Chiremba National Monuments, photograph courtesy of National Museums and Monuments of Zimbabwe



Chiremba National Monument as depicted on the national currency, photograph courtesy of the website Scotsbanknotes

DANCE TRUST OF ZIMBABWE

Contemporary Dance For All



"Rugezo" choreographed by Peter Lenzo, photograph courtesy of Tumbuka Dance Company of Zimbabwe

Tumbuka Dance Company is a division of Dance Trust of Zimbabwe, an umbrella organisation incorporating the National Ballet Company, The Outreach Project and the Dance Foundation Course.

The Dance Trust of Zimbabwe grew out of the National Ballet of Zimbabwe which was founded in 1958. In 1982, Chairwoman Alyson Vigoritti introduced a program entitled Vana Vanotamba in order to reach under privileged children. With support from the Ministry of Youth, Sport and Culture, children were bussed into the studio from Mabvuku and Tafara for classes in ballet and modern dance. Over the next seven years the programme grew into what became the first Dance Foundation Course, a full time professional

training course aimed at high school graduates. The first course culminated in 1991 with a visit by British choreographer, Neville Campbell, sponsored by the British Council. Inspired by the dancers he met, Campbell decided return to Zimbabwe to take up the challenge of shaping a new modern dance company.

In September 1992 Dance Trust of Zimbabwe launched Tumbuka Dance Company and by March of the following year Tumbuka gave its first public performance at Johannesburg's Dance Umbrella Festival. They were presented with awards for best choreographer and most promising male dancer. The dance company also travelled internationally and changed the face of contemporary dance in Southern Africa.

Tumbuka Dance Company got a grant of EUR 20 000 from a Culture Fund-European Union partnership. The purpose of the grant was to take contemporary dance into schools and production of dance pieces. The main objective of the schools programme was to engage with students in the community to ensure a high standard of dance training.

Schools involved in the project were Arundel, Hellenic, Avondale Primary and Kambuzuma Primary. Dance groups working with children and young people such as CHIPAWO and Zvishamiso Dance Company also took part in the project. Children from Harare Children's Home also benefitted from the project.

The grant has enhanced Tumbuka's operations and increased activities and performance tours. Morris, the current Director of Dance Trust said dancers have been able to come into the studio and rehearse. In 2014 the dance company participated in the Dance Umbrella Festival in Johannesburg to showcase dance pieces produced using the grant. In April 2015, Tumbuka Dance Company was in a class of its own at the Harare International Festival of the Arts (HIFA) and one of its outstanding productions at HIFA was 'We were made men and other stories.' Tumbuka

was also on the main stage at the Grahamstown Arts Festival in July 2015 showcasing pieces created using the same grant.

The In-school Dance Programme included both privileged and non-privileged children. According to Morris, the children had very little dance skills in them but doors opened and classes began. The children were treated to two hour classes of dance during weekdays and school holidays. There was an overwhelming response from the children. Hellenic School had 60 children from its grade 4 class while Arundel School had a mixed group of 30 children from form 1 to 6. Kambuzuma Primary School selected 30 children for training in contemporary dance. 20 children from Harare Children's Home participated in the programme. CHIPAWO sent in two groups from Mbare and Mount Pleasant to enhance their dancing skills. Children from CHIPAWO were coming from different schools in Harare. However, Zvishamiso Dance Company selected 15 school leavers to participate in the programme.

The programme has resulted in diversification in terms of dances that participating schools offer to children. Avondale Primary School is one of the schools that has benefited immensely from the In-School Dance Programme. About 100 children



Hellenic Primary School Shona Cultural Day 2014, photograph courtesy of Dance Trust of Zimbabwe

joined the dance classes. Charlotte Meda, the Music and Drama teacher said children aged 9-12 were selected because they were members of the school's dance group. She said the Avondale dance group was not vibrant before and only did traditional dance. The need to change routine and inspire the children made Avondale Primary school join the In-School Programme during the 2014 April school holiday.

The programme strengthened the dance group at the school to a point where it has become a school of choice to provide entertainment at public functions. The school's dance group performed at the 2014 Harare Carnival and at the Harare Provincial Merit Awards. The Chinese Embassy's Culture Department also invited the Avondale Primary School dancers to perform at a private function of the embassy. The children also performed at the International Cultural Festival held at Longcheng Shopping Mall an

event supported by the Chinese Embassy. Ms Meda said the school's administration is very supportive and appreciates the dance training sessions because this is good for the school's image and profile. 'I really appreciate what Tumbuka Dance Company did,' she said, 'they put a lot of effort, they are humble and their service is good.'

The programme has also enhanced self-expression among participating children. 'Bringing dance to children feeds into freedom of expression. Children will be able to look back and reflect,' said Morris.

According to Morris, a dance school is expensive to run; therefore, it is difficult to sustain activities without grants. The grant has raised awareness to embark on more school projects and opened other opportunities for the dance company.

ENNICA MUKOMBERANWA

Breaking Boundaries



Ennica Mukomberanwa standing with other artists at the Andres Institute of Art Sculpture Symposium , photograph courtesy of Ennica Mukomberanwa

Representing one of the few women who have successfully broken into the male dominated field of stone sculpture in Zimbabwe, Ennica Mukomberanwa was supported in 2014 with a travel grant worth USD1 200 by Culture Fund in partnership with the European Union to attend the 16th Annual International Sculpture Symposium, in New Hampshire, USA. The symposium was held from September 14 to the 5th of October and Ennica was one of the professional artists invited to the event representing Zimbabwe. She participated alongside artists from Germany, Bangladesh and USA.

While at the Symposium, Ennica was able to sculpture granite for the first time as well as experiment with new tools and machines in sculpturing. She managed to finish 2 outstanding sculptures which are now permanently placed

at the Andres Institute of Art in USA. Her outstanding performance earned her an invitation to attend the 2015 edition of Nashua Sculpture Symposium, in USA, while creating new networks for other female artists as she recommended Marian Nyanhongo for the same event.



Ennica Mukomberanwa sculpting granite during the residency, photograph courtesy of Ennica Mukomberanwa

FASHION WEEKEND ZIMBABWE

Projecting Zimbabwean Fashion To The World



2014 Design Talent winners, photograph courtesy of Tinashe Njagu

Fashion Weekend Zimbabwe is an initiative launched by Shamiso Ruzvidzo in 2012. The annual event, which is held in Harare, merges fashion, food and music into one programme while primarily promoting fashion. One of the main aims of the event is to offer skills development programmes to emerging designers and to showcase work by established designers.

In 2013, Fashion Weekend Zimbabwe received a grant of USD3 000 from Culture Fund-European Union partnership for skills training under the Young Designers Development Programme aimed at capacitating young local designers with the right skills to become established fashion designers. The grant went towards teaching six young designers to create ready to wear clothes and to pay mentors. The designers received an allowance of USD 300 each to prepare a four piece ready to wear collection. During the two

month pilot programme, designers were taught finance, pricing, branding and pattern making. The trainee designers showcased their designs at the inaugural gala that was held later in the year.

Following the success of the first skills development programme, in 2014, Fashion Weekend Zimbabwe got another grant of USD 5 000. The money went towards paying mentors and staff for the second training programme. The skills development programme ran from July to September with participants from Harare and Marondera. The six trainee designers were trained in fashion design, finance and visuals and showcased their work to the audience in October.

‘This financial boost,’ Ruzvidzo noted, ‘has given us the assurance that we are doing the right thing.’ Ruzvidzo added that for an organisation

that has been self-supporting, the awarding of the grant to Fashion Weekend Zimbabwe has helped some of its beneficiaries have access to skills training regardless of whether they have been in the industry for a long time or not. The grant has given emerging designers exposure to new markets and the opportunity to work with top designers from outside Zimbabwe. She also said by empowering them with proposal writing skills and how to run a successful fashion business, the young designers have become aware of sustainability in the fashion industry.

Ruzvidzo said since the inception of the programme, fashion has grown a lot in Zimbabwe. She indicated that plans have been put in place to make the programme self-sustaining for instance; in future designers will pay a fee for the training programme. Initially, the programme was open to emerging designers but now it is open to the fashion industry as a whole. She said there has been an overwhelming response from prospective participants for the 2015 skills development programme.

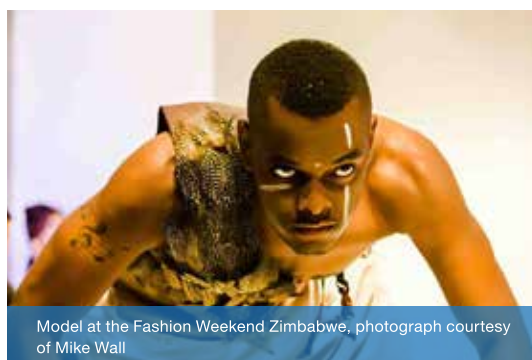
One of the beneficiaries of the Designer Development Programme is 23 year old Samantha Natasha Matemadombo. Samantha won the 2013 Fashion Weekend Zimbabwe Designer Award. She won prizes worth USD3000 including a three month internship sponsored by Brotherhood Clothing, half a page in the fashion magazine Stitch, a two month mentorship programme with Truworths and continued mentorship with Fashion Weekend Zimbabwe. Samantha has made a name for herself in the fashion industry and is behind the brand, Identite Noire. Her clothing line has been featured in local fashion magazines. She is currently based in Johannesburg, South Africa.

According to Ruzvidzo, the Fashion Weekend Zimbabwe design platform is set to increase. She said the aim is to produce products that are marketable. She stressed the need for the

organisation to engage rural communities, scout for talent and build skills in fashion and design. She said urban communities can afford to pay for workshops.

To achieve this, the young fashion entrepreneur said she is laying the groundwork for a Fashion and Design School. She hopes to build a module, have a full curriculum and work with Fashion and Design lecturers.

Shamiso Ruzvidzo has also made great strides in the fashion industry through the Fashion Weekend Zimbabwe. To date, she has won several awards which include the 2014 British Council Young Cultural Entrepreneur Award and the 2013 Diamond Scissors Award for her contribution to the Zimbabwe Fashion Industry. She has also been featured in the 2013 Book of Zimbabwean Women.



Model at the Fashion Weekend Zimbabwe, photograph courtesy of Mike Wall



Shamiso Catherine Ruzvidzo, Founder and Creative Director of Fashion Weekend Zimbabwe, photograph courtesy of Fashion Weekend Zimbabwe

GALLERY DELTA

Visual Artists Hub



Inside the Gallery Delta building, photograph courtesy of Gallery Delta

This year, Gallery Delta celebrated 40 years of serving artists and the country, having been established in 1975 in the middle of sanctions, conflict and war. The Gallery's objective is to provide a venue and an outlet for the exposure of visual artists – mainly paintings, graphics and mixed media sculpture through changing exhibitions.

In 1991, Gallery Delta relocated to 110 Livingstone Avenue where the owners, Derek and Helen renovated an old house and continued working to expose and promote visual artists. 'I don't know how we have done it, and I don't know how long we can continue. But it has been like that, on the edge for so many years now in the midst of the economic crisis that we are enduring daily. This is why we appreciate the work that the Culture Fund of Zimbabwe Trust is doing. I remark them because over the years with assistance from the Swedish government and more recently the

European Union partnership, they have become a major arts funder in the country.' says Derek Huggins the Co-Founder and Director of Gallery Delta.

Through Culture Fund grants, Gallery Delta has been able to put up 4 exhibitions and 3 tutored art workshops for invited young artists. The three art workshops used different media namely, paper making, found objects and painting. A total of 40 artists were trained. The workshops gave the participants professional instruction and help in a creative environment such as is found in an art college or higher institution which a few had experienced before. The young artists felt they needed more tutoring sessions for longer periods. It is however encouraging to note, according to Derek that there is an improvement in the standard of works by most of these artists. He singles out Portia Zvavahera and Virginia Chihota who have gone on to represent

Zimbabwe at the Venice Biennale and Johnson Zuze who is producing amazing works that are being exhibited at the Gallery.

The exhibitions grant specifically went towards the promotion costs of exhibitions and for the printing of catalogues which is of direct benefit to the artists because they in turn are not charged for exhibition expenses. The Culture Fund grant is life-saving and survival money. It enables the gallery, according to Derek to be more professional in the promotion and presentation of an exhibition and to provide a catalogue. The catalogue is an important record in a country that has very little catalogue culture.

The grant also provided an equal amount in support to the gallery. 'We operate from exhibition to exhibition with donor and sponsor assistance. Sadly because of the state of the country's economy – the emigration of our collectors, the lack of tourism and the lack of discerning visitors we have become since 2004 increasingly donor sponsor dependent. But we choose to carry on because we know that through exhibitions, the artists are challenged. They have to produce their best; otherwise they know that their work won't be selected for exposure. By exposing artists, we give them confidence and allow them self-expression and sell work on their behalf. This is seen to be an important role. We are like a clearing house – we grow, nurture, encourage, support and promote young artists from obscurity to recognition. I think our role is accepted as valid and necessary,' says Derek.

Through the Gallery Delta, the artists, the city, the public and school children are benefitting. According to Derek, they are exhibiting high quality work which is also sought after by tourists and other visitors to the country. This is because the Gallery Delta does not show picture-making, but art which is more difficult to sell than picture-making.

Although Gallery Delta operates in Harare, it has a national outreach and from time to time holds

competitions and get artists coming in to show their work from Bulawayo, Masvingo and Gweru. 'The regular artists around us, in the inner circle are about 20-25, then we have the periphery ones – if we have a competition about 80 to 90 artists come and we might select works from 50 of those,' says Derek.

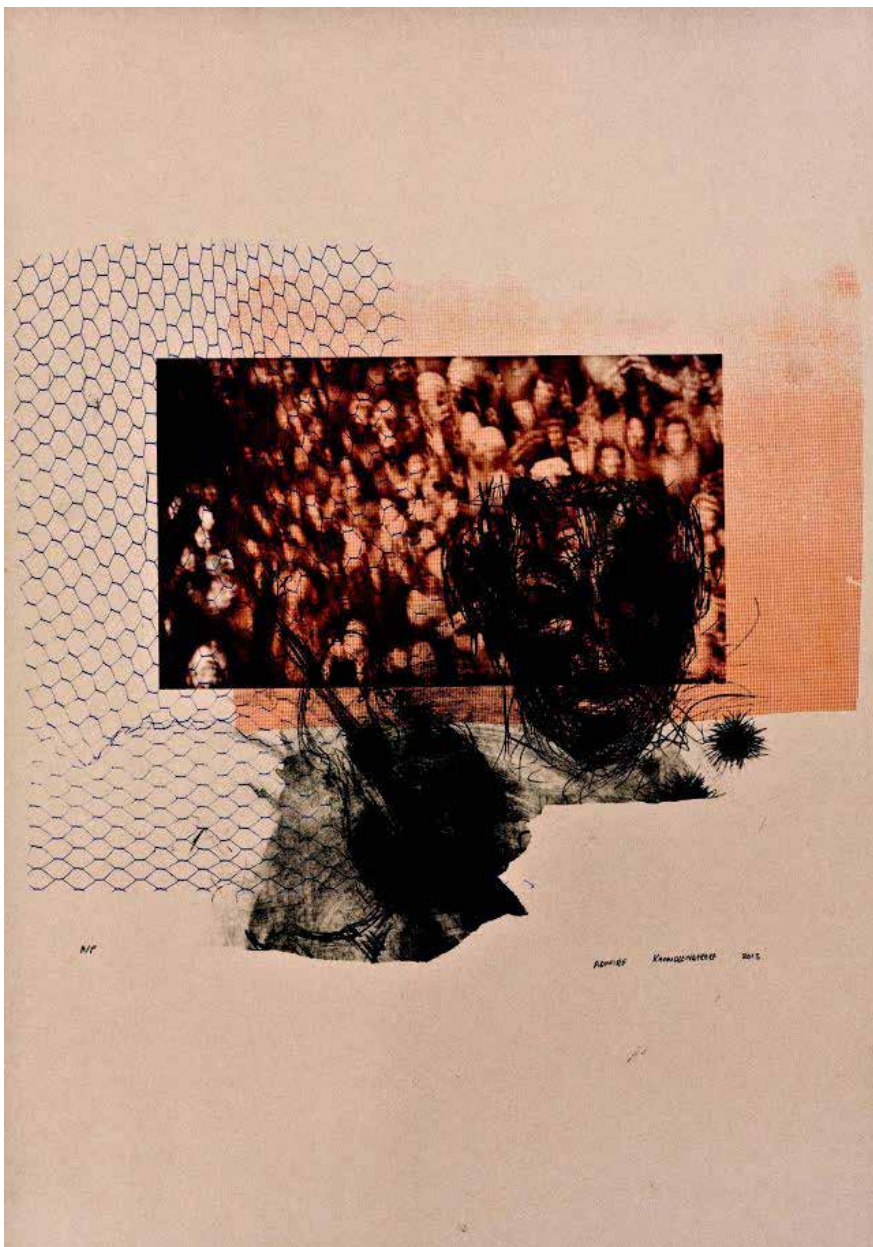
'We are grateful to the work the Culture Fund is doing and I am sure other arts organisations in the country are equally grateful because I can't see arts organisations surviving without arts sponsorship in this day and age. We are not a commercial gallery; we are not pandering to the public with easily accessible work which we show for art's sake. One would sell one's soul to lower standards and become popular and commercial.'

Gallery Delta has given artists opportunities to get recognised and also earn a living. According to Derek, 'The value of the work we have done along the years is inestimable. There is an indirect educational value to the work we do because the schools come in and look.'



Young artists participating at a workshop 2013, photography courtesy of Gallery Delta

IMPRESSION



'Performance' painting by Admire Kamudzengerere. Admire Kamudzengerere was one of the exhibiting artists at the Weaving Life 2014 exhibition supported by Culture Fund in partnership with the European Union.

GONAMOMBE MBIRA CENTRE

Mbira! In Schools



Boys playing mbira, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The Gonamombe Mbira Centre (Mbira Centre), incorporated as a company in 2001 specialises in the areas of research, mbira design and production, mbira education and performance as a way of ensuring preservation and promotion of the mbira music instrument. The mbira is a powerful icon of Zimbabwean culture.

Mbira Centre received a grant from Culture Fund-European Union partnership in 2013 to research, manufacture and distribute 100 mbiras and 100 resonators to schools in Zimbabwe. The commissioning from Culture Fund had huge benefits towards organisational and human resource capacitation of the Gonamombe Mbira Centre. The Director of the centre, Albert Chimedza highlighted that the grant created employment for 6 people, and of the 6, 2 were physically-challenged individuals who were trained to make the mbira. Chimedza also acknowledged that the way the organisation makes mbira was greatly enhanced. According to him, 'the fund gave Gonamombe Mbira Centre

the opportunity to improve and sharpen their design and production skills. If you make 100 mbiras of the same quality you would have learnt a lot,' he said.

The production techniques of the mbira has improved; before Mbira Centre undertook research into the manufacturing of mbira, it took a mbira maker 3 months working alone to produce 1 mbira. After the systems perfected by the Mbira Centre it now takes 3 workers 4 days to produce a high quality mbira. This has opened scope for the mass production of the mbira. The mbira at Mbira Centre are manufactured in a production line employing special needs artisans from Cheshire Trust. The project has therefore alleviated poverty for special needs headed families.

The mbira produced by the Mbira Centre can be held comfortably by school children, hence they are able to spend more time playing the instrument. The music teacher at ZRP Tomlinson

Primary School reports that children at the school have embraced the instrument.

Music from mbira instruments can now be written on the musical scale using the standard music notation and this will enhance the teaching of mbira music in schools and facilitates learning of ethno music. This is unlike the past tradition in which knowledge of mbira music was transferred orally.

The grant has also impacted positively on other activities undertaken by the Centre. The Mbira Centre runs Mbira month in September and a 3-day Mbira Festival. The launch of the 'Mbira in Schools' project increased visibility and awareness of the centre and has contributed to the growth of interest and appreciation of both the mbira as an instrument and the Gonamombe

Mbira Centre as an organisation.

The distribution of the mbira instrument resonates with the organisation's campaign to have the traditional instrument integrated into the country's education system. The grant enhanced the centre's 'Mbira in Schools' initiative which is part of the organisations' aim to promote and preserve the traditional instrument and impart the knowledge of the instrument to generations to come. Furthermore, the grant has capacitated the Mbira Centre to make tangible contribution to the development of Zimbabwe's education whose curriculum is undergoing a review. The integration of teaching and learning of traditional instruments such as the mbira has the potential to stimulate creativity, self-exploration and innovation in learners.



French Ambassador to Zimbabwe Mr Laurent Delahousse and the Head of the Delegation of the European Union to the Republic of Zimbabwe Ambassador Philippe Van Damme at the mbira handover ceremony, photograph courtesy of Culture Fund of Zimbabwe Trust Archives



Mbira handover ceremony at Mbira Arts Centre, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

GWANZA ARTS

Telling Stories Through Photography



The 2014 Gwanza Moonwalking exhibition at Joina City, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Gwanza Arts, an initiative spearheaded by renowned Zimbabwean photographer Calvin Dondo, has been involved in activities that promote photography. Gwanza was supported by the Culture Fund-European Union partnership to promote photography through various platforms, including workshops in rural areas, photography conversations and the only annual national photography exhibition in Zimbabwe; Gwanza Month of Photography.

Over a period of 2 years 20 Tonga women from Siachilaba, Binga were trained in photography. A camera was donated to the women for practical aspects of the training.

The project has assisted them to learn new skills and open up a new revenue stream. It has opened up marketing opportunities for trained women, for instance, their photographs were exhibited in Austria as 'Kunzwana #1'. They are able to generate some income from the donated camera which they now use to take photographs for the

community and charge a fee. The workshop facilitator Calvin Dondo notes, 'The women were so keen to learn, it was 100% participation everyday, lots of questions and morale was very high.'

Gwanza Month of Photography, also supported by the same grant, showcases professional and amateur; local and international photography. The 2014 edition of Gwanza 'Moonwalking', curated by Dana Wabhira was the first of its kind, in which photographs were exhibited in public venues. It ran from 19 August to 19 September 2014 showcasing over sixty photographers from Zimbabwe and across the continent, in multiple venues in the city centre of Harare. Moonwalking sought to challenge, delight, educate and illuminate showcasing photographs by local and international artists in barber shops, waiting areas of government offices, retail shops, gyms and internet cafes. The exhibition enhanced the public's interaction with art.

JOINT AFRIKAN ANIMATION GROUP

Multimedia Arts



Rufaro Dhlwayo leading an animation workshop, photograph courtesy of Joint Afrikan Animation Group

The Joint Afrikan Animation Group (JAAG) is composed of individuals involved in animation and visual effects with a focus on developing a viable visual effects and animation industry in Africa. The Group's Carl Joshua Ncube came up with the idea of conducting animation festivals and producing musical videos for 5 popular Zimbabwean artists.

The organisation got a 2 year USD 15 000 grant from the Culture Fund-European Union Partnership from 2013 to 2015. The money went towards hosting an animation festival, purchase of equipment and software, animation workshops, production of five music videos, a website, a 'behind the scenes' footage for a documentary film and a video launch at the Book Café.

Animation workshops were lined up to teach new animators. Workshop participants comprised of unemployed youths, budding entrepreneurs, social media bloggers, film school students

and school children. The grant allowed the Joint African Animation group to develop training manuals for these and future workshops. Ncube said this will help them save a lot of money when training future animators. He noted that since the organisation now has a website they can build capacity without having to travel as much around the country. Ncube added that the organisation can now train animators from anywhere in the world.

Five Zimbabwean artists and groups were selected for the video production part of the project. These were Ammara Brown, Tehn Diamond, Hope Masiike, KAZZ and Chikwata 263. To date, Joint African Animation Group has released two videos. The other three will be released later in the year.

One of the project beneficiaries Tendai Guni whose music is classified as RAPP (Rhythm, Art, Poetry and Passion) said Carl Ncube was inspired

by his song, 'The Year before Rap' because he was one of the first people to hear it soon after production in 2013. Tehn said from that time until the commencement of the video project, Ncube always talked about bringing the track to life. In 2015, Ncube invited him to take part in the video animation project.

The young musician said when work on the video began he let Joint African Animation Group take full creative control because he did not know anything about animation. 'When the end product was shown to me for the first time, I cried,' Guni said, 'the song means a lot to me because it's a culmination of hard work and perseverance, in and of itself...so to see it really come to life like that was extremely humbling and touching for me.' He said the impact that the video has had is still building up and 'coming in waves.' However, he conceded that when the song came out in 2013, most people did not hear about it. He said the video has given the song 'wings' and is now taking it to places he had never imagined it would end up.

Guni said the biggest change has been in the depth that people have started viewing him with. He said he is well known for the track, 'Happy', but the video has enhanced his visibility and broadened his reach. 'The beautiful thing about animated videos, particularly for an artist like myself in an environment like Zimbabwe, is that

it offers a more affordable way of bringing to life the musical vision,' he added, 'I am looking into exploring that avenue more.'

The project also sought to introduce animation to young people from high density areas; youths from Mkoba (Gweru), Mabvuku and Tafara attended animation workshops and produced drawings that were used for the animated music videos. However, the best model, according to the organisation, was doing videos for artists. The grant allowed them to do this. Local Zimbabwean animators directed the project. This resulted in the Joint Animation Group getting more clients.

According to Ncube, the organisation now has a better formula for changing the animation sector. He said in the past they used to try to make full films but the video market gives them more visibility. Added to this, the idea of coming up with material will enable the organisation to engage emerging animators.

On sustainability, Ncube said despite the fact that there is no administrative support for the projects, for example to help them register, find premises and fund the establishment of a secretariat, the website will enable them to train more people because the organisation has created training aids from this project. The website has also enhanced the profile of the organisation.



Animation workshop for Children, photograph courtesy of Joint African Animation Group

KUMAKOMOYO PRISONERS ARTS FESTIVAL

Rehabilitating Prison Inmates Through Arts



Traditional group performing at Kumakomoyo Arts Festival, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Kumakomoyo Arts Festival, popularly known as KAFest is the brainchild of the Zimbabwe Prison and Correctional Services (ZPCS) and the National Arts Council of Zimbabwe (NACZ). When the festival was launched in 2005, it was known as Sisonke Tiritose. In 2009, the festival was rebranded and given the name Kumakomoyo Arts Festival because of Manicaland's geographical terrain. The one day festival is held in Mutare at Sakubva Stadium during the last quarter of the year.

According to the Festival Secretary and Deputy Rehabilitation Co-ordinator of the Zimbabwe Prisons and Correctional Services, Jubilee Madenga, the festival seeks to educate the community about social issues such as crime through the arts. The festival also offers psycho-social support to inmates by helping them to showcase their talent while in prison.

Prior to the festival, prisoners were taking part in arts activities organised by the Manicaland

School of Arts (MANISA). Through MANISA prisoners are taught to compose music, dance, sing and act. Apart from these activities, inmates are also equipped with life skills. Arts officers teach them how to make their own traditional instruments for performances. Kumakomoyo became a platform where these inmates could showcase their newly acquired talent and skills.

At its inception, Kumakomoyo Arts Festival had limited resources and could only work with groups in and around Mutare. Over the years, with support from Culture Fund and its partners, the festival has managed to attract groups from Mashonaland, Masvingo and Matabeleland. Prisoners who are benefitting from the project are now drawn from a total of ten prisons, including Mutare, Mutoko, Murehwa, Chivhu and Marondera.

Kumakomoyo Arts Festival first got support from Culture Fund of Zimbabwe Trust in partnership with Sweden in 2008. This grant went a long way

in establishing the festival among communities in Manicaland. Between 2009 and 2012, the festival got a total amount of USD16 000. In 2013 and 2014 the festival got a further financial boost of EUR 10 000 through the Culture Fund of Zimbabwe Trust-Sweden-zEuropean Union partnership.

Through the grant, prisoners, who are the main beneficiaries, have been able to earn a livelihood by showcasing their talents. 'The grant has enabled prisoners to believe that being incarcerated is not an end in itself,' PPO Madenga said. She added that the department has been able to reassure prisoners that they can live a crime free life through the arts after finishing serving their sentences. Since the public and inmates can mix freely during the festival, this has helped to remove the stigma associated with incarceration. Trust between authorities and prisoners has also been enhanced owing to the fact that the latter can perform in public places without authorities fearing that they may escape.

The festival has also given inmates the chance to collaborate with established musicians such as Blessing Shumba. The collaboration culminated in the recording of a gospel album, Munamato Wangu. The album was produced by Metro Studios. For some time, ZPCS got monthly royalties of USD100 from Metro until they closed shop as a result of the economic downturn.

One of the beneficiaries of Kumakomoyo Arts Festival, a consistent member of MANISA and former prisoner Shame Bhasera (29) of Honde Valley said he joined MANISA in 2012 and can now compose gospel songs and play both modern and traditional instruments. He is also an accomplished dancer who does both contemporary and traditional dances. 'I am now a musician and when I am released I will be able to earn a living through music' he said, 'my time here at Mutare Remand Prison is almost up. I have learnt that prison is not the end of life.' Bhasera, who has composed a number of gospel songs while in prison, is set to release an album called Sununguro NdeyaMwari. He said he needs

musical instruments and marketing strategies in order for him to be prepared for life outside prison.

Madenga said the arts sector in Manicaland has benefitted a lot from Kumakomoyo Arts Festival. She said Manicaland has redefined itself as an arts powerhouse because of performances by MANISA. The group has also performed at the 2015 Independence Celebrations Dinner Dance at Golden Peacock Hotel in Mutare. Upcoming artists who have performed at Kumakomoyo Arts Festival are now earning a livelihood through live shows at local hotels, weddings and state occasions. In 2014, the festival's coordinator, Thandani Ndlovu was invited to the Harare International Festival of the Arts (HIFA) workshop for directors while guest artists to the festival such as Juicer Mupostori, Nyc to Nyc and Agatha Murudzwa got the limelight through performances at Kumakomoyo. Some of the artists have managed to get their music recorded, thus giving them visibility and a livelihood.

The group Nyc To Nyc led by twenty-seven year old Luke Petros from Sakubva township is another beneficiary of the Kumakomoyo Arts Festival. The eight member band first performed at the festival's road show in 2012 and was well received by the audience. With money earned from the festival, the group has recorded an album called Mazirudo which has eight tracks. 'Talent opens doors and music is a calling,' Petros said, 'I really would like to thank KAFest for enhancing my talent. I now believe in myself.' Nyc To Nyc's second album will be released in August.

Festival organisers have put plans in place that will ensure the sustainability of the project if there is no funding. Soon after the 2014 festival, the ZPCS and MANISA embarked on a poultry project. They invested USD270 and realised a profit of more than USD400. Kumakomoyo Festival hopes to make this a big project once resources are available.

IMPRESSION



Culture Fund and the European Union supported the 2013 and 2015 participation of Zimbabwe at the Venice Biennale. This oil on canvas, *Musana Kupisa* by Portia Zvavahera is part of the 2013 “Dudziro” exhibition at the Zimbabwe Pavillion. Photograph courtesy of Gallery Delta

LAST DESTINATION CULTURAL VILLAGE

Preserving Cultural Heritage



New building structures and pottery done at Last Cultural Village, photograph courtesy of Pendeke Chiunye

Tucked away in Mudzi, at the back of beyond and far away from the hustle and bustle of the city and modernity is a Zimbabwean cultural village called The Last Destination Cultural Village. Indeed, this is the last destination as far as preserving and promoting the traditional lifestyle of the Shona people is concerned. As a living museum, The Last Destination Cultural Village aims to showcase traditional architecture, arts, foodstuffs and customs.

The cultural village received a grant from Culture Fund of Zimbabwe Trust in partnership with the European Union to restore some of its buildings, to build new structures, to buy traditional artworks from communities to be displayed at the village and to host a 2 day traditional festival (bira) in October 2013.

Word of mouth cannot accurately and beautifully capture the extent to which culture is being preserved and promoted at this village. As the Shona say, 'Kutaurirwa hunyimwa,' meaning the best way to appreciate is to experience rather

than to have someone narrate to you. The Last Destination Cultural Village offers a wide variety of food and traditional cuisine. It also showcases in detail the many types of traditional Shona houses, symbolic designs and decorations that were built and the purposes they served. The village depicts a polygamous marriage setting and structures for social, political and economic system. In 2013, using the grant the village hosted a traditional (Bira) festival attended by 500 people including traditional leaders from Gokwe (Midlands) and Chipinge (Manicaland).

The village preserves both tangible and intangible cultural knowledge. According to the founder of the cultural village, Mr Chiunye, "Besides promoting and preserving culture, the village also aims to document the ethnographic history of the Shona people. It teaches the younger generations, tourists and cultural researchers about our history."

The local community is benefitting from the village as they get to sell their arts and crafts,

pottery, wild fruits, crops and small livestock to tourists visiting the village. The village serves as a market, an agricultural and cultural show for the Mudzi community. It is the guided tours, selling of artworks and wares that enable the village to generate some money to sustain itself.

Mr Chiunye points out with pride how the grant enabled the village to construct a new and bigger pavilion with a platform (Dare re Muchima) where visitors can sit and watch all the performances and activities taking place at the village. The construction was done by the local villagers who got employment.

He also highlighted that through the grant they have been able to make the village more appealing and beautiful such that when visitors come, they are actually coming back with their friends and families to see more and experience more. The village encourages visitors to sleep over and experience the traditional way of life.

Even the government of Zimbabwe recognizes the importance of the village as evidenced by numerous visits to the village by senior government officials including Governors. The village has also received and hosted numerous ambassadors and foreigners, which is clear evidence for enhanced visibility.



Ladies showing a newly painted hut at Last Cultural Village, photograph courtesy of Pendeke Chiunye

MINISTRY OF SPORT, ARTS AND CULTURE

Supporting A Progressive National Cultural Policy



Sculptures of faces, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The first ever stand-alone Ministry of Sport, Arts and Culture created in 2013 received support from Culture Fund-European Union partnership to undertake a comprehensive review and promulgation of a new Cultural Policy for Zimbabwe. Cultural policy is the area of public policy that governs activities related to the arts, culture and heritage. The initial sector consultative process to update the policy was supported by Culture Fund and Sweden.

The new Ministry identified the Cultural Policy review as an urgent issue as the cultural policy of 2007 was now out dated and no longer in tandem with the diverse socio-political and economic dynamics prevalent in the nation, international and regional conventions and protocols. The primary role of the Ministry of Arts and Culture is to create an environment conducive for the growth and development of the arts and culture. This is mainly achieved through the creation and implementation of a Cultural Policy.

Rev P Damasane, the then Principal Director for Sport, Arts and Culture explained that the policy will provide vision and direction for the government with regards to the sector. He highlighted that without a current and relevant Cultural Policy framework, the ministry would find it impossible to successfully steer the sector,

provide strategies for growth and sustainability. With assistance from Culture Fund and its partners, the Ministry has been able to initiate the long and winding process of reviewing and formulating a new Cultural Policy. With funding from Culture Fund, the Ministry has been able to undertake consultations with stakeholders who included line ministries, heads of departments and parastatals and practitioners in the arts sector.

Furthermore, a draft Cultural Policy Document has been produced and is in the process of being validated. The validation process involves the Ministry meeting stakeholders in the arts, culture and heritage sector across Zimbabwe's main provinces. Like any policy document, the Cultural Policy document will go through intensive deliberations within line ministries until it is submitted to Cabinet for review. When adopted, the new Cultural Policy is envisaged to provide an integral framework for incorporation of arts and culture as part of sustainable development, thus bringing arts and culture to the fore of socio-economic development in Zimbabwe. Such an outcome will be highly appreciated as it is important for Zimbabwe as a nation to acknowledge the intrinsic and instrumental value of the arts to nation building.

MUNYARADZI MATARUSE

Supporting Emerging Artists



Munyaradzi Mataruse, photograph courtesy of Munyaradzi Mataruse

Twenty-seven year old Munyaradzi Mataruse is one of Zimbabwe's rising and most sought-after musicians. He was born and raised in Norton, near Harare. He went to Chiedza Primary School and while there, Mataruse played marimba and was a member of the percussion band. He joined Oliver Mtukudzi's Pakare Paye Arts Centre in 2004 and learnt to play the acoustic guitar, mbira and marimba professionally. In 2005, he formed a band called Kazevezeve (The Whisper). The group is well known for its unique blend of Afro Contemporary music, a fusion of Afro Jazz, Katekwe and Jit.

The highlight of Mataruse's music career was in 2010 when he was offered a recording deal by Pakare Paye Arts Centre. Together with producer, Oliver Mtukudzi, they worked on an album, *Dengu Remhodzi*, which was going to take them

one and a half years to complete. The project culminated in the launch of a successful career as the European Union in partnership with the Culture Fund of Zimbabwe Trust came through in 2013 and gave him a grant of EUR 1 300 to launch his second album, *Pashangara*. Mataruse used the grant to print advertising material and for CD production. The album did well on the local music charts and established him as a musician who is in a class of his own.

Pakare Paye Arts Centre went on to offer him free shows at the centre to market his music. To date, Mataruse has played his music for both local and international audiences. He and his group perform in schools, at corporate functions, community galas, fundraising concerts, road shows and weddings.

Kazevezeve is now a band to be reckoned with at local music festivals. From 2010 to 2013, the band graced the stage at the Harare International Festival of the Arts (HIFA). Mataruse and his group have also performed at the Winter Jazz Festival and Harare Jazz Festival.

The grant coupled with the added advantage of being groomed at Pakare Paye Arts Centre, has had a great impact on Mataruse's personal life and career. The talented musician has shared the stage with Publish The Quest and Ryan Quartet both from the United States of America, Kunle Ayo (Nigeria) and South African musicians such as Ringo Madlingozi, Hugh Masekela and Judith Sephuma. From Central and Eastern Africa, Mataruse has performed with Ben Mankhamba (Malawi), Hebert Chinobe (Uganda), respectively, Kenyan singers, Eric Wainana and Suzannah Awiyo.

Locally, Mataruse has performed together with established musicians such as Alick Macheso, Sulumani Chimbetu, Hope Masike, Bob Nyabinde, Victor Kunonga, Chirikure Chirikure, Friday Mbirimi, Tongai Moyo Willis Watafi and Dumi Ngulube.

When need arises, he plays for Mtukudzi's Black Spirits and tours with the group. For instance from the 9th to the 26th of April 2015, Mataruse was on a tour of the United States of America and Canada with Mtukudzi. They performed at a number of venues including, the Ottawa Jazz Festival in Canada and at the University of Michigan in the United States of America. Music has also taken him to the Blantyre Arts Festival in Malawi.

Mataruse described the USA/Canada tour as a learning experience. He said he is grateful for being afforded such an opportunity as this has helped him to learn how to plan and organise international tours. He indicated that he intends

to go back to the USA and Canada in the near future with his own group.

The talented musician has now set up a studio at home which he calls Studio 2701. He said the intention is for the group to record demos before the actual project. Mataruse has been able to sustain himself through music and as a graphic designer.



Munyaradzi and Kazevezeve band at jazz 105, photograph courtesy of Munyaradzi Mataruse

NAMBYA DEVELOPMENT ORGANISATION TRUST

Promoting Minority Languages



Nambya linguists, academics, authors and educationists at a literature production workshop, photograph courtesy of Nambya Development Organisation Trust

Nambya Development Organisation Trust [NDOT], a community based organisation, located in Hwange district in Matabeleland North Province of Zimbabwe received a grant from Culture Fund of Zimbabwe Trust-European Union partnership to develop and publish literature in Nambya, one of the 16 minority languages recognised in the new Zimbabwean constitution. The developed literature is earmarked for use in primary, secondary and tertiary institutions. Due to limited economic resources, the Ministry of Primary and Secondary Education relies on partnership and resourcefulness of grassroots organisations like Nambya Development Organisation for the production and distribution Nambya text books.

NDOT was established to preserve the Nambya culture that has battled to thrive among a myriad of other cultures. Against such a background, the grant equipped Nambya Development Organisation to plan writing and editing

workshops for the production of manuscripts for Nambya poetry, grammar and short stories. The workshops trained 50 teachers and enhanced their Nambya language reading, writing and orthography skills. As a direct result of the training and production of manuscripts, Nambya Development Organisation distributed a Nambya Literature Terminology Handbook to at least 75 primary schools in Hwange, 20 secondary schools received Form 3 text books and Nambya poem manuscripts. Such a development ensured that students possess their own text books contrary to the previous situation where teachers had to read out to students the only available textbook. Furthermore, before grant and intervention, teachers did not have a guide on common terms in literature in Nambya, affecting the standardisation of learning and teaching of the subject. The grant will go a long way in terms of popularising the language.

NATIONAL DISABLED SCHOOLS FESTIVAL

Changing Perceptions About Disability



Audience at the National Disabled Schools Festival, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

In most Zimbabwean societies disability is a source of sorrow. Disabled people are stigmatised because generally, most people do not understand disability or how to deal with the physically challenged. Yet, slowly perceptions are beginning to change as can be seen from the success of the National Disabled Schools Festival.

The National Disabled Schools Festival received a grant of USD20 000 from Culture Fund and the European Union over a two year period from 2013 to 2014. Through the grant, the festival hosted the second and the third editions of the festival. Specifically, the money enabled the National Disabled Schools Festival to meet costs in transporting children from around the country, their accommodation, food, honorariums, hiring of venue and other services. The festival was also able to purchase a projector and a camera for workshops and recording of progress in arts activities using the same grant.

Fifteen special schools from all over Zimbabwe attended the 3rd edition of the National Disabled Schools Festival in Harare. 370 participants made up of students, audiences teachers and festival staff made the event happen in 2014.

As a result of the festival bringing children from all over the country, the schools involved have embraced a formal approach to their work in arts. This is mainly due to the acknowledgment of remarkable progress and professionalism in conduct of the festival that was enabled by the grant.

The availing of funds for the festival has not only benefitted those students who got selected to attend the festival, but vibrant arts clubs in schools have been established. This means the fire and the passion for the arts is also catching the schools, parents and their communities. Specifically, all schools taking part in the festival received training on how to expand their arts

departments or arts clubs without depending on begging or external funding. As a result schools such as St Giles Special School Band have since acquired a variety of percussion instruments without depending on the festival grant.

Notably, there has been a change in perceptions as most special schools are now receiving attention from organisers of mainstream events such as district and provincial education functions, musical concerts and arts festivals. An example being that the festival was approached by Jikinya Traditional Dance Festival for the best performers with disabilities to provide entertainment at their final competitions starting from their 2015 edition. Children from St. Giles Special School have since become regular participants in most of Harare's annual concerts, festivals, competitions and commemorations of big days as providers of entertainment and they have performances at least twice every month.

The Special Schools Arts Festival has also raised awareness particularly among mainstream artists who have since engaged themselves in offering technical and material support in form of entertainment, training and performance or exhibition space towards development of skills to individuals and some institutions for children with disabilities. An example being the media houses which are now involving children with disabilities in events like child broadcasting day. Artists from the Japanese International Cooperation Agency have become partners of the festival working with children in stage collaborations and outdoor activities on the festival day.

Due to the Festival's association with Culture Fund, many sectors in Zimbabwe no longer seem to be ashamed of associating with disability issues.



Children performing at the National Disabled Schools Festival, photograph courtesy of Trust Mtekwā

IMPRESSION



Children at the Let Them Trust festival. The festival activities train over 500 school children annually in theatre. The Culture Fund - European supported Let Them Trust as part of its Arts education initiative.

NATIONAL GALLERY OF ZIMBABWE

Taking Zimbabwean Arts To A Global Stage



Gareth Nyandoro, Chikonzero Chazunguza, Tandazani Dhlakama, Masimba Hwati, photograph courtesy of National Gallery of Zimbabwe

The Venice Biennale is a major contemporary art exhibition that takes place once every two years in Venice, Italy. The Biennale is the oldest, largest and most prestigious international biennial art exhibition in the world. It attracts the most prominent artists and over 300 million arts enthusiasts and buyers each year.

From 2004 the Biennale hosts the Africa Pavilion, for African countries and Zimbabwe's first participation at the Biennale was in 2011. In 2013 and 2015 the Culture Fund-European Union partnership contributed to Zimbabwe's participation in the Biennale.

The 2013 Zimbabwe exhibition, 'Dudziro, Interrogating the Visions of Religious beliefs' featured artworks by Portia Zvavahera, Michele Mathison, Rashid Jogee, Voti Thebe and Virginia Chihota exhibiting. The 2015, 'Pixels of Ubuntu, / Unhu: Exploring The Cultural Identities Of the 21st Century' featured the works of Chikonzero Chazunguza, Masimba Hwati and Gareth Nyandoro.

Participation at the Biennale is prestigious for a country and invokes national pride; above all it elevates the acclaim of participating artists'. According to the curator of the Zimbabwe Pavilion Raphael Chikukwa, 'the Venice Biennale is an important platform where we share and exchange as art professionals. This is where global concepts are viewed and interrogated. The Zimbabwe Pavilion marks the resilience and forward thinking by Zimbabwean people at large.'

Mr Chikukwa also highlighted that the Pavilion has since 2011 attracted more than 200 000 visitors, a phenomenon which has made tremendous contribution towards improving perceptions of Zimbabwe as a nation and its creative potential. Furthermore, this has shown how art plays a critical role in driving national development as the Pavilion has been instrumental in providing a platform for the presentation and re-presentation of a Zimbabwean image at a global level.

Consequently over the past two years Zimbabwe

has been the hub for curatorial growth with curators from all over the continent visiting the country, something which was not common before its participation at the Venice Biennale. Among the notable curators to visit Zimbabwe during this period have been Simon Njami from Cameroon, Bisi Silva from Nigeria, Thembinkosi Goniwe and Gabi Ngcobo both from South Africa, Jimmy Ogonga from Kenya, Suzana Sousa from Angola and Tessa Jackson, the United Kingdom.

The artists who exhibited at the Biennale have gained further international opportunities from this exposure and the value of their artwork has increased. Portia Zvavahera's artwork, for instance, has risen in value by more than 3 times since her participation at the Biennale. The curator uses the opportunity to market and promote Zimbabwean art. The artists have also been involved in further residency programmes following their exhibition at the Biennale.

The exhibition of artworks has also generated contemporary social commentary. A recorded conversation by one visitor shows that they equated 'Ubuntu' to a software system by LINUX, however conversations with the curator enlightened the visitor to the African ideology Ubuntu loosely which translate ; I am, because we are. According to the curator, 'it is amazing how some visitors who have either travelled to South Africa or have encountered the philosophy of Ubuntu/ Unhu finally get the broader meaning. A meaning that is not abstracted but is made clearer through the art of Masimba Hwati, Gareth Nyandoro and Chikonzero Chazunguza. Their creations bring the Ancient philosophy into the now.' The presentation of cutting edge Zimbabwean art at this global stage has aided in the transmission of the messages from Zimbabwe and the promotion of art.



Gareth Nyandoro's exhibition at the 2015 Venice Biennale, photograph courtesy of National Art Gallery of Zimbabwe



Discussion at the 2015 Venice Biennale, photograph courtesy of National Art Gallery of Zimbabwe



'Zvikwedengu nezvinamirwa' artwork by Gareth Nyandoro for 2015 Venice Biennale, photograph courtesy of National Art Gallery of Zimbabwe

NHIMBE TRUST

Championing Arts Advocacy In Zimbabwe



Participants at Cultural Governance Workshop, photograph courtesy of Nhimbe Trust

Nhimbe Trust is a non-profit arts advocacy organisation founded in 2003 and based in Bulawayo. It is uniquely positioned as an organisation to articulate and lobby for a comprehensive strategy to develop Zimbabwean artists and arts resources. It received a grant from Culture Fund-European Union partnership to strengthen work in arts advocacy and legislation.

The grant enabled Nhimbe Trust to organise the first ever arts governance workshop between stakeholders in the arts and culture industry and parliamentarians who sit in the Portfolio Committee responsible for Arts and Culture. The Legislative Arts Advocacy Workshop with the Parliamentary Portfolio Committee on Arts and Culture held in December 2013 brought together key arts stakeholders with parliamentarians who debate and form arts policy. Mr Nyapimbi, the Director of Nhimbe Trust explained that during the high level workshop, they were arguing

on behalf of the arts sector for a review of the National Arts Council Act, The Censorship and Entertainment Control Act, and the National Gallery Act which have become out-dated. The workshop came at a time when the Ministry of Sport, Arts and Culture is also busy reviewing the National Cultural Policy and fed into that crucial process.

Mr Nyapimbi admitted that funding for arts advocacy work was hard to come by because of the long term perspective of any advocacy work. In Zimbabwe, arts advocacy is a new area that can easily be misunderstood as political so funding partners are hesitant to support such work. However, with partner organisations such as Culture Fund and its partners, arts advocacy which is an important aspect for the review and implementation of sound cultural policies, is likely to thrive and effectively contribute to the development of the arts sector in Zimbabwe.

NJELELE ART STATION

Reimagining Urban Spaces



Njelele Art Station, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Njelele Art Station is an urban laboratory (independent space) located in downtown Harare that focuses on experimental, contemporary and public art practice. The Art Station was established in 2013. Njelele Art Station's first residency programme and exhibition 'Afroplicity: A celebration of urban art and creative expression using buildings as canvas', was supported by the Culture Fund-European Union partnership to the tune of EUR 5 000.

The mural project took street art in Zimbabwe to a higher level through regional cooperation between internationally recognised artists and young Zimbabwean artists. Street artists Breeze Yoko from South Africa led local street artists from Bulawayo (TUNE crew) and Harare (Aero5ol)

to paint a mural covering the buildings of Njelele.

Afoplicity exhibition also held interior art exhibitions, film screening and spoken word performances with established artists and the Kaguvi Street tenants were invited to view the exhibition for free. For most of the tenants this was the first time they had been in an art gallery. The project enhanced the external surfaces of the inner Harare environment; it captivated passers-by as they contemplated on the work and its context.

The project transformed the outlook of Kaguvi Street, where most of the 'tenants' are informal traders and outside car washes. The urban art has revitalised a downtown street; transforming

the area into a place worth seeking out and attracting people who are potential customers for the local businesses. To that effect, the gallery has received numerous enquiries about the murals.

Breeze also held several capacity building workshops with the artists. As a result some of them have been commissioned to undertake big cityscape projects such as the renovations of the Harare City Children's Library.

The Founder and Curator of the Art Station, Dana Whabira was quoted in the Herald of 30 October, 2013 saying, 'the murals are the first examples of real graffiti art in the city of Harare, we now join neighbouring countries such as South Africa, Mozambique, Botswana and Angola on having a vibrant urban art culture that infuses warmth, personality, colour and texture onto the bland grey walls of the cityscape.'



An exhibition at Njelele Art Station, photograph courtesy of Culture Fund of Zimbabwe Trust Archives



Live graffiti painting at Njelele Art Station, photograph courtesy of Dana Wabira

SHOKO FESTIVAL

Celebrating Urban Culture



Tehn Diamond performing at Shoko Festival, photograph courtesy of Shoko Festival

Shoko Festival, one of Zimbabwe's fastest growing festivals has been receiving a grant initially from Culture Fund-Sweden partnership until 2014 when DANIDA and the European Union came in to support the festival. The overall objective of the Shoko Festival is to create a platform that contributes to the artistic development of young people in Zimbabwe. Unlike many other festivals in Zimbabwe, Shoko Festival is a youth-led and youth focused festival which contributes to the development of young people as critical citizens, eager and passionate about key issues in their communities such as democracy, freedom of expression and sustainable development. It features local and international artists.

Funding received was used to cover artiste's fees, community projects, youth programmes

and new media workshops among other festival costs.

In an economically constrained environment, festivals have become an important socio-cultural space for many Zimbabwean artists to showcase their work and create networks. The Shoko Festival which attracts young people between the ages of 15-45, provides a critical interface between young and up-coming artists and their audiences. The festival, which includes live concerts, comedy nights, DJ parties, poetry slams, cultural conferences and workshops, also aims to provide young people with essential skills training and opportunities to help prepare them for various careers in the arts industry.

Through the continued supportCulture Fund of

Zimbabwe Trust and its partners organisers of the festival acknowledge that the grants they have received have enabled Shoko Festival to remain focused on its key objectives.

One of the key programmes run during the Shoko Festival include new media workshops. In this information age, the new media workshops have helped young people embrace technology as a critical resource for employment creation and citizenship. During the 2014 edition, about 250 young people were trained in social media activism. The training was aimed at empowering young people to use social platforms for the citizen journalism, communication and discussion of key social issues such as youth rights, access

to information and demanding accountability from service providers.

In a bid to break the class differences, Shoko Festival is engaged in community initiatives in high density areas such as Chitungwiza and Glen Norah. For example in 2013 and 2014, they engaged youths and residents of Chitungwiza and Glen Norah respectively, through the 'Peace in Da Hood' project which is a community engagement programme to sensitise communities in the promotion of peace and tolerance. The programme utilises local artists such as musicians and graffiti artists to communicate their themes.



Shoko Festival live graffiti painting for Peace in Da Hood Chitungwiza, photograph courtesy of Shoko Festival



Young people at a Shoko Festival workshop, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

VILLAGE UNHU ARTS COLLECTIVE

Raising The Status Of Art In Communities



Village Unhu artists at the Johannesburg Art Fair, photograph courtesy of Village Unhu

Village Unhu is a creative open art studio providing residency programmes, workshops, art lessons and exhibitions to artists working in diverse artistic genres. The aim is to provide art education to communities and artists by opening up spaces through the provision of studios, residency programmes, workshops and exhibitions. The art centre's main objective is to bring artists together so that they can work as a group and not as individuals. The idea behind this is for artists to adopt the humanistic approach which empowers them to share knowledge, skills and resources.

The arts collective project got its first grant of USD5000 from Culture Fund-Sweden partnership in 2013. This went towards art education in township schools. The first beneficiary of the schools project was Mhofu Primary School in

Highfield, Harare. The main aim of the project was to bridge the gap between parents and children through the teaching of art in township schools thus demystifying the myth that art does not offer any meaningful opportunities in life.

With the grant Village Unhu Collective bought tools, equipment and refurbished the art classroom by repairing the ceiling and painting the classroom. An art studio was set up at the school and lessons were conducted every Saturday for one selected class. The initial grant from Culture Fund led to other opportunities for the arts collective.

In 2014 Culture Fund and the European Union provided the Arts Collective with a grant of EUR5000. This went towards a month long residency programme for 7 artists whose aim

was to create new and exciting works for the Johannesburg Art Fair 2015 . The grant covered the costs of the residency including studio upkeep, materials for artwork production and an opening show featuring the selected works.

Village Unhu was supported in part by Culture and Sweden with USD 5000 to enable their participation at the Johannesburg Art Fair in 2015. Their participation promoted the growth of individual artist portfolios, enhanced cultural diversity through cultural exchange on global stage, reinforcing art as a vocation, foster inter personal relations between exhibiting artists and affording artists a living. The exhibiting artists were: Gideon Gomo, Gareth Nyandoro, Epheas Maposa, Misheck Masamvu, Gracious Chikwape, Thandazani Dhlakama, Evans Mutenga, Tawanda Takura, Mostaff Muchawaya and the show was curated by Georgina Maxim.

The attendance of Village Unhu at the FNB Johannesburg Art Fair produced future collaborations with prominent artists and galleries such as Gabi Ngcobo, The Goodman Gallery in South Africa, Tiwani Gallery London.

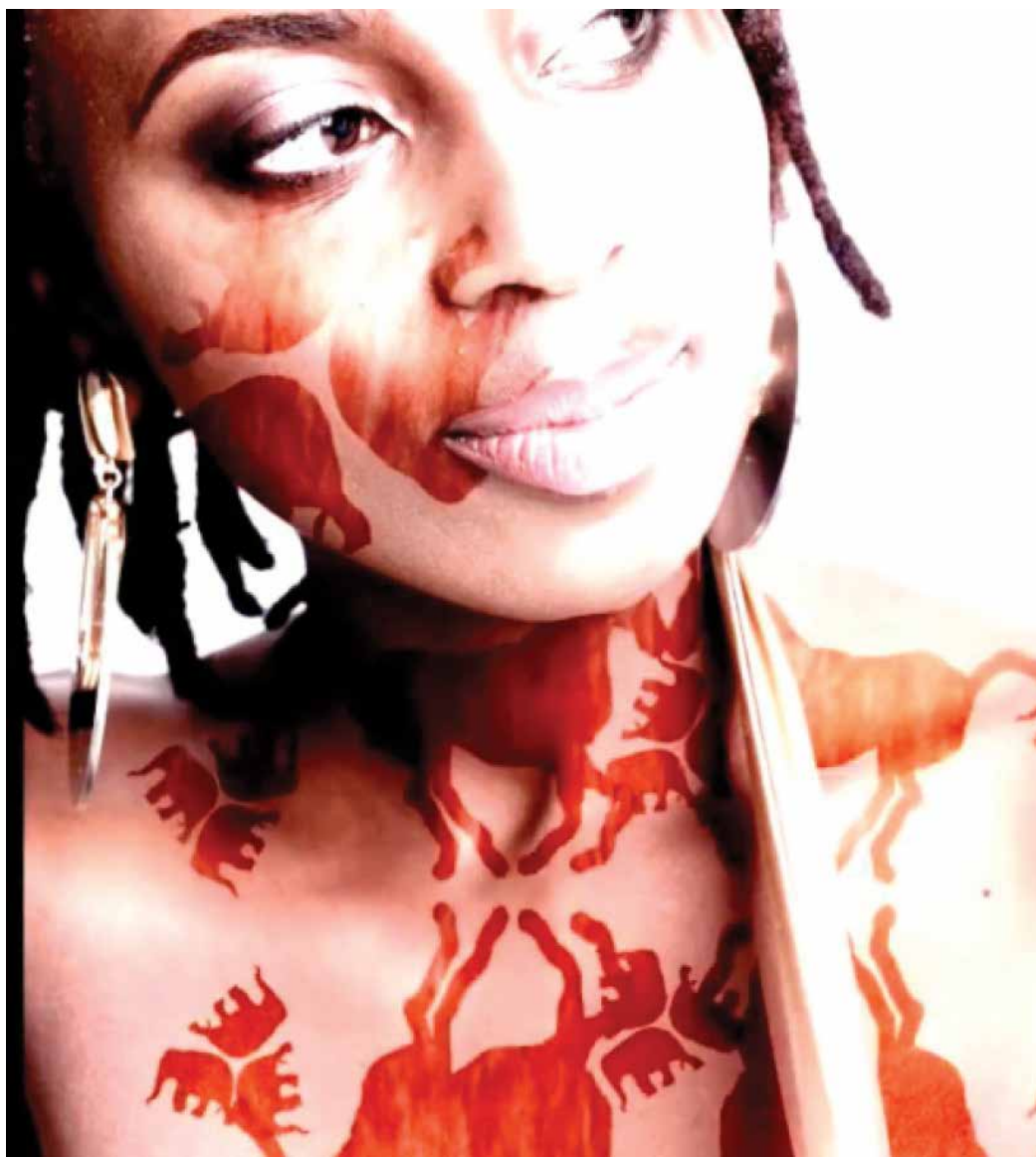
The grant has had a phenomenal impact on Village Unhu in that projects are now feasible. Some of the problems that Village Unhu sought to address such as creating studio space and residency for artists have been addressed. Artists are now able to network and work as a group thus making work manageable. Everyone

in the collective is now inspired to produce works of art.

Village Unhu Arts Collective beneficiaries are artists who are already in the trade, upcoming artists and the community. Although they are situated in Greendale, Harare, the collective attracts artists from all over the country.



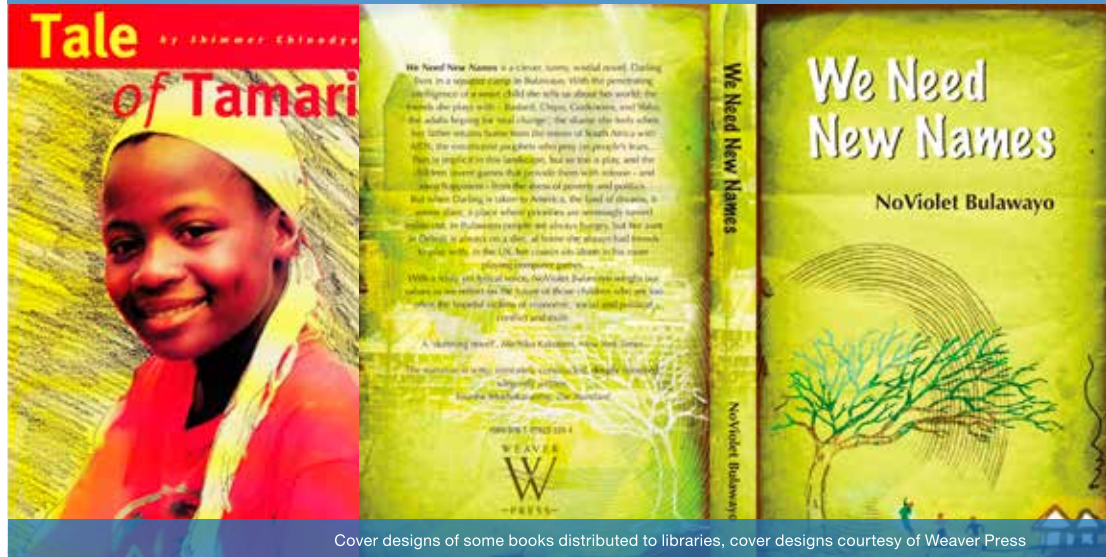
'Human with a horse spirit' artwork by Evans Tinashe Mutenga, photograph courtesy of Village Unhu



A screen shot of Hope Masike's video "Because of you" done by Joint Animation Afrikan Group as part of the Culture Fund - European Union Funded Zimanimated project. Photograph courtesy of Culture Fund of Zimbabwe Trust Archives

WEAVER PRESS

Reviving A Reading Culture And Consumption Of Local Literature



Cover designs of some books distributed to libraries, cover designs courtesy of Weaver Press

Weaver Press, one of Zimbabwe's mainstay publishers, received a grant of EUR 20 000 from Culture Fund and European Union over two years for their project entitled 'Zimbabwean Books in Zimbabwean Libraries'. The project was aimed at making available current and relevant Zimbabwean book titles to libraries across the country. In an ever shrinking economy, this initiative was identified by Weaver Press as an important step in providing Zimbabwean books to various communities.

As part of the project, Weaver Press distributed 12 book titles published in 2013 and 2014 to about 95 libraries in Zimbabwe. Some of the beneficiaries of the books included state and private universities, teachers colleges, schools and public libraries. Weaver Press took advantage of its long standing relationship with existing libraries across the country to distribute the book titles to both rural and urban libraries. Of

note, book titles were sent to as far as Shurugwi, Lupane, Gwanda and Rusape.

The impact of the books has been tremendous as recipients expressed great appreciation towards the books, highlighting how the books would go a long way in assisting learning and knowledge transfer, especially in an environment with a depreciating reading culture. The creation of a reading culture is partly, and importantly, to do with the concrete provision of relevant books. On another hand, the project came against a background of Zimbabwe's publishing industry which is sadly under threat from rampant intellectual property violations from photocopying. The grant also contributed to the sustainability of Weaver Press as a beacon of publishing in Zimbabwe as Irene Staunton acknowledged that publishers depend entirely on book purchases.

ZIMBABWE CHAMBER OF CREATIVE INDUSTRIES

Promoting Creative Entrepreneurship



People buying crafts at a crafts market, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The Zimbabwe Chamber of Creative Industries (ZCCI), the first of its kind within Zimbabwe's arts and culture sector, seeks to engage with the rich and complex business environment of Zimbabwe's diverse arts and culture. Its main objective is to create a useful platform from which to underpin and facilitate entrepreneurship within the arts in Zimbabwe. The arts and culture sector have traditionally been viewed as entirely donor dependant, a model which has largely contributed to the unsustainability of the sector. The interim chairman of the Chamber, Mr Albert Chimedza highlighted that it is against this background that the Chamber has been created, to formulate and inspire a new business ethics within the sector.

The ZCCI was funded to the tune of EUR 1000 under the Culture Fund-European Union Partnership in 2014 to develop a comprehensive constitution that would form the backbone of its structure. The Chamber was further capacitated to pay the legal bills of a lawyer, who presented the constitution to the creative sector and provided legal counsel.

Culture Fund of Zimbabwe Trust and its partners supported this initiative by providing seed funding for the formulation and operationalization of the Chamber as a legal entity. With the funding, the Chamber was able to draw up a constitution and register the organisation as a business unit.

Furthermore, the funding from Culture Fund facilitated the interim committee of the Chamber to attend the National Indaba in Bulawayo in 2014 to market and publicise the chamber to prospective members.

When fully operational, the Chamber is expected to play a pivotal role in facilitating members to access new markets locally and abroad. As a Chamber specifically focused on the creative industries, it will also be able to provide the much needed national statistical information currently unavailable on the contribution of the arts sector to the economy in order to influence policy. Mr Chimedza, the interim Chairperson of the Chamber, was quick to point out that it is not in competition with the National Arts Council of Zimbabwe, but is rather a complimentary entity. While the National Arts Council of Zimbabwe is a government entity which caters for the general interests and welfare of artists, the Chamber, which is driven by artists, will be concerned with the business and trade interests of artists, linking

them with trade related organisations across the globe. The ultimate goal of the Chamber is to professionalise the arts sector by infusing a business approach to creative organisations as is the standard in other industries.



An abstract oil painting by John Kotze at the exhibition of oils on canvas, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

ZIMBABWE DEAF MEDIA TRUST

Changing Public Perceptions On Disability



King George VI theatre performance, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The Zimbabwe Deaf Media Trust advocates for the inclusion of hearing impaired people at all levels in the economic and social spheres. The Zimbabwe Deaf Media Trust was born to bridge the information gap in society by making available information in Sign Language and assisting other organisations to make their programmes accessible to Deaf people.

The Trust which works to support deaf children, deaf youths and deaf adults received a EUR 15 000 grant from Culture Fund-European Union partnership in 2013. The grant was mainly for capacity building and the production of their TV program. In 2014/15 the Trust purchased editing equipment and an additional camcorder. The grant also enabled them to cover operating expenses of their TV programme as well as to hold the first ever Deaf Arts Festival in Zimbabwe at the end of March 2015. The Deaf Arts Festival participants were youths and students from Harare, Mutare and Bulawayo.

According to Lovemore Chidemo, the Trust purchased equipment which enabled them to

become a full-fledged media house. He says, 'now we can choose between filming in HD or Standard Deviation.' He also remarks, 'we were able to apply suggestions from the Culture Fund accounting department to strengthen our financial and internal controls, and the funding enabled us to continue producing TV program which is primarily focused at raising awareness in society about deafness.'

The work by Deaf Media Trust is broadcast on Zimbabwe Television and has a national reach. Through their efforts and advocacy work with partners, sign language was officially recognised as a national language in the Zimbabwe constitution in 2013.

The Trust has certainly grown and through the grant, has improved capacity and its financial systems and control. It has also raised the profile of Sign language and strengthened deaf advocacy in particular and disability advocacy in general. Through the festival, it has increased the profile of deaf arts. Overall, the Trust is changing perceptions in the community on disability and deafness.

ZIMBABWE INTERNATIONAL BOOK FAIR

Fostering An Interest In Writing While Celebrating Authors



Morgan high school children at the Zimbabwe International Book fair 2014, photograph courtesy of Newsday

The Zimbabwe International Book Fair Association (ZIBFA) was established in 1983 to run Zimbabwe's annual international book fair. The Fair was then the largest and most diverse exhibition of books, magazines, journals as well as printing and publishing technology services in Africa founded to meet the need for an African Book Fair. This was at a time when there was no book fair on the continent, despite the dynamic literary creativity and output from Africa since the 50's.

The organisation also runs projects in Bulawayo, Mutare and Masvingo in order to reach out to communities otherwise marginalized and disempowered by distance from centres of power, language barriers and lack access to opportunities for development.

ZIBFA has been receiving grants from the Culture Fund of Zimbabwe Trust and its partners since 2009 to resuscitate activities following the

economic downturn of the first decade of the 21st Century which crippled many national institutions and almost led to the demise of the book fair. According to the ZIBFA, Culture Fund was able to fill a vital gap in funding without which the literary sector would have suffered immensely.

Through a partnership between the European Union and Culture Fund, ZIBFA received a grant of USD12 978 in 2013 for hosting the Main Book Fair and Writers' workshop in Harare. The workshop centred on children's writing and was themed, Writing for Children Now. In 2014, ZIBFA's activities were supported again under the same partnership through a grant of USD13 046. Funding went towards the main Book Fair and a workshop that was held in Harare. The theme of the workshop was Maximizing on Mother Tongue Writings through Value Addition. Live Literature Sessions ran concurrently with the book fair.

Through support from the European Union and

Culture Fund, ZIBFA has been able to conduct outreach workshops and book fairs thereby encouraging a reading culture, promoting dialogue and enabling the voiceless to be heard. The Association conducted workshops aimed at skills building and spreading knowledge about the book industry in order to empower authors, publishers, booksellers and librarians.

Through partnerships with the Harare City Library and Book Café, new platforms for writers to read and discuss their works to an appreciative audience have been created. Authors have also been empowered through education on intellectual property rights, copyright as well as the dangers of book piracy. To keep the book fair atmosphere going until evening, writers and other stakeholders in the book industry have been, through the years treated to Literary Evenings aimed at creating networking platforms for writers.

The ZIBFA chairperson, Musaemura Zimunya said Culture Fund has managed to provide ZIBFA with the security of funding which makes planning for events and activities a more assured process than otherwise. He noted that Culture Fund involvement has encouraged participation of other players and donors in funding ZIBFA activities. Through the various writers' workshops organised as part of the annual book fair programmes, the grant has indirectly nurtured writers, including fostering networks among stakeholders.

Award winning author, Memory Chirere is one of the beneficiaries of ZIBFA's Writers' Workshop programmes. He has had the opportunity to attend Zimbabwe International Book Fair events

as a budding writer during his days as a student at the University of Zimbabwe. He reflected on the 2013 and 2014 workshops as platforms that were instrumental in stimulating discussions around creating local content for children and the need to decide on how to present work in local languages so that it is easy to use in homes and schools.

Through workshops held with stakeholders in the book industry there has been increased awareness of the use of digital and e-technology for writing, researching, publishing, promotion and networking leading to an empowered community of stakeholders of the book industry. Writers have benefited in that they have become conscious of their role and place in the book industry. A reading culture has been sustained because of the continued creation of books. According to the ZIBFA, writers have over the period of this funding partnership been fully appreciative of the opportunities offered by knowledge gained to learn about their craft and business of writing while publishers and booksellers have become informed about industry's business partners and their needs.



Writers at a writer's workshop, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

ZIMBOJAM

Wall Of Arts



Zimbojam wall launch at the Bookcafé, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

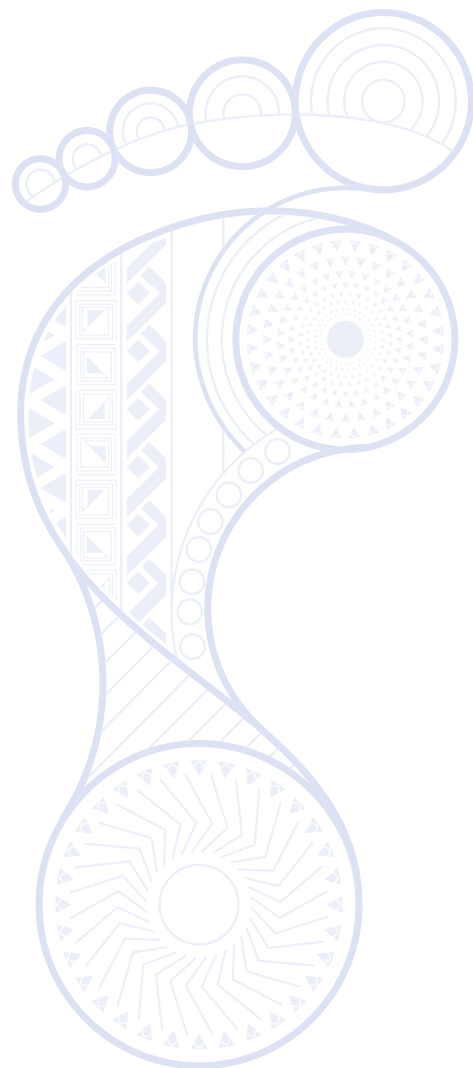
Zimbo Jam is an internet based leading lifestyle, arts and culture publication which started in 2008. It received USD 2000 from the Culture Fund-European Union partnership in 2013 for setting up a 'Wall of the Arts' at the Book Café. The main mission of the Wall of Arts was to document Zimbabwean arts & culture, celebrate Zimbabwean artists and challenge the industry to become better.

The Zimbo Jam 'Wall of the Arts' has helped to profile artists in different genres. Artists such as Nqobizitha 'Enqore' Mlilo, an animation artist and Chiwoniso Maraire (the late Mbira player) are among a number of artists who were profiled. The 'Wall of the Arts,' represented an innovative way of profiling artists through images and video.

The Director of Zimbo Jam, Fungai Tichawangana remarked that the 'Wall of the Arts' helped them reach new audiences they would not ordinarily reach. Thousands of people walk through the Book Café every year. In addition, the ZimboJam web page now reaches over 750,000 unique visitors and has a following of over 40,000 on Facebook and 21,000 on Twitter partly as a result of the project. In 2010, 2013 and 2014, Zimbo Jam was awarded the National Arts Merit Award for Outstanding Online Arts Publisher and its journalists have been invited to participate on international fora, such as the Highway Africa New Media Awards and the CNN Africa Journalist of the Year Awards.

Section B

Case studies of projects supported by the
Culture Fund-Sweden Changing the Cultural
Landscape Programme (2011-2015)



AMABOOKS

Offering Publishing Opportunities To Local Writers



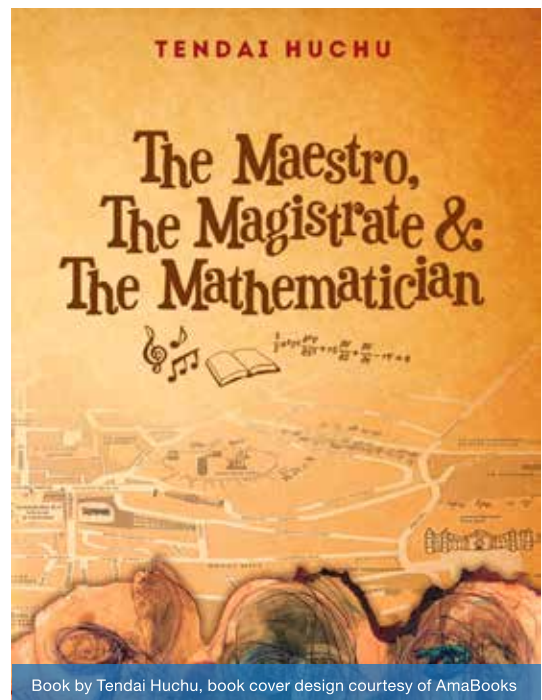
2014 Caine Book Prize short listed author Tendai Huchu, photograph courtesy of AmaBooks

AmaBooks Publishers have benefitted from support from the Culture Fund of Zimbabwe Trust over the years, in terms of printing costs, travel, training and equipment. This support has enabled them to develop fiction list, particularly in promoting new writers. To date, AmaBooks have published 195 writers, many for the first time.

There have been notable successes. For example, Pathisa Nyathi's collection of articles on the culture of various groups in Zimbabwe, Zimbabwe's Cultural Heritage, published in 2005, was described by the Zimbabwe Book Publishers Association Awards judges as being destined to be 'the most enduring book ever on Zimbabwean history', and the book continues to sell well today. Bryony Rheam's debut novel 'This September Sun' also won a ZBPA award, became a set book for 'A' level Literature in English, and has gone on to be published in Kenya, Tanzania, Uganda and the United Kingdom and topped the Amazon UK

sales charts.

More recently, Culture Fund of Zimbabwe Trust supported the publication in Zimbabwe of Caine Prize 2014 shortlisted novel by Tendai Huchu called 'The Maestro, The Magistrate & The Mathematician.' The novel has received glowing reviews and is soon also to be published in Nigeria, Cameroon, Germany, Italy, the United Kingdom and other member states of the Economic Community of West African States. A recent reviewer of the book wrote, 'this book is rounded, measured and smart, and anything but a miserable tale of immigrant isolation. Intelligence and thought shine off the page via these layered and introspective characters.'



Book by Tendai Huchu, book cover design courtesy of AmaBooks

BEMBERA ARTS ENSEMBLE

Promoting Folk Dance In Schools



Bembera Arts Ensemble trained women performing, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Bembera Arts Ensemble was founded by Taurai Moyo and Lovemore Matete in 2011. The group, which comprises 15 members, specialises in cultural dances, workshops, manufacturing and supplying of African traditional instruments such as marimba, mbira, rattles, leg shakers, African drums and making traditional regalia. Zamba Primary School in Mutare's Sakubva Township has been hosting the group since its inception.

The main objectives of Bembera Arts Ensemble are to promote and preserve Zimbabwean culture through training and performing traditional dance and music, to empower women and girls to take leading roles in the arts industry and to search for raw talent in schools and nurture it. Since its inception in 2011, Bembera has trained hundreds of primary school children in traditional dance, games and music. The group offers, free of charge, theatre weekend classes. Participants are also taught to make and repair their own instruments. Recently, the group launched a Traditional Arts Festival.

Bembera Arts Ensemble got its first grant of USD6 169.75 from Culture Fund in partnership with Sweden in 2013. The grant went towards Manicaland Traditional Dance Secondary Schools Training Project. In 2014, the group received USD9 946 for the second edition of the secondary schools training project and a new addition to the programme, the Folk Dance and Music Festival. This is arguably, the first of its kind in the country. The Festival has three categories and these are mbira, traditional dance and marimba. Schools are expected to enter two pieces per category, one of their own choice and the other is compulsory. In the traditional dance category, Mhande Traditional Dance is the set piece while for marimba and mbira, Chemutengure is the set piece for schools.

The grant enabled the group to continue with the training projects they had embarked on and reach wider audiences. They were able to start work on bridging the gap in arts performances in tertiary institutions and schools and among out of school youths. In 2013, when the first

edition of the Manicaland Traditional Dance Secondary Schools Training Project was held, 40 out of school youths from around Manicaland were trained during the one day programme. 10 schools sent 20 participants and 5 teachers. The focus of the first edition was mainly a 'Train the trainer' programme. Seasoned artists in the province were invited to train participants.

The second edition of the Secondary Schools Training project was held in conjunction with the Folk Dance and Music Festival during the last week of the school term in March 2015. The idea was for the training and festival not to interfere with learning time. The two day event was bigger than the first edition and saw 17 schools participating in the training programme and festival. Each school sent twenty children and five teachers for training. The guest group was Morgan Teachers' College which brought in 60 student teachers to perform at the festival. The Bembera Arts Ensemble co-ordinator, Taurai Moyo said they invited Morgan Teachers' College because they wanted the student teachers to inspire the children that the group had worked with.

Moyo said beneficiaries of Bembera Arts Ensemble projects are school children in both primary and secondary schools in Manicaland, unemployed youths, artists, local communities and government ministries. The group aims at empowering women and girls through training in the arts so that they can earn a livelihood and for them to assume important roles as leaders of arts organisations and groups. He said it is unfortunate that 'gifted' women in the arts industry usually settle for roles as dancers in male led groups or serve tea in organisations led by men. As a result, Bembera encourages women to take part in their training programmes.

When Bembera Arts Ensemble was formed Moyo and Matete sought to address problems that were affecting the arts sector, such as the conversion of many Africans to Christianity, a situation which has resulted in many people

shunning traditional beliefs. Arts practitioners with Bembera also believe that modern societies have a general lack of appreciation for cultural performances. Moyo noted that current music trends in Zimbabwe in the form of Zimdancehall, Hip Hop and R 'n' B have also stolen the limelight in the urban areas that most children are growing up in an environment where traditional dances and music have no place in society. Bembera Arts Ensemble has been able to address these problems through training programmes and performances in schools as a way of preserving, promoting and developing traditional African cultures. The grant has benefitted more than 1000 students from seven districts in Manicaland province and most of the beneficiaries are girls.

Tuning and repairing of traditional instruments is another life skills project that Bembera Arts Ensemble offers. About 400 students have received training in this area. This will go a long way in sustaining the students when they leave school.

The grant has gone a long way in changing negative perceptions towards the arts in schools. Blessing Mukozhiwa, the Arts and Culture Education Officer in the Ministry of Primary and Secondary School Education (Nyanga district) is one of the beneficiaries of the training workshops offered by Bembera said the second edition of the training programme in music and dance programme attracted 17 schools and this quite a phenomenal experience. 'The arts programmes with Bembera will help NASH and the Ministry of Education to appreciate arts education in schools,' Mukozhiwa said, 'I hope it's going to be a lifetime exercise for Manicaland province.'

By working with out of school youths, Bembera has also managed to create employment. More than 60 artists have taken part in the train the trainer sessions and this has helped them to sustain themselves. Moyo indicated that Bembera's intervention has eradicated tribalism, discrimination and misconception about women in the arts.

Because of its consistency in working with schools and marginalized communities, Bembera Arts Ensemble has become an organisation of choice in Manicaland. Artists in the province always look forward to the dance and music

training programmes as this is the only time they can get extra income. The 15 member group does not only train students and community youths but they also get invitations from around the country to perform at various functions.



Audience watching a Bembera Arts Ensemble performance, photograph courtesy of Culture Fund of Zimbabwe Trust Archives



Audience watching a Bembera Arts Ensemble performance, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

BOOK CAFÉ

Supporting Creative Spaces



Book Café craft fair, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The Book Café was founded by the late Paul Brickhill in 1997. According to management, Book Café is a community cultural centre that seeks to respond to the needs of the arts industry. It operates in partnership with its development partner organisation, Pamberi Trust, a non-governmental arts organisation established in 2002 to offer both diverse entertainment to the public and provide space for artistic development especially for emerging artists.

Book Café provides space for performances, workshops, exchanges, collaborations and dialogue. The spheres of support for the Book Café cover artists, creative workers, arts service providers that include civil society organisations and associations, companies and consumers (audience). It promotes both emerging and established artists. Music and spoken word are the dominant art genres, though visual

artists, filmmakers, producers, writers, fashion designers and mobile food stores also make use of the cultural centre.

Pamberi Trust in partnership with the Book Café received a grant of USD31 700 in 2014 from Culture Fund-Sweden partnership. The grant served to support cultural activities at the Book Café such as, the Creative Craft Sector, 16 Days of Activism against Gender Based Violence Campaign, music equipment upgrade and the engagement of a part time project officer.

Under the Creative Craft Sector Craft Fairs were held between March 2014 and February 2015. The fairs focused on the display and marketing of Zimbabwean art and craft from around the country based on partnership between the Book Café and Zimbabwe Applied Arts and Crafts Association (ZAACA). The aim was to provide

an innovative new platform for the promotion and sale of traditional and modern Zimbabwean crafts in the city centre. Nine craft fairs were held at the Book Café and these were attended by crafters from across Zimbabwe including rural and peri-urban crafters.

Pamberi Trust supported the Craft Fairs by providing venue and infrastructure for the exhibition of crafts. Twenty trestle tables were made specifically for exhibiting crafts stored at the Book Café and given to ZAACA for use at other venues. However, at the end of the programme, these became the property of ZAACA, to facilitate future sales initiatives. Crafters exhibiting at each craft fair got mobility support to cover the costs of transportation of their products. To complement each Craft Fair theme, a range of selected menus were presented by the Book Café's Food-as-Culture project established to create a Zimbabwean cuisine based on local traditional foods fused with modern culinary culture.

In February, Pamberi Trust through the Book Café facilitated a capacity building and networking workshop for the crafters aimed at imparting marketing skills. According to a questionnaire designed by Pamberi Trust and completed by workshop participants to assess the impact of the Craft Fairs on crafters' business all respondents reported that the Craft Fairs offered them exposure. The platform has been beneficial to their career goals by allowing them to showcase their products. 26% of the crafters said they always made sales at Craft Fairs while 86% reported that they often made sales. The crafters found the capacity building and networking workshop beneficial and requested for more of these workshops in future to enhance their marketing strategies. Individual craft practitioners benefited through the marketing and promotion of their crafts. Added to this was the strengthening of their business, sales and marketing skills. Pamberi Trust provided an important platform for the crafters to network with stakeholders in the arts industry and this resulted in other establishments opening up

spaces for crafters to exhibit and sell their wares.

Part of the grant went towards the 16 Days of Activism Against Gender Based Violence programme implemented between 13 November and 13 December. Events and activities were facilitated by the Female Literary, Arts and Music Enterprise (FLAME) project, launched by Pamberi Trust in 2006 as an arts development programme designed to promote women artists into mainstream arts in Zimbabwe. Various women's organisations collaborated with FLAME to carry out their own activities supported by Pamberi and Book Café facilities. These were Women In Theatre, Women's Arts Festival and Women's University in Africa.

A total of 16 events were held. These included eight music performances featuring women musicians such as Diana Samkange, Edith Katiji, Prudence Katomeni-Mbofana, Rute Mbangwa and Hope Masike. Two poetry events traditionally held at the Book Café, Sistaz Open Mic and House of Hunger Poetry Slam, presented poetry with a leaning towards gender activism. A theatre performance, 'Mothers' was presented by Women In Theatre in partnership with the Women's Arts Festival and Nhimbe Trust. Two public discussions facilitated by the Women's Arts Festival and Women's University in Africa. Three film screenings were also held. All events featured a total of 64 women participants out of a total of 221 artists and 7 speakers. At least 1 100 people attended all the 16 events including repeat audiences.

Jazz musician and composer, Eve Kawadza, is one of the beneficiaries of Pamberi Trust's 16 Days of Activism Against Gender Based Violence and other programmes spearheaded by the organisation. Having been associated with the Book Café for four years, Kawadza took part in the 16 Days event as Master of Ceremonies. She described her experience as a worthwhile opportunity because being master of ceremonies meant that she had a job. She noted that the platform helped to sharpen her skills in

terms of interacting and engaging the audience when she performs. Kawadza said through the various activities hosted by the Book Café within the month, she learnt a lot about gender based violence. After the event she composed a song which she hopes will be recorded soon.

Apart from programmes, Pamberi Trust devoted part of the grant towards refurbishing of the Book Café and purchasing equipment for use at the venue. A new fabric ceiling was installed directly above the stage area, extending to the rear of the venue. This has had an added advantage of improving acoustics and sound quality for all audiences. The sound department got a new laptop to enhance the quality of sound prior to public performances. The organisation also improved backstage facilities for artists to include lighting, mirrors and a comfortable sitting area.

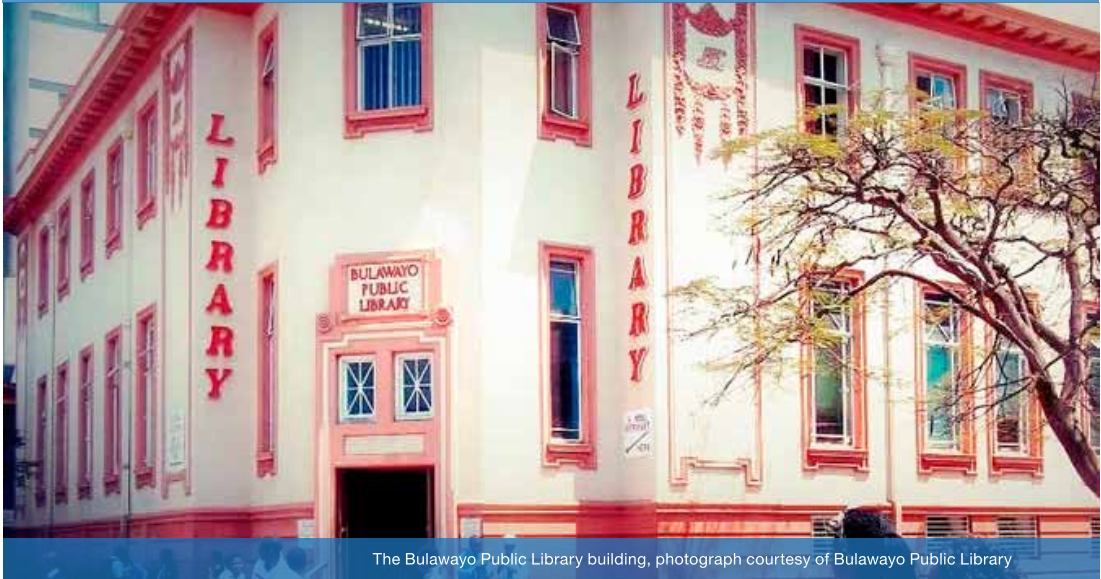
To fulfil the organisation's objective of improving sound quality, a direct disbursement of equipment comprising microphones and drum kits was made to Pamberi Trust by the Culture Fund Trust of Zimbabwe. The new equipment has enhanced the quality of sound during performances at the Book Café. According to Sound Technician, Frank Shonhai, artists can now easily access the new equipment.



Eve Kawadza, photograph courtesy of Pxel Photography

BULAWAYO PUBLIC LIBRARY

Digitizing History



The Bulawayo Public Library building, photograph courtesy of Bulawayo Public Library

The Bulawayo Public Library is the oldest library in the country, having been established in 1896. The Library received a grant from Culture Fund of Zimbabwe to enable it to digitise 120 years worth of newspapers and photographs, thereby enabling easy access, research and preservation of knowledge.

The Library first received a grant in 2012 and another in 2013 giving a sum total of USD40 000. Considering the amount of information that the Library has been collecting since 1896, it now has a lot of very old information and has become a national archive and a heritage site. The challenge that the Library has now been facing is of preserving all this information. This is what gave the need to approach Culture Fund for help. Mr Mendson Mpofu, the chairperson of the library's Digitization Project recalls, 'we thought that since we are a heritage site, and the Culture Fund is dealing with cultural issues including

heritage they would understand the importance of preserving the information and history we have in our records, and we approached them for assistance.'

The project is still work in progress. So far they have finished digitizing photographs which were going bad because of poor storage facilities. The next phase involves digitizing microfilms and capturing old newspapers from 1894 to 1935. Mr Mpofu states that the whole process has been slow because they were not familiar with the digitization software but the benefits are already there. The project will also help the library sustain itself for instance it has a huge potential to attract tourists, researchers, historians, history teachers, students, ordinary library users and the community at large in the near future.

There has been skills transfer to staff members through training on use of new software.

Although there are trained librarians already working for the library, this is an area they lacked knowledge on. It is hoped that other libraries around will learn from this project and experience given to staff because it's a pioneer project in the whole country which even some government departments are yet to do.

The project's equipment and software was imported from the UK and South Africa because it was not locally available so it will also be used

for digitizing records and information for other institutions in the country.

According to Mr Mpofu, 'this project will transform history writing and record keeping and were it not for the intervention of Culture Fund, this would not have happened.' The future certainly looks exciting because of the initiative and the idea is to eventually have an online resource from the digitization project.



Printer and computers acquired via the Culture Fund grant to help with digitisation, photograph courtesy of Bulawayo Public Library

CHARLES AUSTEN THEATRE

Giving A Face Lift To A Cultural Space



The renovated Charles Austin Theatre building, photograph courtesy of Leeroy Gono

The Charles Austin Theatre was opened in 1974 and for the past 41 years has been the venue for much of the cultural output of Masvingo. As the only theatre in the town, its objective remains to offer an amenity for the people of Masvingo and to make a home for the artistic communities beyond urban area. Although it started as a venue entirely dedicated to theatre, it has shifted towards being an arts centre, accommodating many artistic genres. The theatre also houses a recording studio for musicians and theatre productions.

In 2013, the venue received grant from Culture Fund in partnership with Sweden to refurbish the theatre and to purchase a public address system. The old building was in dire need of painting as the walls had become dull and most of the original paint gone. According to Michael Banda who is the venue manager, 'The community hires the theatre for events and nobody wants to hire a venue that is rundown and is not presentable. So

the refurbishment and facelift we got through the Culture Fund grant helped us to make sure that our clientele is comfortable and can use a state of the art PA system.'

The purchase of a PA system has enhanced livelihoods through employment creation. A new department responsible for PA system has been created and it employs people who were not part of the theatre's staff before. The availability of a PA system has also attracted young artists who are coming to use the venue for music shows and other artistic events through which they generate income.

Besides the establishment of the department, there also have been personal and professional development opportunities for artists and technicians as well. They have had to learn how a PA system works. All these opportunities have come about as a result of the grant.

The Charles Austen Theatre also organises, hosts High Schools Drama competitions and runs drama workshops for the local high schools. It also works in collaboration with a lot of other arts groups such as Wezhira TV, film makers, the Great Zimbabwe University Debate Club, Writers and Readers Forum among others. All these partners currently benefit from the PA system.

Banda recalls, 'we have success stories because of opportunities we got from the PA system which have enabled us to diversify into other areas of the arts which are not just theatre. We have managed to work with so many individual artists who have helped us become aware of things we were not aware of as a theatre venue. We have produced a lot of great artists. One of the artists who was using our recording studio Blessing Chidzurira won the 2014 Star Bright Competition while the third runner up in the same

competition, a girl called Shafika Kassim has also been working with us.'

The theatre hosts Thursday Night Shows which seek to expose musicians to the audiences and they are getting positive feedback from the public. Local hotels like Flamboyant and Chevron Hotels are even hiring some of the artists that got discovered at the theatre for in-house performances.

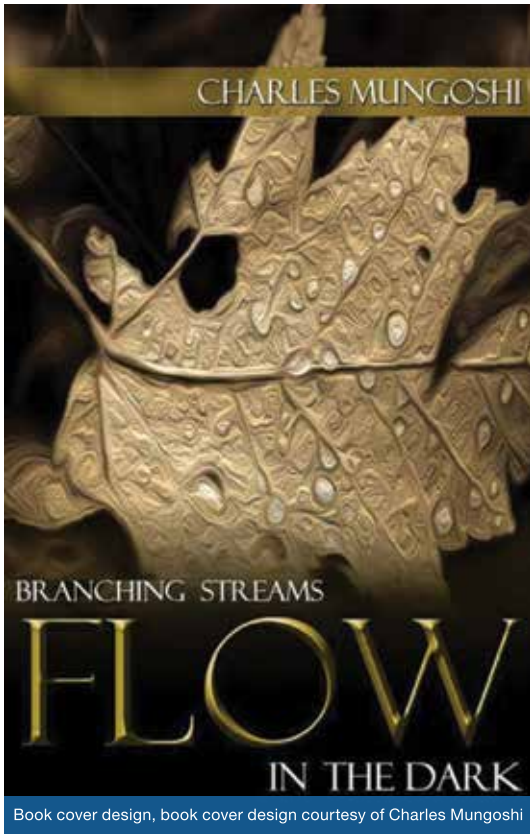
While the theatre gets some money from hiring out its space, artists who cannot afford to hire the theatre are only required to pay a very small maintenance fee for the PA system. Also when the theatre got a facelift, it was not just the artists and the community that benefitted, but also the town of Masvingo became more visible and presentable.



School children performing at Charles Austen Theatre, photograph courtesy of YOCAF

CHARLES MUNGOSHI

Branching Streams Flow In The Dark



Book cover design, book cover design courtesy of Charles Mungoshi

When you tell the story of Zimbabwean Literature in English and Shona, and fail to mention Charles Mungoshi, then your story is incomplete. Charles Mungoshi is a versatile Zimbabwean writer who has won numerous awards including the Noma Award in 1992 and the Commonwealth Writers Prize (Africa Region) twice in the years 1988 and 1998. Two of his novels, one in Shona and the other in English, both published in 1975, won the International PEN Awards.

The Mungoshi family is very grateful to the

Culture Fund and Sweden for making possible the dream of publishing of Charles Mungoshi's latest novel, 'Branching Streams Flow in the Dark'. Jesesi, who is Mungoshi's wife says, 'We are more than grateful as a family for what the Culture Fund did for us. In Charles Mungoshi's silence and not being able to do anything, they remembered him and us. We were in the press looking for funding to publish the book, and Culture Fund contacted offering to assist and they did that beyond our expectations.'

The Culture Fund realised the immense role and contribution that this exceptionally talented writer plays on the writing scene in Zimbabwe and internationally and gave a grant to the Mungoshi family to be able to print Branching Streams Flow in the Dark. Through the grant, the Mungoshi family managed for the first time as Mungoshi Press to print 1700 copies of the novel in South Africa. The grant also assisted them to travel to South Africa collect the consignment. The novel went on to win the 2014 National Arts Merit Awards for Outstanding Fiction Book.

Jesesi says, Culture Fund intervention was a miracle from God. Charles Mungoshi has made a long and significant contribution to Zimbabwe's cultural heritage. His first Shona novel was 'Makununu Maodzamoyo' followed by the English short collection 'Some Kinds of Wounds,' which was banned by the colonial regime. His other Shona novels, 'Ndiko Kupindana Kwamazuva' and 'Kunyarara Hakusi Kutaura,' won several awards and his play 'Ingongova Njakenjake' showed his versatility as a writer. Charles's Books are studied at various educational institutions around the world.

IMPRESSION



The Culture Fund Resource Centre, offers free ICT and meeting space for the creative sector. The Centre was painted by Admire Kamudzengerere, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

CHILDREN'S PERFORMING ARTS WORKSHOP

Promoting Arts



Chipawo children, photograph courtesy of Chipawo

Children's Performing Arts Workshop (Chipawo), who have more than 25 years of experience in arts education working with children and young people in Zimbabwe, have been supported since 2009 by Culture Fund of Zimbabwe Trust in partnership with Sweden. Projects supported include 'Bringing Chipawo to More Children' and 'Arts Education for Development To More Children'.

'Bringing Chipawo to More Children' project aims to give a chance to children outside Harare to learn more about the Chipawo's arts and culture syllabus. On the other hand Chipawo's 'Arts Education for Development To More Children' is a programme whose goal is to promote participation of children in diverse arts education for development programmes. The

programme builds the capacity of schools and communities to manage their own arts education for development and employment programmes.

Since 2009, Chipawo has trained more than 21 school teachers, 600 school children from seven primary schools from around Zimbabwe under these 2 programmes. Some of the schools that have been involved in the programmes include Chikwira Primary School (Mt Darwin), Chishumba Primary School (Magunje), Sabiwa Primary School (Gwanda), Kamedza Primary School (Chinhoyi), Jairos Jiri School (Kadoma), Rujeko Primary School (Mutare), Dombo Primary School (Tsholotsho).

The grant has enabled Chipawo to support rural schools in arts and culture education. For



CHIPAWO and B&U Theatre (Denmark) joint production "Dream chasers" in Harare, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

instance, the project established a Chipawo model Arts Education Centre at Chikwira Primary School which is set to benefit more children within the broader communities of that district. The school is located to the north-east of Zimbabwe, in Dotito, in the district of Mount Darwin in Mashonaland Central.

Chipawo also received support from the Culture Fund and Hivos mobility fund in 2013 and 2014. The organisation's General Manager, Chipo Basopo acknowledged that this grant has had a lasting impact on Chipawo's traditional Christmas play by affording more centres to participate in the play. Traditionally wider participation in the Christmas show is constrained by lack of adequate mobility resources. The annual Chipawo Christmas Night has grown into a huge performance which involves more than 500 children performers, making it one of the biggest performance displays in Zimbabwe which attracts a full house. The Christmas play is a unique performance which incorporates children from all over CHIPAWO's centres, including

children's homes such as Chinyaradzo, Emerald Hill, SOS Waterfalls, Glenview 4 Primary School, Dzikwa Trust, Let the Children Play among many other centres.

Through the Culture Fund and Sweden grant Chipawo has also managed to develop and expand its pedagogy of arts education. The programme equips children and young people with drama, dance and music skills but it also goes a long way in developing personal, life and career skills and opens up opportunities for child welfare, HIV and AIDS, gender and poverty reduction interventions.

Established in 1989, Chipawo administers a number of different projects, including those focused on arts education, early education, gender, child rights, HIV and Aids, poverty reduction and the physically disabled. It also focuses on disadvantaged urban and rural communities as well as the deaf, mentally and physically challenged.

COVER TO COVER

Sharpening Children's Writing Skills



Cover to cover 2013 award winners, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Alpha Media, publishers of four newspapers in Zimbabwe, partnered with Culture Fund of Zimbabwe Trust and Sweden on a national children's writing competition called Cover to Cover Short Story Writing Competition (Cover to Cover). The project has been supported over 3 years, between 2012 to 2014, with a grant totalling USD 30 000. The innovative Cover to Cover provides young people throughout Zimbabwe with an opportunity to develop their writing skills and nurture their talent. The organisation has been working with Culture Fund since 2008 on the Cover to Cover publication, which is a children's writing magazine where school children are encouraged to contribute essays which are adjudicated by a panel of prominent writers and academics.

Adjudicators of the 2014 Cover to Cover competition acknowledged that, since its initiation in 2006, the quality of entries have

continued to improve, an indication of a high number of talented young writers in Zimbabwe. The competition affords young children an opportunity to write about pertinent issues affecting society from their perspectives. The most common themes that their writings explore include bullying, domestic violence, child marriages, love, death and witchcraft. The stories are a reflection by young people on the lived experiences and responses of young people to issues affecting society today. Winning stories for example in 2014 were selected on the basis of the writer's ability to bring up unique themes such as albinism, animal rights and inheritance.

In 2008, the Culture Fund supported Cover to Cover with the publishing of the first book, *Children Writing Zimbabwe*. *Children Writing Zimbabwe* is an exciting development that has evolved from Cover to Cover short story writing competition and is a compilation of short stories

submitted by children from competitions held in 2006, 2007 and 2008. The anthology includes 42 stories and showcases the variety, creativity, and expression of young people from diverse backgrounds. The book will, no doubt, be used as a point of reference into the social, cognitive and moral issues that young people face in Zimbabwe at this time.

Alpha Media admitted that although there is a wealth of literature from all over the world by young people this cannot replace the need for Zimbabwean literature. The Cover to Cover competition marks an important step in recognising and acknowledging the value and contribution that young people can make to the development of Zimbabwean literature. The Cover to Cover Children Writing Competition is working as a spring board for literature and languages talent search in Zimbabwe. The competition is one of, if not the only writing a competition that caters for school children from

primary school level all the way to high school, giving them an opportunity to be published and be rewarded for their talent. To date, through the Culture Fund grant, more than 5 000 books have been distributed in the ten provinces of Zimbabwe to schools, universities and local libraries at no charge in a bid to promote the reading and writing culture.

In 2011, the Swedish Ambassador to Zimbabwe, Anders Liden praised the Cover to Cover Competition as an important approach of nurturing Zimbabwe's literacy, which is among the highest in Africa. The competition has managed to attract contributions from all the corners of the country including deep rural areas such as Kamativi, Nyanga and Nyamapanda. School children from rural schools have also contributed and won prizes in the competition, which is a good indication of the geographical spread and appeal of the competition.



GREAT ZIMBABWE CULTURAL VILLAGE

Preserving The Grand Medieval Palace



Women at work at the Great Zimbabwe Cultural village, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The ancient city of Great Zimbabwe located outside the city of Masvingo was declared a world heritage site in 1986. It is where the country's name Zimbabwe is derived from, meaning great house of stone. The ancient city is not just a historical site, but is also a cultural and artistic oasis. It is the home of the Zimbabwe Bird stone carving which is a national emblem. The carving holds a very important place in the history of art and culture because it has provided a basis for artists to develop a tradition of carving. It is a National Monument managed by the National Museums and Monuments of Zimbabwe (NMMZ).

Located within the historical and cultural site of Great Zimbabwe is a Cultural Village showcasing the traditional Shona village life. The Cultural Village is run in partnership with the local community. Specifically, 29 villagers and mostly women are directly involved in the cultural village and these are drawn from five chieftainships

namely, Chief Charumbira, Chief Mugabe, Chief Nemanwa, Chief Murinye and Chief Chekai-Shumba. In 2014 the Cultural Village received a grant of USD5 000 from Culture Fund of Zimbabwe Trust in partnership with Sweden to rebuild the old huts and acquire ethnographic artworks which help in giving knowledge for the preservation of heritage.

According to the NMMZ Cultural Village Ethnographer, Mrs Maduro, the village is now very presentable following the construction of new structures and acquisition of artworks. Also, the village is now visible whereas before some people referred to it as 'dongo' (a deserted place) because of dilapidated buildings.

The new structures and the artefacts acquired through the grant help the NMMZ to better tell and interpret the story of the silent monument of Great Zimbabwe. Mrs Maduro further explains,

‘the Cultural Village is within an archaeological site and all we have are dry stone walls. No story has been told regarding the houses that were inside the walls. There were huts made of pole and mud inside, so the new buildings are aiding immensely in the presentation and interpretation of the Great Zimbabwe story.’

The grant may appear to have benefitted the National Museums and Monuments as an institution, but it is clear that the local community, especially women and youth are the primary beneficiaries from their heritage. Mrs Maduro notes, ‘many families are headed by women and if women are empowered, they improve their families’ welfare. Generally when women have money, even the children benefit from that money as compared to when it is the men who have money.’ And when it comes to the youth, the NMMZ wants to impart local cultural knowledge to them for sustainable development. ‘For us to develop, we must develop our culture and preserve our history,’ says Mrs Maduro.

Most of the villagers have benefitted immensely from the cultural village. For example, one villager Mr Nyajena said, ‘for my own home back in the village to be what it is, it is because of the money I get from the Cultural Village.’ He carves and sells his carvings at the village.

Mr Mandima the Southern Regional Director of the National Museums and Monuments summed up his gratitude for the grant by saying, ‘the

assistance has gone a long way towards making us better people and Great Zimbabwe a better place. It has given the place that gives Zimbabwe its name a befitting face. We are positive that now the village has been given a face-lift, it is going to be an attraction than it has been before. And the more it is an attraction, the more the community will benefit because they will be able to sell more because of the high traffic of visitors.’



HANDMADE UPMARKET STATIONERY AND DECORATIONS

Supporting Women's Creative Enterprise



Gifts produced by women at Handmade Gifts, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

In 1997, the late Irene Soro, an artist, illustrator and teacher of art opened her doors to disadvantaged women and out of school youths to teach them how to make stationery using recycled material. This she did with determination to address some of the effects of the economic downturn in Zimbabwe which has led to loss of livelihood among many people, especially young people. Those leaving school have also found themselves with nothing to do.

The project got its first grant of USD8 500 from Culture Fund in partnership with Sweden in June 2014. Eighteen participants embarked on an intensive six month training programme for women and out of school youths. However only thirteen students finished the course and of these, nine were female students. The grant went towards equipment purchase, glue, tools, paper, boards, decorations and glue. Food was also provided for the students.

The main objectives of the project are for youths to develop their artistic talent, create opportunities for them to collaborate with other companies and earn a living from this work. Collaboration would also make it easier for the students to share skills, knowledge and ideas.

Soro, who was the co-ordinator of the project, said the impact of the project on the organisation has been tremendous. She noted that working with young people has been an added advantage because they are innovative and bring in new ideas to the organisation. The students are local and come from within and around Marlborough suburb in Harare. Through the project, livelihoods are improved because students are taught life skills that will sustain them. Apart from art and craftwork, they are also taught costing, accounting, marketing and negotiating skills. The course also makes the students independent as

this promotes self-reliance. To date, the project has trained more than 140 people in and around Harare, among them Dzikwa Trust and Batsiranai of Dzivaresekwa to produce handmade products.

The co-ordinator believes that handmade upmarket stationery and decorations have made a difference in the arts sector because of their unique ethnic decorations. The finished products are on demand in France, England and South Africa. Locally, they are marketed at the Sanganayi/Hlanganani World Travel and Tourism Africa Fair and Zimbabwe International Book Fair among other platforms.

The Handmade Upmarket Stationery and Decorations project is currently located in Marlborough area but over the years, communities in Rusape and Dzivaresekwa have also benefitted. The organisation has also received requests for them to do the same project in Sweden which is an opportunity to grow international markets for products.

Youths who have been trained now earn a living by making crafts and decorations. A group of ten students who finished the course in 2014 have registered a company called Dreams Alive. They hope to start production once they have secured funding.

Millicent Dube (20) is one of the founding members of the Dreams Alive Company. She started the course in June 2014 and graduated in December of the same year. The six month course entailed making diaries, gift boxes, bags, journals, photo albums and paper from recycled material. They were also taught entrepreneurial skills. Dube and the other students sold their products at the Zimbabwe International Book Fair and Sanganai/

Hlanganani World Travel and Tourism Africa Fair in 2014 while they were still training. This gave them exposure to markets and an income.

‘I feel that I am now ready to impart my skills to other youths,’ Dube said. She believes that in spite of the depressed economy, art can still be viable. Through the Dreams Alive Company, Dube and her colleagues hope to prove that one can make a living from art by being innovative.

Where there is production, it is easy to note the changes that take place. The co-ordinator said when the participants come for the course they usually do not have a work ethic and have problems with pricing.

‘But you see them growing and knowing how to do business, that is, to negotiate on pricing and understanding that not all money that you make goes into the pocket but that there should be financial discipline.’

Some of the project beneficiaries are now in South Africa where they are making and selling crafts. Handmade Upmarket Stationery and Decorations is a project that has had its profile enhanced because of the grant that has helped to sustain its operations.

‘When a project is supported people tend to take you seriously,’ Soro said, ‘it’s difficult to make money from art but getting the grant is enough assurance that art has a place in society.’

Sadly Irene Soros lost her battle with gastric cancer before we went to print. She will be remembered for her unwavering commitment to upliftment of women in creative enterprise.

HARARE INTERNATIONAL FESTIVAL OF THE ARTS *Showcasing Local, Regional And International Arts And Culture*



A crowd cheering to a performance at HIFA, photograph courtesy of Tinashe Njagu

The Harare International Festival of the Arts (HIFA) roared into life in 1999. A brainchild of Manuel Bagorro, HIFA is now arguably the largest cultural event in Zimbabwe and among the eight major festivals in Africa. More importantly in the current socio-economic situation, HIFA has come to be seen as one of the important symbols of positive things about Zimbabwe.

The Culture Fund-Sweden partnership has supported HIFA's Creative Zimbabwe Programme over more than 5 years. The Creative Zimbabwe Programme was launched in 2012 with a view to highlight and support all local content in the festival programme. In 2015 the festival was also supported by the Culture Fund-European Union partnership for activities targeting local artists specifically networking, workshops and outreach events to mostly poor neighbourhoods of Harare.

It is a show that celebrates Zimbabwean diversity bringing together all colours and backgrounds with its wide range of activities from visual art exhibitions, classical music, theatre, dance, music, spoken word and the craft market. HIFA uses the international platforms to promote local artists by ensuring creative collaboration between local and international established artists.

Through the Creative Zimbabwe Programme the festival has enhanced the exposure of local talent on a platform that is increasingly used and frequented by arts promoters and cultural practitioners from overseas and the region scouting for artists. Local musicians such as Mokoomba, Hope Masike and Djembe have grown through their participation and association with the Festival. In the last edition of the Festival

Hope Masike and Mokoomba were headline acts for the opening and closing shows, an honour usually bestowed to international big acts.

HIFA workshops are open to the public and they foster a greater appreciation of the arts within audiences, as they have the opportunity to interact more closely with the very stars they come to see perform on HIFA stages. The skills development workshops and master classes for artists and creative industry professionals provide a useful learning platform, as well as a forum for exchange of knowledge/ideas and networking in general. Festival directors and artists have testified that they have gained new skills in the following fields: creativity, technical, marketing, and management.

Creative Zimbabwe platform has also encouraged a greater sense of ownership and participation by local artists in the national festival via the local performances and exhibitions. Creative Zimbabwe comprises one of the largest programmes within the overall festival because of the extensive number of Zimbabwean performances and exhibitions that the Festival showcases.

The festival's outreach programme has transformed the face of the oldest township in Harare, Mbare by painting murals on some of the oldest buildings in the city. The buildings

are now a cultural tourism attraction and most people visit Mbare to see the beautiful murals.

The economic impact of HIFA to the city of Harare cannot be underestimated. Artists get to earn money from performance fees, hotels get business, taxis make money and even the homeless street kids get employed as parking marshals!

The festival also contributes to social cohesion and cultural diversity. It brings children who live in orphanages to attend festival activities for free this broadens the horizons of young Zimbabweans by enabling positive interaction between privileged and marginalised youth and empowers underprivileged communities by engaging in outreach activities with them.



A music group performing at HIFA 2015, photograph courtesy of Tinashe Njagu

IMPRESSION



'Sky dragon' artwork by Tapfuma Gutsa, part of the Situationist Exhibition at the National Gallery of Zimbabwe 2015, supported by the Culture Fund and European Union. This was 2011 Venice Biennale participant Tapfuma's first solo exhibition in 10 years. Photograph courtesy of Culture Fund of Zimbabwe Trust Archives

IBHAYISIKOPO

Empowering Women Film Makers



Women undergoing film training, photograph courtesy of Ibhayisikopo

Generally in Zimbabwe there is a mentality that filmmaking is for men, and this belief is given substance by the fact that there are few women who are camera persons or producers, editors and directors. But for Priscilla Sithole, this is one perception that she has sought to correct through her Ibhayisikopo project. According to Priscilla, Ibhayisikopo is a film academy for women and young girls which aims to empower and impart film production skills so that they can also document and tell their own stories.

Ibhayisikopo received grants from Culture Fund of Zimbabwe Trust in partnership with Sweden in 2010 and 2014 to purchase filming equipment. Through the grants they were able to purchase HD video cameras, some LED lights, a zoom external recorder and reflectors. According to Priscilla, 'having the equipment has benefitted a lot of people, because as an academy I train 15 girls every year. Since 2010 I have trained 60 girls and women. The training has enabled the girls and women get skills and earn some money

while they are still being trained because they use the equipment to film weddings and short documentaries for clients.'

Some of the women she has trained have gone on to open their own studios while others are working under other film producers. Of the graduates from the Ibhayisikopo Academy, Priscilla singles out a girl called Mary who is now running her own studio and training other women. Unfortunately, according to Priscilla, most of her graduates keep going back to her to ask for equipment to use in their projects and this puts a strain on the equipment besides affecting her teaching schedule. 'I can't assist all of them because I only have my two cameras that I bought through the grant and they are primarily for training. As a result I am always repairing these cameras because I give them to a lot of people.'

Getting the grant has also required that Priscilla sets up an office and become an employer. She has had to learn to run the academy professionally

and follow business procedures. She is getting contracts from some organisations to offer in-house filming and photography training. Other women are also consulting her and asking for ideas because they have confidence in what she is doing. She says, 'my office has become a hub for women. They come to learn and exchange ideas.'

Priscilla says, 'I am really grateful for the support that Culture Fund and Sweden have given to Ibhayisikopo because for the past 25 years I had this vision of wanting to start an academy for women filmmakers. My dream has come true because they realised it was a dream worth funding. Now, I am known as a trainer and a film producer in Bulawayo. I have done quite a number of documentaries, working with a lot of people and I am satisfied even though I have another bigger dream.'

Personally as a filmmaker, Priscilla is proud that she managed to film Zimbabwe's 2013 elections using her equipment. Considering how violent elections can be in Zimbabwe, she says that was a true test for her to go out without fear and record what was happening including footage of the political parties' events. 'I have more than 200 hours of the 2013 election footage. It was not just filming, but I was also interviewing politicians from all the political parties. It was challenging and risky, but I did it because I had my own equipment.'

The Ibhayisikopo Academy may look like just another initiative, but according to Priscilla, it is impacting on the lives of women and the people of Bulawayo in general. She says one of her students wanted to commit suicide before she

joined the academy because of health problems. But when she heard about the academy and joined the training programme, she has discovered herself and has become a talented comedian and a photographer. The academy is also training disabled women because Priscilla believes all women are equal, have potential and can also do things.

Ibhayisikopo Academy is training women filmmakers from within Bulawayo and Gweru. They also work with the Midlands State University as well as offering film students from there attachment places. 'I am forever grateful to the Culture Fund for the grant which has enabled me to buy quality equipment. My equipment alone gives clients and institutions the confidence to engage me, and it also enables me to make high quality productions. I am the only one with this kind of equipment in Bulawayo.'



A trainee filming in Matopo, photograph courtesy of Ibhayisikopo

INTWASA ARTS FESTIVAL KO-BULAWAYO

Changing Bulawayo's Cultural Landscape



Children's dance competition, photograph courtesy of Intwasa Arts Festival Ko-Bulawayo

When Intwasa Festival started, it was aimed at bringing together Bulawayo artists to celebrate creativity and diversity of the arts. However, since 2014 the festival has shifted focus to creating markets for artists beyond the city. Also, the festival is attempting to link arts with tourism as well as creating 'between festival events' whereby it organises events outside the festival, but promoting the arts and building audiences that attend arts events and pay for attendance.

Culture Fund in partnership with Sweden has been one of Intwasa's major supporters for the past 5 years supporting the festival with a USD10 000 grant every year. According to Raisedon Baya, Intwasa Festival Director, 'this grant

ensures that whatever happens, the festival has a programme.' Specifically, Intwasa has been using the grant for its events at the National Art Gallery and also for the Bulawayo Theatre programme covering workshops, equipment and the hiring of venues, as well as paying a few artists. This means the grant has ensured that the 11 year-old festival continues to run, which relieves the organisers, allowing them to focus on other festival issues. 'It has been a consistent fund that has enabled us to plan way before the festival,' says Baya.

The training workshops for skills development and the empowerment of the artists have been critical to the work the festival does. According

to Baya, the Culture Fund grant has been very specific in requiring that Intwasa must hold such workshops. This is unlike the other grants that are just focused on performances and getting the crowds in. Besides the skills development, the Culture Fund grant has enabled the Festival to have a diverse programme. The festival has also been able to run a poetry and schools programmes with the funding.

Funding from Culture Fund has also endorsed Intwasa as a reputable organisation. 'We have been trying to link two of our workshops to schools and to universities. For the schools, we have the Live Literature Project where we perform school literature set texts. Through this project, we bring together all the teachers dealing with the arts and do a workshop with them on how to make arts work in schools. As a result we have a very good relationship with schools.' This year, the Ministry of Primary and Secondary Education's Provincial Educational Director gave a directive that any arts institution working with schools must do so during weekends only. When the Intwasa Director went to see him about it, the Director said, 'for you that directive doesn't apply because of your track record.'

During the Festival's High School Drama competitions, the organisers identify children with potential and they groom and mentor them. These students then go on to act in the Live Literature Productions. The students not only get an opportunity to develop theatre skills, but inspire other students to desire to be involved as well. Because the festival is producing plays that the students are studying at school, the invitation to come and watch the plays goes out to all the schools in the Bulawayo Province and always receives overwhelming response.

The festival also provides entertainment in the city of Bulawayo. 'At the moment for Bulawayo, Intwasa is one of the events that people really to

look forward to. So, you realise that even when people are implementing small events, they invite us so that they may get slotted in the Festival programme. For us that is a big plus that people are eagerly waiting for the Festival period. Also, our programming has been consistent, thanks to Culture Fund. This makes people know what to expect. This is our 11th year and we haven't cancelled any edition, and that has given people the confidence that the Festival is here to stay,' says Baya.

The most important thing for Intwasa regarding their relationship with Culture Fund is trust. According to Baya, 'Because Culture Fund is seeing value in what we are doing, and helping us grow the festival and develop the artists, that has made other funders want to come on board too. So, the relationship has greatly benefitted us and enabled us to be trusted by other organisations too.'



LITERATURE FESTIVAL

Fostering An Appreciation Of Literature And Writing



Writers at the 2014 Literature Festival, photograph courtesy of Literature Festival

A new annual literary event, The International Literature Festival Harare (LitFest Harare) was born in 2014. Festival Director Chirikure Chirikure explained that the event was started because they realised the need for a platform to celebrate literature and to engage minds in a stimulating environment. Zimbabwe has produced a lot of high-class literary materials that are recognised the world over. As such, LitFest Harare brings together local and international players annually, to honour our local achievements as well as to open windows for the growth of our arts.

In July 2014, LitFest Harare received a grant from Culture Fund of Zimbabwe in partnership with Sweden for purchasing of 3 laptops for administrative purposes and travel for speakers. Also, part of the grant went towards the running

costs of the Festival which took place from the 27-29th of November, specifically paying artist fees, per diems, flights and accommodation for participating writers and panel speakers.

LitFest Harare Steering Committee Chairman Dr. Mberi also says, 'writing is the bedrock of all art forms. As such, it is essential that we create opportunities for writers, publishers, critics, readers and the public to interact. The more we share ideas, the broader our creativity grows.'

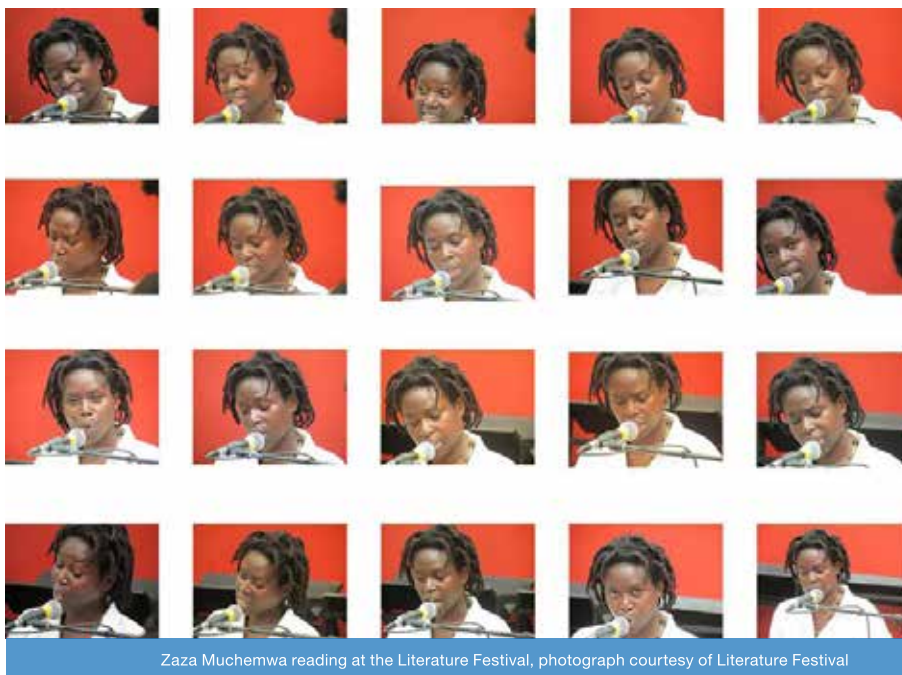
The Festival featured writers, critics and readers drawn from around Zimbabwe, South Africa, Kenya, Germany and the United Kingdom. The activities culminated in the official handover of a collection of more than 3 000 books of the late writer Doris Lessing to Harare City Library. Apart

from the handover of the Dorris Collection, other events were in the form of dialogue and poetry performances at the Book Café. The dialogue between the UK-based Zimbabwean writer Stanley Nyamfukudza and the Kenyan writer, academic and publisher Tom Odhiambo had a full house. Other venues for the Festival included the University of Zimbabwe's Faculty of Arts where writers Sekai Nzenza, Nozipo Maraire, Ignatius Mabasa, Tom Odhiambo, Robert Muponde, Zukiswa Wanner and Nyamfukudza engaged in a discussion attended by students, academics and book-lovers.

Overall, the festival's programme was a series of discussions, dialogues, readings, performances and recitations. According to Wadzanai Mutiwananyuka of the LitFest, 'the response has been very positive and encouraging especially from a younger generation that did not encounter

or experience the literary generation of the 70's and early 80's but is aware of Zimbabwe's literary potential. From the Cultural sector there has been great support and encouragement to continue building upon this initiative. From Literature teachers, the few remaining publishers, college students, prominent book clubs in Harare including the Book Café bookshop, literary connoisseurs, professional and budding writers, much more is expected of LitFest to transform the literary landscape and create sustainable literary projects all throughout the year.'

Although the Festival has been confined to Harare, it managed to rope in poets and literary academics from Masvingo, Bulawayo, Bindura and Kadoma. The organisers praised the Culture Fund for having faith and confidence in them to make the debut event a blast!



THE MIDLANDS STATE UNIVERSITY

Building Capacities And Nurturing Talent



Midlands State University's Department of Theatre Arts Studies opened its doors to students in 2010. A year later it was rebranded and students were introduced to an entirely new course in film studies. The new look department became known as the Department of Film and Theatre Arts Studies offering an undergraduate Honours degree in Film and Theatre Arts.

The main objectives of the programme are to equip students with skills to take up a variety of careers in the arts by realising their creative potential and developing their critical faculties and transferable skills. The department hopes to foster creativity and research skills that will deepen and extend knowledge of performance and screen studies in theory and practice both within and beyond the curriculum.

In 2012, Culture Fund of Zimbabwe Trust in partnership with Sweden supported the department with a grant of USD20 000. This went towards the purchasing of film equipment such as video cameras, projector, home theatre system,

a video player, a Mac quad core computer and software. The acquisition of this equipment was to enable the department to fulfil its mandate of equipping students with theoretical and practical skills in film studies.

The head of department, Mr Ephraim Vhutuza said the grant has enhanced the profile of the Department of Film and Theatre Arts Studies by making it a leading arts training institution in Zimbabwe. Students no longer have to wait for attachment programmes in order for them to use and understand the practical functions of film equipment such as cameras. By the time students graduate they would have mastered both theory and practical hence they compete favourably with others on the job market. Most of the graduates have set up their own editing and advertising companies.

One of the Film and Theatre Arts students who has benefited from the new equipment in the department is Abiel Elson Mawere who is in his third year at the university. Having studied

Commercial subjects at Advanced Level, Abiel never thought he would one day be one of the leading students in arts studies. He has mastered courses such as acting, directing, cinematography, set designing, video and editing skills in the three years that he has been with the university.

He said for many universities, equipment is a major obstacle when it comes to the practical aspect of the film course. Abiel managed to do five film productions under the supervision of the department in one semester and while he acknowledges that he is still perfecting his theatre and film skills, this has not deterred him from grabbing business opportunities in the arts industry. He earns money from events management, video filming for weddings, conferences and school functions. He has been able to sustain himself with this business venture. The money goes towards tuition, equipment and

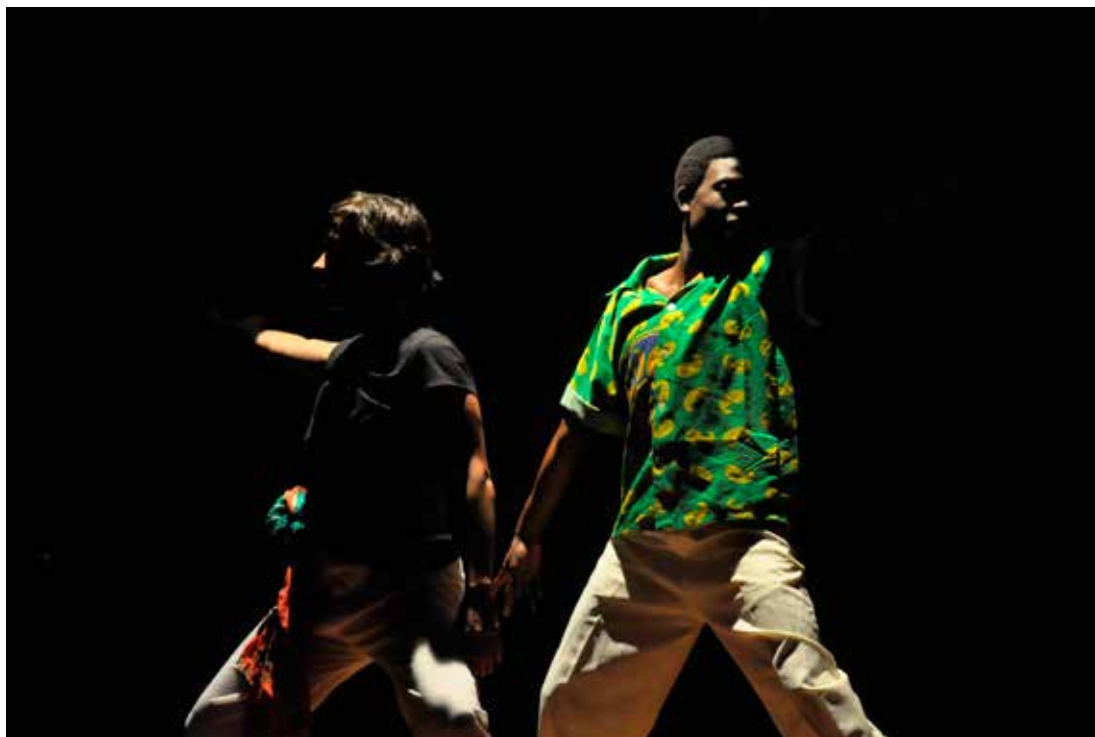
youth empowerment projects that he is working on. After completing his course, Abiel intends to venture into documentary film making and document stories based on the development of the arts industry in Zimbabwe.

There have also been significant spinoffs on the impact of the equipment beyond film studies. The broader university community has also benefited from the grant because it now relies on the equipment for use during functions that need filming and recording. The department has also partnered with the Gweru community by making equipment accessible to them at no fee but under the supervision of technical staff. Other faculties within the university use projectors and other accessories from the Department of Film and Theatre Arts Studies. Fletcher High School which is near the university relies on the department to capture important functions on video.



An abstract film strip, photograph courtesy of the Dollarphoto website

IMPRESSION



A theatre performance that was supported by Culture Fund, photograph Culture Fund of Zimbabwe Trust Archives

PAKARE PAYE ARTS CENTRE

Nurturing Young Musicians



Oliver Mtukudzi with Dominic Benhura and a school child at Pakare Paye Arts Centre, photograph courtesy of Pakare Paye Arts Centre

Pakare Paye Arts Centre in Norton was established in 2003 by Zimbabwean musician, Oliver Mtukudzi to create space for people who have a passion for the arts. In 2005, the centre opened its doors to young people in and around Norton. The aim was to create a conducive environment for youngsters to develop and nurture their artistic talent.

The first youth project was launched in 2007 when Pakare Paye Arts Centre got a grant from Culture Fund for a theatre and education project. Because of the need to work with schools and enhance the learning and teaching of the Shona language in schools based in Norton, Pakare Paye Arts Centre adapted the classic novel,

Kurauone by Ignatius M. Zvarevashe into a stage play. The book had been selected by the Zimbabwe Examinations Council as an 'O' Level Shona set book.

Casting for the play, Kurauone was done locally. All government secondary schools and private college students in Norton were invited to attend a five day workshop at Pakare Paye Arts Centre for five days. The students watched the play and this was followed by a question and answer session facilitated by the cast and school teachers. All activities were recorded on DVD for the benefit of school teachers and students. According to the co-ordinator of the project, Watson Chidzomba, teachers based in Norton acknowledged that 'O'

level Shona results for that year had improved.

Following the success of the Theatre and Education programme, the centre got a grant of USD2 400 from Culture Fund for the Children's Solo Festival. Pakare Paye had always had a Solo Festival for seasoned musicians. It was decided that the Children's Solo Festival will be a prelude to the Seniors' Solo Festival. The grant went towards auditions, transport and workshops for the youngsters. Workshops were conducted by icons to inspire the young artists. In the afternoon they would take to the stage and perform to audiences.

Because of the overwhelming response to the project, Pakare Paye managed to get grants of USD5 000 in 2012 and 2013 to continue with the Children's Solo Festival. From 2007, when the programmes started, about 5000 youngsters have benefitted from Pakare Paye Arts Centre projects while 2 500 have participated in the Solo Festival.



A high school girl doing a performance at Pakare Paye Arts Centre, photograph courtesy of Pakare Paye Arts Centre

The centre is now known for providing children with a platform for the arts business. The coordinators of the project hope that most talented youths will be able to take up the arts as a profession. To inspire children, Pakare Paye intends to go into schools and search for raw talent. The idea behind this is to create an individual who is going to use talent to preserve Zimbabwean culture.

As the project takes centre stage, children will be trained to use a fusion of electrical instruments with traditional instruments such as, hosho, marimba, mbira, hwamanda and ngoma. The centre would like to buy equipment which they will use to train school children. This equipment will remain the property of the school after the training programme. Children will be equipped with skills to make their own instruments record and market their music so as to prepare them for the future. Compact discs and DVDs produced will be sold to generate income for the schools who, in turn, will be expected to sustain the project.

The Culture Fund grant has had a lot of impact on Pakare Paye Arts Centre. The partnership has opened doors for the centre and over the years it has become a hub for young artists. The Theatre and Literature project created a lot of excitement in the schools and the authors of the books got exposure.

A number of young artists have been nurtured and groomed at Pakare Paye Arts Centre through the various youth projects that take place there. Munyaradzi Mataruse now has his own band and when the need arises, he joins Mutukudzi and The Black Spirits when they are on tour of the region, Europe or America. Innocent Mupemba has mastered the mbira and does vocals as well. Mupemba is the lead vocalist of a local mbira group, Untold Stories. Ashton Nyahora, another Pakare Paye Arts Centre product leads a band called Tsvete. Other young artists who are beneficiaries of the programmes are Donald Kanyuchi, Munesu Nyagama, Marceline Kwawa,

Alice Muringayi, Watson Chidzomba (junior) and Fiona Gwena. Munyaradzi, Alice and Fiona are now part of Oliver Mutukudzi's Black Spirits.

Innocent Mupemba (20) is one of the beneficiaries of the Pakare Paye Arts Centre's Children's Solo Festival. He specialises in traditional instruments such as mbira and marimba. In 2006 when he was only in grade 7, he joined the centre. Mupemba said he tried to play all the instruments at the centre but felt challenged when he discovered that there was no one playing the mbira although the instruments were available. In 2007, he got his own mbira as a present from his father and this encouraged him to take part in musical activities at the centre.

'I was inspired by Chiwoniso Maraire and wanted to compose my own music,' he said, 'I introduced mbira to the school choir at St. Eric's and it made a great difference.'

In 2010, he was the opening act at the Seniors' Solo Festival for Selmor Mutukudzi and Tendai Manatsa. He then started playing regularly at the centre. In 2011, he formed a band called Untold Stories. He is the group's lead vocalist and plays the mbira. The youthful group specialises in a music genre Mupemba calls Katekwe a type of Afro Jazz with a fusion of various beats. Untold Stories performed for the first time at the Book Café's BOCAPA Exposure in 2012. That same year he was part of Pakare Paye Arts Ensemble at the Harare International Festival of the Arts (HIFA). Winner of the Honours' Award

at the National Institute of Allied Arts Music Competitions, Mupemba left an indelible mark at Churchill Boys High School after leaving St. Eric's school in Norton. Churchill Boys' Mbira Ensemble beat twelve schools to clinch first position in the National Allied Arts Competitions in 2012.

The biggest breakthrough in Mupemba's musical career was in 2013 when he was the opening act at the centre for Kune Ayo, Susannah Awilo and Steve Dyer. He has also performed with Oliver Mutukudzi, Sulumani Chimbetu, Jah Prayzah and others. In 2014, Mupemba got a slot at the centre to perform every Saturday at the regular family show. He attributes his success as an mbira artist to the skills he learnt at the centre.

'My foundation as an artist is at Pakare Paye Arts Centre,' Mupemba said, 'I was taught vocals, instrument arrangement and marketing skills.' He added that he always participates in workshops held at the centre and has gained a lot from the guest speakers who are invited to network with upcoming artists.

'I appreciate what Oliver Mutukudzi does at the centre,' he said, 'he comes to our rehearsals and teaches us vocals and how to arrange music. He has personally groomed us into who we are today.'

Mupemba plans to launch an album later in the year. A live recording of the album will be done at Pakare Paye Arts Centre.

SAVANNA TRUST

Fighting Gender Based Violence Using The Arts



Savanna Trust performance, photograph courtesy of Savanna Trust

Savanna Arts Trust, an arts-based development communication organisation, formed in 2006 was awarded a USD50 000 grant by the Swedish Embassy through the Culture Fund in 2014. The grant supported Savanna Trust's 3 month project aimed at using theatre and radio to raise awareness and stimulate dialogue among Zimbabwean citizens on issues of gender based violence.

The grant enabled Savanna Trust to implement such a timely project against a background of a continuous increase in cases of gender based violence (GBV) and lack of respect of women's rights in various Zimbabwean communities. Savanna Trust sought to contribute to awareness-raising of the gravity and consequences of gender based violence as well as to encourage dialogue on how to end this scourge through arts-based methodology of using theatre and radio drama.

During the 3 months Savanna Trust managed to do 25 theatre performances that reached out to 5 731 people. Theatre performances were undertaken in Bindura, Shamva, Karoi and Hurungwe. Bindura and Shamva are in Mashonaland Central

Province and have had some of the highest cases of gender based violence in Zimbabwe. Shamva has the highest cases in Mashonaland Central Province. Hurungwe and Karoi also are among the districts that top Mashonaland West Province in terms of gender violence.

The grant also enabled Savanna Trust to effectively commemorate and participate in the 16 days of activism against gender based violence. During the commemorations held in Harare and Domboshava as part of the Protest Arts International Festival, additional performances on gender based violence were done.

In order to bring dialogue on gender based violence at a national level, Savanna Trust produced and broadcast 7 episodes of radio drama on Star FM Zimbabwe. The radio drama was received very well by radio listeners and it reached out to approximately 3.6 million people per episode while 1320 Radio drama compact disks (CDs) were also distributed. These activities managed to raise awareness, stimulate discussion and debate on issues of gender violence and women's rights. The radio programme also had

opportunities for listener's participation through live call-ins, panel discussions, text and whatsapp message platforms. Through the interactive radio drama and participatory platforms, ordinary Zimbabweans from diverse backgrounds were afforded an opportunity to phone and share their life stories and ask for help, which was provided by experts.

The grant empowered Savanna Trust to connect with its mission to use alternative media such as theatre and other art forms in the promotion of human rights, gender equality and development. The project managed to create dialogue between community members, local traditional leaders and policy makers.



Savanna Trust performance, photograph courtesy of Savanna Trust

ENGLISH SHONA SCIENCE AND TECHNOLOGY DICTIONARY

Promoting Local Languages



Professor Chetsanga with the Shona Science English Dictionary, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

The world is full of books and book houses called libraries. But it is not all books that get to make an impact and help people progress and understand their world. Professor Christopher Chetsanga, a Biochemist, wrote the first English Shona Science and Technology Dictionary. The Culture Fund helped him with a grant of USD12 000 in 2013 to enable him to design and print the 378 page dictionary that was published by College Press.

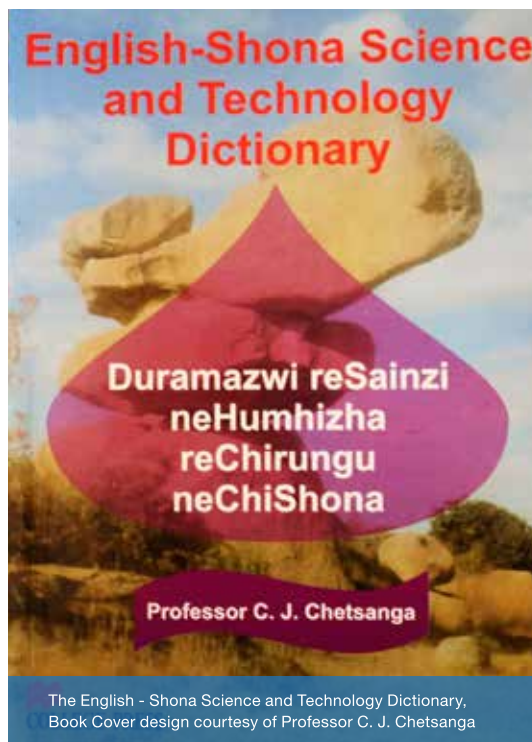
Professor Chetsanga started working on the dictionary when he was still working for The Scientific and Industrial Research and Development Centre (SIRDC) after realizing that a lot of people who were supposed to benefit

from the research did not understand what the scientists were talking about. The dictionary was to enable scientists and researchers communicate their ideas to the community at large. 'Discussing with scientists at SIRDC and lecturers at the University of Zimbabwe they expressed frustration at failing to express certain ideas in a language people understand. It was that need which challenged me into making a contribution to the country's cultural heritage,' says Professor Chitsanga.

'We live in a global village and we should not isolate ourselves and our languages, but instead they should get richer by borrowing. I am into science and technology research and a lot of

new things are coming up and Shona gets left out. This dictionary is part of the process to get the Shona language to benefit. If you take English for example, it is one of the richest languages because it finds vocabulary for anything new. On the other hand, the local languages are just passive observers. The 3rd and 4th generations from now will not have their own local languages,' explained Professor Chetsanga.

The dictionary is meant to help Shona language speakers be able to interpret things like electromagnetic radiation, electron system, batter charging, solar system, planet earth diverse system. All these terms are in English, but explained in Shona. It is currently being used by many students and lecturers after being launched in November 2014 by the Vice Chancellor of the University of Zimbabwe.



IMPRESSION



Umkhathi outside Brooklyn Academy of Music, photograph courtesy of Umkhathi

TALENT FALLS

Supporting Marginalised Artists



Joseph Bhasera with musical instruments he acquired with a grant from Culture Fund , photograph courtesy of Joseph Bhasera

When Joseph Bhasera (26) left his rural home in Chipinge for Mutare, little did he know that his passion for the bass guitar would lead him to fame. He is now the leader of the group Talent Falls which has won prizes at the Chibuku Road to Fame Competitions for three consecutive years. The band is well known for its unique genre of music which Bhasera calls Zim-Passada. According to Bhasera, Passada is a fusion of rhumba, jazz, blues and salsa but what distinguishes it from the other genres is that it is guided by the drum.

When he formed Talent Falls in 2009, Bhasera said the aim was to address social issues that affect society, such as, child abuse, gender violence, love, HIV and AIDS and poverty. 'We

bring out the good and the bad in society,' he said.

The eight member band entered the Chibuku Road to Fame competitions which were held in Harare in 2012 and came second. Bhasera said this was enough testimony that the group's music had been accepted by many people because it was different from what other youthful musicians were offering. Thereafter, Talent Falls did not look back but was determined to win the same competition again in 2013. However, all odds were against the group as they did not have instruments of their own and would hire from other artists for a fee. They also did not have a rehearsal room. In 2013, the group attempted the Chibuku Road to Fame Competitions again and came third.

Talent Falls got its first grant of USD4 920 from Culture Fund of Zimbabwe Trust in partnership with Sweden in the form of musical instruments. This was a turning point in the history of the band. The Mutare Sports Club invited the group to be its resident band. This experience and the music instruments from Culture Fund boosted the moral of the group that when Chibuku held the regional Road to Fame competitions in 2014, Talent Falls clinched first prize in Manicaland Province and were given USD1 000. At the 2014 national competitions held at Glamis Arena in Harare, the group came second and were awarded USD4000. Each band member got USD400 from the proceeds and USD500 was set aside for recording.

‘If it had not been for the musical instruments from Culture Fund we wouldn’t have made it at the Chibuku Road to Fame,’ Bhasera said. He said the grant has improved their livelihood in that band members can now afford decent accommodation instead of living with relatives. Bhasera chronicled how the group had suffered from desertions by members since inception in 2009 but in 2013 up to 2014 he managed to keep the group intact because the instruments offered the security that the group needed to work for survival.

Talent Falls does live shows at different venues in Manicaland. Their audiences are both rural and urban. They are featured regularly as guests

at Elasto Club in Buhera. At times they travel as far as Chipinge to perform. Live shows usually attract between 200-500 people depending on the venue. The band also performs at private family gatherings, Mutare Agricultural Show, festivals and state functions.

In 2014 the band was invited to perform alongside seasoned musicians such as Edith Weutonga and Diana Samukange at the Women’s Arts Festival in Harare. Bhasera and his band also backed upcoming female musician, Andile Taka at the Women’s Festival. Talent Falls has since recorded a 10 track album, ‘Kumba’ with Gamma Records. They are currently working on a DVD for the same album. The group has since left Mutare Sports Club and is now the resident band at Dangamvura hotel.

Talent Falls takes part in charity events in Manicaland and sometimes does free shows to promote awareness on social issues. The band uses these platforms to market its music. Currently, the group is supporting an emerging rural based band, Shining Stars of Mutasa by giving them an opportunity to use their instruments and learning how to compose music. Bhasera is quite certain that Talent Falls can sustain itself through live shows, gate takings and good marketing skills of their products. He stressed that being a resident band at a hotel means that they are assured of getting an income.

WOMEN'S ARTS FESTIVAL

Celebrating Women Engagement In The Arts



Street Theatre performance by Market Square, photograph courtesy of Women's Arts Festival

Young Voices Network is an organisation led by young people who are eager to claim their space in arts circles. In 2013 the organisation launched the Women's Arts Festival, an initiative that was supported by the Norwegian People's Aid and Culture Fund of Zimbabwe Trust.

The Women's Arts Festival (Wafest) is an event which seeks to celebrate women in the arts. The festival aims to give women an opportunity to network and share ideas and skills, empower them by challenging gender stereotypes and creating dialogue about challenges they face in society. The event, which showcases women in music, poetry, dance, theatre visual art and film, is held in November as a prelude to the 16 Days of Gender Activism.

The first edition of the Women's Arts Festival was held on the 23rd of November 2013 at Alliance Francaise in Harare. This was made possible when Culture Fund gave support in the form of equipment for use during the festival. The 2013 theme was 'Challenging The Visible: Discovering The Invisible.' The aim of the festival was to address all forms of discrimination that hinder women's progress, for example, gender inequality and street harassment. Although the first edition did not get much publicity, there was a very good response by Harare based artists.

Following the success of the 2013 festival, the second edition was held in November 2014. It was wider in scope and attracted a huge audience from across the country. Young Voices Network

got support of USD8 000 from the Norwegian People's Aid (NPA) and USD12 000 from Culture Fund. The theme of the festival was 'Testing the Limits.' The organisers sought to see the extent to which society was willing to address issues to do with inequality. Women were urged to go beyond societal norms and challenge legislators who are architects of the constitution to implement provisions in the new constitution that promote gender equality.

Owing to the support from the Norwegian People's Aid and Culture Fund, the two day festival had a number of events lined up. These included music, theatre, film, poetry and dance. Alongside these events, activities such as a symposium, musical concert and community based projects were held. The musical concert was the key event of the second edition of the festival. A total of 21 musicians performed. Among these were 5 upcoming musicians. One of them, Daphne 'Tink' Sibanda, a Hip Hop singer, managed to get a recording contract. Seasoned musicians such as Edith Weutonga, Eve Kawadza, Diana Samukange and Selmor Mtukudzi graced the event. 13 year old mbira player, Tendai Mavengeni launched her debut album at the Women's festival. She is believed to be Zimbabwe's youngest recorded mbira artist. According to the organisers, 300 people attended the concert.

There were events held on the fringes of the festival that attracted big audiences. These were the Festival Expo that attracted 27 exhibitors and 150 people, a symposium to raise awareness on challenges faced by women ran under the title, 'How to achieve lasting peace' was held at the Book Café and drew an audience of 100 people. The grant enabled organisers to engage the community through outreach programmes in public places. This was something they were not able to do in 2013. The Masculinity Training and Market Square Campaign were outreach community activities the organisers embarked on. The aim was to engage commuter omnibus

conductors and rank marshalls (touts) to respect women's rights to freedom of dress and movement. 17 bus conductors and rank marshalls benefitted from the training. The conductors indicated that they wanted to be engaged more by becoming volunteers in addressing women's harassment. There was a performance by Zvishamiso Dance Company and a mural was painted on a public toilet at the bus terminus.

Nhimbe Trust and Savannah Arts Trust provided theatre performances at the festival. Both the Mothers Theatre and 'We are not you' theatre performances were held at the Book Café. In line with the festival theme, productions focused on women's issues.

When the Women's Arts Festival was launched, the organisers sought to address social problems faced by women in the arts sector. According to Tayiona, one of the festival organisers, the concept of the glass ceiling is still dominant in the arts industry. He noted that women can see that they can go far in realising their dreams but they cannot because most promoters usually go for males.

'In order to make it, women have to work twice as hard unlike their male counterparts,' he indicated. He said some unscrupulous people in the industry lure women using sexual favours. He noted that the festival was there to encourage women to be their own advocates hence the need to educate them on their rights.

The has enabled the Women's Arts Festival to address these problems by opening spaces for women to express themselves through theatre, music, dance, film, poetry and visual art. Furthermore, the festival managed to raise awareness of women's issues such as stigma and discrimination in the community by holding outreach programmes, expos and symposiums in places which attracted wider audiences.

Young Voices Network has noted numerous

changes that have taken place in the organisation. The Festival's Facebook page now has 428 likes. This indicates the level of active engagement between the organisation and its audiences. The number of partners increased to 10. Some of the partners who have come on board are Pamberi Trust, Savannah Arts, Women In Theatre, Action Aid and International Images Film Festival for Women. In 2014, the festival got wide media coverage from The Herald, Zimbabwe Broadcasting Corporation. Online media platforms helped to enhance the profile of the organisation by giving an in-depth coverage of the festival.

Changes in society as a result of the intervention of the organisation can be attributed to the two community outreach projects; Masculinity Training and The Market Square Campaign. These generated a lot of interest within communities. Women felt empowered to take a stand against touts (rowdy bus conductors) who were in the habit of harassing women in the street hence the Mini-Skirt March that took place towards the end of 2014. An upcoming woman Hip Hop artist, Daphne 'Tink' Sibanda, was able to get a recording contract during the second edition of the festival. The Women's Festival has also attracted men who have come on board to support women. The men do not

get paid but donate their solidarity. According to the organisers of the festival, the recognition by society at large that there is a festival for women means a lot to them.

To ensure sustainability of the festival, organisers said they will develop a business model, such as, selling different types of food and drinks at the festival. These sales will help generate income for the administration of the festival. Other long term solutions for sustainability that the Young Voices Network has are to fundraise and buy equipment to be hired out, however, for women artists, hiring fees will be waived. The organisation also hopes to sell personalized mugs with the festival logo.

Twenty-year old Gamuchirai Farida Gute is one of the beneficiaries of the Women's Arts Festival. An upcoming dancehall and reggae artist, Gamuchirai attributes her rising career to the experience she has gained in the two years that she has been part of the festival.

'Working with Wafest was quite adventurous and inspirational,' she said, 'I got to be part of their action packed events several times and from these I walked away with so many innovative ideas to develop my career and advise youths with talent to pursue their dreams.'



A crowd watching a Women's Arts Festival street performance at Market square in Harare, photograph courtesy of Women's Arts Festival

As part of the festival's outreach programme to train youngsters, Gamuchirai facilitated at a workshop in Macheke. She took part in training children the art of music and did two musical performances. Participating at the festival alongside veteran women musicians such as Edith Weutonga and Pah Chihera has given Gamuchirai the confidence and morale boost that she needs. 'Wafest has played a very big role in my career,' Gamuchirai said, 'a number of promoters have been phoning me for record deals.'

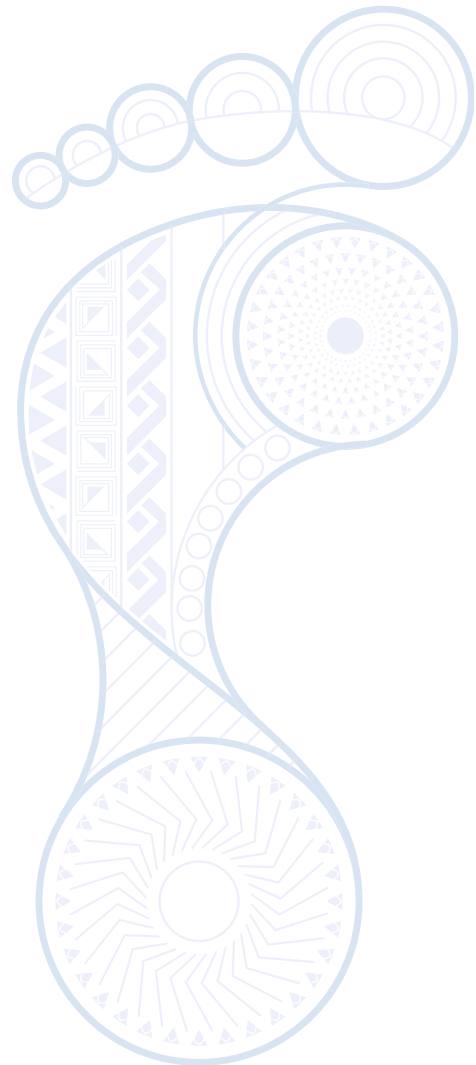
Owing to the intervention of the Young Voices Network organisation, there was awareness on the need to promote female artists, for example, Daphne 'Tink' Sibanda an upcoming artist got a recording contract. Some of the artists who performed at the Women's Festival have been invited to perform at other festivals and arts

events. There has been creation of employment for the people who participated in the activities of the organisation during the festival. The second edition of the festival attracted more than 1000 people from different walks of life. This indicates great appreciation of the female artist and the role they play in the arts industry. The increased visibility has enhanced the profile of both the organisation and the female artist.

The third edition of the festival will be held from 13 to 14 November 2015. Plans are in place to enhance collaboration between male and female artists by creating synergies, for example, male partners will come on board as trainees while their female counterparts take up roles as mentors in aspects such as engineering and script writing. The theme of the festival for 2015 is, 'Testing the Limits: Altogether Now.'

Section C

Special Interventions



HARARE CITY LIBRARY

Creating A World Class Library



The renovated Harare City Library building, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Harare City Library which is of social, architectural and aesthetic importance to the City of Harare received a grant of USD1 000 000 from Culture Fund of Zimbabwe Trust in partnership with Sweden. The grant was channelled towards structural renovations and purchase of books.

According to the Harare City Library spokesperson, Tariro Dube, “the Harare City Library was slowly closing down as infrastructure was collapsing and there were no longer any library services to mention before the timely intervention of the grant.” He highlighted that before the renovations, less than 300 people visited the Library in each given month. Now with state of the art facilities which include new book collections, e-resources and wi-fi internet

services, monthly visits to the Library have significantly increased to more than 3000 visitors per month, reflecting that the grant was crucial to resuscitate the library as an important facility that can serve people’s needs. For example, E-library resources such as books, Directory of Open Access Books and Book Boon have attracted students from surrounding higher and tertiary colleges such as Harare Polytechnic, Belvedere Teachers College and other colleges.

In an increasingly digital world, part of the grant was channelled towards setting up a computer lab which helped transform the Library from a purely hardcopy library to an e-resources library. The migration to e-resources helped to provide up-to-date information on various learning

needs of library users, particularly scholars and researchers. The computer lab allows users to have access to e-books and e-journals provided by some renowned publishers. Library users can now access these e-resources through desktop computers, wi-fi internet service and through remote access. Remote access makes it easy for researchers to access the e-resources from home and wherever they are. This has impacted positively on the Library's service reach to its users, a situation which was not possible in the past when Harare City library was a hard copy based library.

With the grant, Harare City Library expanded its services. The wide range of services has seen the Library turn into a cultural hub of vibrancy with activities such as children's reading clubs, storytelling and discussions. These activities have helped the Library to build analytical, critical and debate skills in young people, crucial to their full development as engaged citizens of Zimbabwe.

As an important mechanism of expanding the impact of the grant, services of the Library have been taken out of the library through community engagement and empowerment programmes. For example, the Library has partnered and donated hard copy books to disadvantaged community schools. To date the grant has enabled the library to donate in excess of 5000 books. Book donations included general books, leisure and recreational books to community schools in Gokwe, Masvingo, and Mhondoro. In this vein, the Library has contributed to the revival of a reading culture in Zimbabwean schools by providing innovative and exciting programmes for library users.

The grant injected a new lease of life and transformed the Library into a modern and world-class library service provider. The Library

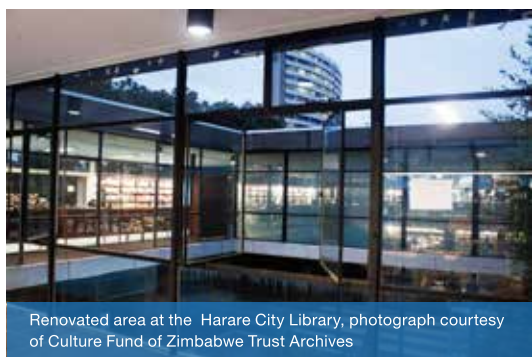
is now a facility conducive for users to access information, reconnecting it with its vision of being a vibrant gateway for preserving the past, serving the present and shaping the future.



Children at the Children's library at the Harare City Library, photograph courtesy of Culture Fund of Zimbabwe Trust Archives



Renovated area at the Harare City Library, photograph courtesy of Culture Fund of Zimbabwe Trust Archives



Renovated area at the Harare City Library, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

MZILIKAZI ART AND CRAFT CENTRE

Promoting Creative Entrepreneurship



Pottery produced at Mzilikazi Craft Centre, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Mzilikazi Art and Craft Centre is a Bulawayo City Council project that was initially established in 1965 as a vocational training centre for youths and school leavers. The idea was to equip these young people with art skills so that they could make a living from art. However, the Centre is now being run commercially under the banner, 'City of Kings Business Ventures.' It remains focused on training young people, but the thrust is to produce an entrepreneur. According to Mr. Munthali who is the General Manager of City of Kings Business Ventures previously the centre focused on art education, but now it is training a person who has to survive commercially, who understands the market and who is modern.'

Squatting in the heart of Bulawayo's Mzilikazi high

density suburb, the art centre is not only a training centre but a viable tourist attraction hub due to its variety of African artworks created by the past and present students. The products ready for view and sale to the public include, wood and stone sculptures, ceramic and pottery art, fine and commercial art. These have also been the disciplines in which arts students enrolling at the institution are trained on in a comprehensive two year programme.

Each year the centre enrolls 300 students on full time basis and later provides internships under its own factory or to other external centres as the National Art Gallery. Moses Munthali spoke highly of the centre describing it as a place where talent is nurtured and produced for the

betterment of the nation. 'The institution has in the past decades churned out several top and talented artists who have made it even on the international scene. We are still doing that even today.'

He cited such artists as prominent sculptor Dominic Benhura, Bulawayo National Gallery Director Voti Thebe, controversial artist Owen Maseko, David Ndlovu, Adam Madebe, Pitias Gwinyisa and Shadreck Mugezi among a host of others.

The Culture Fund in partnership with DANIDA grant of USD39 000 came at the right time for the Mzilikazi Art and Craft Centre which was 'dying.' Through the grant, they were able to put new ceramic tiles floors in all the classrooms of the 50 year old building. They also bought 15 computers, 6 printers, 6 digital cameras, 2 laptops, artists' desks and a heavy duty industrial printer for banners and billboards for the graphic design classes. Mr Munthali is proud of the development and says the grant has given the Centre new life as it is now modern, has upped its game and is now offering courses that are relevant to the modern learner.

The Centre's principal Mr Musoni, says that as a result of the modern equipment and the new look classrooms, they now feel confident that they will attract more students. 'We see this in the sense that our enrolment is improving compared to last year. We are also attracting teacher training colleges and polytechnics. We now have some programmes with them. Theirs is theory while we are more practical.'

Although Mzilikazi Art and Craft Centre is in Bulawayo, it is attracting students, teachers and institutions from all over Zimbabwe. Currently, the colleges that the centre is working in partnership with are Mutare Teacher Training College, Hillside Teacher Training College, Masvingo and Harare Polytechnic whose lecturers are receiving additional training at the centre. Although they haven't formalized anything, Mkoba Teacher Training College in Gweru has also expressed interest in sending students for practical training at the Centre.

Through the grant, the Centre has also embarked on a curriculum development programme in partnership with the above colleges. The Mzilikazi Art and Craft Centre offers a certificate in art, but polytechnics offer a diploma or higher national diploma in art. So, with all this equipment from Culture Fund, they have attracted the Bulawayo Polytechnic who they are working with to develop a curriculum that will enable the students who complete 2 years at the Centre to find it easy to be enrolled at the polytechnics for further education.

The Centre's enrolment, which should be 150 students had gone down to as low as 10 students because the classrooms were not in good order and there was no equipment and desks. The equipment was about 25 years old and needed urgent replacement. 'So now the game is starting again because of Culture Fund intervention. We are able to train and give young people skills. When they graduate and they get job orders out there, they are free to come and use our equipment for a small fee and earn a living. Now the Centre is going to attract the learners again,' explained Mr. Munthali.

SIZAKELE MUKWEDINI

Sometimes Artists Do Not Need Money



Sizakele Mukwedini at work, photograph courtesy of Culture Fund of Zimbabwe Trust Archives

Sometimes what artists need is not money, but just getting someone to believe in them, give them an opportunity to work, network and professional development. Siza Mukwedini-Tayengwa is a 29 year-old female filmmaker with a unique success story. She did not receive a grant from Culture Fund, but instead was given an opportunity to work on a project with Culture Fund. She says 'I have benefitted immensely from the affiliation and the work I have done for Culture Fund.'

From 2006 to 2008, Siza received on the job training with the Zimbabwe Film Festival Trust. Afterwards, she worked with a few filmmakers who mentored her before starting her own company in 2013. But before starting her company, she says it took a whole year of going to and fro to Culture Fund telling them about what

she does and whether there were any projects she could do. She says she had tried to apply for funding, but had not been successful.

Her breakthrough came when Culture Fund needed to commission film makers to do a project for them. Because she had been knocking on their door begging to be given an opportunity to prove herself, they tried her. There were other film makers also who were tried – but Siza says she is the only one who managed to produce results. This saw her being commissioned for the filming of the 'My Zimbabwe Dialogue' project implemented in partnership with UNDP. It involved going around Zimbabwe filming positive stories of people's aspirations and celebrating their being Zimbabwean.

Siza was inspired by the stories she filmed such that even when the project ended, she continued filming positive Zimbabwean stories using her own resources. She has interviewed many Zimbabweans, but says the most outstanding stories are by the young farmers. She profiled 8 young farmers who are doing very well. Some of these young farmers come from very poor backgrounds and one actually came back from the UK to become a farmer. As a result, there are so many young people who are following the story of agriculture in Zimbabwe because the documentaries of the 8 young farmers are on YouTube, Facebook and other social media. The films have created a hype and as a result, one of the young farmers was invited to go to Germany to share her story at a high profile agriculture

event with agriculture ministers from Africa.

For someone who never went to film school, Siza says the opportunity given to her by Culture Fund has enabled her to work with people she never thought she would work with. It has enabled her to discover herself and realise the power she has to influence and change perceptions through film. She says she has been able to tell the Zimbabwean story the Zimbabwean way as someone who has experienced it.

In recognition of her life-changing work, Siza has been accepted for the Nelson Mandela Fellowship for young African leaders and will be going to the USA this year (2015)



Sizakele Mukwedini at work, photograph courtesy of Sizakele Mukwedini

ZIMBABWE INTERNATIONAL FILM FESTIVAL TRUST

Showcasing And Promoting Film



ZIFFT screened films in the streets of Harare, Leopord Takawira, photograph courtesy of ZIFFT

The Zimbabwe International Festival Trust (ZIFFT) is a non profit trust dedicated to the discovery and development of filmmakers, artists and audiences. Established in 1997, the trust has laid a solid record in delivering a range of strong film development programmes over the past 16 years. ZIFFT has developed talented short and documentary filmmakers and scriptwriters through the training opportunities it offers on an annual basis. The Trust has contributed immensely to the telling of vibrant, socially and politically relevant African stories through cinema.

ZIFFT's main objective is to become the 'hub' of film development in Zimbabwe and foster the maintenance of a strong and vibrant industry. This is done through programmes such as the Zimbabwe International Film Festival (ZIFF)

which is the flagship of the trust and is an eight day annual festival that showcases international and local films in Harare and around the country. ZIFFT also undertakes community outreach activities which include children's awareness programmes and the Film Forum, a platform for filmmakers to meet, network and exchange ideas on various issues of concern to the film industry. The short film training project is one of the highlights of the festival although it's slotted prior to the festival. The programme aims at mentoring aspiring filmmakers and scriptwriters in producing high quality short films. To date, the Short Film Project has produced 35 short films that have been distributed locally and abroad.

ZIFFT received a grant of USD10 000 from Culture Fund of Zimbabwe Trust and DANIDA in 2014 and this went towards the hosting of the

Zimbabwe International Film Festival (ZIFF). It enabled the trust to host festival programmes, pay for local shuttle transport and hire screening equipment for the thirteen venues around Harare. ZIFFT was able to screen films and take the audience and participating filmmakers around venues. Filmmakers, students of film, emerging filmmakers and the audience are the main beneficiaries of the film programmes run by ZIFFT.

The Zimbabwe International Film Festival is not restricted to Harare only. Under the programme, ZIFFTours, the festival goes to Chitungwiza, Norton, Bulawayo, Gweru, Mutare and Masvingo. Through the Outreach 2 Educate programme, communities are taught to appreciate film, knowledge and skills of film making through workshops and a film screening. At the beginning of 2015, the outreach team went to Mutare, Bulawayo, Gweru and Masvingo. Six high density townships participated in the programme.

Generally, there has been a marked decline in the number of people going to the movies and the closure of most cinema venues has exacerbated the problem. The ZIFF coordinator, Elton Mjanana said the trust's main objective is to restore the culture of going to the movies and to foster the maintenance of a strong and vibrant film industry. Under the short film programme, ZIFFT has produced over 35 short films screened on the Zimbabwe Television and DSTV Festivals around the world. The programme has also mentored over 20 local filmmakers among them, Rumbi Katedza, Tawanda Gunda, Patience Tawengwa, Heeten Bhagat and Ruvimbo Musariri.

Angeline Dimingo, one of Zimbabwe's pioneer

female camerapersons is among the six beneficiaries of the 2014 ZIFFT Short Film Project. She joined the programme to enhance her career as a filmmaker. During the film workshop, she had the opportunity to attempt script writing. For someone who always settled for roles as a cameraperson or actress in most Zimbabwean productions, script writing was an entirely new experience. She wrote and directed a short film entitled *Marrying The Devil*. The film focuses on African spirituality. As director of the film, Angeline had to work with a cast and crew of 15 people. The film was screened at Sam Levy's Village and Pakare Paye Arts Centre in Norton during the Zimbabwe International Film Festival.

'The impact the short film project has had on my personal life is the satisfaction of discovering my potential as a writer and director,' she said.

Due to ZIFFT's intervention, Mjanana notes that there has been an increase in the consumption of film in the high density areas where they normally have outreach programmes during the festival. Added to this, is the emergence of a young people who are taking an interest in film as a career.

There has been a marked increase in the appreciation and utilization of film as a tool for social transformation and information dissemination. Through the various programmes run by ZIFFT, some filmmakers, for example, Rumbi Katedza, Leo Phiri and Arnold Chirisa have made great strides in the local film industry and have gone on to work on international platforms where they have received accolades for their work. These achievements have enhanced the profile of the Zimbabwe International Film Festival Trust.

IMPRESSION



'Kurera hupenyu mukusaziva' painting by Virginia Chihota, photograph courtesy of Gallery Delta. Virginia Chihota was one of the Zimbabwe Pavilion artists at the 2013 Venice Biennale supported by Culture Fund and the European Union.

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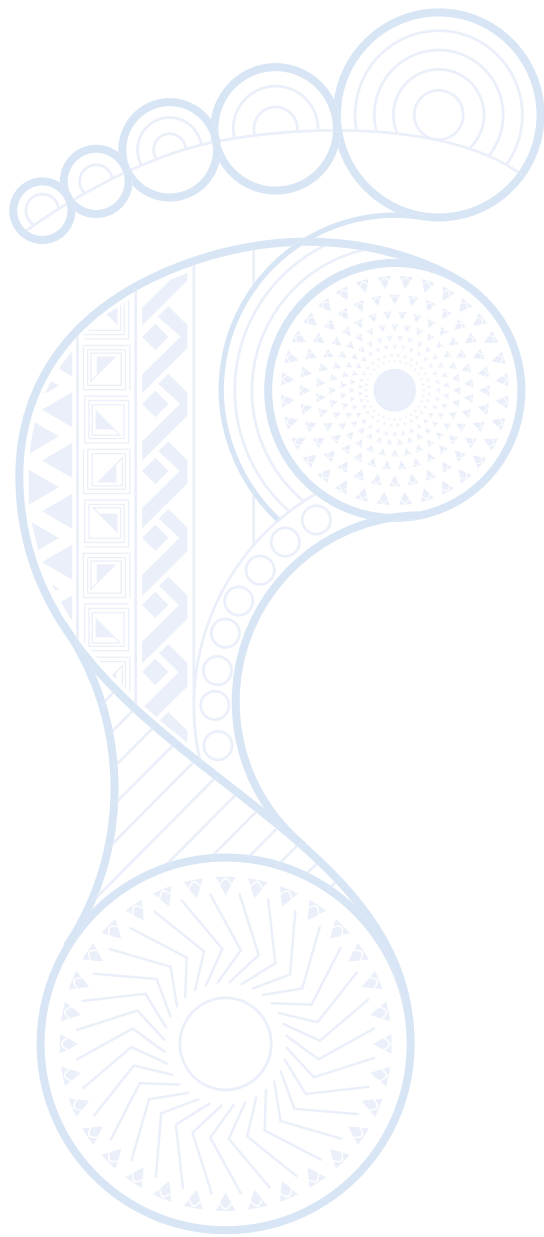
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