

2. Executive Summary

This evaluation strives to articulate the tremendous contribution to cultural development and human development in Zimbabwe, made by Africalia's MYP2017-2021 investment in, and partnership with AfriKera Arts Trust (AfriKera), Zimbabwean Theatre Academy (ZTA), Music Crossroads Academy of Zimbabwe (MCAZ) and Nhimbe Trust. The MYP2017-2021 has significantly strengthened the institutional capacity and governance of all four partners, and supported the growth of the partners' cultural services and products, and cultural policy advocacy initiatives, thus achieving the strategic objective of the Programme.

The Multi-Year Programme (MYP) between Africalia and the four Zimbabwean partners, has been well conceived and elegantly structured. Africalia's experience over many years in the country and sound knowledge of the Zimbabwean cultural sector and the major players, has resulted in the creation of a portfolio well aligned to the key principles and focus areas of the Belgian Development Cooperation, and is in alignment with Zimbabwe's National Cultural Heritage Policy and Creative & Cultural Industries Strategy. Transversal themes relating to Gender, Environment and Digitalisation for Development (D4D) have been integrated into the MYP programmes of Africalia's Zimbabwean partner organisations.

The Theory of Change (ToC) for the programme provides a strong foundation from which activities (that have been designed by each partner), have been implemented within their individual sectoral work. The four result areas are clear and the intended accumulation of outputs to achieve the outcomes is realistic and practical. Sufficiently SMART indicators have been identified and opportunities provided for each partner to interrogate and incorporate the ToC as a tool, into their annual planning and organizational development. I consider the Programme's technical design outstanding in every respect. There are four immediate ToC organisational outcomes: (i) investment, (ii) curriculum, (iii) policies (iv) recognition, which have identifiable links to the four intended results of the 2017-2021 MYP.

Particular attention in this independent and final MYP evaluation, has been paid to Result Area 1, with its allocation of the 48.2% of the total MYP budget. Result Area 1 enhances the technical and institutional capacities of the partners to retain and attract high quality human resources at the executive level, and stimulates improved governance. 36.2% of the total MYP budget was allocated to Result Area 2: training and educational activities, which are labour intensive and an integral part of the MYP's sustainability focus for AfriKera, ZTA and MCAZ. 6.77% of the total MYP budget was allocated towards Result Area 3: the operational costs of activities to stimulate the economy and open markets (in particular activities undertaken by ZTA, MCAZ and AfriKera). 8.83% of the total MYP Budget was allocated to Result Area 4, carried out by Nhimbe Trust: to cover research, seminars, and activities concerning cultural policy advocacy and its information dissemination.

The MYP2017-2021 has created an ecology of mutually beneficial relationships and synergies between AfriKera, ZTA, MCAZ and Nhimbe Trust, which enhances partner cooperation, provisions professional training synergies, promotes inter-disciplinary artistic productions and the marketing of cultural goods and services through the cultural platforms:

Mitambo International Theatre Festival, The Arts Gathering, Bulawayo Festival, Ibumba International Arts Festival and Intswasa Arts Festival.

Given that the current MYP 2022-2024 comes to a finite end in December 2024 (by which time it becomes imperative for all four Zimbabwe partner organisations to be in a position to operate autonomously beyond Africalia's investment), this evaluation has emphasized pertinent issues for consideration relevant to their responsible exit from the MYP, towards their holistic organisational and operational sustainability. It clearly outlines what external inputs are still needed in terms of individual partner capacity building, so as to attain optimal organisational functioning. I am extremely positive regarding the ongoing impact and sustainability of ZTA, MCAZ and Nhimbe Trust, however there are significant risks with regards the sustainability of AfriKera (for which I have made specific recommendations and proposals and the end of this evaluation).

A summary of the overarching outcomes of the MYP2017-2021, in relation to Africalia's programme goals, give an indication of the programmes multiple achievements and ultimate successes:

Outcome 1. Achieving institutional capacity and good governance towards sustainability

Afrikera operates with an efficient and effective Executive Management Team of Marie-Laure Soukaina Edom and Oudius Butau, and is consistently supported by their Board Chairperson, in matters of governance. As long-time partner with Africalia, the quality of governance and partnership greatly improved, across the MYP 2017-2021, due to a better comprehension of what was expected on both parts. AfriKera receives 90% of its annual operating budget from Africalia. Africalia has thus effectively supported AfriKera to establish and sustain itself, throughout its organisational existence. There is considerable risk with regards AfriKera's organisation's sustainability, given the serious lack of Strategic Planning Skills, Fundraising Skills, and Resource Mobilisation Skills within the organisation. Without these operational components there will be no sustainable organisational capacity, when Africalia's funding concludes in December 2024. AfriKera urgently needs to secure additional funding and generate more income streams in order to attain financial sustainability. They will be required to hone existing skills and/or build capacity within their Executive Management Team, so as to secure significant multi-year, large-scale donor funding.

The growth of the Zimbabwe Dance Industry lies in the hands of AfriKera. Given that Africalia funds 90% of AfriKera's budget, it is crucial for the autonomous sustainability of the AfriKera Dance Training Programme, to commence now in 2022, with dedicated fundraising campaigns to fund the AfriKera Dance Training Programme over the next medium term period 2025-2027, and beyond. AfriKera needs to link with high level International Donors that can invest in the continued development of the Dance Sector in Zimbabwe.

ZTA have the prodigiously talented and experienced Lloyd Nyikadzino as their School Director. ZTA have an active Board, which offer solid governance and networking support to Nyikadzino. ZTA has articulated four priority areas within their 2020-2025 Strategic Plan,

which reflect foresight within ZTA's programming and management of the organization, towards sustainability over the next five years; in particular their commitment to Professional and Sustainable Organisational Development & Resource Mobilisation and Financial Sustainability. Nyikadzino is strategically working with Theresa Eyring of the Theatre Communication Group (TCG), as a mentor, in large fundraising applications for ZTA's sustainability. The growth of the Zimbabwe Theatre Industry lies in the hands of ZTA, and with its soon to be accredited 2-year Diploma Course, ZTA will be pivotal towards this end. They are well capacitated to increase student intake into their training programmes, should they manage to secure the necessary funds to do so.

MCAZ have an experienced and efficient Music Crossroads Country Director in Melody Tanyanyiwa Zambuko. Board Members are very active in their individual capacities throughout the working year, and maintain close association with Zambuko with regards MCAZ governance. A full complement of examining bodies for MCAZ training programmes (Academic Senate, Admissions Committee, Examination Board, Exam Committees) together with the Administration Office evidence significant institutional capacity in running a fully-fledged music training programme. MCAZ is currently resourced through 60% donor funding, and 40% income from studio recordings and rehearsal spaces. MCAZ is run as a Hub. 'Music Culture International' funds the music education of MCAZ. In 2021, MCAZ exceeded their fundraising target, and are superbly capacitated to operate sustainably.

Nhimbe Trust has a skilled, highly efficient and competent 8-person core team, through which Nhimbe collaboratively engages its network of cultural policy researchers, multi-level stakeholders in the cultural as well as NGO sectors, and young persons coming into their weekly theatre and film vocational training programmes. Joshua Nyapimbi (Executive Director) is a unique visionary, whose influential and discerning impact on the cultural development sector, locally and internationally is keenly observed. Nhimbe Trust have an active and efficient Board and an active, exemplory advisory panel. Nhimbe Trust is internationally recognized as a specialist Cultural Policy organization covering the cultural terrain of the Southern African region, and African continent. Finding a core funder to fill the gap that Africalia leaves when the current 2022-2024 MYP programme concludes is a challenge for the Executive Director and the Board of Trustees, however they have the institutional capacity and executive acumen to achieve this.

Outcome 2. Achieving high level professional training programmes, and the accreditation of their curricula

The Government of Zimbabwe imposed a nationwide lockdown on 30th of March 2020, in an attempt to curb the spread and transmission of the coronavirus. Training activities across Partners' programmes were disrupted due to the socio-economic impact and ensuing sector challenges brought about by the Covid-19 pandemic. The quick and effective adaptation to tailor-made online learning was critical in ensuring that the Partners' 2020 and 2021 training outputs and expected results were achieved as scheduled. Beyond these technical and skills challenges in delivering hybrid on-line and in-person training, enormous responsibilities fell on the teachers/trainers, having to navigate the socio-emotional

dimensions of the pandemic crisis, with their students.

It is clearly evident that ZTA and MCAZ offer high-level training programmes based on thoroughly considered and developed curricula, deserving of accreditation at all levels. ZTA's curriculum has evolved since 2017 through to 2022, it is underpinned by a critical intellectualism, which informs its modes of physical theatre training. The pedagogic partner for MCAZ is the Global Music Academy (GMA) in Berlin. Much of the curriculum for MCAZ has been co-developed with the GMA, which has a strong focus on southern African music forms. MCAZ's training is based on a high quality curriculum, which is widely sought out by young developing musicians in Zimbabwe.

AfriKera is currently re-evaluating and re-developing its curriculum in consultation with the Statistics Research Centre (an agency that provides sound and evidence-based statistical research that enhances development). AfriKera's process of re-examining and re-developing their Curriculum is necessary in order to achieve the professionalism of training which AfriKera purports to deliver.

AfriKera, ZTA and MCAZ have signed individual MOUs with the Creative Media & Communication Department (CMCD) at the University of Zimbabwe. These individual MOUs are the first step, towards the process of accreditation with the University of Zimbabwe. All three organisations commend the efforts of Dr Ngonidzashe Muwonwa, Chairperson of the CMCD, in recognising their training programmes and potential for education partnerships with the University of Zimbabwe.

Outcome 3. Successful marketing of quality cultural goods and services in the Zimbabwean creative and cultural industries.

Conceived through a partnership between AfriKera, ZTA, and MCAZ, as a small scale multi-disciplinary arts festival, The Arts Gathering (#TAG) was launched in 2019, and has since successfully produced another two editions, through platforms featuring live performances of dance, music and theatre, as well as showcases of fashion design, comedy and poetry. #TAG remained constrained through the Covid-19 pandemic and as a result #TAG was produced as an online festival in 2020, and in hybrid format in its 3rd iteration in 2021. The positive effects of such digitalisation, was that these festivals reached far wider audience. #TAG 2021's outcome and success was evidence of harmonized efforts targeted toward the establishment of well-polished creative productions. The tripartite collaboration of ZTA, AfriKera and MCAZ showed a synchronized effort in inspiring the creative industry.

The Mitambo International Theatre Festival (MITF) launched in 2019, is now in its fourth year, and flourishing. Through MITF, ZTA have succeeded in providing a trailblazing local theatre festival of international standard, through which ZTA beneficiaries (and the larger Zimbabwe Theatre Industry) can premiere original new theatre shows. MITF creates an International and Pan-African market for the work of ZTA students and trainers. In 2021, ZTA profiled 75 Theatre practitioners including, writers, director, actors and producers, through the format of digital branding, in recognition of the creative work they are doing.

The inaugural Bulawayo Arts Festival (BAF) - the visionary initiative of Nhimbe Trust in partnership with the City of Bulawayo - was held in June 2020 under the theme #We Own Winter, driven online by the restrictions of the Covid-19 epidemic, but no less vibrant in colourful and energetic performances by an exciting array of artists from different genres and disciplines, interspersed with fashion and design, interviews and discussions. Broadcast Live via Facebook, 144,262 viewers from different parts of the world, took part in the inaugural celebrations.

In 2021, Zimbabwean President, Dr Emmerson Mnangagwa elevated BAF to a national annual calendar event, reflecting the government's commitment to promoting the cultural and creative industries sectors. BAF organisers brought on board 39 local, national, regional and international media outlets to disseminate information about the Festival globally. The Acting Minister of Youth, Sports, Art and Recreation, Kazembe Kazembe, officially recognised the contribution of Africalia as a Festival sponsor/partner/supporter. Performance Arts statistics confirm the growth in productions, performing genres, and artists at the BAF: 134 acts (from 39 acts in 2020); 6 genres (music, dance, theatre, comedy, poetry, drawing); 348 artists (from 127 artists in 2020). Nhimbe monitored BAF 2021, using its 'Annual Digital Art Consumption Index'.

MCAZ was recently successful in being awarded the 2022 Music in Africa Sound Connects Fund which will facilitate the rapid production and distribution of high-quality music production within and outside the region, increase capacities among professionals, support rapid mobility and exchange among musical creators; enhance access to new markets, develop visual literacy (especially among underrepresented groups), promote advocacy aimed at protecting the interests of creators, and support the existence of sustainable financing structure. MCAZ's annual Creative Training Campus (initiated 6 years ago, in 2016), offers capacity building workshops and refined training to students and teachers from the Music Crossroads Academies, as well as to external creative practitioners from Malawi, Mozambique and Zimbabwe. The aim of the Campus is to develop their required skills, to enable them to generate income and improve their livelihood in the global music economy.

MCAZ and Nhimbe maintain their effectiveness and impact in the Southern African regional context, and internationally. To counter the volatility and instability of Zimbabwe's political and economic context and its geographic isolation, it will be strategic for AfriKera and ZTA to consolidate their work through regional and continental collaborations, founded on people-centred pan Africanism.

Outcome 4. Nhimbe Trust's consistently successful cultural policy advocacy in favour of cultural democracy and the development of the creative industries

Nhimbe Trust initiatives with respect to advocacy activities and building the sector's capacity for cultural democracy and artist/citizen participation, have increased over the last decade in line with the increased proficiency and efficacy of the organization and leadership.

Nhimbe's advocacy and activism work is exceptional through its Media & Parliamentary Watch, National Cultural Policy & Bills Watch, CSOs Consortium Meetings to Lobby Policy-decision makers and meetings updating creatives on policy reforms (in Bulawayo, Masvingo, Mutare, Harare, Gweru). Their greatest strides made in Cultural Policy implementation, have been during the post-Mugabe era, which coincides with the MYP2017-2021. The international profile of Nhimbe Trust grew exponentially in 2020/2021, as the organisation contributed to key global platforms mainly organised by UNESCO.

Nhimbe Trust has become an international thought-leader and an expert in cultural policy advocacy and development (in keeping with international arts instruments) and has successfully positioned their work within the context of human development, fair trade and the UN's sustainable development goals. Nhimbe's advocacy work is strategically placed to develop and support sustainable systems and knowledge concerning governance for culture in Zimbabwe and across the African continent. Nhimbe's capacity to innovate is remarkable.

The strategic objectives of the JSF are to ensure all institutions are accredited and achieve sustainability by end of the partnership period. The MYP 2017-2021 Zimbabwean Partners can leverage their alignment with National CCIs Strategy pillar of 'Education, Training and Capacity Building' (which prioritises the accreditation of training programmes for recognition locally and internationally) in their future strategic planning, capacity building and fundraising.

The final vision of the Zimbabwe ToC is "By 2030 to have internationally recognized centre(s) of excellence in arts and culture, training, and research, that are gender sensitive, contributing to the sustainability of the industry". Nhimbe Trust, the Zimbabwe Theatre Academy and Music Crossroads Academy of Zimbabwe are well on their way to achieving such recognition. AfriKera Arts Trust has much work to do, to achieve this recognition.