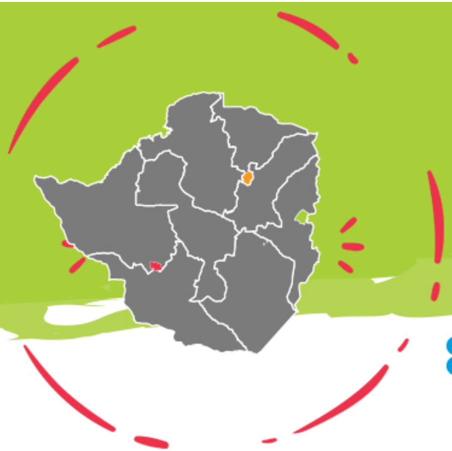
CREATIVES ZW UNLOCKED

"Unlocking the Zimbabwean Creative Scene"



BRITISH COUNCIL

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2020 Report: Creative Industries Ecosystem Mapping in Three Zimbabwean Cities

CREATIVES ZW UNLOCKED

TABLE OF CONTENTS

01

PROJECT CONTEXT AND OBJECTIVES

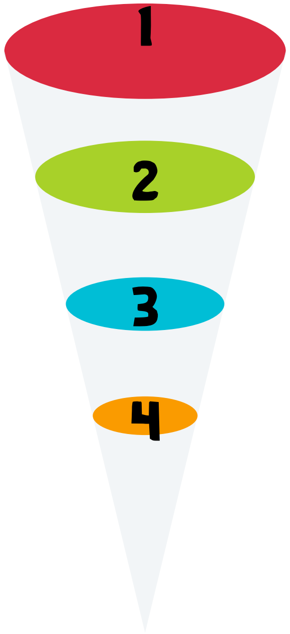
Introduction to the research

PROJECT CONTEXT AND OBJECTIVES

A CULTURAL MAPPING OF THE CREATIVE INDUSTRIES ECOSYSTEM IN ZIMBABWE, WITH A FOCUS ON THE URBAN CENTRES OF HARARE, BULAWAYO AND MUTARE

British Council and Connected Sahara commissioned research into a holistic understanding of the creative industries

OUR APPROACH



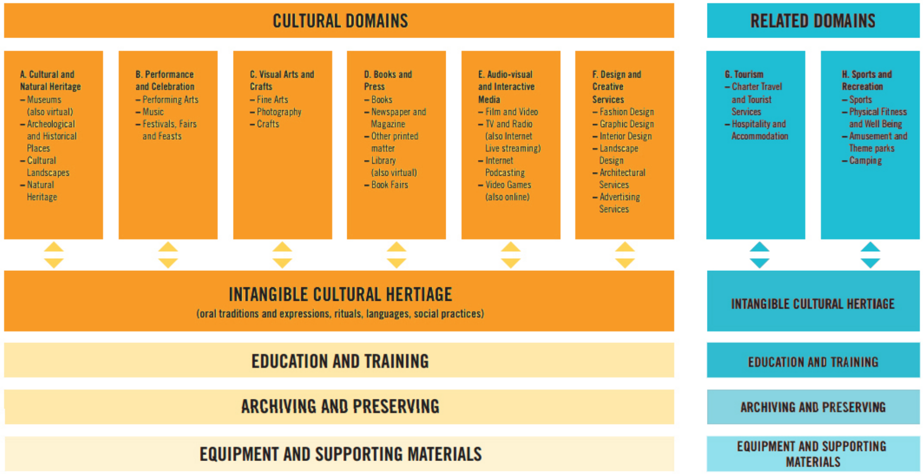
Desktop research: for a broad understanding of written research on Zimbabwean creative industries

Online mapping: to get an overview of who is in the sector and where

Surveys: more in-depth information through approx. 250 comprehensive surveys

Interviews: a deep dive through over 100 in-person interviews across four disciplines, in three cities determined as high growth and able to inform growth trends.

UNESCO CREATIVE INDUSTRIES FRAMEWORK



Source: *2009 UNESCO Framework for Cultural Statistics*, p. 24.

The research approach was informed by the UNESCO Framework in order to better define the creative industries. Data is gathered from various sources in this report generally spanning between 2009 and 2020.

02

CREATIVE INDUSTRIES OVERVIEW

Understanding the creative industries

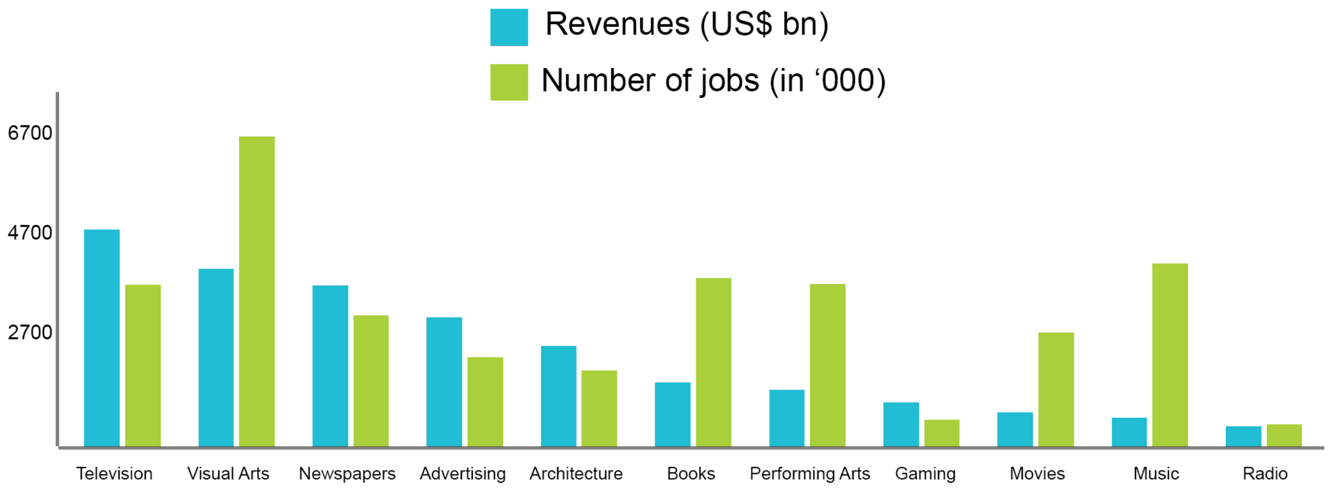
The Creative Industries Globally

An Overview

3% Global GDP

29,5M Jobs

Africa and the Middle East contribute $58 bn and 2,4 M jobs to the overall count



Sources: UNESCO Cultural Times Global Map of Cultural and Creative Industries 2015 and CISAC online

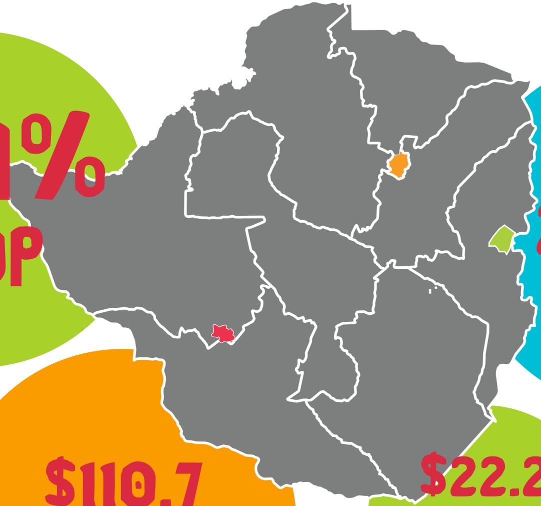
The Creative Industries In Zimbabwe

AN OVERVIEW

Creative industries in Zimbabwe play a significant role in the broader economy, with a considerable potential for growth

Creative industries contribute an estimated 6,9% to the GDP of Zimbabwe

6,9% GDP



22 000

Approx. 22 000 people are employed in creative industries

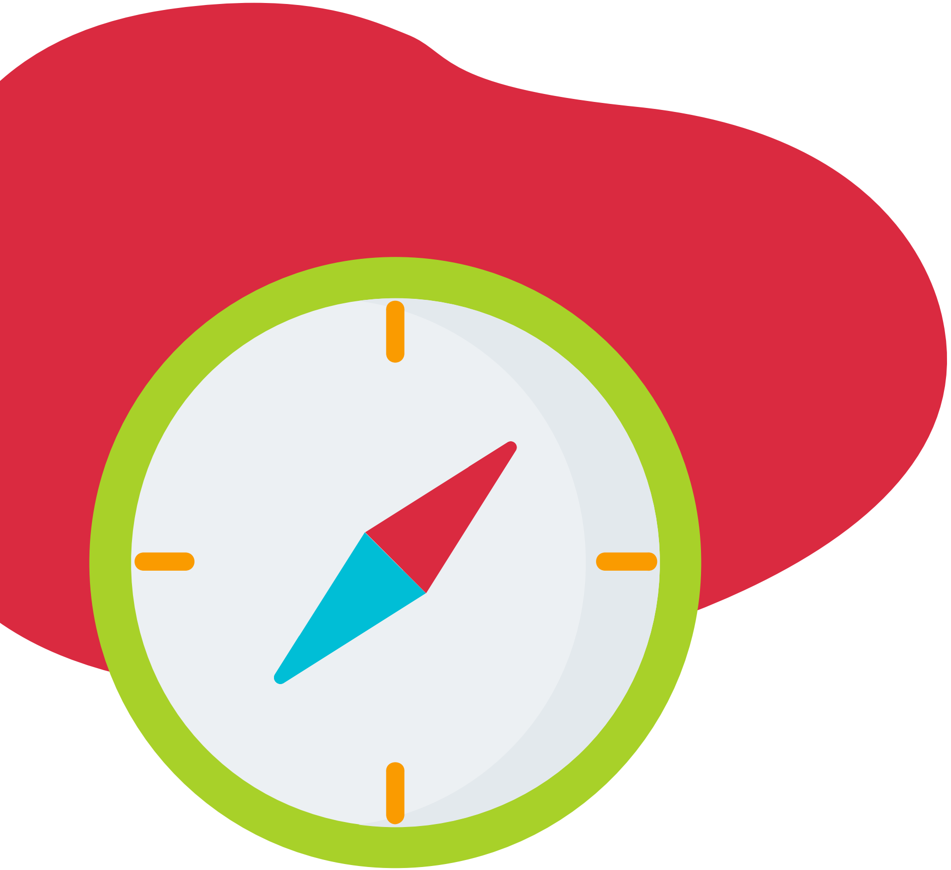
Creative goods imports stand at approx. $110.7 million

$110.7 MILLION

$22.2 MILLION

Creative goods exports stand at approx. $22.2 million

Sources: Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage, National Arts Council Zimbabwe & ZIMSTAT (2018), UNESCO Culture for Development Indicators (CDIS), Zimbabwe Analytical Brief and UNCTAD (2018), Creative Economy Outlook, Trends in international trade in the creative industries 2002-2015



03

MAPPING THE ECOSYSTEM

How the creative industries intersect

Ecosystem Players

In mapping the ecosystem we have identified 9 key players

It is vital that each player understands and plays their specific role within the broader ecosystem to keep it in balance

CORE

Platforms & Facilities

Creators
artists, makers, etc.

Producers & Distributors

CONTEXT

Government
& legislative frameworks

Economy

Industry Drivers

SUPPORT

Education & Training

Consumers
audiences, buyers, etc.

Resources
Funders, sponsors, etc.

How players relate to each other

Interconnection is good, but too much overlap can point to lack of clear roles

The ecosystem mapping points to many players overlapping in their roles, highlighting a lack of professionalisation and the need for many to learn to be “jacks of all trades”

SUPPORT

Support players: These include Resource Players and Consumer Players. Importantly there is a cross over in that Consumers can be Resource Players. There is also some cross over in certain resource players such as funders and sponsors that play the role of platforms in certain projects. Education and training – particularly tertiary education – remains distanced from the overall ecosystem.

CORE

Core players: These are people and entities that are directly involved in creative work. This includes artists, but also editors, producers, curators, studios, hubs etc. Roles overlap significantly within the core players of the sector, with many artists also working in editing and producing, as well as distribution. This does mean they often have direct links to their consumers however, with few “middle men”.

CONTEXT

Contextual players include the governmental system and legislative framework in which the creative industries operates. Currently this remains quite distanced from the central ecosystem. The broader Zimbabwean economic context has a very significant impact on the nature of the creative industries and influences support players.

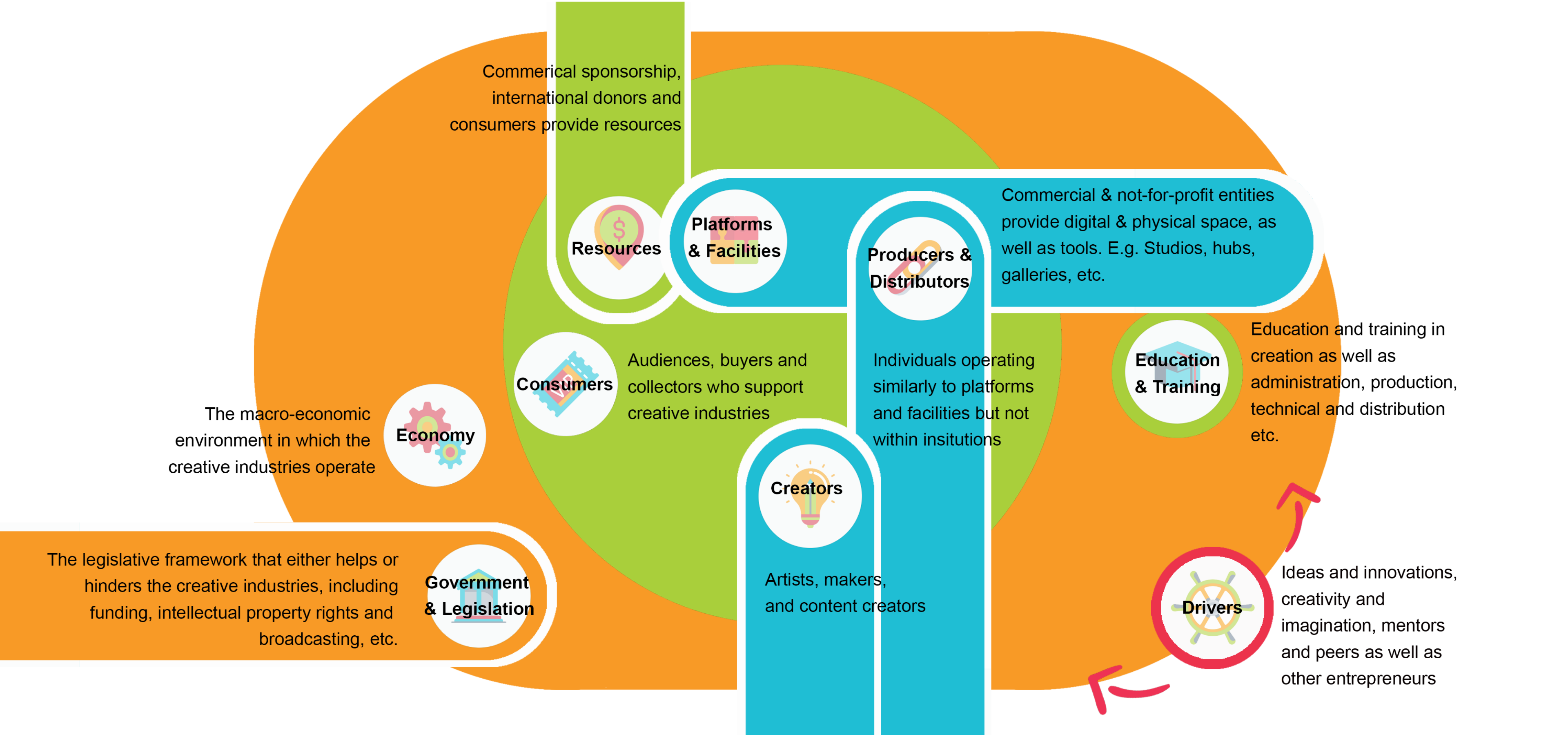
INDUSTRY DRIVERS

The industry drivers are the energy and connectors between the various players. These energise and synergise actions, processes and flows of production, learning, distribution and resources. These are the less formalised flows across all the players. This includes ideas and innovations, creativity and imagination, entrepreneurs, mentors and peers.

Mapping the Ecosystem

The mapping process considered Players, roles, actions and how these interlink

The mapping pointed to strong overlaps and linkages, but also some disconnections



04

KEY INDUSTRY DRIVERS

What is driving the industry?

Key Industry Drivers and enablers

What is making the biggest difference for Creative Industries Businesses?

An entrepreneurial spirit, growing exports of goods and services as well as capitalising on digital capabilities are key growth drivers for the creative industries in Zimbabwe

Hustle economy

55% of creatives supplement their creative income with other work

Digital disruption

35% of creatives are primarily operating their business online, through social media or websites

New markets

44% of creatives export their work beyond the borders of Zimbabwe, this is 10% higher than 2009

HUSTLE ECONOMY

A CULTURE OF ENTREPRENEURIALISM KEEPS THE CREATIVE INDUSTRIES GOING

The Zimbabwean creative economy is characterised by hustle: agility, resilience and hard work

Zimbabwean Entrepreneurs data*

84% unregistered

62,9% less than 5 years in business

84% employ less than 3 people

Key features
Mentorship and peer learning

Currency changes mean few keep financial records

Materials costs are a major challenge

Zimbabwean Creatives data

62% unregistered

60% less than 5 years in business

85% employs less than 10 people

Key features
Mentorship and peer learning

Currency changes mean few keep financial records

Materials costs are a major challenge

"CULTURAL PRODUCTION IS ENTREPRENEURIAL... CREATION IS DRIVEN BY SMALL BUSINESSES OR INDIVIDUALS, GIVING RISE TO AGILE AND INNOVATIVE EMPLOYERS."**

Creatives are agile in their response to the moving pieces that make up the ecosystem, including currency changes etc.

They also learn from each other and share experiences and skills. This style of co-coaching is most agile and responsive to a context of flux

AGILITY & RESPONSIVENESS

HARD WORKING

55% of creatives are supplementing their income with non-creative work in order to keep doing what they love

EMPLOYMENT & SOCIAL ENTREPRENEURSHIP

Creatives are often committed to social causes in their work. A number of more successful creatives are developing art centres, conducting training and mentoring others

30% of creatives employ at least one other person in their creative work

CO-COACHING

*Sources: *UmbaCreate 2019 Research on The Needs of Startup Entrepreneurs in Zimbabwe. **UNESCO Cultural Times Global Map of Cultural and Creative Industries 2015.*

DIGITAL DISRUPTION

IN LINE WITH GLOBAL TRENDS, DIGITAL IS DRIVING SIGNIFICANT CHANGE

Digital reach is significantly changing how creative industries function in Zimbabwe, impacting globalising networks, direct contact with buyers and audiences, and higher levels of visibility

76% Total Zim mobile use

40% Total Zim web use

60% Total Zim youth web use

Individuals using digital platforms for business:

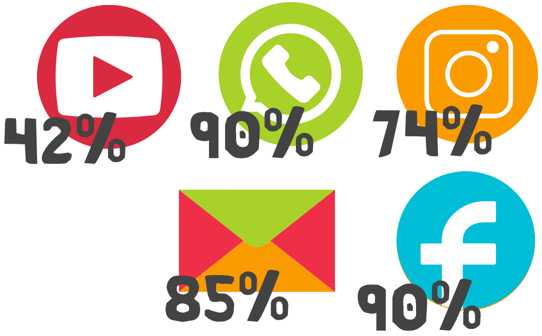
35% MAINLY CONDUCT THEIR BUSINESS ONLINE

79% HAVE OVERSIGHT OVER THEIR OWN SOCIAL MEDIA

Creatives working in the digital storytelling arena identify original, authentically Zimbabwean content as the biggest disrupter for the future of creative industries.

"GLOBALLY CREATIVE CONTENT POWERS SALES OF DIGITAL DEVICES. DIGITAL CULTURAL GOODS ARE, BY FAR, THE BIGGEST REVENUE SOURCE FOR THE DIGITAL ECONOMY, GENERATING US$66B OF B2C SALES IN 2013 AND US$21.7B OF ADVERTISING REVENUES FOR ONLINE MEDIA AND FREE STREAMING WEBSITES."**

Individuals using digital platforms for business:

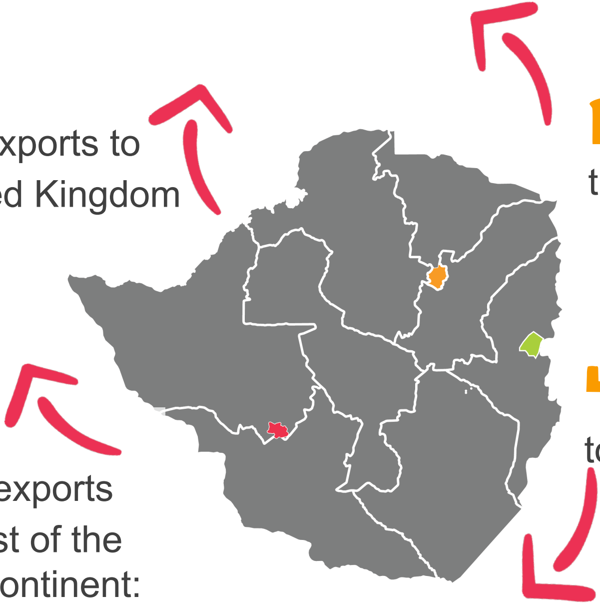


*Sources: Digital2019: Zimbabwe. Digital & data trends by WeAreSocial & Hootsuite, 2019. And **UNESCO Cultural Times Global Map of Cultural and Creative Industries 2015. Nhimbe Trust 2019 UNCTAD Digital Economy Report: from a Pan-African economy lens*

NEW MARKETS

WHERE ARE WE SEEING THE GROWTH AND MARKET EXPANSION POTENTIAL?

The African continent is Zimbabwe's primary export partner, with significant growth potential in the African Continental Free Trade Agreement



16% exports to the United Kingdom

10% exports to the European Union

46% exports to South Africa

20% exports to the rest of the African continent:

Botswana, Namibia, Zambia, Mozambique, Nigeria & Kenya

A KEY INDUSTRY DRIVER

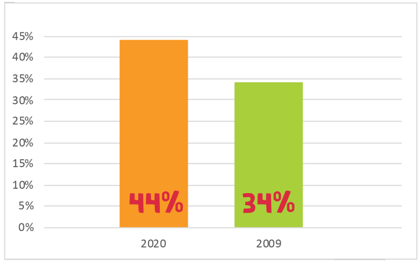
While Zimbabwe is a net importer of cultural goods, its export markets are growing significantly.

Two major factors that make exports a significant growth area:

(1) The Zimbabwean diaspora are a major export market

(2) Significant direct marketing and access for exports by creatives themselves, primarily through online platforms

10% MORE CREATIVES REGULARLY EXPORTED THEIR WORK BEYOND THE BORDERS OF ZIMBABWE IN 2020 THAN IN 2009



Source: Zimbabwe National Statistics Agency (ZIMSTAT), Culture Fund of Zimbabwe Trust (Culture Fund), 2013

05

HIGH IMPACT AREAS TO UNLOCK

Barriers to growth in the creative industries

HIGH IMPACT AREAS TO UNLOCK 1/3

WHAT ARE THE CHANGE AREAS FOR HIGH IMPACT, AND WHAT CAN WE ENVISION?

Innovation would distinctly unlock the potential of Zimbabwean creative industries

UNLOCK AREA	WHERE WE ARE	WHERE TO
VALUE CHAIN	The sector currently has limited differentiation and professionalisation of creation, production and distribution elements of the value chain. People play some or all of these roles at the same time.	Professionalisation in the field results in expertise. This enables individuals who know their skills well, to break the rules and innovate.
COMPETITION	Low production quality, few venues, minimal distribution and audience discernment creation as well as the fear of "being copied" result in reduced collaboration and limited risk appetite for creatives.	Healthy competition and collaboration increases creativity, excitement and attracts greater audiences. This increases the quality of creative practice.
AUTHENTICITY	Bread and butter issues result in practitioners focusing on what already sells. This means often looking to the tried and tested and rarely looking to one's own history, background and wealth of creativity as inspiration to try something new.	Authentic creativity drives innovation. Zimbabwean creatives can offer something different that is new to local and international audiences.

INNOVATION

85% of creatives see "Creation of new work (products or services) as the biggest opportunity for business growth". Creatives know that innovating is the driving force to unlock growth. For the sector this requires some important changes.

HIGH IMPACT AREAS TO UNLOCK 2/3

WHAT ARE THE CHANGE AREAS FOR HIGH IMPACT, AND WHAT CAN WE ENVISION?

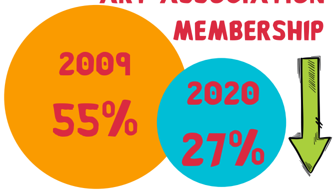
While agility, flexibility and newness characterise creative industries, some sustainable foundations need to be in place

Unlock Area	Where we are	Where to
PLATFORMS	Platforms and facilities struggle to stay open and effective. These include professional associations, studios, production houses, venues such as theatres and galleries as well as digital sales and sharing platforms.	Platforms enable sharing work, collaboration, access and understanding to the sector, and entryways for younger practitioners. They become the centres of excellence and innovation.
POLICY	As of 2019 Zimbabwe has a relatively strong policy and legislative framework for the creative industries. However there is little trust in the commitment of government to enact it, and recent historical lack in implementing progressive policies.	Policy implementation, including of intellectual property regimes and indigenous cultural protections, will impact the creative industries in sustainable ways.

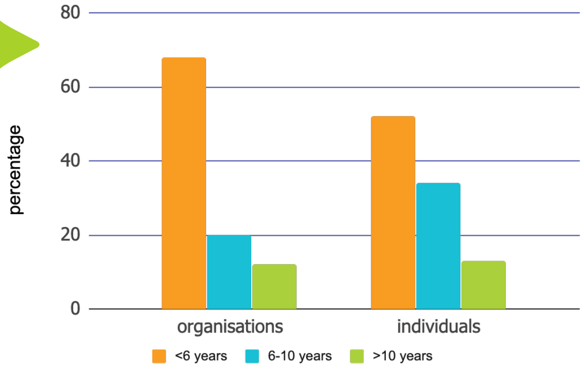
RESILIENCE

An environment of resilience is possible with the right infrastructures and foundations for long-term development and steady growth.

ART ASSOCIATION MEMBERSHIP



Arts organisations and individuals struggle to stay afloat beyond 10 years, and increasingly people do not see the value in being part of professional associations. This points to a need to reinvigorate and update the foundations of Creative Industries.



Source: Zimbabwe National Statistics Agency (ZIMSTAT), Culture Fund of Zimbabwe Trust (Culture Fund), 2013. Cultural Statistics Survey Zimbabwe, 2012.

HIGH IMPACT AREAS TO UNLOCK 3/3

WHAT ARE THE CHANGE AREAS FOR HIGH IMPACT, AND WHAT CAN WE ENVISION?

Greater monetisation would distinctly unlock the potential of Zimbabwean creative industries

UNLOCK AREA	WHERE WE ARE	WHERE TO
MARKET	The market is limited for buyers, sponsors and funders within the Zimbabwean context. Individuals have a low median income, and both corporates and government too are limited by low revenues.	Stonger spending by individuals, corporates and the state enables greater stimulus for the creative industries and potential for greater investment in the sector.
FLUX	Hyper-inflation and government currency changes result in constant changes. This causes constantly fluctuating costs of materials and significant changes in supply chain, currency and banking systems.	Greater stability allows for longer-term forecasting and planning. This enables creatives and investors to make informed decisions about the future.

-50%

GDP DECLINE BETWEEN 2000 AND 2008

OF HOUSEHOLD INCOME IS SPENT ON CREATIVE PRODUCTS

MONETISATION

56% of creatives see "Growing a domestic audience/market as one of the biggest opportunities for business growth".

41% of creatives see "Accessing funding and finance as one of the biggest opportunities for business growth".

Greater cash flow would unlock the potential of the creative industries .

Sources: Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage, National Arts Council Zimbabwe & ZIMSTAT (2018), UNESCO Culture for Development Indicators (CDIS), Zimbabwe Analytical Brief and UNCTAD (2018), Creative Economy Outlook, Trends in international trade in the creative industries 2002-2015

06

THE FOUR GROWTH SECTORS

What can we learn from the high functioning areas of the creative industries?

KEY GROWTH SECTORS

The following four sectors have been identified as high growth areas within the Zimbabwean creative industries through desktop research*. These areas were used as a deep dive into strengths and potential learnings for creative industries in Zimbabwe.

VISUAL ARTS

Visual arts refers to disciplines such as painting, sculpture, installation and others. The research also included those operating in the contemporary arts arena and stone sculpture.

MUSIC

The research looked at various music genres including Zim Dancehall, Sungura, Urban Grooves, Electronic and others.

FESTIVALS

Festivals cut across various disciplines and include music and theatre, but also food and digital content.

DIGITAL STORYTELLING

Digital storytelling refers to content development on online platforms and stretches across film, writing, photography, podcasting and other creative disciplines.

KEY DEFINING FACTORS

High Revenue	Large Market	Local Growth	Global Growth	Social Impact	Future Proofing

Each sector is assessed on key defining factors. A coloured circle indicates a strength while an empty one means an area is not currently widely active.

THE KEY GROWTH SECTORS WERE IDENTIFIED THROUGH A COMBINATION OF REVENUE, AUDIENCE NUMBERS, INTERNATIONAL IMPACTS AND DISRUPTION CAPABILITY

**Sources and processes for this have been detailed in the desktop study report dated January 2020. This report served as the driver of the project's methodology and approach.*

KEY GROWTH SECTORS: VISUAL ARTS

THE VISUAL ARTS IS BOOMING IN ZIMBABWE WITH SOME KEY LEARNINGS FOR OTHER SECTORS

"AN UNEXPECTED POST-MUGABE BOOM HAS CAUGHT THE ATTENTION OF INTERNATIONAL ART COLLECTORS"

A CRAZY AMOUNT OF TALENT. GUARDIAN NEWSPAPER UK. 2019

1 "PEOPLE SHARPEN PEOPLE'S SKILLS"

NO MORE WORKSHOPS. Visual artists are embracing co-learning, peer-to-peer mentorships and learning from doing. Visual artists have learned through successful artists that one learns the business of art through others; by meeting people, growing networks and getting the lay of the land, especially in contexts that change fast.

2 CAPITALISING ON INTERNATIONAL PLATFORMS

The Venice Biennale has rocketed ZW visual arts. This has been far more impactful than for other African countries and is attributed to:

1. Consistent presence each year with a strong reputation
2. Introducing one young unknown artist
3. Introducing one historical artist the world doesn't yet know

This makes the ZW Pavilion internationally reputable for talent!

KEY DEFINING FACTORS

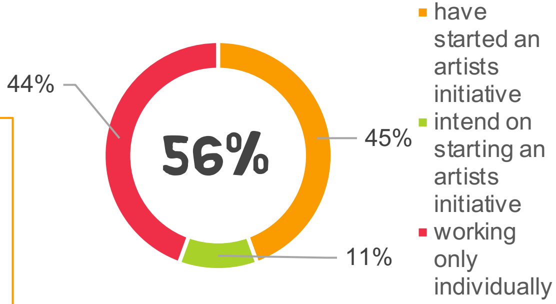
High Revenue | Large Market | Local Growth | Global Growth | Social Impact | Future Proofing

Leading the pack: oil painting and sculpture/installation with found objects

3 ARTISTS INITIATIVES

Many young, successful artists set up initiatives that serve as spaces for co-learning. These platforms encourage energy, dynamism and collaboration. These spaces also capitalise on increasing international networks.

PERCENTAGE OF ARTISTS STARTING SPACES



Key Growth Sectors: Music

The music sector has long standing and established strategies

1 Do it Yourself

Technology has made music production very affordable, thereby almost eliminating traditional barriers of entry – backroom production and streaming has made it easier for Zim Dancehall to be accessible and consumed. Zim Dancehall also pioneered the use of 'Pasa Pasa*' and public transport distribution. They have been able to bypass traditional forms of marketing and distribution, which have largely faltered, and grow extensively through these innovations.

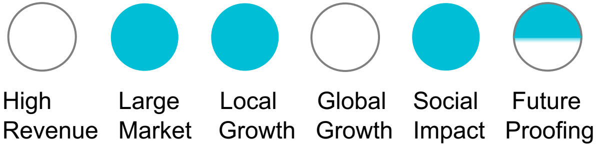
Leading the pack: Zim Dancehall, Sungura and Traditional Contemporary

*highly localised Zim Dancehall parties held in high density suburbs.

2 Dual services

Creatives are working through dual service business models. In this way they produce for their own creative value and also for more commercial value. The Outfit/Ngoma-Ingoma for example differentiates between The Outfit as a band that backs other musicians who pay them, and Ngoma-Ingoma that do their own independent creative work.

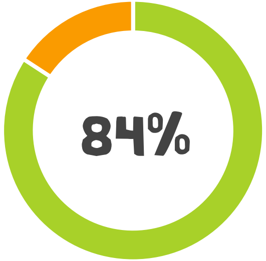
Key Defining Factors



3 Authenticity

Innovation within authenticity is Zimbabwean music's greatest asset. From Sungura to Zim Dancehall, the inclusion of the variety of languages and cultural expressions local to Zimbabwe increases the creative strength and marketability of the music form.

Percentage of Artists who see originality and authenticity as Zimbabwean Music's greatest strength



KEY GROWTH SECTORS: FESTIVALS

FESTIVALS ARE FACING SIGNIFICANT CHALLENGES AND FINDING INNOVATIVE STRATEGIES

THERE ARE APROX. 40 FESTIVALS IN ZIMBABWE

Leading the pack: urban youth culture festivals

1 SHARED VALUE SPONSORSHIP

Festivals are increasingly focusing on shared value sponsorship strategies. This is an important trend in private sector sponsorship more broadly. This means joint strategies with sponsors for positive outcomes. An example from Ibumba Festival is using empty glass bottles as tickets for festival access. The sponsor needs the bottles, and it enables wider audiences to access the festival despite financial challenges. Another example is brands oriented toward youth markets increasingly partnering with major youth culture festivals, capitalising on market access through the festival but also providing needed funds to the festival.

2 CULTURE BASED URBAN REVITALISATION

Using culture and creative industries to enable urban change and place-making is a key international trend that the Bulawayo Festival is looking to achieve. The festival is led by Bulawayo City authorities with the full support and coordination of existing festivals in the city which are lending their knowledge and expertise in an ethos of collaboration.

3 MONETISING

Though festivals draw very large crowds in Zimbabwe, many have struggled to retain annual sustainability. Many festivals currently remain dormant due to lack of funds.

KEY DEFINING FACTORS

High Revenue	Large Market	Local Growth	Global Growth	Social Impact	Future Proofing
○	●	●	○	●	○

"MANY LOCAL GOVERNMENTS ACROSS THE WORLD HAVE ALSO RECOGNISED HOW THE CCIS CAN DIRECTLY AND INDIRECTLY CONTRIBUTE TO PLACE-BASED REVITALISATION EFFORTS."

INTER-AMERICAN DEVELOPMENT BANK 2019. CREATIVE AND CULTURAL INDUSTRIES IN URBAN REVITALISATION

Key Growth Sectors: Digital Storytelling

Digital storytelling is an evolving form and is ahead of the curve of future proofing

Leading the pack: local content, especially satire, rules the ZW digital arena

1 Developing the Skills

Practitioners are finding ways to connect their conventional physical practice into the digital environment. Learning to take higher quality images of their works, developing online relationships and building customer trust, has enabled some to work alone physically in their studios in Zimbabwe, but connect to a global market of online buyers.

2 Localising the Global

Digital creators are developing community hubs that are localised in townships and other residential suburbs to connect directly to local communities particularly the youth and emerging creatives. These respond to local needs (software, data packages) in order to connect to global practice and keep up with lightning speed changes.

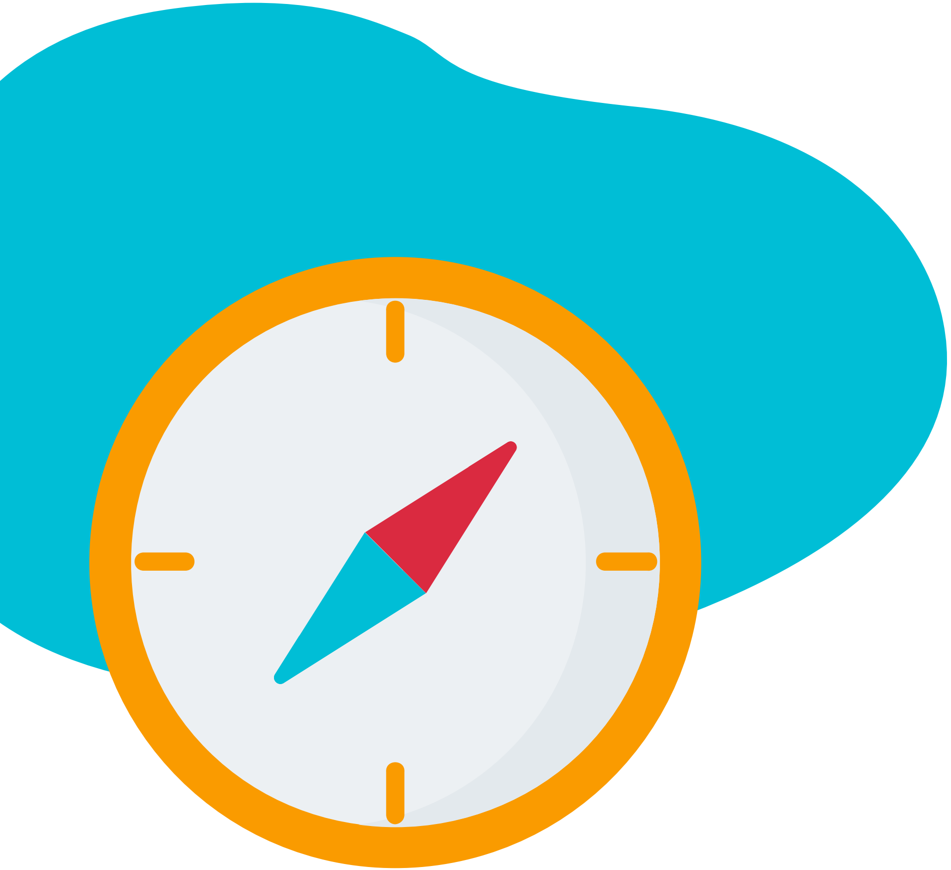
3 Relevant to All

As a cross-cutting sub-sector, digital storytelling applies to or augments all other creative work. More creatives are recognising the need for it to be infused their work.

Data affordability remains a significant challenge for creatives. Monestisation of digital content remains a challenge for digital storytellers

Key Defining Factors

High Revenue	Large Market	Local Growth	Global Growth	Social Impact	Future Proofing
○	●	●	●	●	●



07

City Specifics

The research was urban focused and looked at three key creative cities

HARARE

CHARACTERISTICS

Harare is the epicentre of creative practice and innovation in Zimbabwe. Harare is strongly connected to innovative and cutting-edge practices internationally. Many creatives are linking to these practices and developing locally responsive strategies informed by global trends. Harare is the centre of digital media use and the expansion of digital storytelling and the hubs that host it.

Harare is also perceived, by other cities, to be the centre of sponsorship and funding, limiting access for those in other cities.

NEEDS

Professionalisation – in the sense of acting professionally and consistently within the business arena – was expressed to be a key concern about creatives in the sector. The lack of professionalisation was seen to undermine the potential of the sector, especially for externals to take it seriously.

Creatives in Harare also talked about the challenge of a number of art waves stagnating – whether it be certain music forms, or Zimbabwean Stone Sculpture. They expressed the need to remain ever innovating, with the role of collaboration to enable this.

MAIN STRENGTH

Harare has the most established value chain development across various disciplines. This enables greater professionalisation and greater innovation.

BULAWAYO

Bulawayo proudly sees itself as the creative capital!

"The celebration of Bulawayo Day and the hosting of the Bulawayo Arts Festival aims to enable local people and our global visitors to participate meaningfully in the cultural life of the city, and it provides an opportunity for Bulawayo to showcase its proud heritage, rich diversity, creative nature, resilience and majesty."

Bulawayo City Council official statement

CHARACTERISTICS

Bulawayo tends to be a secondary city to Harare in terms of arts activity and perceived funding access. However this can be to its advantage. For some, it is seem as less "discovered" and therefore is a place where it's possible to "discover gold".

Artists who are able to build broad networks beyond Bulawayo also find it easier to work there due to lower living costs than Harare.

Main Strength

Bulawayo has much more cross-organisational and governmental collaboration than other Zimbabwean cities resulting in new innovations and increasing energy.

NEEDS

Bulawayo needs more high-quality platforms with interesting programmes and high-profile events that create more visibility – but these should also have a long-term impact and exchange that leaves something behind and remains sustainable.

Bulawayo's visual arts scene is very curio influenced, particularly by a once strong tourism circuit. This limits innovation.

MUTARE

MUTARE CAN CAPITALISE ON ITS SURROUNDING NATURAL RESOURCES AND BEAUTY TO ENCOURAGE LOCAL CULTURAL TOURISM. MUTARE'S DIVERSITY OF CULTURES IS ALSO EXPRESSED AS A SIGNIFICANT STRENGTH

CHARACTERISTICS

Due to Mutare’s proximity to Harare it struggles to retain creatives when they begin to establish themselves. As such Mutare’s scene is largely dominated by emerging creatives. This creates a distinct energy and experimental tonality to the city’s creative scene. Young creatives also learn a range of skills due to running their own programmes and events usually dominated by more established creatives.

However this can also be quite frustrating to practitioners who look to build the quality and professionalism of the Mutare scene as it is always shifting, and investments – especially in emerging practitioners – can tend to feel less impactful due to constant migrations.

NEEDS

Mutare needs support to better facilitate its incubation like nature. The raw talent and energy can be better facilitated for greater growth, development and professionalisation. There is also great potential for Mutare to attract emerging practitioners from other parts of the country as it develops itself as a supportive and open space for young creatives.

MAIN STRENGTH

Mutare is a space to find one’s creative voice away from the pressures of the big city. This results in significant creativity, exploration and experimentation, with a Can Do attitude.

08

VOICES OF CREATIVES

Creatives on what works

Voices of Creatives

What are the innovative trends emerging from the sector?

Zimbabwean creatives know better than anyone, what they need and how innovation can happen in the sector

Artists reinvesting

From Village Unhu, to Animal Farm to Mbare Art Space, contemporary artists making it big in Europe and the USA are reinvesting back into Zimbabwe by creating their own spaces – hubs for collaboration, coworking and learning.

These spaces offer a place to work, and access to other artists to chat to and get input from. Some of these spaces provide equipment and internet access, while others even serve as a route through which to access market platforms locally and internationally.

Voices of Creatives

What are the innovative trends emerging from the sector?

Zimbabwean creatives know better than anyone, what they need and how innovation can happen in the sector

What policy can do

The inclusion of the 75% local content legislation in 2000 and 2003 is credited by many creatives with enabling more airplay for Zim Dancehall. Expansion of broadcasting licences due to the same act, sparked a wider range of radio stations with various target markets which also enabled a burgeoning of Zim Dancehall. Today Zim Dancehall is arguably the biggest music genre in Zimbabwe. This points to the significant potential for strong policy change to positively impact the creative industries.

Voices of Creatives

What are the innovative trends emerging from the sector?

Zimbabwean creatives know better than anyone, what they need and how innovation can happen in the sector

Intersecting Industries

More creatives are recognising that the creative industries and other industries' growth is interdependent. Tourism is one such industry that many creatives do business with. For some creatives there is increasing interest in directly enabling the creative industries through enabling the tourism sector – and as such they are using their creative energies towards this. Digital storytellers in particular have the potential to apply their cross-cutting skills. The Wasu, for example, is committed to tourism in Manicaland and is creating content, developing cultural tourism programmes and looking at the potential for festivals to increase tourists.

09

RECOMMENDATIONS

What have we learned
about what to do next?

RECOMMENDATIONS

OUR RECOMMENDATIONS AND ACTION POINTS ARE BASED ON:

ECOSYSTEM DYNAMICS & BEST PRACTICE

- Scaling up, enhancing and making easier, what is already working
- Working with the strengths and limitations of the ecosystem
- Phasing and emergence for smaller changes to have bigger knock-on effects

LOW RESOURCE - HIGH IMPACT ACTIONS

- Working within the limitations of current economic circumstances
- 'Low hanging fruit' that is achievable and scalable
- Learning from creatives because their working solutions are efficient and precise

CURRENT POLICY ENVIRONMENT

- Arts and Culture Policy and Strategic Plan
- Impacts of previous policy changes on creative industries (e.g. 75% local)
- Zimbabwe is Open for Business Strategy

MOST IMPORTANTLY: ONE SIZE DOES NOT FIT ALL AND EVERYTHING IS ALWAYS CHANGING. TAILORED RESPONSES NEED TO REMAIN AGILE!

Recommendations

Enable the hustle

	Creatives' roles	Private sector & Development agencies	Government's roles
To Start	Professionalisation through mentoring and peer learning	Support, and remunerate, professionalisation through mentoring and peer learning	Inter-ministerial coordination with Ministry of Women Affairs, Community, Small and Medium Enterprises programmes for entrepreneurs
Phase 2	Further support and development of hubs serving as business incubators providing business services to entrepreneurs e.g. financial services	Support to development of systems (potentially digital) that help creatives track their creative businesses	Incentive schemes to enable and encourage mentoring and peer learning, including across sectors
Phase 3	Development of formal financial oversight and business management systems across creative entrepreneurs	Incentive schemes for products and business systems development	Incentive schemes for products and business systems development as per 2020 IPA

Recommendations

New Markets Access

	Creatives' roles	Private sector & Development agencies	Government's roles
To Start	Engage with digital frameworks and training opportunities for greater network development and marketing expertise	Incorporate stronger market access and trade platform access into existing exchange programmes where appropriate	Inter-ministerial coordination regarding streamlining and opportunities with ZIMTRADE and others as per 2020 IPA
Phase 2	Hubs to improve access to existing programmes enabling capacity building for digital skills, marketing and networks for market access	Investigate the potential for support to e-commerce online platforms for small creative businesses	Develop market access vehicles that allow Zimbabwean artist participation locally and internationally
Phase 3	Development of broader local and international marketing campaigns for promotion of Zimbabwean creative goods and services	Facilitation to creatives, of existing capacities and networks for international market access and professional management within private and development sectors	Facilitate inclusion of creative industries in reforms and strategies to improve ease of doing business in Zimbabwe as per 2020 IPA

Recommendations

Strengthen Digital capacities

	Creatives' roles	Private sector & Development agencies	Government's roles
To Start	Training, self-study and peer engagement over digital strategies and capacities, particularly regarding monetisation	Enable improved access to existing programmes for capacity building in digital skills and greater access to software, wifi, etc.	Inter-ministerial coordination regarding access to training and opportunities with telecoms etc.
Phase 2	Development of original and authentically Zimbabwean content with a focus on language and geographic diversity and good stories	Digital equipment and data access as well as sharing of digital capacities and skills from digital and telecoms private sector	Improve digital capacities of the ministry for greater and more efficient internal procedures including "one stop shop" as per 2020 IPA
Phase 3	Drive cross-subsector coordination and inter-city collaboration on digital storytelling, content monetisation, sector development and advocacy	Development of social procurement and creative industries investment strategies through digital content and production	Incentive schemes for private sector support and data provision for creative industries and micro enterprise

Recommendations

Seize the moment: Advocacy

<table>
<tr><th></th><th>Creatives' roles</th><th>Private sector & Development agencies</th><th>Government's roles</th></tr>
<tr><td>To Start</td><td>Stronger cross-sector collaboration and public discussion on key issues affecting the sector in order to develop a stronger sector identity</td><td>Facilitation of sector discussion and professionalisation engagements to help build a stronger sense of a sector identity</td><td rowspan="3">Drive “low hanging fruit” policy implementation that is not resource intensive such as Inter-ministerial coordination as per 2020 IPA*. A selection includes:
“Provision and facilitation of a national system for generating statistics, documentation and dissemination of information on CCIs and their socio-economic impact”
“Strengthen the legal framework of governance, and for the protection of Intellectual Property Rights and fight Piracy.”</td></tr>
<tr><td>Phase 2</td><td>Incorporation of wider constituency of creative industries (including youth and digital practitioners) within advocacy, not just usual suspects</td><td>Collaboration with government entities on shared interests for structural and systemic change</td></tr>
<tr><td>Phase 3</td><td>Coordinate rigorous and ongoing engagement with the state to capitalise on current ministerial and presidential commitments</td><td>Contribution of capacities, expertise and resources to support systemic change and policy implementation</td></tr>
</table>

Source: *Ministry of Youth, Sports Arts and Recreation Departmental Integrated Performance Agreement 2020-2025 (IPA)

2020 Report: Creative Industries Ecosystem Mapping in Three Zimbabwean Cities

#CreativesZWUnlocked

With Thanks

Report developed by Andani.Africa, Savana Trust and Ellen O'Hara for British Council and Connected Sahara

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Savanna Trust

Transforming communities through the arts