**THE CIVIL SOCIETY FUND**

**development interventions**

**KEY TO THE CITY**

Table of content

1. Objective and relevance 2

1.1. The objective of the intervention 3

1.2. Strengthening civil society organising 3

1.3. Bringing about lasting improvements for the target group 4

2. Partnership and partners 7

2.1. Previous Corporation 7

2.2. Experiences, capacities, resources, roles and responsibilities 8

2.3. Developing the relationship between the partners 10

2.4. Contribution to the partners acting as a catalyst 10

3. The target groups 11

3.1. Relevance and composition of the target group 11

3.2. Partners’ legitimacy vis-à-vis the target groups 12

4. Strategy and expected results 13

4.1. The intervention’s objectives, outputs, activities and indicators 13

4.2. Extension of a previous intervention 14

4.3. Balance between capacity development, advocacy and strategic deliveries 16

4.4. Priorities, plans and resources taken into account 16

4.5. Risks and mitigations 17

4.6. Methods of the intervention 18

4.7. Catalyst role 23

4.8. Monitoring, systematisation and use of experiences 23

5. Phase-out and sustainability 24

5.1. Not leaving partners and target groups in dependency 24

5.2. Lasting improvements for the target groups 25

5.3. Strengthening of partners’ and other actors’ capacity after implementation 25

6. Information work in Denmark 25

7. Supplementary financing 25

# 1. Objective and relevance

**Background**

The partnership between Dreamtown and House of Arts Association (HAA) formally started in the summer of 2019. Through the support of CISU and Roskilde Festival, we have, for the past nine months, been piloting different artistic approaches towards mobilising young people to become active citizens. The results and feedback from this initial exploratory phase have been overwhelmingly positive A large network of artists working for social change has been developed; important cultural institutions are approaching us to build partnerships; young people from slums are eagerly engaged in our activities; and a productive collaboration with government authorities has been established. With the pilot projects coming to an end in June 2020, we are now planning how best to build on the momentum we have created for improving the wellbeing of young people in urban slums in Zimbabwe. In so doing, this intervention - Key to the City - will start in July 2020, at the same time as our current projects end.

**Key to the City**

The name *Key to the City* is a slogan that has grown out of the work that we are currently doing in Zimbabwe, indicating that art plays an important role in creating development (‘unlocking’ development potentials through art), and that young people know what the key development priorities are for their city. Key to the City is also the name of the art-based movement working for the safety and participation of young people in slums that this intervention will further develop and support.

**New strategy**

Several of the activities in Key to the City are a replication and scale up of best practices from our current work. However, the strategic approach of Key to the City is completely new. From our previous focus on building the organisational capacity of one organisation (HAA), and only undertaking actions in the slums of Harare, this intervention will support the organisation and growth of an art-based movement, which in addition to HAA also includes the new partner Yellow World Productions (YWP), and actions across slums in both Harare and Bulawayo. Furthermore, from working with young people’s active citizenship at a more general level, Key to the City will link the active participation of young people explicitly to the challenge of young people’s safety in cities and slums. In so doing the strategy focus on SDG 11 (making human settlements safe), SDG 16 (promoting peace and accountable government) and SDG 17 (building partnerships).

**Zimbabwe programme**

In the section below, the overall and specific objectives of this intervention are presented. In addition, to guide this specific intervention, these objectives will also guide Dreamtown’s long-term work in the country on a more programmatic level. In so doing, the future funding and support we will are able to mobilise will also be framed within these specific objectives, based on the recognition that change takes time and necessitates focused, coherent, and long term strategies. This includes a new grant that Dreamtown just received from Roskilde Festival as part of their call Young Voices. These funds are aligned with the same objective of this intervention. However, the activities are different and the funding is more flexible than the CISU funding. Therefore this project is not mentioned as supplementary funding in this application.

## 1.1. The objective of the intervention

**Development objective:** To strengthen the safety and participation of young people living in urban slums across Harare and Bulawayo

**Specific objective 1:** To mobilise and organise ***artists and cultural institutions*** to take part in the artivist movement - Key to the City

**Specific objective 2:** To mobilise and support ***young people*** living in urban slums to participate in community actions that contribute to safety

**Specific objective 3:** To establish platforms where young people and ***government authorities*** meet to discuss young people’s development priorities for urban slums including the issues of safety and participation



## 1.2. Strengthening civil society organising

This intervention is expected to lead to *increased safety and participation of young people living in slums.* The road to get there will be paved through the strengthening and organisation of the art sector in Zimbabwe. A key focus of this intervention is to strengthen the capacity of the two lead partners HAA and YWP. Both of these organisations are classical civil society organisations, if you look at their regulations and modus operandi. However, in terms of organising the art sector, this intervention moves beyond the classical definition of what constitutes civil society (e.g. interest groups, lobby groups, cooperatives, trade unions, chambers of commerce, youth movements, sports organisations, religious communities, and professional associations)[[1]](#footnote-1). Many of the important actors in the Zimbabwean art sector, who have a passion for change and the potential to make an impact, can more appropriately be categories as businesses (e.g. record labels and studio artist), media (e.g. Radio and Television), and semi-state organisations (e.g. the National Art Gallery). Through the organisation of the Key to the City Movement, it is therefore the goal to establish a vibrant network of actors working for the safety and participation of young people in slums, which includes both civil society organisations as well as businesses, media, and semi-state actors. As elaborated further down in the context description civil society organising around protest activities, such as labour union strikes is extremely dangerous in Zimbabwe. By working through the art sector, and taking a multi-sectorial approach towards advocacy, the ambition is to create a safe and at the same time effective approach towards creating change in a fragile and repressive state like Zimbabwe. This approach is also to the SDG 17 emphasis on the importance of creating partnership across different sectors for achieving the sustainable development goals.

## 1.3. Bringing about lasting improvements for the target group

This intervention is designed to bring about lasting improvement for young people (age 15 – 35), living in urban slums across Harare and Bulawayo. The overall improvements, which we seek to create, are *i)* increased participation of young people in decision-making, and *ii)* increased feeling of safety amongst young people in the urban slum environment. At the end of the project the following lasting improvements will have been achieved:

***HAA and YWP*** are both partners and key target groups in this intervention by virtue of these organisations being led by marginalised youth dwelling in slum communities. At the end of this intervention both organisations will have strengthened their capacity to plan, implement and evaluate a larger development project. This will both benefit the members of these organisations personally as well as the youth living in the communities where they are active now and in the future to come.

The intervention will directly engage approximately ***240 youths*** living in slums that have the potential to take on leadership roles. At the end of this project they will have the skills and capacity to analyse the safety situation in their community, know how to plan and implement projects and how to participate in local decision-making processes.

In each of the target communities a series of youth led projects tackling local safety challenges will be implemented. These projects will lead to a safer environment for ***the entire youth population******living in the target areas****.* In each of the target slum communities there will also be established conversation cafés where youth have the opportunity to talk to the local authorities. The ambition is that these platforms becomes permanent and will lead to an increased space for young people to voice their concerns in slums.

At city level the intervention likewise seeks to establish permanent platforms where ***young people and city level authoritie****s* can meet to discuss urban development challenges and ideas. Such platforms currently do not exist in Zimbabwe, and getting one step further towards the establishment of such would be a huge achievement.

The project will engage approximately ***100 young artists*** coming from slum communities. The training this group of youth will receive includes, in addition to different artivist topics such as advocacy, entrepreneurship. The ambition is that the artists will be able to strengthen the financial sustainability of their art.

1.4. Context of the intervention

**The fragile context of urban Zimbabwe**

Zimbabwe is a fragile country across several dimensions. To name a few, the country is currently going through a food crisis, a cash crisis, a fuel and a political crisis. Last year the government responded to strikes organised by the Labour Unions with brutal force leading to hundreds being arrested and many people killed. A careful analysis of the current political crisis in Zimbabwe highlights two key dimensions: a youth dimension and an urban dimension. During the recent violent events, the majority of the violence took place in high-density urban areas, especially around Harare, and the core group of victims were young people. Politics in Zimbabwe is extremely divided between rural and urban areas. In general terms, the ruling ZANU PF party has its stronghold in the rural areas, whereas the opposition party PMDC dominates the major cities. Talking to young people living in urban areas, this political division has immense effects on their lives. As they stress, by virtue of them living in slums and cities, the government associates them with the opposition, and as a result, they are marginalised, excluded, and violated within several different areas. This includes livelihood opportunities, with government blocking cash flows to urban areas, and army and police destroying young people’s vending stalls and arresting vendors. It also includes limited services and infrastructure in high-density urban areas, limited freedom of association and, as mentioned above, brutal government responses towards civil society resistance, such as strikes and advocacy campaigns criticising government. As stressed by young people in Harare’s slums, the government’s brutality is discouraging the active participation of youths in both politics and community development.

**The link between safety and participation**

This harsh political environment shows how there is a close link between the two core themes of this intervention, which is safety and participation. Due to fear of their own safety many young people are shying away from making their voice heard and seeking influence in the development debate. However, based on the experiences of HAA, artistic and cultural expression and events are some of the more safe and effective ways for young people to organise in civil society and engage duty bearers in a critical dialogue in today’s Zimbabwe. This has also been the experience in the previous collaboration between Dreamtown and HAA. This intervention thus continues to explore an art-based approach to urban and youth-led development, working with sensitive issues, such as safety in a fragile context, while still adhering to the credo of *doing no harm* to the people involved.

**Safety challenges facing young people**

In Zimbabwe, slum communities have emerged rapidly in the urban areas due to, among other factors, high levels of rural to urban migration. The slum communities are characterized by high unemployment rates, lack of access to clean water, and insecurity of land tenure. In addition to these challenges, many young people voice issues related to safety as major concerns as presented in the section above. The project targets 4 slum communities across Harare and Bulawayo. A short context description of each location is presented below; including a highlight of some of the major safety issues that the youth face in each location:

|  |  |  |  |
| --- | --- | --- | --- |
| **Communities**  | **Population**  | **Community profile**  | **Selected safety issues**  |
| **Harare** |  |  |  |
| Hatcliffe  | 56,000  | Home base of HAA. Situated 20 north of Harare’s centre. Most residents are evictees from nearby urban and rural settlements. The majority of the community’s population is children and young people. | Young people are labelled as opposition supporters, since the opposition won the constituency during the recent elections. Hatcliffe has been heavily affected by government crackdowns and police harassment of young people. Harassment in public spaces is a big challenge. Due to a lack of spaces for young people to get together, people meet at so called Shabeens (illegal bars) that stir violence. Also, the Hatcliffe police post is located far from the areas where most of the violence takes place. |
| Mbare  | 800,000 | Located in central Harare, one of the first slums in the city and one of the most densely populated areas in the country. The community consists of 131 apartment blocks. The residents pay rentals to Harare City Council but the flats have been ruled unfit for human habitation. At the same time, Mbare is one of the favourite spots for young people to hang out, since the community is renown for its rich cultural life and production of dance hall artists. | Mbare is one of the communities with the highest political instability in the country. The opposition party now controls the area, however, many youths are still mobilised by the ruling party. Groups and gangs of young men dwelling in Mbare are often mobilised for violent political protests. The environment is harsh and characterised by high levels of violence. |
| Hopley  | 200,000 | Peri-urban community located 21 km south of Harare’s centre. More than 65.000 people are between 10 and 24 years. Young people in Hopley have limited access to employment opportunities and often rely on informal work characterised by unhealthy and unsafe working conditions. The majority of the population in Hopley come from farms outside Harare. | Child marriages and teenage pregnancies are common. At least 70% of girls are mothers by the age of 20. Prostitution and HIV and Aids are massive problems in the community. Lack of electricity poses a big challenge for safety in the area. |
| **Bulawayo** |  |  |  |
| Nketa  | 80,000 | Nketa is situated in the southern part of Bulawayo close to the city centre. A large majority of the population are youth. Nketa is characterised by poor security due to the absence of a close by police station, no streetlights, and no neighbourhood watch. There is limited communication and collaboration between local authorities and young people, and limited unity amongst the youths due to few activities involving them to work together. Participation of women in the art field in Nketa is low. Additionally, there is a lack of recreational spaces and limited access to training and education opportunities. | Some of the key safety issues facing young people in Nketa includes: Drug abuse due to unemployment; high mugging and robbery rates, and a high number of rape cases and sexual harassment of girls in public places with few people intervening when abuse takes place. |

**Participation challenges facing young people**

In addition to issues to do with safety, there are a number of other barriers towards young people’s participation. A large baseline study undertaken by Plan International Zimbabwe (2018), investigated the key barriers and challenges young people dwelling in urban slums experience in terms of active participation in development. Some of the most important findings include:

* 7% of young people believe that youth are involved in the decision making of their community.
* 4% of young people in slums know who the Mayor of Harare is.
* 22% know who to talk to if they want to give input on community budgeting and planning.
* 14% of youth have talked to a local councillor about a problem. Of the people who have reported an issue, only 9% believe that it led to change.
* 19% have been active in a group in their community.
* 9% have received emotional counselling or economic support from local civil society groups.
* 17% have talked to a local authority or joined other groups to address issues in the community.

This data suggests that some of the key challenges towards young people’s active participation include: ***1)*** limited awareness about the governance system in Zimbabwe; ***2)*** little engagement with local duty bearers; ***3)*** weak government accountability mechanisms; and ***4)*** low levels of youth participation in civil society and community development. This project responds to these challenges by building the leadership capacity of youth; facilitate dialogue between youth and government; and advocate for the establishment of permanent structures where young people can meet and interact with government officials.

# 2. Partnership and partners

## 2.1. Previous Corporation

In July 2019, ***Dreamtown and HAA*** formally started working together. However, Rasmus Bering, CEO of Dreamtown, has been working together HAA for several years through his previous job with PlanBørnefonden. For the last 9 months, Dreamtown and HAA have been implementing two different projects together funded by CISU and Roskilde Festival. Based on these experiences the two organisations have developed a close bond based on creativity, professionalism and friendship. During the previous cooperation Dreamtown has supported HAA in developing a strong organisational structure with a key emphasis on the organisation’s financial systems, policies and procedures. Dreamtown’s Finance Manager has visited HAA twice, and a Zimbabwean consultant with experience in financial management has been hired to give the organisation on-demand mentoring and support. In addition to the activities in Zimbabwe, Dreamtown and HAA were on a joint mission and gave a presentation at UN-Habitat’s World Urban Forum in Abu Dhabi in February 2020 to advocate for increased youth participation in urban development.

A close bond already exists between ***HAA and YWP.*** Several of the front persons in YWP are members of HAA, artists from YWP often participate in the events hosted by HAA, and HAA is giving advice and support to YWP on how to establish itself as a formal association (a process which HAA also recently has gone through). It was also an idea developed by HAA to engage YWP in this specific intervention. As stressed by HAA, YWP shares the vision of combining art and development. In this context it is one of the most innovative upcoming youth led organisations in the country and being based in Bulawayo YWP has close ties to the slum communities, which would allow us to widen the scope and strengthen the impact of our work. Following this lead ***Dreamtown and YWP*** has been in close dialogue to assess the possibilities to engage in a partnership. In addition to this YWP also participated in the event hosted by Dreamtown and HAA at the World Urban Forum in Abu Dhabi.

## 2.2. Experiences, capacities, resources, roles and responsibilities

**Dreamtown**

***Experiences, capacities, and resources:*** Dreamtown is a Danish NGO that works for the wellbeing of young people in cities, by focusing on the development of safe, inclusive, and creative public spaces in vulnerable communities and strengthening young people’s capacity as active citizens. As a team, Dreamtown has more than 10 years of experience with managing development projects. Dreamtown has grown out of what was previously the Association RETRO, and has been registered as an independent NGO, since May 2017. During the last three years, the organisation’s human resource base has developed in tandem with its increased number of projects and activities. Dreamtown’s secretariat is now comprised of three paid staff that runs the organisation on a daily basis. Their roles and responsibilities are divided between strategy (Rasmus Bering, CEO), operations (Nina Ottosen, Managing Director), and finance (Thomas Chandler, Finance Manager). In addition, Dreamtown has a freelance Communication Advisor (Simon Sticker), a Public Space Advisor (Greg Mews), and a group of five volunteers (with experience in urban design; environmental psychology; conflict management; research and gender), who are directly engaged in the day-to-day activities within the organisation. A board of six members governs the organisation. Since its start up, Dreamtown has had seven interns participating in projects abroad (in Sierra Leone).

***Roles and responsibilities***: A key role for Dreamtown is to strengthen the capacity of HAA and YWP. For HAA, we will move the focus from mainly looking at the organisation’s financial management capacity towards its governance structures and organisational development strategies. For YWP a key emphasis will be placed on the development of organisational statues and regulations and the development of a solid financial management capacity and system. To support Dreamtown in this endeavour the local consultant, who serves as a mentor for HAA on our current project, will be engaged to give on-going and on-demand support to YWP in this intervention. Furthermore, compared to previous interventions, Dreamtown will give on the ground support to quiet a large number of different activities in this intervention. This is based on the acknowledgment that both organisations are youth led and fairly young and special actions will be needed in order to develop a strong partnership. For this reason, the budget for Danish man-hours is also a bit higher compared to that of other interventions. Dreamtown will participate in the following activities: Kick-off bootcamp (activity 1.1.1) and follow-up boot camp (1.1.2) where a capacity assessment, action plan and tailor made training courses will be undertaken; youth mobilisation festivals (2.1.1. + 2.1.2); youth safety studios (2.2.1); and youth safety project (2.2.2). To support these activities, without having to fly in and out of Zimbabwe, Rasmus Bering, CEO from Dreamtown will spent a period of 2-3 months in Zimbabwe at the end of phase 1 and beginning of phase 2 in the project (see flow chart in the section 4.6). Rasmus has a professional background within the field of urban safety and youth participation and will give technical support to these processes. Finally, Dreamtown will undertake two monitoring visits. One will be undertaken midterm by Finance Manager, Thomas Chandler, and one will be undertaken towards the end of the intervention to evaluate the impact.

**House of Arts Association**

***Experiences, capacities, and resources:*** House of Arts Association (HAA) is a Zimbabwean youth led organisation that focuses on promoting artistic activities and at the same time using art as a tool for development. Their work is echoed in their motto *Reshaping communities through arts*. The core team managing the activities of HAAis comprised of a small and dedicated team of young artists and activists from one of the project’s target communities, Hatcliffe. Coming from the slums, they carry a great deal of legitimacy amongst vulnerable young people living within the poorest areas in Harare.

HAA has a board of 7 people; 6 paid staff; and a group of 10 volunteers who manage the daily operations of the organisation. HAA has 109 members, most of whom are young people (including a large number of artists) from slums across Harare. In addition to these individual members 5 youth groups are also members of HAA.

HAA engages in a wide range of art and development activities. This includes hosting artistic festivals, open mic sessions, road shows, art installations in slums, capacity building of youth and artists, hosting exhibitions, and disseminating information through arts and music. HAA is an active partner to the Ministry of Youths, Arts and Culture where various artists from the association take part in annual Youth Festivals organised by the Ministry. In terms of advocacy, HAA has been actively involved in the fight to end gender-based violence, e.g. in a partnership with the National AIDS Council. HAA also partnered with Ministry of Women Affairs, Gender and Empowerment on the campaign ‘We are girls and brides’.

Finally, HAA have played a leading role in developing a Safe Community Network for youth (in partnership with Plan International Zimbabwe and Junior Achievement Zimbabwe), which comprises youth groups from across some of the most vulnerable slum communities in Harare. All of these activities combined mean that HAA are viewed as a leading youth organisation working on arts, and their staff and volunteers are perceived as active citizens amongst local youth and duty bearers, who contribute positively to development beyond the boundaries of culture and arts.

***Roles and responsibilities:*** HAA is the project’s lead local partner. This implies that all funding will be sent to HAA. HAA will disburse funds to YWP on an activity basis, until YWP has developed the necessary capacity to handle larger amounts of funds. HAA will likewise undertake regular monitoring of YWP, and provide on-going mentoring and support to the organisation throughout the intervention. HAA has the responsibility to collect, develop and submit quarterly narrative and financial reports to Dreamtown. Finally, HAA has the responsibly to facilitate all activities taking place in Harare.

**Yellow World Productions**

***Experiences, capacities and resources:*** Yellow World Production (YWP) is a network of young artists from Bulawayo. Since 2018, YWP has been working on an informal basis, but is now in the process of registering as a formal association with the National Arts Council of Zimbabwe. As part of the process from moving from an informal group towards becoming a formal association, the organisation has established a board of 5 people leading the organisation and developed a set of guiding principles describing the vision, mission, values and activities of the organisation. YWP has 40 members who actively participate in their activities, most of whom are artists.

Though YWP has been operating on an informal basis, the organisation has been actively involved in a range of activities combining arts and development. Of specific relevance to this intervention the organisation has participated in the ‘We are girls not brides’ campaign focused on ending child marriage, participated in the ministry of Youth’s annual youth festivals, undertaken advocacy performances at schools, and participated in development programmes by INGOs.

***Roles and responsibilities:*** YWP holds the responsibility to sent inputs to the narrative and financial reports compiled by HAA.Furthermore, YWP is in charge of all activities taking place in Bulawayo. Since this is the first project that YWP is implementing, the number and scale of the activities they will undertake are less than that of HAA, which is also why they will only work in 1 community in Bulawayo, whereas HAA will work in 3. YWP is in charge of the activities in Bulawayo, but the budget responsibility lies with HAA who will support YWP in the financial management of their activities and will compile financial reports of all project activities to Dreamtown. A local consultant who has previously worked with HAA in Harare will also support YWP.

## 2.3. Developing the relationship between the partners

Through this intervention HAA and Dreamtown will continue to strengthen our inspiring partnership. Furthermore, the exciting new partnership with YWP is also expected to continue for a long time. Both of these organisations are youth led and young organisations. This is the core type of organisations Dreamtown seek to work with, based on long-term strategies helping such organisations to grown from being informal networks towards being strong and sustainable organisations. Thus, the partnership between the three organisations is expected to continue in many years to come. Furthermore, this intervention also represents great opportunities for HAA and YWP to strengthen their partnership, and through that create a vibrant youth network across two of Zimbabwe’s major cities working for the wellbeing of youth in slums.

## 2.4. Contribution to the partners acting as a catalyst

Through this intervention, HAA and YWP will collaborate across the cities of Harare and Bulawayo and continue to build relations with a range of other actors. These include young artists, young community members, other civil society organisations, actors within the art sector (including businesses, media and semi-state organisations) and authorities. All these actors will play a role in the mobilisation and spread of the Key to the City Movement. Mobilising such a broad collaboration is key to the sustainability of the intervention, the organisations, and to the success and impact of the movement. HAA has previously proven their capacity in terms of mobilisation of youth and establishment of effective partnerships with the art sector and government authorities.

HAA and YWP will carry out both separate and joint activities, tapping into their respective areas of expertise. Together, they will be able to advocate Key to the City in different locations, which will strengthen the movement’s reach and impact. Both partners will make use of their virtual platforms where a community exists between young artists who share their talent and productions on social media, which is an important platform to help raise awareness about the movement. Our ambition is that the Key to the City Movement, with its strong and youthful identity and reach, will help structuring and broadening an already existing community around artistic young people in slums – and will inspire many more young people to actively contribute with their talents in a supportive and respectful environment. An environment where young people will be able to use their talents to raise their voice about what can improve their wellbeing in the city. Additionally, the project creates a space for sharing experience and knowledge among the young artists when they are brought together in workshops, bootcamps, festivals, etc., and with other actors through the facilitation of conversation cafés with authorities and meetings at city level.

The capacity building elements of the project will have a specific focus on strengthening HAA’s and YWP’s strategic approaches to engaging other civil society actors, e.g. to mobilise support to their activities. For YWP, the project will help develop their organisational skills to be a stronger advocate for youth in Bulawayo. A key outcome for YWP is to formalise as a youth organisation and achieve membership of relevant networks at community and city level in Bulawayo. For both HAA and YWP, the project will create stronger relations with authorities through constructive engagement about the development needs and priorities of youth in slums. At a global scale, the participation in the World Urban Forum in 2022 brings the movement to the international stage for urban development, which is an important forum for advocacy, networking, and mobilisation for further partnerships and resources.

# 3. The target groups

## 3.1. Relevance and composition of the target group

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Target groups**  | **Relevance**  | **M**  | **F**  | **Total**  |
| **Primary** |  |  |  |  |
| House of Arts and Yellow World Production  | HAA and YWP are both organisations led by young artists from slum communities. This implies that they have a direct access to both the arts sector and young people living in slums. Both organisations are young and needs capacity building. |  |  |  |
| House of Arts Association | 9 | 11 | 20 |
| Yellow World Production | 4 | 2 | 6 |
| Culture institutions  | Cultural institutions have the potential to create a strong impact on the opinion of youth as well as the general populace. Key institutions that will be targeted include:  Harare International Festival of Arts (HIFA), Music Crossroads (studio), National Art Gallery, Power FM, Star FM, ZBC TV, Zimbabwe School of Music, and Katswe Sistahood. HAA already has a good working relationship with most of these institutions. In the previous intervention HAA has made appearances on several different radio stations as well as participation in TV talk shows. The intervention targets approximately 10 cultural institutions and around 2 representatives from each.  | 13 | 7 | 20  |
| Artists  | Artists are role models for young people and hold the potential to inspire young people to take active part in community development. In the previous intervention HAA has already managed to mobilise around 60 active artists. Thus, with the addition of the 100 new artists in this intervention the Key to the City Movement is quickly expanding. The vast majority of the artists participating are from the slum communities themselves.  | 70 |  30 | 100 |
| Youth leaders in the 4 target slums  | Youth are defined as people between the ages of 15 – 35. Many youths are motivated to participate in community development. However, they lack the opportunities and safe platforms to be active. Through this intervention 240 youths who have the potential to take on a leadership role in local development will be directly engaged in project activities. The project seeks to engage an equal number of young men and women. Both of these groups are extremely important in terms of safety. With regards to political violence especially young men are at risk. However, another major safety challenge in the slums is gender based violence. which is mainly targeting young women.  | 120 | 120 | 240 |
| Community authorities  |  In the following are the key authorities that hold power at the local community level: Councillors, District Officers, Social Workers, and Ministry of Youth officers. In the current project representatives from across the bodies have participated actively in selected activities. HAA and Dreamtown already have a good working relationship with several of these stakeholders.  | 15 | 15 | 30 |
| City level authorities  | Following are the key authorities that hold power at the city level: District Administrators, Provincial Administrator, Provincial Head, Ministry of Youth, Provincial Office for Social Services, and the Mayor. In the current project representatives from across these bodies have participated actively in selected activities and during each visit Dreamtown has held meetings with the District Administrator, which is one of the most influential political figureheads in Harare politics. HAA have even managed to get the Minister of Youth to attend one of their activities, which shows their influence and navigation skills in the political system.  | 6 | 9 | 15 |
| ***Total*** |  | ***237*** | ***194*** | ***431*** |
| **Secondary**  |  |  |  |  |
| Families  | The families of the youths participating in the intervention will increase their awareness on the issues of youth safety and participation through the increased capacity and action of their children. |
| Global authorities  | The intervention will target different global thought leaders as part of the World Urban Forum. The key organisation that will be engaged is UN-Habitat, who is the lead UN agency working with urban development. While this organisation has a lot of experience and good will in urban programming, there is a need to strengthen their approach towards working with youth led grassroots, and engaging more with the arts sector in their development programmes. An important outcome of the previous World Urban Forum was the acceptance of Dreamtown to become a member of the World Urban Campaign, which is UN-Habitat’s flagship forum for collaborating and coordinating activities with leading organisations from across the world working on urban development issues.  |
| **Ultimate**  |  |
| Youth living in the 4 target slums  | Youth are defined as people between the ages of 15 – 35. Youth dwelling in slums experience a range of safety issues within their communities. Through this intervention they will experience a safer environment and increased space to voice their concerns to local authorities. The ultimate target group comprises the total number of youth dwelling in the 4-targeted communities. |

## 3.2. Partners’ legitimacy vis-à-vis the target groups

**Legitimacy towards artists**: The leading people in both HAA and YWP are artists themselves. Furthermore, the art-based activities the organisations facilitate create an opportunity for young artists from slum community to perform and be heard. Finally, HAA provides different trainings for the artists, which empowers the artists within the areas of active citizenship and entrepreneurship. Combined, these opportunities make both organisations attractive and legitimate towards young artists from slum communities.

**Legitimacy towards youth in slums**: The team behind House of Arts and YWP are all youths who come from slum communities. This means that they understand the challenges faced by young people, and that young people trust them and regard them as representing their voice.

**Legitimacy towards government authorities**: HAA has developed a constructive working relationship with community, city, and national level authorities, which is a very big asset in this project considering the volatile and fragile political situation in the country. This includes the ministry of Youth, the Minster of Youth, and the District Authority for Harare. YWP has also collaborated with government authorities, including the Ministry of Youth on several activities.

# 4. Strategy and expected results

## 4.1. The intervention’s objectives, outputs, activities and indicators

|  |
| --- |
| **Development objective:** To strengthen the safety and participation of young people living in urban slums across Harare and Bulawayo***Indicators*:** *i)* Increased number of youth in the target communities who believe that the space to participate in decision making has increased; *ii)* Increased number of youth in the target communities who believe that their community has become more safe to live in ***Means of verification:*** End of project evaluation  |
| **Specific objectives**  | **Outputs**  | **Activities**  |
| **1:** To mobilise and organise ***artist and cultural institutions*** to take part in the artivist movement - Key to the City***Indicator:*** After 6 months, 100 artists and 10 cultural institutions are actively engaged in the Key to City movement ***Means of verification****:* Cultural and artistic events held by stakeholders linked to Key to the City brand | **1.1.** Strengthened organisational capacity of HAA and Yellow World Production | 1.1.1.Kick-start bootcamp 1.1.2. Follow up bootcamp 1.1.3. Mentoring of YWP |
| **1.2.** Network of artist and cultural organisations mobilised in Bulawayo and Harare  | 1.2.1. Strategic lab for cultural institutions1.2.2.Artivism boot campsin Harare1.2.3. Creative school clubs in Bulawayo  |
| **1.3.** Identity development of Key to the City Movement | 1.3.1. Key to the City graphical identity 1.3.2. Key to the City communication products  |
| **2:** To mobilise and support ***young people*** living in urban slums to participate in community actions that contributes to safety ***Indicator*:** After 18 months,240 youngpeople dwelling in 4 slums across have been actively participated in addressing safety issues ***Means of verification:*** Case stories including photos documenting projects | **2.1.** Youth are mobilised to play an active role in community development across 4 slums  | 2.1.1. Youth mobilisation festival in 3 Harare communities2.1.2. Youth mobilisation festival in 1 Bulawayo community  |
| **2.2.** Youth have implemented safety projects across 4 slums  | 2.2.1.Safety studios in communities in Harare2.2.2. Safety projects in 3 communities in Harare 2.2.3 Safety treasure hunt in 1 community in Bulawayo2.2.4. Community cinema in hot spot areas in 1 community in Bulawayo  |
| **3:** To establish platforms where young people and ***authorities*** meet to discuss young people’s development priorities for urban slums including the issues of safety and participation ***Indicator:*** After 24 months permanent and active dialogue platforms at community and city level established***Means of verification:***Media coverage of meetings | **3.1.** Community level authorities engage youth in dialogue on their development priorities | 3.1.1. Conversation cafes between youth and local authorities  |
| **3.2.** City level authorities engage youth in dialogue on their development priorities | 3.2.1. City level alliance meetings in Harare and Bulawayo; 3.2.2. Key to the City Festival in downtown Harare and Bulawayo  |
| **3.3.** Global authorities engage youth in dialogue on their development priorities  | 3.3.1. Key to the City event at World Urban Forum 11 |

## 4.2. Extension of a previous intervention

**Results of previous intervention and use of experiences in design of new intervention**

From the previous interventions Dreamtown and HAA has undertaken together (supported through CISU and Roskilde Festival) we have learned a lot about how to work for social change in Zimbabwe, an experience that has fed into the design of this intervention. An exciting finding is that a movement of young urban artists across Zimbabwe is on the rise, using culture and art to create social change in urban slums. Furthermore, is has become clear that art inspires young people dwelling in slums to become active citizens - young people who do not usually participate in development. Finally, artivism is a strong approach towards social change in a context like Zimbabwe, where walking the tightrope of politics is a delicate process. Government authorities across the political divide, from city to community level, have endorsed our initiatives and encouraged us to scale up action.

***Youth mobilisation experiences:*** The overall result worth highlighting from the previous intervention is how a gradual build up from smaller towards larger artistic events can be used to build a large movement of young people working for social change. This process is based on two overall phases. Phase 1 focuses on mobilising artists to become active citizens. Phase 2 focuses on collaborating with these artists to reach out to slum communities and inspire young people to be active and take part in development activities. The sequence and results of these activities is presented below:

*Step 1) Open mic sessions:*This is the initial entry point for getting into contact with young artist. The artists participate since open mic sessions provide a platform where they can show case their talent. During these events, HAA shares information on project activities and invites the participants to become involved in subsequent activities including the artivism bootcamp.

*Step 2) Artivism bootcamp:*HAA has developed a novel workshop format tailored towards shifting the minds of artists, from mainly thinking of fame and profit, towards thinking about using their art as a tool for development. The bootcamp includes different trainings in arts-based advocacy. In the current project 100 young artists participated in these boot camps. Approximately 60% of these artists were actively involved in the subsequent community engagement activities (incl. road shows and festivals). It is also worth mentioning that The Ministry of Youth has asked HAA to replicate this model to new communities, which shows the buy in from government authorities.

*Step 3) Road shows:*Implies driving around in an open truck to different locations in a community while performing dramas and songs. Road shows work well for sharing advocacy messages, creating hype around the project and to share information on the different activities that young people can participate in, such as community festivals. During the recent road show taking place in Mbare a crowd of approximately 1500 people were reached across three stops. This shows how road shows are creative, fun, and cheap ways for mass mobilisation and awareness creation.

*Step 4) Festivals:* The festivals bring people together and act as a creative space for people to meet around a shared goal of improving their community. In addition to the local community, HAA has had great success in mobilising government officials to attend these festivals, including the Provincial Heads of Ministries and Heads of Council Departments who, besides the Parliament, are the key stakeholders to influence in terms of policy change in the city context. The festival creates a platform where young people in the communities can meet with stakeholders they would not normally have access to. During the recent festival held in Hatcliffe approximately 600 people attended.

This 4-step process has been integrated into the design of this intervention under output 2.1.

***World Urban Forum experiences:*** The World Urban Forum (WUF) is organised by UN-Habitat and is the world’s biggest conference on urban issues, where different actors working in the urban field come together and discuss how rapid urbanisation is impacting communities and cities. The purpose of WUF is to raise awareness of urbanisation, share knowledge on urban development, and improve cooperation between stakeholders in the implementation of sustainable urbanisation. The eleventh session of WUF will be held in Katowice, Poland, in 2022, where Dreamtown is planning to participate together with HAA, YWP and representatives from our other partners in Uganda and Sierra Leone.

Our objective is to use the forum to make a case for the need to create space for young people in slum communities – and to contribute with a more positive and empowering perspective of what it means to live in a slum. At the World Urban Forum in Abu Dhabi in 2020, Dreamtown participated together with partners from Urban Synergies Group (Australia), Youth Dream Centre Sierra Leone (Sierra Leone), YMCA Sierra Leone, House of Arts Association and YWP. Having young people from our projects participate helped us make a strong advocacy case by bringing young people to the stage as representatives of their communities in events and debates. Based on our networking at the tenth World Urban Forum, we are in dialogue with the organisers of the next forum in Poland about how to make WUF more youthful and youth driven – e.g. by incorporating more artistic elements in the events. The best practices from the recent WUF have feed into the design of this intervention under output 3.3.

**How the intervention pursues new objectives, strategic approach, or target groups**

This intervention lifts the ambitions from the previous project within the following dimensions:

* From focusing on strengthening the organisational capacity of one organisation (HAA), we will strive towards building an art-based movement for urban transformation, including several organisations and a wide network of artists and actors within the arts sector. This includes supporting YWP to develop a strong youth organisation.
* From working within three slum communities in Harare, we will start up activities in one slum community in Bulawayo, which is the second largest city in Zimbabwe. This means we will also reach a new target group.
* From working indirectly on government advocacy, we will pursue the establishment of formal platforms where young people from slums and authorities meet and discuss what young people believe to be key to the city’s development.

This application for a new intervention has been actively co-created by Dreamtown, HAA and YWP, and workshops were held to develop the project design with the participation of representatives from all three organisations during the World Urban Forum in Abu Dhabi and in Harare, respectively in February and March 2020.

## 4.3. Balance between capacity development, advocacy and strategic deliveries

The intervention is design to balance between capacity development, advocacy and strategic services. As presented in the model below the core focus of ***specific objective 1*** relates to organisational development and capacity building; ***specific objective 2*** includes a number of activities, which have some service delivery elements in them, such as trainings and micro grants for projects; and ***specific objective 3*** focus on government advocacy.



## 4.4. Priorities, plans and resources taken into account

HAA, as previously described, has a good working relationship with a number of authorities, including the Ministry of Youth, as well as with a number of relevant local networks. As a member of the National Arts Council, HAA is part of advocating for the rise of young artists. YWP is in the process of registering with the National Arts Council as well. The National Arts Council is a good platform to use for identifying possible partners within the arts sector and mobilise support for the different artivist activities and for the movement as a whole. The National Arts Gallery in Harare is a good platform and scene for exhibiting artistic products that come out of the project, and the Gallery has also been participating in workshops and festivals in the previous projects.

In Bulawayo, YWP has established a relationship with the Mayor of the city, after running into him at the World Urban Forum in Abu Dhabi. He has personally expressed support to the project. YWP is now in dialogue with the Mayor about the project, and the local councillors in Bulawayo have, as well, expressed interest about Key to the City. YWP has also established a relationship with an organisation in Bulawayo that focuses on providing sanitary solutions for girls, which will be a relevant partner focussing on safety, especially in connection with the arrangement of the festivals and other larger events. With regards to the activities that take place in collaboration with local schools, YWP has engaged in dialogue with the principal of St. Bernards Highschool (one out of four schools in Nketa community), which will help to mobilise the school network for the safety clubs.

As a result of the current CISU-funded project, representatives from HAA have done interviews with different national media channels to communicate about their work and the project – about reshaping communities through arts and engaging young people. Therefore, a connection is already established with the national TV channel ZBC TV (Zimbabwe Broadcasting Cooperation), as well as national radio channels (Power FM, ZI FM, and Classic 263). The media network is crucial in the context of developing the Key to the City Movement to get its messages across, raise awareness, and mobilise participants and supporters. Already, a lot of attention has been attracted through HAA’s media engagement participating in TV and radio interviews, resulting in lots of young people getting in touch to ask about participating in their activities and becoming a member of the association.

## 4.5. Risks and mitigations

A major risk to the delay or fulfilment of the project’s objectives (particularly Objective 3) is related to the unwillingness of authorities to take part in and support the activities. However, reluctant authorities are not a new concept to the project partners, who are used to navigate in a challenging and unstable political environment. HAA has managed to establish a trusting and productive working relationship with the Ministry of Youth, which they can make use of in the sense of having someone in Government who can back them up in the case of conflict – and who can testify to the fact that HAA is a non-political organisation, which will also be the case for the Key to the City M

Movement.

Zimbabwe is a challenging context to work in also in terms of the current economic situation. Inflation is extremely high and makes it challenging to manage project budgets. Additionally, it varies whether payments in US dollars are allowed or not. Relevant mitigation in this aspect includes on-going monitoring of the project budget in close dialogue with the partners, and awareness of budget elements that might be particularly affected by fluctuations.

In the time of writing this application, we have seen how big an impact the spread of a virus like the Corona virus can have across the world in terms of hosting events and larger public gatherings. In 2017, Zimbabwe experienced the consequences of a cholera outbreak, which put a ban on all gatherings with more than 100 people and only allowed events that gained clearance from the government. Such situations pose a risk to a project with events, such as public festivals. Risks like these are difficult to mitigate, however relevant to mention in a project which includes public gatherings and travel activity. Furthermore, a risk to all NGOs across the world is right now a potential restriction on air travel, which will make it difficult to monitor projects on the ground. As mentioned earlier we have engaged a highly qualified local consultant to support YWP through this intervention. If Dreamtown is not able to monitor the project on the ground we might chose to increase her involvement to cover additional capacity building and monitoring activities. In any case, if this will be the scenario, CISU will need to take the lead and organise its members around the identification of suitable solutions.

## 4.6. Methods of the intervention

**The methodology of Artivism**

In this project, we continue to explore how art can be used as a tool for development, by combining artistic expressions with activism, which, as a concept, can be described as artivism: “This encounter between art and activism also shakes our representations of artistic practice, teasing it out of its usual circuits and habitats, such as galleries and museums into the domain of daily life and public space. Art is not constrained anymore to the representation of reality but engages in its transformation[[2]](#footnote-2)”. The activities of this project encourage collaboration around the development of communities into safer and more creative environments, by inviting artists and activists, as well as young community members and community stakeholders to take active part. This also means giving a voice through art to those who are normally not heard. For this purpose, artivism “can offer a space for mobilisation but also for socialisation: getting in touch with others who share the same concern or the same situation, and finding strength in the connection[[3]](#footnote-3)”. In this project, young people are invited to come together and share their views, dreams, and feelings, and to express them through different artistic means, covering an array of different actions including open mic sessions, festivals, music and video production, and road shows. Such an approach is especially useful in the context of Zimbabwe, where a tense political environment makes it difficult and unsafe for young activists to raise their voice about the need for change.

**The intervention’s three phases**

The intervention is based on three phases as depicted in the model below. Each phase corresponds to the three specific objectives of the intervention, with the respective indicators demarcating a milestone for each phase. HAA will be lead on activities in Harare, and YWP will be lead in the activities in Bulawayo. While the overall phases and milestones are the same for both locations, several of the specific activities are unique for each location and partner. In Dreamtown we have a rock solid belief in designing activities based directly on the dreams and experiences of the youth and grassroots we work with. While HAA and YWP share the same vision of working through art to create change in urban slums, their approaches and ideas are different. However, we perceive this as strength. While several of the ideas that HAA will work on is a fine tuning of approaches from our current project, the ideas that YWP want to engage in are on a more experimental level. Throughout the intervention HAA and YWP will share experiences and inspire each other’s work.

***In phase one***, focus is on organising artist, grassroots, and cultural institutions around a shared vision of using art to transform slums into safe and creative spaces, and develop the identity and strategy for the Key to the City Movement. In addition emphasis will be given towards strengthening the organisational capacity of HAA and YWP. While this will happen through out, the more intensive training activities will take place at the beginning of the project to ensure the smooth running of subsequent activities.

***In phase two***, the interventions moves from organisation into action mode. Through an array of different artivist activities, facilitated by the Key to the City Movement organised in phase one, young people from the target slum communities will develop inspiring demonstration projects showing how urban slum environments can be changed to improve the wellbeing of youth. For this specific intervention, focus is on actions that contribute towards the development of safe spaces, which is a key priority mentioned by the youth in our current projects.

***In phase 3***,the intervention moves into hard-core advocacy mode. In specific objective 1 and 2, government collaboration will play an important role in terms of planning and implementing activities. However, in phase 3, the government engagement takes a different shape. Here, we move from getting approval and support for our activities (and there through establishing a good working relationship based on trust and familiarity) towards trying to influence the government’s priorities and listen to youth. The ambition is to build on the expected positive collaboration that has been created, and try to make outcomes of this collaboration more permanent by advocating for the establishment of formalised platforms where urban youth can engage community and city level government authorities in dialogue on what the youth believe to be key to the city’s development. The demonstration projects undertaken by youth as part of specific objective 2 will be used as real life advocacy cases that will be presented to the authorities through these platforms, providing concrete examples of, and acting as best practice for, how change can take place.  In the sections below, a detailed outline of the activities for each phase is presented.

**Intervention flowchart**



**Activity descriptions**

***Phase 1: Grassroots organisation (July – December 2020)***

Output 1.1. Capacity of HAA and Yellow World Production Activity

* *Activity 1.1.1. Kick-off bootcamp*

Dreamtown will support the organisational development of HAA and YWP. During the Kick-off bootcamp an organisational capacity assessment of both organisation will be undertaken and an organisational development plan will be drafted. In addition, training on the organisational ABC will be conducted especially targeting YWP, which includes financial management, organisational statues and governance.

* *Activity 1.1.2. Follow-up bootcamp*

At the Follow-up bootcamp Dreamtown, HAA and YWP will make a joint review on the progress the two organisations have made in terms of their individual organisational development plans. Tailored trainings will be facilitated by Dreamtown based on the priority areas that are identified during the capacity assessment in the Kick-off bootcamp.

* *1.1.3. Mentoring of YWP*

Since YWP is still a very young organisation they need a significant amount of support in terms of project and financial management. Based on the positive experiences from the previous project with HAA, a local consultant (Ms Lubako Mzila Ndlovu) will be hired to give on-the-ground mentoring and support throughout the first year of the intervention. This is the same consultant that has been giving HAA support for the previous 9 months.

Output 1.2. Network of artist and organisations mobilised

* *Activity 1.2.1. Key to the City Strategic Lab*

The purpose of the strategic lab is to get key stakeholders form the cultural sector on board to support the Key to the City Movement. This support includes promoting their voice and platforms to create awareness of the challenges faced by young people in slums and to give creative inputs on how art can be used as a tool for development. The stakeholders include other grassroots working on art, arts schools, radio, television, museums, and music producers.

* *Activity 1.2.3. Artivism bootcamp in Harare*

Young artists will be inspired to become artivists, and to take part in the Key to the City Movement. The Boot camp will include the following 3 workshop: *i) The Mind Set-Shift workshop* will sensitize young artists on their abilities and responsibility to use their position in society to contribute positively towards development. *ii) The Advocacy Workshop* will co-design strategies for advocating authorities and develop joint priorities of what the key messages are that the artist should communicate as part of the Key to the City campaign. *iii) The Entrepreneurship Workshop* will address the challenges that young artists from slumsexperience in terms of making a decent living from their art within the areas of savings and investment from earnings and how to commercialise art to make a contribution to their livelihood. The consultant (Ms Lubako Mzila Ndlovu ) engaged to support YWP will facilitate this workshop. She has a professional background with Junior Achievement Zimbabwe, which is one of the leading organisations in the country delivering trainings in youth entrepreneurship. Leading Up to the *artivism bootcamp*, HAA will host *open mic sessions*, which will work as a method to mobilise artists to participate.

* *Activity 1.2.4. Creative clubs in Bulawayo schools*

The purpose of the creative clubs is to establish good working relationship with schools and mobilise local art talents to take part in the intervention. The creative school clubs will be facilitated as a tour across the four schools located in Nketa in partnership with the Ministry of Education, Arts and Culture, and the local authorities. At each event, there will be workshops on artivism, performances by artist from YWP on issues affecting the youth from the schools and visits from popular Zimbabwean artists. During the event, YWP will scout for talented individuals or groups who can take part in subsequent activities.

Output 1.3. Identity development of ‘Key to the City’ movement

* *Activity 1.3.1. Key to the City graphical identity*

A unique brand will be created to create cohesion around the movement, which will make it clear what Key to the City is about. As part of the design of the brand, the visualisation of ‘Key to the City’ will be co-developed between HAA, YWP, Dreamtown and people from the art sector. The design will be used in advocating the movement, in social media, in print, etc. The danish urban design company, Urgent Agency, will provide technical support to this process pro bono.

* *Activity 1.3.2. Key to the City communication products*

In support of the graphical identity and brand of the movement, different artistic communication products will be developed to help build identity and increase engagement. This includes a *Key to City Sound Track* with several different artists expressing what they think is the key to the city of their dreams (which also links to the advocacy messages agreed on in the artivism bootcamp) anda *Key to the City Music video*, which visualises the artists’ expressions, showing both the current state of the city, and the city that the youth dream of. These songs and video will be integrated into the subsequent youth festivals and advocacy activities.

***Phase 2: Youth transforming slums (January – December 2021)***

Output 2.1. Youth engagement in Harare and Bulawayo slums

* *Activity 2.1.21. + 2.1.2. Youth Festivals in in Harare and Bulawayo*

In each of the four target slum communities (three in Harare and one in Bulawayo), HAA and YWP will facilitate youth festivals. The festivals will include different activities, such astheatre for development, performances, concerts, etc. Throughout the festivals, the artists will create awareness of the Key to the City Movement and invite young people to participate in the planned activities. As part of the festivals, exhibition tents are put up, where especially young people can access information and get a better understanding of a wide range of services being offered through the network of HAA and partners. During the festivals, young people will be invited to present their visions of what they believe is Key to the City on big canvasses. The canvas will be presented to the invited high-level government officials to make them aware of the issues that youths believe is key to the city. Afterwards, the government officials will be invited to give speeches during which they will be encouraged to respond to the issues highlighted by the youths. After the festivals, the canvases will be turned into billboards, which will be placed in different strategic locations around town for awareness raising purposes. The festival speeches and presentations will be documented in national media, which will help holding authorities accountable to their promises. To attract as many people as possible, the festival will also mobilise top artists in Zimbabwe to give performances. Leading up to the festivals, a series of *road shows* will take place within the targeted communities as a mean to create awareness of the festivals.

Output 2.2. Youth action in Harare and Bulawayo

* *Activity 2.2.1. Safety studios in 3 communities in Harare*

Safety studios are platforms where young people brainstorm on creative, innovative and sustainable solutions to safety challenges affecting young people in slums. The safety studio is a 1-week action learning process that will be facilitated within the three target slum communities in Harare. The key target group for this activity is young people who, though not actively participating in community development, have the potential to play a leading role in the development of the community. The training will include a range of different activities that will build the participants capacity to plan and implement safety projects in their community. The training will be based on the format of participatory safety planning. This is a process where young people analyse the key safety challenges in their community and develop visions and concrete ideas for how the safety challenges can be addressed. Dreamtown is in the process of developing a toolkit on youth led participatory safety planning as part of a CISU funded project in Sierra Leone. This resource will feed into the design of the safety studios in Zimbabwe. However, the safety studios in Zimbabwe will diverge from the Sierra Leone case in its focus on integrating art and culture as methods for addressing safety issues. In addition to the participatory safety planning process, trainings in advocacy and sustainability will be facilitated in order to increase the impact of the ideas. At the end of the process, the participants will have developed a number of concrete project ideas that are ready for testing. In addition to developing innovative solutions to local safety challenges, the process is expected to have a positive influence on how the participants acts in their daily life within the community.

* *Activity 2.2.2. Micro safety projects in 3 communities in Harare*

The best ideas developed by the youths participating in the safety studios will receive a micro grant that enables the ideas to be tested in real life. In addition to creating a tangible impact within the communities, these small-scale interventions will be used as demonstration projects showing authorities what could be done to increase safety, when the project moves into its third phase, which focuses on advocacy. This could e.g. be to transform dark streets, with high levels of crime, into colourful and bright places; transforming unsafe parks into vibrant spaces where people gather around social activities; art based awareness raising campaigns; facilitation of safe sporting activities for young women who usually feel unsafe at public sport facilities; installation of artistic water tanks in safe locations; installation of community chill out spots near bus stops and other places where a lot of harassment takes places (which will tap into the safety principles of seeing and be seen) etc.

* *Activity 2.2.3. Community treasure hunt in 1 community in Bulawayo*

The community treasure hunt is a new and experimental approach developed by YWP. The purpose of the activity is to mobilise youth and increase community awareness of safety challenges existing in public spaces. The concept is as follows. YWP will identify unsafe public spaces within the target communities. In secrecy they will place boxes within these unsafe spaces, which includes vivid texts concerning the safety problems faced in the area, a piece of a larger puzzle and a clue, which will lead to the next box. Youth from the local community will be encouraged to work as a team to solve the puzzle. The team who finds all the different boxes will be able to solve the puzzle and find the treasure. The boxes will be placed at night in order to make the initiative mysterious, to draw attention, and to keep YWP’s identity hidden. YWP will use radio stations to make people aware that there are treasures hidden in their community.

* *Activity 2.2.4. Community cinema in hot spot areas in 1 community in Bulawayo*

The community cinema is another new and experimental initiative developed by YWP. YWP will develop short community dramas that focus on young people’s dreams and challenges in slums. A key focus in the films will be safety issues faced by youths. The films will be developed together with young actors from the schools that take part in the creative clubs at the beginning of the intervention. The films will be used for street cinema where open-air screenings are hosted in public spaces that are renown for being unsafe. This will both create awareness about safety issues in the community and at the same time work as a campaign for making specific hot spot areas within the community safer.

***Phase 3: Government dialogue and cooperation (January – June 2022)***

Output 3.1. Engaging community authorities

* *Activity 3.1.1. Conversation cafes between youth and local authorities*

Conversation cafes are openly hosted conversations designed to engage participants (authorities and youths) in a stimulating dialogue on relevant societal issues, thereby allowing them to express themselves and develop informed opinions in a mutually respectful way. These will be hosted between young people and authorities on safety issues affecting young people within the respective communities. The conversation cafés are designed to be non-confrontational to protect young people from political manipulation, which is a key challenge in the political climate of Zimbabwe, which is generally unfriendly, and in which civic engagement is very low.

Output 3.2. Engaging City level authorities

* *Activity 3.2.1. City level alliance meetings in Harare and Bulawayo*

City level alliance meetings are platforms where youths meet up with citywide stakeholders who are relevant in addressing safety challenges at city level. The alliance should be able to come up with initiatives that help create an enabling policy framework in which safety in public spaces is addressed at policy level and councils i.e. in the best case scenario Harare and Bulawayo will adopt and refine these initiatives.

* *Activity 3.2.2. Key to the City Campaign in downtown Harare and Bulawayo*

The Key to the City Campaign marks the end of the intervention. The event will start out with a march through Harare and Bulawayo where young people spread the message of young people’s rights to safe communities. The march will head to a large public venue where everyone will gather for an event including concerts, drama and visual arts. As people gather, relevant authorities will be given a chance to speak in response to what young people believe is key to the city’s development (which is reflected in all the songs, videos, billboards and safety demonstration projects that have been developed throughout the project. The Key to the City Campaign will end with a Petition signed by a High-level Authority. In addition to the campaign a number of events will take place simultaneously within the city, including artivist exhibitions, debates on television and radio discussions. This is an example of how the general contours of the campaign will look like. The detailed event will only be planned once the different actors from the cultural sector are on board the movement to ensure ownership, by in, and creative thinking.

Output 3.3. Engaging global authorities

* *Activity 3.2.2. Key to the City Campaign at World Urban Forum*

Dreamtown, HAA and YWP will host a number of events at the eleventh World Urban Forum in Poland. During these events we will broadcast the key challenges related to safety that affects young people in slum communities. We will likewise show case innovative ideas for how young people can be involved and take the lead in spearheading urban development. Furthermore, performances will be done and art exhibitions will be held where we will showcase the artistic advocacy products developed by the young people through the intervention. If possible, we will attempt to take over one of the workshop venues at the conference centre throughout the event and transform it into a cool, creative and youth friendly space. Here we will invite other youth led organisations and grassroots who are participating in the conference to share their perspective on urban development. The events will be framed as a campaign creating positive awareness around the need to involve youth more and make the forums, where decision are made (such as World Urban Forum), much more creative, inclusive and youth friendly.

## 4.7. Catalyst role

As previously described, the intervention is an extension of a previous intervention and is based on a refined strategy. In the refined strategy we are moving from working with one civil society organisation (HAA) towards building a whole movement under the name Key to the City. Key to the City movement is expected to directly engage and organise two lead grassroots organisations, more than 100 artists, around 10 culture institutions, and 240 youth from slum communities. Working with such as wide network of different actors around the same goals of increasing the participation and safety of youth in slums, has the potential to generate a wide catalytic effect; a stronger advocacy impact and a sustainable foundation for change.

## 4.8. Monitoring, systematisation and use of experiences

**Reporting**

HAA and YWP will develop quarterly reports, which will be submitted to Dreamtown. The reports will include reflections on the activities undertaken (including target group numbers disaggregated by gender); success stories; reflections on key challenges, and on areas that need extra attention during the next quarter. Additionally, HAA and YWP will share their different artistic products and interventions with Dreamtown, in the form of pictures and videos.

**Monitoring**

HAA, YWP, and Dreamtown will undertake joint reflection meetings during the four visits that Dreamtown will undertake to Zimbabwe. The reflection meetings will include: Assessment of indicators/ milestones; identification of best practices and challenges and; strategy review: One of the visits will be undertaken by Dreamtown’s Finance Manager and include and in-depth financial review of HA and YWP’s financial systems and book keeping procedures.

**Evaluation**

The last monitoring visit will be facilitated towards the end of the intervention, and include an internal evaluation together with HAA and YWP. The evaluation will examine the extent in which the intervention has made an impact on the development objective’s two indicators. The evaluation will be based on interviews and focus group discussions with young people living in the target communities. In addition, interviews will be conducted with representatives from the Key to the City Movement, youth who have participated directly in activities and government authorities who have been involved. As part of these interviews we will examine which methods worked well and what could be improved. The findings will be summarised and systematised in an evaluation report, which will also outlines how best to use the experiences from the intervention in future projects.

# 5. Phase-out and sustainability

## 5.1. Not leaving partners and target groups in dependency

**HAA and YWP**

It is expected that the intervention will leave the civil society partners in a better and stronger position to represent and continue to advocate on behalf of their target groups. Through its focus on developing a productive relationship with local government authorities, it is expected that the participating civil society actors will experience a larger civic space to operate within, and more opportunities to participate in government’s decision-making processes. Furthermore, rather than a sleeping pillow, HAA has very actively used our current partnership and projects as a steppingstone towards developing new partnerships with other NGOs. This is expected to materialise in a more diverse funding base for HAA as an organisation in 2020, which will add to the organisation’s independence and financial sustainability.

**Young artists**

In addition to creating a platform through which young artist can engage in artivist activities, the project will also create a platform through which they can brand themselves as artists and will provide trainings in entrepreneurship. This is expected to have a positive effect on their careers as artists and the income they are able to generate from their artistic work.

**Youth in slums**

The youth led safety initiatives are anchored in different approaches towards strengthening the independence and sustainability of these initiatives. The youths participating in the project will be trained on project management and social sustainability. This will strengthen their ability to independently continue working on safety issues once the project is finalised. Furthermore, a number of set criteria will be developed for the youth led safety projects that will receive a micro grant. One of the criteria is a plan for the financial sustainability of the initiatives. This is to ensure that the participants have a realistic plan for how to independently continue the projects once the intervention has ended.

## 5.2. Lasting improvements for the target groups

As presented in the indicators for the development objective, the intervention is expecting to create the following two lasting improvement for the target group:

***i)*** Young people dwelling in slums will experience an increased space to participate in development and decision-making processes through the establishment of permanent platforms where young people can engage government authorities, and through the increased leadership capacities they will develop as a result of the different trainings taking place.

***ii)*** Young people dwelling in slums will experience an increased focus on safety in their community, through the implementation of youth safety projects, community awareness campaigns and government advocacy initiative.

## 5.3. Strengthening of partners’ and other actors’ capacity after implementation

As mentioned at the beginning of the application, the design of this intervention is not just thought of as a framework for a single project, but also outlines the idea of a larger and more long-term programme. This implies that Dreamtown has the ambition to continue to work with HAA, YWP, and the different actors engaged in the Key to the City Movement far beyond the lifespan of this intervention. In Dreamtown’s experience from working with other young grassroots organisations, it takes a gradual process of a minimum of five years (in several cases even longer) for an informal network of youth activists to transform into becoming a strong and sustainable civil society organisation. Dreamtown together with HAA and YWP are therefore already making long term plans for how the two organisations can grow gradually in the years to come. A good example of such a process comes from the work Dreamtown is doing in Sierra Leone with Youth Dream Centre Sierra Leone (YDC-SL). When Dreamtown started working with this organisation 10 years ago, the organisation functioned as an informal and voluntary based network of young people. As the organisation has grown, we are gradually changing strategy. Rather than focusing on building the capacity of YDC-SL, we are now partnering with YDC-SL around engaging new and upcoming youth organisations in the country. A similar approach is envisioned in Zimbabwe. For the next couple of years, the focus of the partnership will be on strengthening the capacity of HAA and YWP. Once they have developed strong organisational platforms, we will develop a joint approach towards mobilising and building the capacity of a new generation of youth led grassroots.

# 6. Information work in Denmark

**N/A**

# 7. Supplementary financing

**N/A**

1. Guidelines for the Civil Society Fund, CISU, January 2019, p. 6 [↑](#footnote-ref-1)
2. https://artivism.online/what-is-artivism/ [↑](#footnote-ref-2)
3. https://artivism.online/what-is-artivism/ [↑](#footnote-ref-3)