

THE CIVIL SOCIETY FUND

CITIZEN PARTICIPATION INTERVENTION

Reshaping communities through art

1. Objective and relevance

1.1. Objective of the intervention and contribute to citizen participation

Overall objective of the intervention:

To *strengthen*, *organise* and *inspire* youth led civil society to play a leading role in the development of slum communities in Harare, Zimbabwe.

Specific objectives of the intervention:

- 1) To *strengthen* the organisational capacity of House of Arts Association (HoAA) to become one of the leading organisations in Zimbabwe working with and through art towards development in slums.
- 2) To *organise* a network of young artists from slum communities (Hatcliffe, Mbare, Hopley) around a shared vision for reshaping slum communities through art.
- 3) To *inspire* young people from slum communities (Hatcliffe, Mbare, Hopley) to become active citizens who participate in community development through artistic and cultural events.

Contribution towards active citizenship

In Zimbabwe: The specific objectives above correlate with the three different sets of young people that the project works with towards increasing active participation. These are HoAA (an organisation driven entirely by young people); young artists and; youth in more general terms from poor slum communities. Each of the groups will participate in courses addressing their specific needs in terms of awareness of core issues related to active citizenship such as governance, problem analysis, visioning, project development and advocacy. Each of the three target groups will likewise be supported in translating this knowledge into practice. For HoAA this includes learning to coordinate a large-scale development project; for the artists it includes using their artistic skills to advocate for change; and for the youth in the community it entails learning how to develop a clear vision for change, developing an action plan and gaining hands-on experience with artistic advocacy and awareness raising campaigns.

In Denmark: This project falls within Dreamtown's core strategic focus, which is to improve the wellbeing of young people in slums, by creating spaces where they can feel safe be creative and dare to dream. With *Reshaping Communities through Art*, Dreamtown will gain experience with a new approach towards becoming active citizens. The project provides an opportunity for the organisation to expand its network with new types of organisations in Denmark. In the preparation of this application Dreamtown has been in dialogue with the Danish Cultural Institute, which has introduced us to new ways of thinking about development, including the concept of cultural planning.

1.2. Problems to be solved

The overall problem that the project will address is the limited participation and involvement of young people from urban slums in community development. Below is a detailed analysis of some

key reasons why young people find it difficult to participate in decision-making processes that have informed the design of this intervention.

Political marginalisation of urban youth: In many countries across the globe the space for civil society is shrinking. With brutal force, autocratic governments are dismantling youth led resistance and advocacy. While civil society efforts have brought about political change in several places, infusing youth with hope of brighter futures, this hope has all too often been painfully ripped apart shortly afterwards by new regimes. This is also the case in Zimbabwe. As the announcement was made that Robert Mugabe stepped down as president on November 21st 2017, people went to street, creating a vibrant mass of careful optimism that things could finally change for the better.

However, there has been very little to be optimistic about ever since the new elected president Mnangawa – *the crocodile* – took over. The country has, over the last year, been affected by a severe food crisis; a cash crisis; a fuel crisis; and a challenge of paying public sector workers' salaries. Combined, these events have created a tense political environment in Zimbabwe, which finally exploded on January 12th when mass stay away (strikes) organised by trade unions triggered a brutal response of police and army forces leading to the death of 12 people, the severe injury of hundred people, more than 1000 arrested (many of whom were underage children), and rape of more than 30 women by men affiliated with the armed forces (CISU DERF Alert note Zimbabwe, February 2019).

A careful analysis of the current political crisis in Zimbabwe shows a youth and 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 discussed 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.

However, based on the experiences of HoAA, artistic 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 project thus explores an approach towards working on sensitive issues in a fragile context, while still adhering to the credo of *doing no harm* to the people involved.

Limited participation of youth in community development: The analysis presented above is further substantiated by a large baseline study undertaken by Plan International Zimbabwe (2018) which investigates key barriers and challenges related to young people's 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 you 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 an issue 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 organising young people in civil society, strengthening their understanding of how the political system works and establishing a productive relationship between youth and local authorities. It is our intention to build on the hopefully positive results of this project and develop a follow up action with a more explicit focus on government advocacy. This project is thus seen as a stepping-stone towards engaging government through advocacy on development priorities identified by the groups of young people in this project.

1.3. Context of the intervention

In Zimbabwe, slum communities have emerged rapidly in the urban areas due to among other factors high rural to urban migration. These communities are characterized by high unemployment rates, lack of access to clean water, and insecurity of land tenure. The context of the three target communities where the project takes place is presented in detail below:

Hatcliffe is where HoAA is based. The community is situated 20 km north of Harare's central business district with a population of approximately 51.000 people – a number that are increasing by the day. The majority of residents are evictees from nearby urban and rural settlements. The majority of the community's population is children and young people. The current political crisis has negatively impacted many young people in Hatcliffe. This is mostly due to the fact that a majority of young people have been labelled as opposition party supporters who won the constituency during the recent elections. In addition, Hatcliffe was one of the suburbs that were heavily affected by the recent government crackdown.

Mbare is another focus community of the project. Mbare is located less than 5 km from the central business district and is one of the first high-density suburbs in Harare. The community consists of 131 apartment blocks with an estimated 8.000 residents. The residents pay rentals to the Harare City Council but they lack security since their flats have been ruled unfit for human habitation. Mbare is regarded as the community with the highest political instability and most dirty one in Harare. Despite having more resources compared to other communities, most of the apartment facilities are dilapidating due to lack of maintenance. At the same time, Mbare is one of many young people's favourite place to hang out, as it is known for producing a lot of Zimbabwean Dancehall artists who make trends in the country, although most of them are still perceived as a bad influence due to the content of their lyrics.

Hopley is the third target community in Harare, a peri-urban community located 21 km from the Harare central business district with a population of over 200.000 people with more than 65.000 being young people aged between 10 and 24 years. Young people in Hopley have limited or no access to employment opportunities and often rely on informal work characterised by unhealthy and unsafe work environment and poverty. Child marriages and teenage pregnancies are common, at 18% and 21% respectively. At least 70% of girls are mothers by the age of 20. Hopley does not have the same political dynamics as Mbare and Hatcliffe, with most people coming to the community from farms outside Harare

2. Partnership/partners

2.1. Experiences, capacities, contributions and roles of each partner

Dreamtown

Experiences and capacities: 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 eight years of practical experience with planning, implementation, administration, and monitoring of 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 two years, the organisation's human resource base has developed in tandem with the increased number of projects and activities undertaken. Dreamtown's secretariat is comprised of two people who run the organisation on a daily basis, are in charge of developing and managing projects, and coordinate the group of volunteers. A board of 6 members governs the organisation. In addition, Dreamtown has an advisory group of 3 people who provide ad-hoc technical support and quality assurance. Since its start up, Dreamtown has had five interns participating in projects in Sierra Leone, and currently has 3 project interns on board.

Through previous CISU-funded projects, Dreamtown has been working on strengthening the capacity of the Sierra Leonean organisation Youth Dream Centre (YDC) through a partnership that started in 2010. Since then, YDC has developed from being a small group of passionate individuals with a dream to being one of the largest civil society organisations in Sierra Leone offering non formal education. The role of Dreamtown in YDC's organisational development has covered areas such as developing democratic organisational structures and organisational policies, communication, building of network and new partnerships, developing sustainability strategies, and working with voluntarism in the context of education.

Contribution and roles: HoAA's organisational level of maturity in many ways resembles the level YDC was at when the partnership was initiated in 2010. Dreamtown will use this project as an opportunity to systematise lessons learned from working with YDC, and develop a best practice strategy for supporting the organisational capacity development of HoAA. As part of this project, a key focus area will be to work with HoAA on the most critical issues of the project management cycle, including planning, monitoring, documentation, and financial management. Another critical focus area is the organisation's governance structures and membership strategy.

Furthermore, Dreamtown will be lead on developing a workshop format focused on building the capacity of young people in the targeted slum communities to analyse the context they live in, formulate visions for change, and devise strategies for how they can transform these dreams into reality. This workshop will be an integrated part of the planned festivals. The concept will be based on best practices from Dreamtown's '*Dream Collection Tool*'. This tool is currently being tested and refined in Sierra Leone. An article describing the '*Dream collection tool*' will be part of ISOCARP's¹ September publication and Dreamtown has been asked to present the methodology at the next World Planning Congress in Jakarta.

Dreamtown will also contribute towards strengthening the capacity of HoAA to engage in global advocacy. This will be based on an action learning approach whereby Dreamtown and HoAA will facilitate joint panel discussions and workshops at the next World Urban Forum (WUF) in Abu Dhabi. Through our partnerships with the Australian organisation Urban Synergies Group (who have close connections with UN-Habitat, who is hosting the conference), Dreamtown is in a good position to be selected to facilitate panel debates, workshops and events at the conference, which is otherwise extremely competitive with more than 30.000 people participating.

Finally Dreamtown will monitor the progress of the project through the planned visits to Zimbabwe and give ad hoc support via Skype.

¹ ISOCARP is short for The International Society of City and Regional Planners. Their publications focus on identifying and presenting noteworthy and on-going city and regional development plans.

HoAA

Experiences and capacities: House of Arts Association (HoAA) is a Zimbabwean 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* (which is also the title of this project). HoAA has managed to create strong networks with different types of key development stakeholders in Zimbabwe including the City of Harare, the National AIDS Council, the Ministry of Youth, Plan International, and Junior Achievement Zimbabwe.

The core team managing the activities of **HoAA** is comprised by a small and dedicated team of young artist and activists coming from the project's target community in Hatcliffe. Being from the slums themselves, they enjoy a lot of respect amongst vulnerable young people living within the poorest areas in Harare. HoAA's membership base covers young people from several slums across Harare, however, most of them come from the three target communities selected for this project (Hatcliffe, Mbare and Hopley).

HoAA regularly facilitate artistic events within the communities in which they operate. In addition to this, the front-runners of the organisation are engaged in a number of other community development activities. For instance, HoAA have participated in renovating the community centre in Hatcliffe, and played a leading role in engaging both the local council and the city authorities in accountability dialogues on how to make slum communities in Harare more youth friendly. Finally, HoAA have played a leading role in developing a Safe Community Network for youth, which comprises youth groups from across some of the most vulnerable slum communities in Harare. All of these activities combined means that HoAA are not only viewed as a lead organisation working on arts. They are likewise perceived as active citizens, amongst local youth and duty bearers, who contribute positively to community development, which go beyond the boundaries of culture and art.

HoAA have developed a constructive working relationship with community-, city- and national level government authorities, which is a very big asset in this project considering the volatile and fragile political situation in the country. Some good examples of this collaboration include:

- In May 2019, The National Arts Council of Zimbabwe and City of Harare asked HoAA to plan and spearhead the National Culture Day commemorations for Harare North and Mbare districts respectively, which cover some of the communities where this project takes place.
- HoAA is far in the process of securing access to a plot of land in Hatcliffe community, which they can transform into a cultural centre for young people. Accessing public spaces in Zimbabwe is an extremely tricky process. HoAA's productive relationship with the Town Clerk is a testimony to the strong governance and advocacy competencies that exists within organisation.

Contribution and roles: HoAA is the project's implementing partner and therefore has the overall responsibility of facilitating and coordinating most of the planned activities that will take place in Zimbabwe. These activities include mobilising the network of young artist, facilitate workshops and trainings, plan the various artistic events, which includes seeking government approval, and coordinate the capacity building workshops that will be facilitated for the youth as part of the festivals based on Dreamtown's '*dream collection tool*'. Two representatives from HoAA will participate at the World Urban Forum together with a representative from Dreamtown. Finally HoAA will monitor the progress of the project and submit regular narrative and financial reports to Dreamtown.

2.2. Previous cooperation

This project is the first between Dreamtown and HoAA. Dreamtown's CEO, Rasmus Bering, has worked with HoAA through his previous capacity as a programme manager at PlanBørnefonden. Dreamtown has had face-to-face interaction with HoAA leading up to the development of this proposal. In December 2018, Rasmus Bering facilitated a proposal development workshop with HoAA in Zimbabwe, which led to the formulation of this proposal. The collective focus areas,

competencies, and dreams of the two organisations have inspired the project's core approach. HoAA have played a central role in writing the proposal and developing the budget.

2.3. Strengthening the relationship between the partners

The focus on slum communities as context and young people as target group are common to both partners. The partnership between Dreamtown and HoAA is, by both parties, perceived to hold the potential of a long-term strategic collaboration around further developing, testing, and refining artistic and cultural approaches towards youth led development in slums.

This project is thereby viewed as the beginning of a potentially long-term partnership between Dreamtown, and HoAA. Three of the expected outcomes of this project are that young people in the target community will be stronger organised, have improved their active citizenship skills and formulated visions and plans for community development. It would be extremely relevant to develop a follow up project where we collaborate with these young people around utilizing their newly develop active citizenship skills to translate their ideas into reality. Such initiative would also bank on the productive relationship which is expected to be created with the local government through this action.

Furthermore, the activities in the project can also be replicated and scaled up to benefit more locations and target groups in Zimbabwe – meaning that if the project's approaches create good results (as we expect they will), Dreamtown and HoAA can continue using the activity models and materials developed in the project in new project slum locations. Finally it is the ambition of Dreamtown to continue the work of supporting the organisational development of HoAA after the project has ended.

3. The actual intervention

3.1. Describe step by step what will happen, setting out a preliminary timetable for the activities so that the intervention leads to the desired outputs and fulfils the objective.

The project is based on three specific objectives, as presented in the logical framework below. The project is designed to make gradual progress across the three objectives. As such, each specific objective also demarcates a specific phase in the project. Though some selected activities cut across the entire life span project, as shown in the Gantt chart below, the intensity of the activities follows the three phases. Below is a short overview of each phase.

Phase 1: Strengthening the capacity of HoAA: As the project kicks off, Dreamtown will facilitate a weeklong capacity building workshop for HoAA (Act. 1.1). The training will be based on an in-depth assessment of what the core capacity building needs of HoAA are, within the areas of project management and organisational development. During this workshop, the two partners will likewise develop a detailed implementation plan for the project.

Supported by a local consultant from Zimbabwe, another focus area is HoAA's financial management capacity and policies (Act. 1.2). Based on a financial capacity assessment facilitated by Dreamtown, the local consultant will follow up with relevant training in financial management and administration. As the project unfolds, HoAA will receive monthly supervision, support, and coaching from the local consultant. We have chosen to work with a local consultant around the financial management trainings in order to minimize flights and costs for Danish man-hours and travels in the budget.

In the discussions leading up to this proposal, HoAA have expressed a wish to mobilise more members. Dreamtown will assist in developing a strategy for member and volunteer management, which will help HoAA organise and mobilise more members (Act 1.3).

Finally, HoAA will gain hands-on experience with advocacy during the World Urban Forum (Act 1.4). This event will likewise build the technical capacity of HoAA on what the major urban

development trends are, and open up for opportunities to engage in partnerships with other organisations. A representative from Dreamtown will be there to assist HoAA in order for them to gain valuable lessons from the event.

Phase 2: Organising young artist into a network: The goal of mobilising artist to become advocates for change and role models for young people is a gradual process. A sequence of 3 workshops has been planned which will support these artists to act on the social and political issues in the communities.

The firsts training planned is what HoAA call a Mind-set shift workshop (*Act. 2.1*). This basically implies showing young artist how they hold a great potential towards becoming role models for other youth. It is the goal of this workshop to get the artist on board the project and formalise the *network of artist for slum change*.

The second workshop focuses on training the artists network on how they can use their art to engage in *advocacy, awareness raising, and community mobilisation* (*Act. 2.2*). In addition to this, the young artists are introduced to relevant laws and policies that relate to artistic advocacy, such as freedom of association, and free speech. A core outcome of this workshop is for the network to develop a joint agenda that outlines what the core development issues are that young artist can make a meaningful contribution towards.

The third workshop focuses on *planning the artistic events* (*Act. 2.3*). During this workshop, the artist network will plan how the different cultural activities (including open mic sessions, road shows, and festivals within the three target communities) will be used to inspire young people to become active citizens and advocate for improved conditions in slums. HoAA will, through their existing network and productive working relationship with government, play the leading role in insuring that appropriate duty bearers participate. The network of artists will be encouraged to become members of HoAA. This will enable HoAA to continue to work and engage the network in various activities once the project has ended.

Phase 3: Inspiring young people to become active citizens: The main approach towards inspiring young people to become active citizens includes the facilitation of various artistic events that will attract their attention. This includes road shows (*Act. 3.3*), open mic sessions (*Act. 3.4*), and festivals (*3.5-3.7*). In preparation of these events, a number of artistic products will be developed, including songs, videos and drama performances (*Act. 3.2*). It is expected that these events will attract a large number of young people.

In addition to the performances that will take place, the events will also be used to facilitate different types of active citizenship workshops (*Act. 3.1*) that engage young people and inspire them to think about their dreams and visions for their community and increase their understanding of how the political system in Zimbabwe works. These workshops will be based on an adapted version of the 'dream collection workshop' concept that Dreamtown has developed and piloted as part of our on-going activities with young people in urban Sierra Leone. Through these workshops, young people critically reflect on the development priorities of their community, developed visions of what their community should look like, and brainstorm ideas about how young people can take the lead on transforming these dreams into reality.

A key outcome of the artistic events is the development of cultural installations within each of the three targeted slum communities (*Act. 3.8*) that show in creative ways. what the young people's visions and development priorities for their community are. In addition to contributing towards making the slum environment more inviting and creative, these public space artworks will be a creative way of inspiring different stakeholders working within the community (such as local government, INGOs, and community groups) to listen to the voice of young people when planning future development initiatives. If all goes well, these artistic testaments will also work as a point of

departure for subsequent activities undertaken by Dreamtown and HoAA in the targeted communities.

Logical framework

Overall objective: To strengthen, organise and inspire youth led civil society to take a leading role in the development of slum communities in Zimbabwe through arts.		
Specific objectives	Activities	Results
Spec. obj. 1) <i>To strengthen</i> the organisational capacity of House of Arts Association (HoAA) to become one of the leading organisations in Zimbabwe working with art as tool for development	1.1. Dreamtown capacity building workshop with HoAA 1.2. Financial management mentoring and capacity support 1.3. Mobilisation of members/organisational development 1.4. HoAA advocacy training at World Urban Forum	HoAA has: Developed an organisational development strategy, improved its financial management and advocacy capacity, and increased its membership base
Spec. obj. 2) <i>To organise</i> young artists from slum communities around a shared vision of reshaping slum communities through art	2.1. Mind-set shift workshop 2.2. Active citizenship, advocacy, and youth mobilisation workshop 2.3. Artistic events planning workshop	50 young artists have: i) developed a network and formulated a joint strategy on i) how to use art as a tool to mobilise young people from slums to become active citizens, and; ii) identified key development priorities that are relevant for artists to address
Spec. obj. 3) <i>To inspire</i> young people from slum communities to become active citizens who participate in community development	3.1. Youth dream collection-planning workshop (facilitated by Dreamtown) 3.2. Production of artistic products 3.3. Road shows 3.4. Open mic sessions 3.5 - 3.7. Festivals 3.8. Art installation with youth's visions in Hatcliffe, Mbare and Hopley	150 young people have been engaged through artistic events. As a result, they have strengthened their civic understanding, formulated concrete visions for their community, and developed plans for how these dreams can become reality

Gantt chart

Below is a timeline of the project. When an activity is marked in bold (X) it indicates that it requires extra attention and resources.

Outputs	July	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	April	May	June
Specific objective 1												
1.1.	X											
1.2	X	X	X	X	X	X	X	X	X	X	X	X
1.3	X	X	X	X	X	X	X	X	X	X	X	X
1.4								X				

Specific objective 2													
2.1				X									
2.2					X								
2.3						X							
Specific objective 3													
3.1						X							
3.2	X	X	X	X	X								
3.3					X	X	X						
3.4	X	X	X	X	X	X	X	X	X	X	X	X	X
3.5-3.7.							X		X		X		
3.8													X
End of project monitoring													X

3.2. Describe, if relevant, what new, innovative and experimental methods and approaches will be tried out as part of the intervention.

The role of artistic and cultural activities in the project is inspired by the idea of *creative place making*, which can be described as “a tool for converting cultural and creative potential in[to] economic and social benefits for the community, while transforming public space”². Art and culture invite community engagement, and the physical (while sometimes temporary) presence of artistic projects is evidence of ownership in the community, which can inspire involvement in decision-making processes of urban development. Zooming in on the area of artistic intervention methods, many different artistic forms of expression are relevant and can be explored by the young artists through the project. These include performance art, dance, design, poetry, painted artwork, art installations, photography, film making, and participatory theatre for change.

Culture and arts as tools for development have been seen used in many different cases around the world. In Dharavi, a slum in Mumbai in India, arts, design, and performance are used to try to break with the stigmatised image of slums, with the aim of empowering residents to engage in the improvement of their community. This intervention has showed promising results when it comes to increased public engagement with youth in Dharavi³. In Indonesia, in the urbanising slum community Kampung Dago Pojok, creative place making is used to create socioeconomic opportunities for the local community based youth based on the idea that “fostering cultural and creative activity is an essential strategy in building quality of a place, maximizing talent, enhancing sustainability and defining competitiveness in today’s growing knowledge economy”⁴.

The impact of this project is described as including more diverse usage of public spaces in the community, enabling improvement of social capital and people’s creative skills and knowledge. In a similar approach Tunisia, the festival ‘Dream City’ brings together artists with a mission to reclaim public space⁵, as a platform for artists to exhibit their work and innovate on artistic practices together with the people of Medina. In Brazil, the NGO Morrinho based in Rio de Janeiro use art to communicate about life in the favelas, and artistic creations are used as reflection: “When you are

² <http://theprotocity.com/bandung-breeding-soil-creative-slum/>

³ <https://pulitzercenter.org/reporting/mumbai-slums-cultural-moment> and <http://www.dharavibiennale.com/qualy>

⁴ <http://theprotocity.com/bandung-breeding-soil-creative-slum/>

⁵ <https://www.lartrue.com/dream-city/>

creating, it becomes your own world. It is a place of reflection on the favela but also on ourselves”⁶. In this case, the creations in the community have become a tourist attraction, where local youth guide the tourists, which brings focus to the skills and achievements of the youth and not their vulnerability.

Common for these interventions is that they have managed to bring people from marginalised communities together around a shared vision for change; have inspired people to make their voice heard, and have helped break the negative stereotypes surrounding slums communities.

3.3. Who make up the target group of the intervention? Specify number of persons disaggregated by gender, social group and, if relevant, ethnic or other affiliation.

The target group of the intervention is young people, between the ages of 15-35 (which is the official youth bracket in Zimbabwe) dwelling in 3 urban slum communities in Harare. A dominant motivation for working with art and culture as core intervention methods is based on their relevance for inspiring, mobilising and organising urban youth. Aligned with the three specific objectives of the intervention, the target groups are:

- 1) House of Art Association, which includes the management and their core membership base of 60 people from the three targeted slum communities.
- 2) 50 young artists (30% women and 70% male, representing 3 slum communities in Harare, age 15 -35). The majority of these artists are presently not actively participating in community development.
- 3) 150 young people from the 3 slum communities (50% male, 50% female/ age 15 - 35). The vast majority of the youth targeted are currently not actively participating in community development.

3.4. What are the plans for systematisation of experiences both along the way and at the end of the intervention?

HoAA and Dreamtown will undertake joint reflection meetings during each of the three visits that Dreamtown will undertake to Zimbabwe.

HoAA will develop quarterly reports, which will be submitted to Dreamtown. The reports will include reflections on activities undertaken (including target group numbers disaggregated by gender); major success stories; key challenges, and areas that need extra attention during the next phase.

HoAA will develop most significant change case stories, including photos, which illustrates best practices for working with art as a tool for development.

A monitoring visit will be facilitated towards the end of the project, which will include an internal evaluation of all activities, which includes the participation of HoAA, representatives from the artist network and a selection of the youth who have participated in the different events and workshops.

4. Intervention-related information work in Denmark

Dreamtown will develop inspiring stories of how art can be used as a development tool in fragile contexts. The case stories will be based on material collection during Dreamtown’s monitoring visits and the most significant change stories developed by HoAA: The stories will both be published in a paper magazine aimed at other NGOs working with youth in fragile settings as well as social media stories targeting young people in Denmark.

5. Supplementary financing

N/A

⁶ <https://blogs.lse.ac.uk/favelasatlse/2014/06/26/a-little-hill-with-big-impact-favelas-art-and-social-relevance/>