

SoCreative

HUBS SUMMIT
MAGAZINE
2020 EDITION
HARARE, ZW

THE ABILITY TO BOUNCE FORWARD

Leonard Makoni
talks emotional
resilience

AFRICAN GLAMOUR!

Opening Night
featuring
'THE UNTOLD'
Production By
Yeukai Zinyoro
Chandiposha

BE A COMMUNITY CONNECTOR

#SoCreative 2020
delegates connect



SOCREATIVE 2020 THEME:

DEFINING AN ECOSYSTEM CULTURE

FOR CREATIVES AND SOCIAL ENTREPRENEURS ACROSS SOUTHERN AFRICA

PLUS! AFRICAN GLAMOUR GALLERY, KEYNOTE ADDRESSES, STORYTALKS, WORKSHOPS AND FRINGE EVENT HIGHLIGHTS

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AFRICAN GLAMOUR

Opening Night Theme at the **SoCreative Hubs Summit 2020**





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LETTER FROM THE EDITOR

As we finalise this magazine for the SoCreative Hubs Summit 2020, the world at large is gripped in the very real and serious crisis of the COVID 19 Pandemic. For those of us who were at the summit, settling back into everyday life after the high of a power packed week of inspiration would already have been challenging enough. But, many of us find ourselves now having to also process, and deal with, the shocks and stressors of fear, uncertainty, and loss that this global crisis brings as it hits country after country.

The big question for us all is, "Now What?"

I would venture to say, "Now Start. Be and do what you have thought about, explored and decided upon during the summit. There has never been a better time to start than now."

It's interesting to me that as we gathered during the 4th to the 7th of March we started a conversation around the very things we need to fiercely guard and lean on during this time. That is our ecosystem, our culture, the shared values within, our community connectedness, and our resilience. In a time where the very social nature that we thrive on as human beings is under threat, the ecosystems that are networked around our businesses and causes must now be reconfigured for greater connectivity, value, and resilience.

This is the very challenge that also invites us to take up the opportunity to put what we have learned and shared together during the summit in practice.

So, will you take up the charge to use your passion for social impact, your creativity, your networks, and your "magic" to intentionally champion the values you deliberated on and discussed? Will you find innovative and new ways to stay connected to each other, the communities you serve, and your economies in the face of this crisis? Will you, in all this, commit to having a positive social impact with gains for human and economic development for your country and region even as we practice social distance and social isolation? As they say – day one or one day; you decide.

We at SoCreative have decided that we will take up the opportunity in the crisis. We believe that the day to start is today. We commit to staying connected with you. We will continue to ask the question - what should we do now? We will also be looking out for you, and celebrating you as you make your journey in this new world we have found ourselves in. Most of all, we will be there to champion this space, where you can be just so creative and just as you are without shame or fear.

Best

Selina



You said...
"It was amazing and you guys did amazing work, please continue with the fire! Managed 200 people like it was no man's business."
"

DEFINING AN ECOSYSTEM CULTURE

Written by : Selina Zigomo
Photography: Meck Media | Adrian Zhou

The theme for the 2020 SoCreative Hubs Summit was: "Defining an Ecosystem Culture."

The main outcome of the summit was to define the concepts of ecosystem and culture within the Southern African context. Initial thoughts around the term "growth culture" included professionalisation of social and creative sectors which are inclusive of hubs and hubs as key potential drivers and influencers towards this culture.

In the iterative process of defining our theme we identified 6 key pillars which we grouped into two categories.

The first three pillars were focused on principles which drive and underpin the way

culture is formed, evolves and its outcomes.

These were identified as:

1. **Shared Values**
2. **Community Connectedness**
3. **Resilience**

The remaining three pillars were focused on practical strategies that enhance,

enable, and support the abilities for growth and resilience in entrepreneurs in our 21st century ways of work, markets, and business.

These are:

1. **Innovation**
2. **Digital Technology**
3. **Human Centered Design Approach**

"The summit sought to frame and shape the flow of the dialogue for decision making and problem solving around the issue of defining an ecosystem culture by following a content trajectory around six pillars."



“ You said... Great networking opportunity and environment to learn more about youth initiatives across Southern Africa. ”

This magazine is the narrative of the talks, discussions, and activities of the summit, collated primarily from the discussion sessions that summit participants engaged in either as hubs or communities throughout the event. The aim of publishing and disseminating this narrative is to:

Contribute to the existing body of knowledge on African creative and social economies.

Enable and engender a cultural move towards documentation of data and social dialogue that traces evolutions and movements in culture.

Provide a guiding framework or intellectual resource that articulates culture drivers within the ecosystem by capturing the deliberations and decisions around:

1. Shared Values and Community Connectedness

What are they?

How do they unite us as a community?

How can this community be mobilised?

2. Resilience (Sustainability and Growth)

What should this look like,

both as;
a) practical strategies for application and,
b) as outcomes of the entrepreneurial experience economically and socially?

We hope that the ways in which we have captured the big ideas, stories, and discussions shared at the summit throughout this magazine will spur an ongoing conversation which will shape our culture as young creatives and social entrepreneurs.

Happy reading.



OPENING NIGHT REMARKS

By the Summit Director

Rudo Nyangulu-Mungofa

Transcript by : Marshall Mutsamwira

Photography: Meck Media | Adrian Zhou

When we started the process of working on this year's SoCreative Hubs Summit, we were excited and energised by the prospect of working with Southern Africa's brightest spirits and compelling voices.

I say this because the social, creative and cultural economies and the hubs which serve them are the fore runners of transformation in Africa's human and economic development. These sectors engender a new set of values around responsibility, balance, resilience, and sustainability that seek to solve deep seated problems at their roots.

They also contend for the

principle that valuing people more than profit is a key success factor in why and how we do business.

During the summit we will embark on a journey together as we have a conversation around defining ecosystem culture.

Our main pillars that will frame this discussion are shared values, community connectedness, and resilience.

The speakers who have come from all over Africa and the rest of the world are people whose stories have captured the essence of these pillars. They are dedicated and hardworking individuals with inquisitive minds who do not take the pursuit of knowledge lightly or for granted.

Over and above this, as we have worked together with our partners British Council Southern Africa Arts, DICE in South Africa and Zimbabwe German Society we have also had the unique opportunity to reflect on what these pillars mean for how we as the SoCreative Team do business. Here are some of the things we have discovered along the way.

First, sharing values around how we do our work is integral to effective business partnerships and relationships. Added to this, there are just some values that are so important it doesn't matter whether others share them or not, things like integrity and transparency.





**“ You said...
Really good delivery;
amazing opening night;
good venue selection. ”**

And then, in balancing the two we must also appreciate that none of us can accomplish anything truly meaningful without each other. Finally, at the end of it all, what do we want to come out of our efforts? With regards to the summit, we want an outcome that can be inherited and something that will honour the truth of this present moment. Both are necessary and many of us will have different ways of achieving this as this looks different to us all. Through many months of planning, late nights of working, and many moments of rejigging and redrawing our concept to capture what we have also learned and discovered, we too have lived the journey of also creating a culture for the space we now call SoCreative. Thankfully, the light that we have chased as we have followed this path is all of you.

You inspire us with your light so much so we felt that there was no better way to start the conversation than to theme the opening night as African Glamour. Our modus operandi during the summit was to listen, share, learn, and network. Our desire was that you would liberate your creativity and re-energise your cause. Our intent was that all of you, together with the SoCreative team, would have a transformative exchange of truth. Defining an ecosystem culture is a collaborative process, a shared journey and a reflective awakening to self and others. Through this journey we will align our values, dig deep to the well of resilience that dwells within us and emerge stronger as we take this opportunity to re-define who we are now and who we want to be in the future.

“ FINALLY, AT THE END OF IT ALL, WHAT DO WE WANT TO COME OUT OF OUR EFFORTS? WITH REGARDS TO THE SUMMIT, WE WANT AN OUTCOME THAT CAN BE INHERITED OR SOMETHING THAT WILL HONOUR THE TRUTH OF THIS PRESENT MOMENT. ”

Acknowledgements

We would like to thank the following partners and sponsors of the SoCreative Summit who made this years' summit possible depicted in the logos below:



ABOUT THE SUMMIT

The SoCreative Hubs Summit is an annual event, initiated in March of 2019, which brings together young people primarily from Southern Africa (Botswana, Malawi, Mauritius, Mozambique, Namibia, South Africa, Zambia, and Zimbabwe) as well as surrounding countries for the purposes of giving them a platform to direct the future of their sectors collaboratively and cohesively.

Economically, social and creative industries contribute significantly to development as they:

- Diversify economic growth which reduces poverty risk.
- Create renewable resources that are in the long-term more sustainable.
- Have patterns of comparatively higher resilient growth amidst a downturn of economic growth across other sectors globally.
- From a human development point of view, they: Solve deep seated social and environmental issues that threaten the human condition and the planet.
- Enhance resilience outcomes and quality of life for marginalised communities.
- Assert cultural identities that are resilient to cultural hegemony in response to external identities that inadvertently subvert diversity,

inclusivity, human agency and responsibility as well as freedoms of expression.

In 2020, the summit theme sought to:

“Bring together creatives, social entrepreneurs and hubs/spaces to explore and define the ecosystem culture and its impact on sustainable growth with a view to innovate and create a new narrative.”

As such, this year's summit facilitated an experience for conversation and collaboration using four convening tools. These were:

- 1. LISTENING**
Each summit day began with keynote talks from thought leaders across the sectors who shared their big ideas on the theme.
- 2. DIALOGUE**
Social dialogue through storytelling from the entrepreneurs themselves as they shared their reflective stories on how the work they do

is making a social impact, shaping their existing ecosystem culture, and changing ways of work. The summit also allocated a significant amount of time in the programme to discussion, debate and deliberation through daily breakaways sessions and feedback panels where participants shared their responses to the stories they heard and the big ideas that were presented in the keynote sessions.

- 3. LEARNING**
Workshops which provided practical and interactive creative learning experiences of strategies that can help entrepreneurs and their intermediaries innovate, create and model new avenues for solving issues that may be hindering or delaying growth.
- 4. NETWORKING**
Maximising social opportunities with networking triggers during fringe events, breaks, and social gatherings during the summit.



SoCreative
HUBS
SUMMIT
HARARE ZW
2020

So
20

“

You Said...

Well done, on the delivery and curation of the summit. The theme and presentations all were relevant, rich, and good quality. I had fun, built new connections, networks and insights. What would be interesting is to see how the conversation can be kept alive around the theme, as it is a relevant and honest need, which will ground and support Africa creatives going forward. Was a good balance of new and old people at the summit. The opening performance was powerful and connected Africa across the East, West and South.

”

THE UNTOLD
/UNTAUGHT STORY OF
AFRICA'S PROGRESS

The opening night performance captured the essence of the mood and tone that we wanted to set for the Summit. Marshall caught up with Yeukai Y. Zinyoro Chandiposha to understand the creative process that transpired in creating this captivating performance.



THE UNTOLD

/UNTAUGHT STORY OF AFRICA'S PROGRESS

Opening Night Performance



COVER STORY



Yeukai Y. Zinyoro Chandiposha
Scriptwriter & Director

Written by : Marshall Mutsamwira
Photography: Meck Media | Adrian Zhou

The premise that normally creates an unforgettable opening night performance is that there has to be a strong and captivating story, a message of hope and dynamic performances by passionate performers. The Untold/Untaught Story of Africa's Progress not only captured the essence of the strength that those in the hub and creative ecosystem possess, but also laid the groundwork for introducing the pillars of the Summit using various mediums that reached out to the audience's different preferences.

The ensemble's objective was to create a performance that

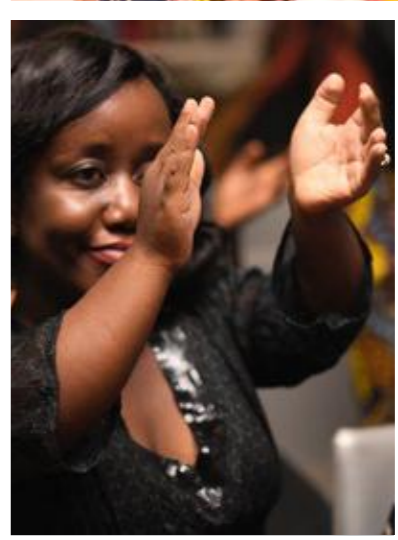
integrated storytelling, music, movement, and costume design in a way that narrated the truth of what happened in Africa's past, where Africa is in the present, and what Africa's hopes for the future are. Due to the enormity and depth of this untold story, it needed to be told by more than one medium. The four mediums of spoken word, music, dance, and fashion used bodies and movement to show victory, unity, the wealth of African kingdoms, and the progress that Africa has made from the past things that we as Africans have suffered.

The ensemble that created this unforgettable opening night

experience performed together for the first time at the Summit with Yeukai Y Zinyoro Chandiposha writing the script, directing the performance, and leading the choreography team. Percussion was composed by Mangoma, vocals sung by Tahle weDzinza, and poetry written and performed by Aurra the Poet. The four main dance genres of African traditional, West African, ballet, and Indian were choreographed by Ndomupeishe Chipendo (Indian & West African), Martin Albert Chabuka (Afro-pop), and Victor Peturo Freedom Dance (contemporary).

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OPENING NIGHT KEYNOTE

By **Farai Mpfunya**

Transcript by : Marshall Mutsamwira
Photography: Meck Media | Adrian Zhou

Executive Director of the Culture Fund of Zimbabwe and Guest of Honour at the opening night of the SOCreative Hubs Summit 2020, Mr. Farai Mpfunya, sets the tone for the Summit by illustrating the importance of storytelling and how it is the vehicle for formulating and transferring shared values and moving cultures forward from past to present and to the future.

Here is Mr. Mpfunya's keynote address on the opening night:

"Once upon a time. A long time ago. In a distant galaxy far, far away..."

I think some of you that are old enough as I, will probably recognise these starting lines from a science fiction film or a lot of you that are young enough to see the later versions of what George Lucas, the American filmmaker and storyteller, was doing with Star Wars. In Shona, they would translate this starting line to say "Paivapo. Dzep-funde." But have you ever

thought, if you've watched Star Wars, that after "once upon a time, a long time ago, in a distant galaxy far, far away..." then what happened next?

The idea of storytelling, when you see it in the American films that we consume a lot of in the rest of the world, especially in Africa, is the fascination with what George Lucas had done with creating something that allowed you to be taken into this time, this space, a long time ago. But

then what would happen is when you go into this space "a long, long time ago?" You then see spaceships and laser swords and technology that we do not have in the African context.

Growing up in Africa before the advent of technology, our grandmothers and grandfathers would take us into the past galaxies of Africa as we sat in a round hut, around a fire, at night and embark on a journey that took our imaginations outside of the village,



outside of what we know, into these distant galaxies. How did our grandparents know about these galaxies? This is the fascinating thing about old African cultures and storytelling. The perspective of Africans in understanding the world slightly differently to everyone else is unique and the tragedy of not listening to that old wisdom is something that young people of today need to address.

Looking at the parallels of storytelling from an African and American context, as young African creatives, we are all trying to tell our own unique stories in the 21st century. In relation to this, Chimamanda Ngozi Adichie said it

best as follows:

"the dangers of a single story is that if we consume too much of that story, we then, too, don't tell our own stories."

I believe that we as Africans today are choosing not to tell our own stories because we are not connecting, because our perspective of what the world is, has been, distorted. So we need to unlearn that, right? And unlearning it means that you've got to turn the world map perhaps, and flip it around. And if you flip it around, then you have to say, where is the North Pole and where is the South Pole?

We also need to acknowl-

edge that Africa is different because it has had a much longer time to observe the universe. For those who are listening to and watching these things carefully, you have to ask yourself questions such as this one:

"Why did tribes in Mali know about a planet that NASA only discovered in the 70s?"

"Why is it that these old Africans would say this? How did they know? How did they know to say, 'As the sky above, so be it on earth.' How do we know that our old African ancestors understood that?"

We know it because of what they had in terms of material

culture. The houses they built, were round in shape. The spaces they told their stories, were round in shape. The games they played or they taught their children to understand the universe and the real world, where circular, cyclic... round in shape. They looked up into the heavens and they saw the heavens as round things that were planets and galaxies far, far away. But they encoded these things into symbols and shapes, the circle, the perfect shape. And little triangles and encoded messages to connect future Africans on the importance of un-



derstanding that this little planet is just but one tiny, insignificant, almost like non consequential existence in a wider universe. They understood that.

The University of Zimbabwe has just published a book about the Khoisan, that they were the first people to draw paintings on rock in the world. They've gone further to understand that they can now tell because of the paints used, that these particular paintings were done by women, because they can see the kinds of roots or berries that gave certain colours and that only women would have picked them. So women created these

"spaces of creation" in rocks, in mountains. And they did this because they just wanted you and I to know that forty, fifty thousand years later, that you were not the first ones to understand the world around you and document it.

They would sit and tell stories about the universe and the stars and paint them. They created hubs. They created ecosystems of creativity that were drawn from how they lived. So they created all these things and left signals and symbols for us to understand that when Africans do things in circles and then when they sing in circles, then we teach the

children to do things in circles. They know the universe says things are cyclic. They take time. There are seasons. They are repetitive. And there's a moment for things. And there are things that you need to just accept.

Because it is not circular, but it is culture and because culture is here today.

But nature tells you that these Africans knew that everything that had angles and obliqueness in them eventually, would be shaped into the circle again by the elements.

So when we look at African culture, and how storytelling is weaved into it, it is important to understand this. Africa is not the same, in it's multiple diverse representations. When we say "I am African" we have to ask, "What do we mean?" This question needs to be expanded to include the following questions : "Which part of Africa? Which tradition of Africa? Which knowledge did your ancestors pass on to you?"

These questions can only be answered when we all connect as Africans and take time to realise that our worldview is different from others. The perspective of culture is a continuous evolution of existence, genera-

tion to generation; questioning what works to deal with the elements around you. Picking on things that work for you. Another dimension of culture that young people need to contend with is what was African last year may not be African tomorrow.

I think that what you are all going to embark on in the next few days is extremely important. But it can only be important if you are true to yourselves and equal to yourselves with respect. You are here, maybe to look at how creativity and innovation can drive people to become wealthier. But not in terms of money, but in terms of just being happy. In Bhutan for example, they measure themselves in terms of happiness index instead of GDP happiness. Why are they doing that?

I think they are onto something here. How can you, as a part of this hubs/creative ecosystem, look at



the world differently? How can you imagine the world differently? Can you imagine the universe differently? How can you let yourself and allow yourself to be free to imagine things differently? When you talk about hubs, they're just new words for old traditions. When you talk about ecosystems, they're new words for old habits.

You have the power in the next couple of days to imagine how

the world could be different IF we imagine creativity and innovation slightly differently. The old Africans would say, "There are no big stars of music in a village. There are no ballerinas, no "virtuosos", no individual artists." Everything is communal. As we imagine creativity and innovation differently, let us not forget that. How can you as young African creatives and social entrepreneurs, get a

percentage of the 4.9 trillion United States dollars that is made in the creative industry globally?

And I think that with those ideas for reimagining things, I say to you; Tinotenda kuti mauya kuZimbabwe. Tinokufarirai zviku-ru. Muve nenguva yakanaka mangwana nekuswera mangwana.

Tatenda.

WHY DID TRIBES IN MALI KNOW ABOUT A PLANET THAT NASA ONLY DISCOVERED IN THE 70S?

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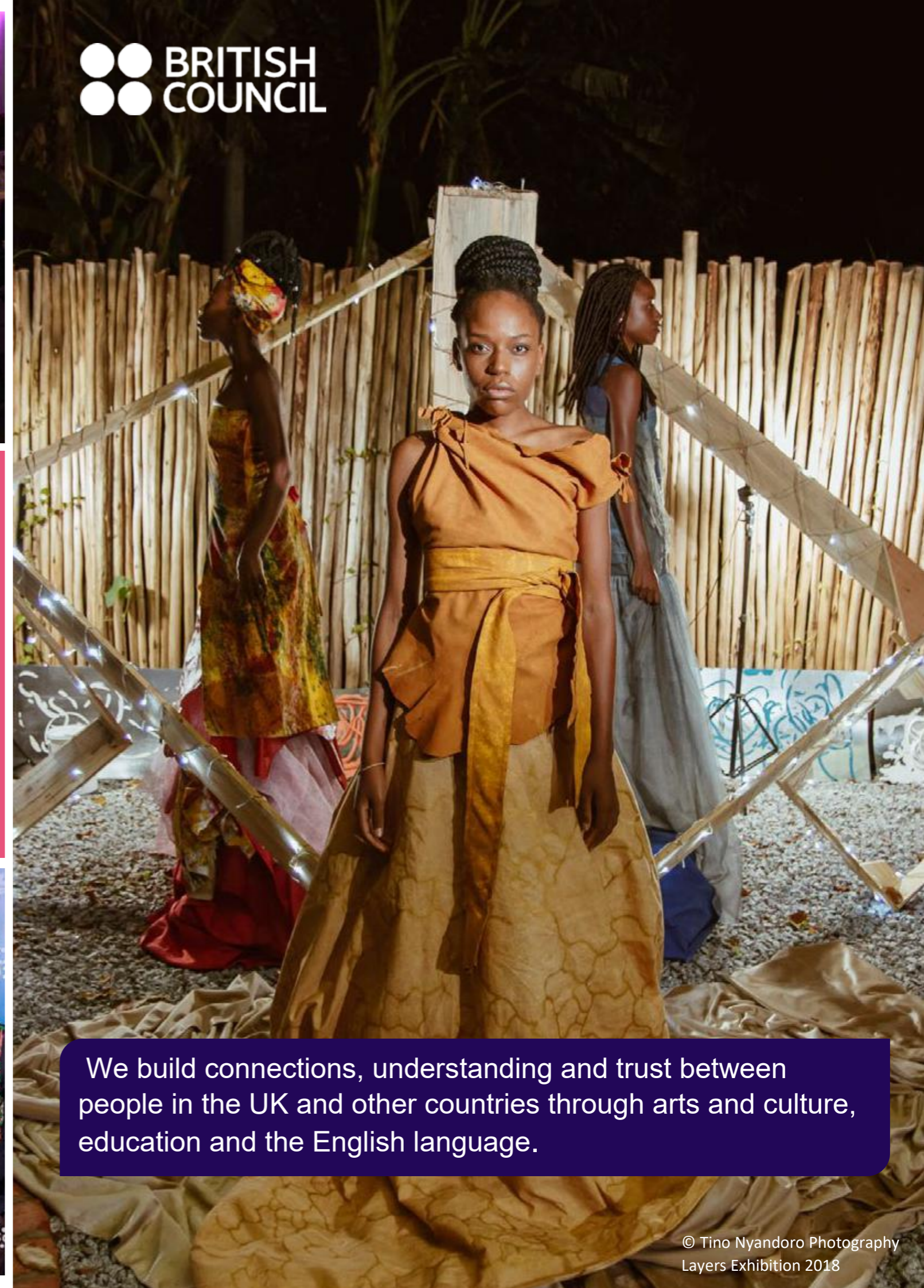


“

You Said...

Illuminating: cultural and creative work, social enterprise work, and the cogs and ideas that go into it are often not discussed, unpacked and shared. The Summit was illuminating because it brought all this to light.

”



We build connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language.

KEYNOTE ADDRESSES

Written by : **Selina Zigomo**
Photography: **Meck Media**

Keynote addresses were done daily from opinion and thought leaders that could creatively frame the articulations of their own learnings, work, and study into. Each keynote talk therefore was a reflective talk on a Big Idea around the overall theme and the day's sub-theme.



DAY 2: COMMUNITY CONNECTEDNESS

Where to from here? Shifting the African narrative towards future forward transformation through the power of community.

With over 2000 different ethnic groups and languages on the continent of Africa, the richness of cultural diversity available for driving the creative economic sector is yet to be fully appreciated.

The power of community connectedness is that it creates common identity, representation, unity and the power to mobilise. Community connectedness is the sense of belonging that members of a community share. When this connectedness is high, it generates social cohesion which is the extent of solidarity within a group. Members of the group are able to access material and emotional support easily. Within an ecosystem this requires a combination of social and systemic connection. For instance, some aspects of material support require a systemic ease of doing business that provides support that is relevant, efficient, and effective. Both the social and material can mutually reinforce each other.

To explore the process of understanding our diversity and its richness for creating community connectedness with the new possibilities that research and data offers, the summit devoted the second day to exploring:

DAY 1: SHARED VALUES

What Do We Have? Identifying shared values in the social and creative economies in Africa that are already growing us and understanding why they work.

Values are core human needs that communities identify as necessary to a quality of life that shapes identity, purpose and agency.

"Values have been closely associated with worldviews, which describe the basic assumptions and beliefs that influence much of an individual or group's perceptions of the world, their behaviour, and their decision-making criteria."

¹The Value Landscape in Ecosystem Services: Value, Value Wherefore Art Thou Value" by Adam P. Hejnowicz and Murray A. Rudd, Sustainability 2017, <https://www.mdpi.com/2071-1050/9/5/850/htm>

Values can be both negative and positive, but they are usually a matter of choice and weighted by need. A culture can have ideal values that are very different to the actual values that determine social behaviours and choice. This is especially true of entrepreneurial ecosystems where stakeholders can have opposing values on the norms of conducting business and even how those businesses impact their surrounding communities and societies.

To begin the process of understanding culture, the summit's first day was devoted to exploring: "Storytelling as the vehicle for shaping and transferring shared values. The tradition and evolution of storytelling; who tells the stories and why this matters; how we tell stories in the 21st century, and the social impact of storytelling."



focused on:

“How does the social impact benefits story shift the African narrative forward for both economic and human development? Social enterprises in Africa are growing. Young entrepreneurs from abroad as well as from the continent are embracing this new way of doing business driven by a different set of values. How do these models “push back” against a tide of rapid change and what is it that gives these models “bounce back”? Can this be amplified? How can this be felt on a macro-economic scale?”

Examining social enterprise can create understanding and a progression of ideas around what resilience looks like. A common trend throughout most social enterprises is that their business models and their outcomes are informed by delivering mechanisms that deliver sustainable outcomes. In essence, this mind-set and value system is centered on resilience building. Resilience that is both a process of how the culture is experienced and an outcome of the culture of the particular community. Resilience in simple terms is the ability to bounce back after shock and the capacity to withstand shocks when they are happening. In an era where sustainable growth is now the goal of economic development, resilience means an ability to grow and thrive ,and keep growing, even when the environment provides shocks or recurring shocks. This requires entrepreneurial ability that is both innovative and business savvy.

“Connecting the dots in our diversity through the stories that data can tell us in the digital age. How well do we know ourselves? Can our differences be connected as unique strengths that collaboratively amplify growth? Can big data help create pathways for connecting our ecosystem and forming economic solidarity reinforced with social cohesion? What does this look like when promoting the local in a culture that is increasingly becoming more globalised? How can we mine our connections for synergies and how do we aggregate those synergies for social impact that counts?”

Africa is rich diversity wise but still poor data wise.

DAY 3: RESILIENCE

Where is there and what does that look like? The opportunity for resilience and growth that thrives in social impact benefits.

Southern Africa is a rapidly changing environment. Moreover, the continent is ripe for mining social impact benefits that can dramatically change the narrative for the next generation. On the other hand, investment and funding on the development agenda has made a paradigm shift ,informed by the sustainability agenda, towards social impact investment. There are clear opportunities for growth in the social impact business models for all economic sectors across Africa. As such, the third summit day

KEYNOTE SESSION HIGHLIGHTS



RACHEL NYARADZO ADAMS
Zimbabwe
Shared Values

OUR NOTES FROM THE SESSION

In hurricane seasons across the world in coastal regions, an obvious but powerful

lesson is illustrated to those who care to take notice. Trees that grow in groups with shared roots systems that are immersed in soil survive in winds better than the trees that grow individually. Likewise, communities that grow and work together towards sharing the same values are likely to have a stronger social connectedness through culture than the other societies. The winds and waters resemble the “social noise” in the world that causes cultural decay. Communities can remain resilient, standing up to the rules of their culture without any hesitations. Starting point: You have to be clear on what your values are, your destination as well as who and what you are.

3 values we could live by:

- Magic
- Courageous commitment
- Repair and sustainability

Many people think that it is a crisis of leadership in a society but it's a crisis of courage through knowing your culture and being unique through creativity and make yourself known because no one will.

3 VALUES WE COULD LIVE BY: MAGIC, COURAGEOUS COMMITMENT, REPAIR AND SUSTAINABILITY.



BUTHOLEZWE KGOSI NYATHI
Zimbabwe
My father and I

OUR NOTES FROM THE SESSION

Culture is not taught, it's caught. Values are what hold hubs together, define their identity and strengthens them. Values are shaped and shared through socialism by inter-generational connectedness.

Professional values (ethos) are largely shaped by cultural heritage backgrounds.

Learning and unlearning of shared values - “Sharedness” of values can be contested, however, shared values are a silver bullet for growth of hubs.

The Values inherited from my father;

- Strong work ethic

- Perspective thinking
- Documentation
- Legacy/ Generation impact
- Creativity service to humanity/sacrifice
- Integrity

CULTURE IS NOT TAUGHT, IT'S CAUGHT. VALUES ARE WHAT HOLD HUBS TOGETHER, DEFINES THEIR IDENTITY AND STRENGTHENS THEM.

The culture you create within your organisation starts even before you hire the first team member. I deliberately chose to hire fresh graduates first, I knew hiring individuals from the financial sector would not allow us to look at financial solutions and services in a new way. I also wanted team members who experienced first hand what the problem is we are trying to solve.

The most 'uncreative areas' of a business need the most creative solutions. One of our values as an organisation, is Creativity! Having read an article that stated the most important thing for businesses in Africa to do is to be persistent I put one foot in front of the other and spoke to every possible funder, investor, banker and



BATYA BLANKERS

South Africa & Rwanda

The Life of a Social Entrepreneur: Reality vs Expectation

advisor - trying to understand what these people are looking for when things got tough. And just like that

moment when you have been practising a piece of music for ages and it suddenly comes together. Or when you have been working on a painting

and all of a sudden you realise what was missing in the picture... just like that, it all came together.

My fellow change-makers and entrepreneurs - I would like to challenge you to go and find the most boring problem in your organisation and come up with a creative solution and then leverage the connectedness within your community.

THE MOST 'UNCREATIVE AREAS' OF A BUSINESS NEED THE MOST CREATIVE SOLUTIONS. ONE OF OUR VALUES AS AN ORGANISATION, IS CREATIVITY!



GLADYS KANYONGO

Zimbabwe

Finance & Social and Creative Enterprises & Resilience

OUR NOTES FROM THE SESSION

Resilience is something every creator has to have because not everyone will be able to recognise your talents from the get-go. Understand who you see and who is in that space, noting who you can collaborate with to be able to sustain yourself. Make sure you are connected, and you have the information about the market so as to be able to present the best version

of yourself to the community. It is not all about money, but it is about your values to the target market. Creators ought to have portfolios which can give them money by using their social capital to their benefit. Use the summit as an opportunity to find how you can change the world and live up to your values.



DR TAREK VIRANI

United Kingdom

Sustaining Creative Economies

FUNDING DOES NOT GUARANTEE THAT CREATIVE BUSINESSES OR HUBS CAN BE SUSTAINABLE HENCE THE NEED FOR INTENSIVE RESEARCH.



LEONARD MAKONI

Zimbabwe

Emotional Resilience: The Bridge Beyond

PURPOSE HELPS YOU TO STAND UP AGAINST ALL ODDS. NO MATTER WHAT SKILL YOU HAVE, KEEP IN MIND THAT YOU EXIST FOR HUMANITY. MENTAL FITNESS IS VERY CRUCIAL FOR SELF- DEVELOPMENT AND CRITICAL FOR CREATORS.



British Council | DICE

Developing Inclusive and Creative Economies (DICE) was launched in March 2018 as a cross-sectoral programme which aims to address profound economic and social exclusion by supercharging homegrown creativity, enterprise, and bold, generous and genuine collaboration. DICE's primary focus is to work with and for women, young people, those disabled by society, and those otherwise excluded from economic opportunity. Piloted in Brazil, Egypt, Indonesia, Pakistan, South Africa, and the UK, DICE is joining other programmes, organisations and efforts in working toward the Sustainable Development Goals.

Sustainable Development Goals



- We have done this across existing and emerging networks in our DICE countries through:
 - supporting UK intermediaries and their partner organisations in the overseas DICE countries to deliver collaborative projects that nurture creative social enterprise
 - convening interdisciplinary dialogues with entrepreneurs, policy makers, artists, intermediaries and researchers
 - providing capacity-building for often excluded socially-driven creative entrepreneurs and intermediaries
 - creating spaces and providing research for inclusive policy design
 - enabling young journalists to report on DICE activity and associated issues that matter the most to them and their communities.

“ In the way that art imitates life, business practice is becoming impacted more and more by the shift in individual culture towards consciousness. It is the essence of leadership challenges limits by connecting, steps into gaps by developing capacity, and 'actions' towards the future that is emerging, then we as makers, enablers and influencers in these areas are effectively called to find and be the voices that will defy boundaries, challenge existing standards of classification, and resist promoting static ideas by creating new frameworks and indicators for improvement, transformation, and inclusion potential to be realised and multiplied. It is our shared responsibility, to connect the dots, collaborate and make the problem-solving links that will cultivate, endorse and nurture towards what creative social enterprise can be.

-Thiago Khutsoane on why the DICE approach matters, DICE Critical Friend, Creative Consultant, Actor, Theatre-Maker, Facilitator

“ It was nice to have a programme like DICE that is so open to feedback, that is so open to finding new ways to grow and evolve. I haven't really experienced that with another organisation.

- Tuliza Sindi, DICE Fund Collaborator, Founder of BRNWSH

The tool DICE was set up to use, and that we have been experimenting with is the harnessing of creativity. It does so in two distinct ways: leveraging both artistic creativity across the cultural spectrum and entrepreneurial creativity - specifically that of individuals and businesses using their ingenuity and energy to deliver positive change in their communities. Both these types of creativity are united by a clear sense of social purpose. With an exploratory spirit we are trying to better understand and break down systemic barriers to economic opportunity through nurturing creativity and purpose-driven enterprise



THE ABILITY TO BOUNCE FORWARD

By **Leonard Makoni**

Transcript by : Marshall Mutsamwira
Photography: Meck Media | Adrian Zhou

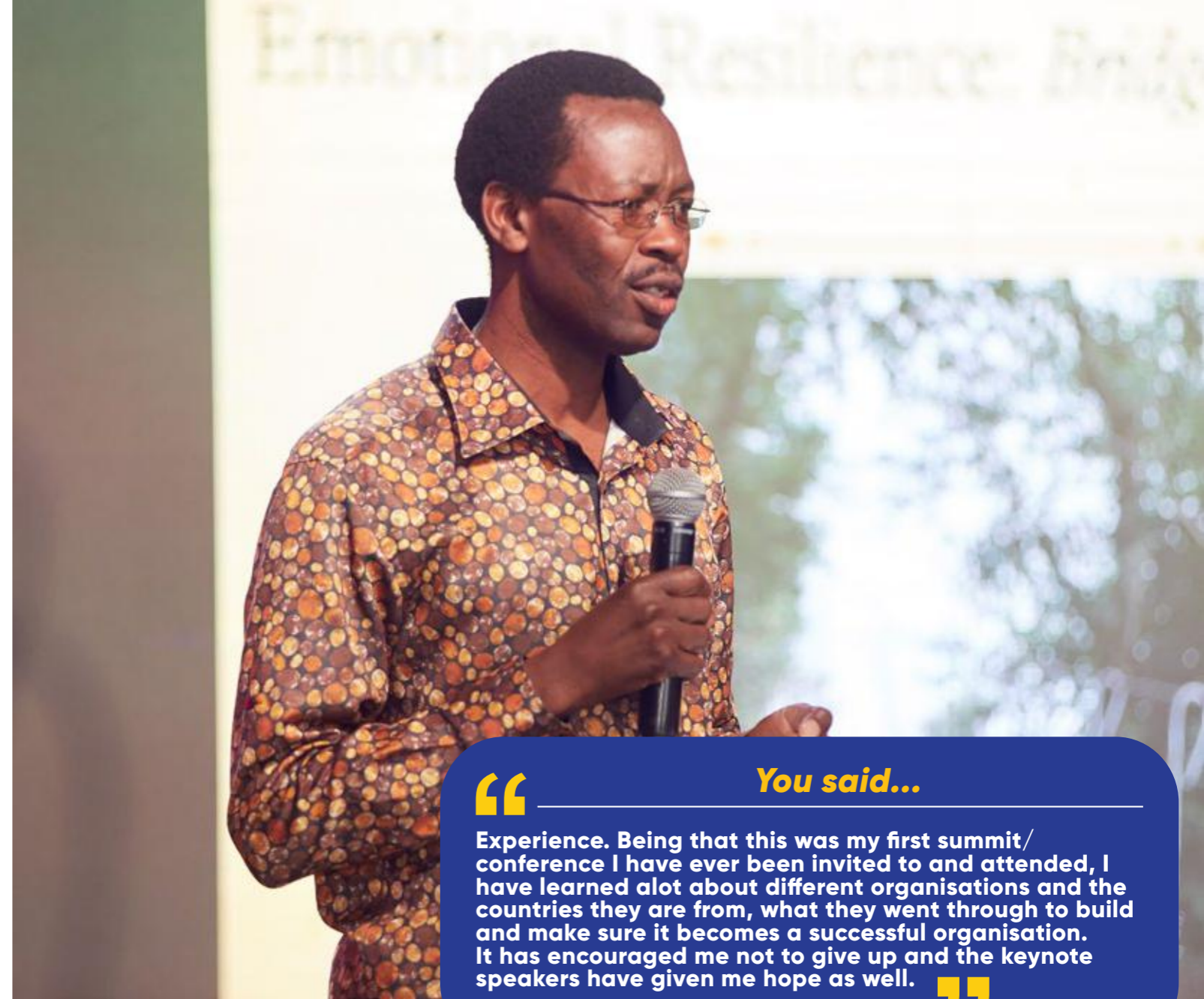
Never before has emotional and financial resilience been required for those in the hub and creative ecosystem than the present. Leonard Makoni shares a unique perspective on how creatives need to take ownership of the circumstances that they are facing and apply a unique three letter word to resiliently bounce forward from adversity into significance.

What I see in front of me is truly a group, a community of people who are going to change the world. As a member of the transitioning generation, we look to you. We believe you are the people who are going to take this continent to the next level. You're going to take our families and our communities into prosperity. The question is, how do you do that? How will you survive the turbulences that we face each day? How will you live beyond the inevitable politi-

cal, financial, social, spiritual and technological cyclones of life? Because they do face us in various ways.

I am going to borrow from history. History is always a wise teacher for the discerning, and I believe as you sit here, you are "the discerning". At 30, he had registered his first patent and in another 36 years, he died with 355 patents to his name. He had 90 factories running in 20 countries by the time of his death. It wasn't multi millions in turns, but he had accrued a wealth

that was significant. He lived in more than three countries. He spoke many languages. He was a chemist. He was an industrialist par excellence. Today, he is remembered, 120 years after his death. He is remembered, for his resilience and his resilience comes out of the most unfortunate of all incidents. On an April morning in 1888, he woke up to a premature obituary about himself with a headline that stated: "The Merchant of Death is dead" His brother Ludwig had died but the newspaper had published his obituary instead



You said...

Experience. Being that this was my first summit/conference I have ever been invited to and attended, I have learned alot about different organisations and the countries they are from, what they went through to build and make sure it becomes a successful organisation. It has encouraged me not to give up and the keynote speakers have given me hope as well.



of Ludwig's in error. The doctor who made riches out of creating, inventing the fastest way of killing the most people at any given time in the history of the world had died.

If today you were to read your own obituary, how would it read? What will you be remembered for?

He had been successful. No question. But at this moment, he shifted from success to significance. The realisation that he will be remembered as one who manufactured

death. And his silent passion for peace, brought him to his knees and ultimately, he sat down to write his last will. In November, on the twenty seventh day of 1895, where he committed ninety four percent of his wealth to what we now call the Nobel Prize. And truly speaking, in the most unlikely of ways, he was a creative. He decided to turn around the arms factories into prizes for those who excelled in science, in medicine, physiology, chemistry, economics and above all, peace building.

This is Nobel. This is Alfred Nobel. He is remembered for peace and not for dynamite. How are you going to be remembered? What lessons do you learn from him?

Number one, I would like to remind us that a purpose anchored on improving humanity will catapult anyone beyond success into significance. So the question is, how well do you know your purpose? How well are you pursuing that purpose?

Secondly, Alfred had been

A GOOD NAME IS BETTER THAN FINE PERFUME AND THE DAY OF DEATH, BETTER THAN THE DAY OF BIRTH.

through all kinds of adversity, including bankruptcy and his health was not well. He was also known to have lived in more than one country, knew five languages and had a degree. However, he's hardly known for all those things. So what is it that moved him? What is it that helped him to rebound even in the face of all that adversity? It was his focus on purpose. It was his understanding that death would come and as it were, he only had another year to live from 1895 because in 1896, he died having left a will that includes what we see today, 120 years later, the Nobel Prize is still strong. We too, can learn from death.

I draw inspiration from the book of Ecclesiastes 7 verse 1 and its reads, "A good name is better than fine perfume and the day of death, better than the day of birth."

How, then, do we translate this history into our future? It's volatile. It's uncertain. It's complex. It's ambiguous and absolutely hostile, especially for you young people. With

us, a generation from the liberation movement, we have been a project that has successfully failed. We achieved liberation, but we have failed the purpose for which liberation was meant.

It lies in your hands today, to be resilient beyond all the forces that we have placed before you to make sure that this continent is never again to be called a dark continent, is never again to be called a place where we loath ourselves, to the place of leaving our own homeland. You are here by destiny and you are here to be our bridge beyond.

And that comes out of your mind, that comes out of your emotional resilience, out of you fully understanding who you are. And I'll leave us with a three letter word that you should always speak into your mind.

A.S.K.

Whatever is happening, I ask you to A.S.K.

The "A" in the word "A.S.K.," stands for two things.

Acknowledge your state, please appreciate it. It is important to always look back at what history is saying to you. It doesn't matter what qualifications you have, what skill you have. You exist for humanity. Nobel has shown that to us. You are here, please, to remember this. Acknowledge your state. Acknowledge your realities. What do you do after that? You seek. That's the "S" in A.S.K.

Seek self care. Without you, we don't have anyone. Without each one of you, we don't have a community. Seek self care. Take care of yourself. Whether it is the frustration, the depression, the anger, the disappointment that you will face in life with failures, which pretty much, are not failures but the tuition that you pay to learn new skills. Whatever it is; care for you, eat well, sleep well, walk well, keep your body healthy, keep your mind healthy, and then when you do that, serve.

Also seek to serve. Seek someone you can help. Someone you can walk with. Someone you can put a smile on their face by simply being present. Seek out to serve and to serve for nothing. I believe when you start doing that, the success of money will follow you.

The last is K in the A.S.K. which stands for Know. Know your purpose. Why do you exist? Once you know this, then know your capabilities and limitations. When you know your capabilities, those capabilities and limitations



You said...
What will you be remembered for? It just made me realize that I need to go out there and realize my dreams and make an impact in people's lives.

are going to help you to create the community that we want here. You don't walk alone. There's someone who can feed into you. There is someone who observes you. There's someone you can observe whom you can help. And in helping others, you help yourself.

Ladies and gentlemen, A.S.K. Whatever is happening, A.S.K. Wherever it is happening, A.S.K. Whenever it is happening, A.S.K. And I believe when you A.S.K., you are beginning to speak to the one most crucial person you can ever talk to. That is you. You walk with you everywhere. What are you thinking and what you're thinking about you. I want you to go back, you are the creatives. Write the story. What could have happened if Alfred had not followed through to change his course of life? Where could he have been? The combinations are endless. We thank God

that he worked with himself. Friends, your mental fitness is more crucial than any number of muscles put together. If you run, like I do, you know, the moment that you peep outside and you see that it's foggy, the body will not come out. Work on your mind. The best place to work on your mind is your emotional state. Our late national hero, musician, Dr. Oliver Mtukudzi, has a song which is titled "Zvinoita Tikudzwe". To me, it's not about being respected, but about being remembered. And he says, "*Haasi makomo arimbera atingagone kukwira, anoi-ta tikure. Asi inzizi dzataka yambuka pasina zambuko, dzinoita tikudzwe.*" which is translated to mean "It's not what we achieved but It's what we overcome."

You are going to overcome a barrage of challenges when you leave this place. I heard somebody asking, "Are we

going to come back again to a Summit to do exactly what we did the last two or three times?" This depends on you. How do you leave this place to live a life that will move from the success of gathering here every year into the significance of changing this continent. Changing our nations, changing our families, changing the course of our lives. You individually, if you grow that emotional resilience that we need, you are the individual components that make the bridge. And remember, as the bridge, you are crossing the river before there is a bridge. You will take us beyond.

God bless you.

WORK ON YOUR MIND.



STORY TALKS

Transcripts by : Marshall Mutsamwira
Photography: Meck Media

During the summit, each day's keynotes were followed by a story talk. These presentations were short 8 to 10 minute talks where creative and social entrepreneurs would

tell a story to illustrate the day's theme and its ideas. Presentations often incorporated a strong storytelling expression while remaining engaging and reflective of personal lessons learned along

the storytellers individual journeys of creative and social enterprise or hub management or life. Here are some highlights summarising the story talks at the summit.

KYLE MALANDA

Malawi

Dismantling Cultures of Shame

OUR NOTES FROM THE SESSION



Defining a culture is a creative journey filled with lots of undiscovered adventures and it is who we want to become and what we want to keep. However, we have to get over the cultures of shame that exclude people, and do not allow them to show up as fully formed versions of themselves. Cultures of shame create an environment that rules with fear. Dismantling these will require us all to self-interrogate, question our

beliefs and refuse to hide behind culture. As creatives we can only execute our work honestly, so that we can figure out who we are, and make conscious decisions on who we want to be; since culture is always about the truth and the values that connects a community. Culture is not about remembering who we were its about deciding who we want to become and what we want to keep.

|| Cultures of shame create an environment that rules with fear. Dismantling these will require us all to self-interrogate, question our beliefs and refuse to hide behind culture. ||

KAREN BYERA IJUMBA

South Africa

Mapping cultural ecologies/ economies in SA cities

OUR NOTES FROM THE SESSION



There is a relationship between cultural economy and cultural policy in communities that are connected. Creative economies use culture as a resource used to create businesses and challenge bigger entrepreneurs. African entrepreneurs can circulate money generated from cultural work by first understanding the relationship between the cultural economy and cultural policy. Creative economies use culture as a resource and in this way create economies. Culture affects the economy in decision making and it

gives a sense of place and helps us in decision making. The (re)connecting power of metadata in communities allows us to connect and identify what our culture and values brings to products.

|| The (re)connecting power of metadata in communities allows us to connect and identify what our culture and values brings to products. ||



ELLEN CHILEMBA
Malawi
The Tiwale Story

OUR NOTES FROM THE SESSION

At the age of 17 I was captivated by the idea of making a change in the community. I wanted to win a Nobel Peace prize. So, I found some women who needed help and tried to see where I could assist. I was only intending to come with an idea to help 10 women, but I found that there were hundreds of women needing

help. It was intimidating and scary, but we started and eventually Tiwale was born. Through Tiwale we have helped so many women connect to finance through small loans, education opportunities and now working towards collective action for change at national and wider levels.

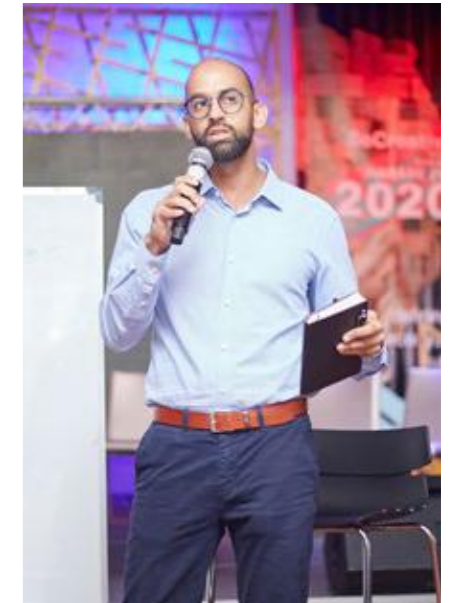
“ Through Tiwale we have helped so many women connect to finance through small loans, education opportunities and now working towards collective action for change at national and wider levels. ”

FREDERICO P. SILVA
Mozambique
Connecting talent to opportunity

OUR NOTES FROM THE SESSION

Social entrepreneurship can be defined and linked to culture. In Mozambique there are 600 job opportunities published and yet the average number of job seekers is around 75000. As a social enterprise we work with connecting talent to

opportunity. Our continent lacks the realization that we need each other for progress. We believe in technology being a tool to solve problems in our continent. Innovation is connecting talent to opportunities, connecting the community with technology.



“ Innovation is connecting talent to opportunities, connecting the community with technology. ”



GIFT CHANSA
Zambia
Circus Zambia

OUR NOTES FROM THE SESSION

Circus Zambia – Is an interactive firm that engages in unique activities that uplift the community and the kids that are vulnerable. It’s a haven that allows kids to be kids, it affords them a place to run, jump, fly and land safely. It is the nation’s first social company and has saved the youth of Zambia through their 3 main programs which focus on body, mind and soul. The circus ensures that the youth and the community are enabled to develop on different levels. The circus also makes sure

that the youth learn essential social skills that include communication, trust and other disciplines that lead them to become peer educators and go on to teach their community.

“ Circus Zambia is a haven that allows kids to be kids, it affords them a place to run, jump, fly and land safely. ”



IVAN LARANJEIRA
Mozambique
A narrative of reinvention

OUR NOTES FROM THE SESSION

Culture is the sun that never sets, which leads us to the realization that a lot can be reinvented within cultures across the region. Coming from Mafalala which is a marginalized city made it hard to collaborate with other communities. It created a low esteem within the community hence the birth of Mafalala activism. We built Museum Mafalala which houses various artists

and attracts at least 20 visitors per day, showcasing the positives of one of the poorest communities in the country. We focus on raising the self-esteem and revamping the township. Through the hard work members of the community have built a museum which integrates accommodation, officers and a gallery ensuring its sustainability and its self-sufficiency.



“ Culture is the sun that never sets” which leads us to the realization that a lot can be reinvented within cultures across the region. ”



MIKE MAVURA

Zimbabwe

Absence is presence

OUR NOTES FROM THE SESSION

"Tomorrow there will be more of us."

Art is very diverse and what one nation calls art the next nation might call something else. There is a need for our continent's connectedness and there are opportunities for this. I have travelled extensively across the region to get an understanding of diverse cultures. Travelling broadens the appreciation of other societies and their works. You can learn new things and collaborate for greater

community and continental impact. My work mainly focuses on African creators being given different platforms to share with each other. As an academic I have spent time educating African students outside the classroom through student exchange programs about these very things. Ultimately, asking people who have been helped by the program to feed back because 'tomorrow there will be more of us'.

"Tomorrow there will be more of us... There is a need for our continent's connectedness to connect us and the opportunities for our ecosystem to grow."



MUTSA SAMUEL

Zimbabwe

Redefining Africa's Creative Economy-Pattern Breakers

OUR NOTES FROM THE SESSION

Outputs are beliefs with emotional and energetic attachments. Identify your patterns and figure out which ones help you or hinder you so that you can change them. Patterns are systems. Systems have inputs and outputs and those systems also have attachments and determine actions. It is important to redefine patterns. Patterns are systems that have inputs and

outputs. Patterns need to be identified so that one knows which will hinder and which help you. (Patterns that are vital are the ones that stay evolving). Patterns for the modern African creators are supposed to be intentionally thoughtful in order to pave the way for the ones coming after them. For this current generation it's vital for us to make our own new patterns.

"Patterns for the modern African creators are supposed to be intentionally thoughtful in order to pave the way for the ones coming after them. For this current generation it's vital for us to make our own new patterns."



MANUEL GUNGULO

Mozambique

Susamati

OUR NOTES FROM THE SESSION

Over 700 million people in Africa do not have access to sanitation. Over 40 people die due to lack of sanitation because as they said in their own words, "Having a toilet is expensive." Susumati introduced a toilet that is eco friendly that uses one cup of water for its flushing system. We went through a lot and faced lack of funding and i ended up using my own savings, due to my passion for my project to create a better community. Through resilience we later got funding from a Dutch NGO.

"Innovative solution to a social challenge, helped a lot of people in the community where over 700 million people in Africa do not have access to sanitation."



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BE A COMMUNITY CONNECTOR

Written by : Marshall Mutsamwira
Photography: Meck Media | Adrian Zhou

One of the objectives of the Summit was to create an environment where different players in the Hubs and Creative ecosystem were able to connect and find sustainable ways to synergise their efforts in order to create a positive impact in the communities that they serve.

With the definition of a community connector being one where someone links others in their local community with activities and organisations that can help improve their quality of life, we believe that those who attended the Summit achieved this and continue to connect with the wider communities they live with in their countries.

We were able to receive testimonials from Fiona Gordon and Marcus Zvinavashe, who shared how the Summit connected them to those in the wider community of the ecosystem.



(Sorry for the long post: conferencing facilitates contemplation, and context is everything...)

I'm in Harare at the moment, connecting with creativity across the continent at the SoCreative summit (shoutout to my colleagues at the British Council and Stimulus for making the pots in a big way!)
#Africayourtimeisnow
#SoCreative2020
#whatsurculture
Stimulus British Council Zimbabwe
British Council South Africa Southern Africa Arts - British Council

Had a surreal moment on Day 1: Karen Byera Ijumba was presenting. (She is one of the brightest minds of our field, of our generation, and I so enjoyed being in class with her at the Centre Of Cultural Policy & Management @ Wits School Of Arts!) She was tasked with presenting a 'story talk' on the trajectory of her professional learnings about creative economies/ecologies, and as she was talking through key moments in her engagement with these concepts, she put up a slide featuring the blue-



FIONA GORDON
South Africa
Social Entrepreneur

and-yellow poster of the 2015 ACT|UJ Arts & Culture Conference, that I project managed as my first ever 'freelance' project! (With a nod to Pieter Jacobs, then-CEO of the Arts & Culture Trust (ACT) for holding my hand through it!).

And as Karen spoke through that slide and what she learned and thought about in the context of the event that we'd made happen, Levinia Jones (then having just started at the British Council), and Grace Meadows (then Producer, at University

of Johannesburg Arts & Culture) and I - all in the room, and having first met as colleagues on that project, and since grown to be friends - had such a moment. What a thing, to have your work acknowledged in such a way, so many years down the line, and especially by someone you trust and respect.

The theme of that conference was **#creatives makesithappen**. And although we might not consider ourselves as 'creatives' in the conventional

understanding of the word; here we are, 5 years later, in another country and all in different roles to what we were then but still in the same room, and still making it happen. And that is why purpose matters.

#grateful #reflection
#inspired
#values #connections
#collaboration
#magic
#courageous
commitment
#sustainability
#resilience
#leadership
#creativefix Creative Fix

HERE WE ARE, 5 YEARS LATER, IN ANOTHER COUNTRY AND ALL IN DIFFERENT ROLES TO WHAT WE WERE THEN BUT STILL IN THE SAME ROOM, AND STILL MAKING IT HAPPEN.



MARCUS ZVINAVASHE

Zimbabwe

Creative Entrepreneur

A COMMUNITY CONNECTOR IS A VISION BEARER, WHO ASCRIBES TO LEADING BY LOVE THROUGH CAPACITY BUILDING INITIATIVES THAT IMPACT, IMPROVE AND DEVELOP COMMUNITIES.

When I look back at the Summit and reflect on the definition of a community connector in my own words and context, a community connector is a vision bearer, who ascribes to leading by love through capacity building initiatives that impact, improve and develop communities. I believe that I was a community connector during the Summit because I connected with a lot of incredible creative and entrepreneurial minds from Kwamalanda (Malawi), Maimana (Sudan), Patrick (Namibia), Chenesai (Zimbabwe), Gilmore Tee (Zimbabwe) to name just a few.

The Summit facilitated networking opportunities that in turn helped me to access social capital from the various different nationalities of artists, social entrepreneurs, NGOs and Hub Managers that I will apply to my art and advertising business and those in my community. I would like to believe I managed to travel the world in the duration of the summit, a feat I am grateful to the organisers of the Summit for.

The one thing that I enjoyed the most as I connected with everyone during the Summit was the mind blowing and diverse schools of thought through keynotes, story talks and practical sessions that were delivered and networking with new people from the various nationalities that were represented. I look forward to the next Summit where I will not only reconnect with old community friends but will connect with new community friends as well.



JESSICA WU

Namibia

Resource Mobilisation & Organisational Sustainability

To me, being a community connector means truly believing in the power of humanity working together rather than in isolation. It involves actively discovering and celebrating the unique stories, experiences, and strengths of every individual; identifying areas and opportunities where such strengths can complement each other to amplify their impact; and serving as a link to bring people, activities, and organisations together. When people meet others, do more things, and work with different groups, they form a deeper bond with their community, which often leads to a strong desire

to give back as community builders. And with more members passionate about community development, the community will thrive!

During the Summit, I connected with absolutely everyone! That includes the organisers and members of the SOCreative team, The Venue's fantastic staff, and the guest speakers, as well as other attendees who were a mix of hub managers, innovators, entrepreneurs, artists & creatives, and more. Perhaps because I represented a hub myself (Namibia's Home of the Arts - HOTA), I especially enjoyed the hub tour where we explored Zimbabwe's hubs and

spoke with staff to gather insights and learn best practices. Also, I find this hilarious, but I connected with other incredible Namibian creatives at the Summit that I never would have met where I was living in Namibia! How crazy is it that I had to travel to Zimbabwe to meet fellow Namibians working in the same space as me?! And I loved meeting them.

The members of the SOCreative team did a wonderful job emphasising the importance of relationship-building during the conference, and they also supported us in our efforts to meet new people. They gave us notebooks and pens so that we could write down contact information and provided ample opportunities for free mingling and conversations. During smaller group sessions, we could meet new people in a less overwhelming way (for those of us that aren't as comfortable in large crowds!). The evening fringe events, with the poetry and spoken word, helped us all connect in a looser setting and led to bonding through impromptu dance parties! Even after the Summit's end, the Facebook and Instagram pages are active with posting

photos and updates, and the occasional email reminds us about our experiences and prompts us to reach out to those we had connected with to keep that link strong.

I most enjoyed the diverse backgrounds and experiences of the attendees, and the cultural blend of over 200 participants from three continents: Africa, Europe, and North America. One of the best ways to cultivate creative thinking is to fully engage with as many new perspectives as possible - and you can easily find such perspectives at a conference filled with strangers! The international aspect of the conference and the lasting connections afterwards is evidence that these relationships can transcend geographic boundaries.

ONE OF THE BEST WAYS TO CULTIVATE CREATIVE THINKING IS TO FULLY ENGAGE WITH AS MANY NEW PERSPECTIVES AS POSSIBLE - AND YOU CAN EASILY FIND SUCH PERSPECTIVES AT A CONFERENCE FILLED WITH STRANGERS!



“
**SOCREATIVE SUMMIT
 QUESTIONNAIRE
 PULL QUOTES**
 Interest.... people
 of different social
 walks of life
 meeting under
 one roofing and
 tolerating each
 other it was
 interesting.”



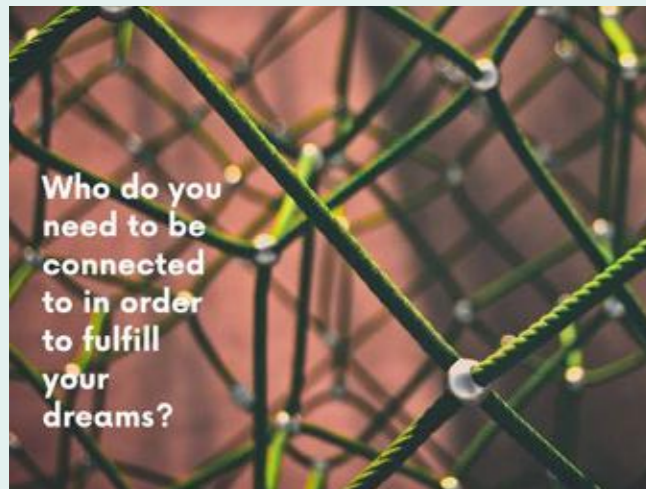
SOCIAL MEDIA POSTS OF THE SUMMIT



SOcreative Hubs Summit 2020 was opened up to the world through participants sharing aspects of each day using the hashtags: #SoCreative2020 #Whatsurculture on various social media platforms.



Here is some of their feedback below:



"Breakaway sessions underway at @SOCreative2020 discussing how value systems affect our work and communities.
#SoCreative2020
#WhatsUrCulture
@zwBritish

"It is very vital for Africans to document the effects of our culture in the economy."
#whatsurculture
#SoCreative2020
@SouthernAfrArts
@SOCreative2020
@goethezimbabwe
@incubatorzw

"ART heals, brightens, soothes."

#SoCreative2020
@tafy033

'The Experiment' has the #socreative2020 delegates exploring how to use their networks to create a global hubs ecosystem
#WhatsUrCulture
#SouthernAfricaArts
@southernafricaarts

"How do we facilitate young people to access credit or forms of capital investment where they do not yet hold any collateral? How do we absorb that risk and cultivate resilience within this growing demographic whose value is in their social capital?"
#SoCreative2020
@MAIA_Group

"So I finally got to witness a @MsSelfieOnly set and it was all things awesomeness. This fierce lady on the 1's & 2's got the party started at #QueensofHearts in #Harare and the vibe was electric! #SheDidThat #CreativeHive #SoCreative2020" - @MsKapihya.



"Story Talk session by Mutsa Samuel. We need to create new patterns, new systems. There is input and output. Focus on the patterns that help you and those patterns need to constantly evolve & the genius of African culture is in the repetition."
@SOCreative2020
#SoCreative2020
@CaliGrph

"So we got to painting today at @SOCreative2020 afternoon workshop. And let me say this, if you need an abstract painter you can holla at me. Also I think I can give uRasta a run for his money. This was a great exercise."

#SoCreative2020
#whatsurculture"-
@LadyTshawe

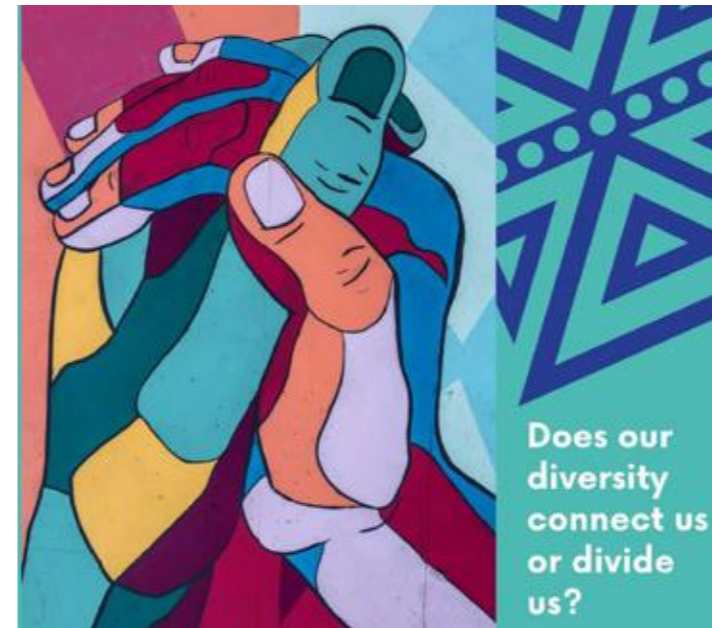


"Had a fantastic time sharing my poetry & engaging with my peers at #SoCreative2020. Sad to be missing tonight's DJ Party, I know it's going to be a madness."
@MarkMushiva

"Glad to have been part of the #socreative2020 summit held in Harare. So many takeaways to help us shape our space and improve our community of #africanbloggers" -
@afrobloggers

"It is very vital for Africans to document the effects of our culture in the economy.
#whatsurculture
#SoCreative2020
@SouthernAfrArts
@SOCreative2020
@goethezimbabwe" -
@incubatorzw

"Storytelling is not taught, it's caught" @kgosinyathi shares how values are transmitted through learning lived experiences.
#WhatsUrCulture
#SoCreative2020" -
@LindweleNto



"Finally touching back in the UK after an amazing trip to Zimbabwe for #SoCreative2020. So many thoughts and possibilities in Zim, so many creative people I've met across Southern Africa. Can't wait to see what comes next..." -
@andrebbeid_

"There's so much soul in South Africa, there's so much laughter in Ghana, and so much strength in Kenya. If we need to move around, let's move around in Africa" - Joanna @SOCreative2020
#socreative2020 -
@tiwalecbo

"Mac Ndalama from Malawi says that #SoCreative2020 has been a great opportunity for creative and social entrepreneurs to meet other people who are as weird as themselves #EnthuselsHere @SouthernAfrArts @SOCreative2020 @zwBritish @goethezimbabwe" - @EthuseAfrika



"Yesterday's painting exercise was a refreshing reminder that we share the same values and are fighting for the same things as a continent. Our individual paintings, put together, formed the picture below.
#SoCreative2020" -
@_LafemmeRouge

"Only at #SoCreative2020 does at PhD share his research on growing creative economies by using Jay-Z to illustrate the 'Whale and Plankton Theory'.
- @MSKapihya

"Intergenerational collaboration a discussion on the table, for us to take Africa to the next phase
@SOCreative2020
#SoCreative2020" -
@sansoleopinion

"Attended the #SoCreative2020 summit last week. Got to meet all kinds of creatives and hub managers making this world a better place (literally), reunited with the Rackless Kazi and did a creative hustle discussing artistic expression in a digital age. Such a great experience."
-
@MSSelfieOnly

"The @SOCreative2020 is taking a deep dive into what social entrepreneurs need to be connected, creative and resilient.
#SoCreative2020"
- @CHANCEN_Int

"Culture is the sun that doesn't go down." Ivan Laranjeira
#whatsyourculture
#SoCreative2020
#southernafricaarts -
@melody_vee

"Day 2 of #SoCreative2020 we're looking at community connectedness. How can we harness technology to create job opportunities? Connecting talent to opportunity.
#WhatsUrCulture" -
@techvillagezw

"The sub theme for today at the So Creative Summit is "The social impact story and resilience!" Creatives work at the fringe of society, birthing new forms of expression, new products and services. How do we help build more resilient creative organisations?
#SoCreative2020" -
@VillageZW



LIVING LIFE IN FULL COLOUR

Painting Workshop



ANTONELLA BARGIONE
Zimbabwe
Living Life in Full Colour

Among our afternoons' experiential session we had 'Living life in full colours' Antonella Bargione's painting workshops. Every day was conceived as an anchor for the morning sessions. Every participant would receive one or two pieces of canvas with some marks on it. There were few rules to follow, the rest was left to each individual creative expression. No one knew that all those square would have become part of a common tapestry, bringing the full picture together. The big murals, more than 20 square metres in size, were inspired by the theme of the day's sessions. Shared Values, six hands coming in peace, 'sharing values' together in a six-point star. The Resilience

of a big tree wrapping its roots on a big boulder before touching the ground. A map of Africa with the pulsating flower of life, generating connectedness. Participants were surprised to see how their peace had a part in the whole. Many hadn't touched a brush since school, while many had never touched a brush and they found this team building exploration a very nice fun and relaxing way to connect as well as understand deeper truths.

THE BIG MURALS. MORE THAN 20 SQUARE METRES IN SIZE, WERE INSPIRED BY THE THEME OF THE DAY'S SESSIONS.



“ You said... Clarity for my next research venture, spiritual and emotional upliftment from being in a community of humans with shared challenges and world altering aspirations for the work we do, and just generally learning from others. ”



You said...

I loved the work Heeten is doing, and I loved meeting all different creatives. We are working with someone from Hannu to help write a musical piece for us and hopefully it's going to be manifested very soon.

THE EXPERIMENT

Written by : dr heeten bhaghat
Photography: Meck Media | Adrian Zhou



dr heeten bhaghat
Zimbabwe

The "Innovation: Experiment" as it had come to be known was cohered around the mechanisms of an experiment with the added disclaimer of 'not knowing', failing and / or deliberative dissonance. The objective was to test

the twin-aims of connection and networking in respect of creating an ecosystem using the methodologies of absurdity and (serious) play. In all respects, this was a tall ask.

The 'experiments', run over the three days, attempted, in various ways, to engage with the summit's day-theme and it's meta-frame – "Creating an ecosystem culture". The day-themes included "Community Connectedness: Storytelling as a vehicle for transferring shared values"; "Resilience: Connecting the dots in our diversity" and "Shared Values: The social impact story and resilience". Participants were encouraged to engage in a range of activities that included making linear

"THE OBJECTIVE WAS TO TEST THE TWIN-AIMS OF CONNECTION AND NETWORKING IN RESPECT OF CREATING AN ECOSYSTEM USING THE METHODOLOGIES OF ABSURDITY AND (SERIOUS) PLAY."

rainbows, mapping their core skill within a physically-constructed global context and contend with random and ambiguous instruction with the choice to explore ambiguity or manufacture didactic sense. They had to describe themselves with their closed eyes in sixty-seconds while being portrayed, find a way to connect to a well-known person in six steps, convert a triangle to a star and make as many words out of a multiplicity of 'ecosystem's. Participants who had heard of the previous day's challenges, who came to experience those were treated to a whole new set of actions. They declared their superhero names and the accompanying superpower, then had to arrange



themselves in an order going from most useful to most interesting. Sessions were loud and raucous. Passionate and active competition laid the grounds for surprising connectedness.

All in all, what was, no doubt, a series of absurd activities delivered useful learnings. Given the number of participants that did attend this summit, the chance to play seriously, to learn random and vital information of each other, to make connection through peripheral choices, to initiate rhizomatic networks, to come together informally for lasting connection was, I feel, truly

achieved. For this measure to continue, there will need to be a drone-like/tracker-like function that watches these connections as they grow in a complex set of ecosystems. Only then, can/will we know if this experiment hold's its weight.

In so many ways, this intervention was the epitome of an experiment. From the initial meeting with Rudo and Selina, to the ways in which ideas and trials proliferated in the leadup to the summit and then how it all played out. Play being the operative word. If there was to be a measure of that illusive notion of

'success' then an integral element has to be awarded to the participants of each of the three experiments. They came with open and inquiring minds and what ensued was nothing short of extraordinary. We played somewhat ridiculous games to explore serious issues. Equal awards, nay LASHINGS more so, need to go to the summit organisers for their trust and patience. Given the significance of this gathering, this can't have been easy.

Deep, deep respect to All Y'All.



LOOKING OUT FROM THE STAGE

Centre stage @ the SoCreative Summit with **Marshall**

When I was approached to co-host the Summit, I was first honoured to be considered and then nervous to meet the expectations of both the organisers and the attendees to be the "Hosts with the Most" with Rutendo. My fears were allayed once I received the comprehensive summit concept note and the fire within me to deliver the best that I could was ignited.

With each day of the summit, I had the pleasure of watching the audience absorb a wealth of informa-

tion that was relevant, relatable and reinforced in the various keynote addresses, story talks, breakaways and networking opportunities that were provided.

What particularly stuck out for me as a host, was how everyone who attended the summit possessed an "inner fire" of passion, power and energy for their respective crafts and hubs that collectively, were at different levels of combustion at the beginning of the summit. By the end of the summit, everyone's inner fire was a blaze that was contagious - energising

conversations, ideas, discussions with those who were a part of the journey.

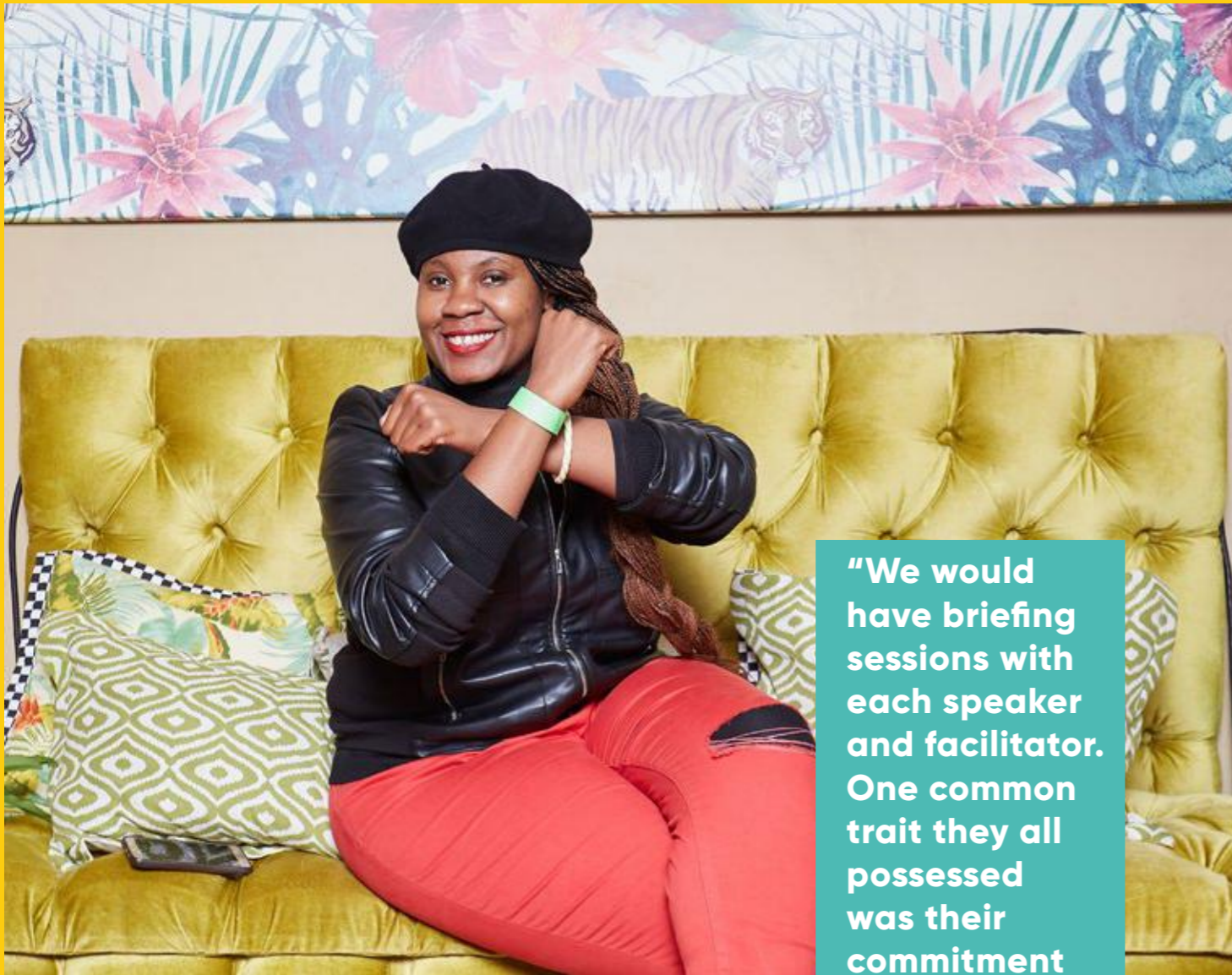
I am extremely humbled to have been a part of the summit and meeting everyone who was present. I hope that the same blaze that was burning at the end of the summit in each of us, will continue to light the way as we navigate how our work will leave a positive indelible mark in the communities that we serve in this year and beyond.

 @marshallmutsa

 Marshall Mutsamwira



"Everyone who attended the summit possessed an "inner fire" of passion, power and energy for their respective crafts and hubs that were at different levels of combustion at the beginning of the summit."







"We would have briefing sessions with each speaker and facilitator. One common trait they all possessed was their commitment to legacy and excellence"

Centre stage @ the SoCreative Summit with **Rutendo**

In the build up to the Summit, I interviewed King Farai Mpfunya and Queens Yeukai Zinyoro, Rudo Nyangulu - Mungofa and Farai Ncube on my radio show with Heart and Soul Broadcasting Service. While we had rich, insightful conversations on air around the theme and unpacking what an ecosystem culture is, nothing adequately prepared me for the depth and breadth of the content, lessons

and memories we were individually and collectively going to experience over the four day summit. Before each day and session, we would have briefing sessions with each speaker and facilitator. One common trait they all possessed was their commitment to legacy and excellence. All of them were well aware that everything they spoke and shared about their lives, careers and experiences was and is moving the continent

forward. Having 500 eyes on us everyday was very humbling because each time we looked out to the audience it was a reminder of the fact that as we were more than just hosts of the summit, we were stewards. That is something I will cherish for the rest of my life.

 @rutendomutsamwira
 @rmutsamwira
 Rutendo Mutsamwira
 **Page:** RutendoMutsamwira
 - The Queen






I had the honour of hosting The Afro Playlist Open Mic Sessions and that left me convinced again, that, "Creativity is part of the African DNA!"

Afroplaylist @ the SoCreative Summit with **Wadzi**

I am still dizzied by the experience of it all - the SoCreative Hubs Summit was tonnes of inspiration and fun, packed up in one week. I had the honour of hosting The Afro Playlist Open Mic Sessions and that left me convinced again, that, "Creativity is part of the African DNA!" None of the performers knew that they would be performing when they signed up for the Summit but the quality of performances we had were off the hook! We created memories on that stage!

the brave stories that were told through music, dance, poetry, storytelling and conversations! It was a pleasure hosting a great part of the memory, let's keep in touch

 wadzanaichuriri
 Wadzanai Chiuriri
 **Page:** Wadzanai Chiuriri the Black Pearl



PRACTICAL WORKSHOP FOCUS

Written by: Dr Tarek Virani
Photography: Meck Media | Adrian Zhou



Dr Tarek Virani
United Kingdom

The challenges associated with being a creative SME, freelancer, hub or other creative and cultural worker are significant in the southern Africa region. This brief report details some of the interim findings associated with a

workshop at the SoCreative Summit 2020 in Harare, Zimbabwe. The workshop aimed at uncovering these challenges but also thinking about some of the adaptive strategies used to overcome them. It was very much a knowledge exchange exercise. The room had approximately 60 – 70 participants from all over the SADC region and beyond. The countries represented (in no particular order) were: Malawi, Mozambique, Namibia, Mauritius, South Africa, Zambia, Sierra Leone, Zimbabwe, United Kingdom, and Botswana. The room was

divided into their respective regions and asked to answer a few questions as a group. The main question asked to name three fundamental challenges which negatively affect the running of their respective creative and/or cultural organisations. After this we all discussed ways to mitigate these challenges and share regional experiences. Once people had finished deliberating within their groups they presented back these challenges and after a tally of all of the answers from all of the regions the groups came up with six fundamen-

“SIX FUNDAMENTAL CHALLENGE AREAS WERE IDENTIFIED IN ORDER OF IMPORTANCE: FUNDING AND FINANCE; INFRASTRUCTURE; SAFETY; FRAGMENTATION; BUSINESS TRAINING; ROUTES TO MARKET.”

tal challenge areas in order of importance: Funding and Finance; Infrastructure; Safety; Fragmentation; Business training; Routes to market. Since time was limited we were only able to discuss the first two challenges in detail.

Funding and finance here meant quite simply the acquisition of funds either through funding or earned income. It was that felt that this was by far the largest challenge for most creative organisations – the situation in Zimbabwe being particularly acute given the currency situation and the ‘Dollarisation’ of the economy.

Suggestions here seemed to run the whole gamut of traditional funding and financing

mechanisms such as through councils and regional funding bodies – if they exist – to enhancing routes to market through digital technology – infrastructure willing. However the most poignant suggestions involved thinking about ways to leverage the private sector – especially corporations. Specifically, we discussed how corporates might be able to fund respective regional creative economies by investing in local creative hubs whose enhanced value proposition shows effective delivery of aims aligned (at least partially) to theirs. This could be done in a number of ways, through sponsorship, new patronage models or through the use of social responsibility budgets or indeed public / private partnerships, or some combi-

nation of all of the above. It seemed as though many organisations in the room were already investigating this scenario however it is a real challenge for these organisations to get ‘that’ meeting, to be in the room, and to have the skills on paper that might open these doors. This links to challenges around business training, fragmented networks, and upskilling in the sector. Another mechanism could be the use of state and regional budgets leveraged by international organisations tasked with delivering regional growth or development. The main challenge

“WHAT DOES SUSTAINABILITY ENTAIL AND WHAT KIND OF RESPONSE TO THESE CHALLENGES IS WARRANTED?”

here would be seeking out the expertise and networks of individuals (preferably local) who have the knowledge to deliver this. These were important ideas that if thought through properly might be able to provide alternative funding streams outside of the hand-to-mouth existence many organisations currently find themselves in.

The second most pressing challenge was infrastructure. Many organisations in the room talked about the lack of stable electricity provision as well as the cost of internet usage. People discussed adaptation strategies around both such as coming up with ‘plan B’ work plans in case the power was cut, or working at another location. Internet adaptations includ-

ed sharing the cost or striking deals with internet service providers in return for a type of service. Of course these aren’t long term solutions and the state will have to improve these infrastructure problems if they are serious about local and regional growth. In summary, the workshop was only one hour long but it seemed to throw up some incredibly important points and realities that need to be addressed in a serious manner if policy makers, government, private sector actors, and other stakeholders are serious about the creative industries in southern Africa.

To draw from my keynote on the day, some really important questions that need to be asked are: What does sustainability

entail and what kind of response to these challenges is warranted? The level of innovative activities and drive to tackle these problems head on in the room, by the participants, was dizzying. It is a real asset that ensures southern Africa’s success in the sector, however it is incumbent on governments and other actors to do more to support this groundswell of people with pure talent, skill, and drive especially in the throes of what many are witnessing through the Covid 19 global pandemic which has exposed the fragility and precarity of the creative economy globally.

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Digital Transformation and Innovation PROGRAMME

- 1 Digital leadership
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BREAKAWAY SESSIONS & PRACTICAL SKILLS WORKSHOP

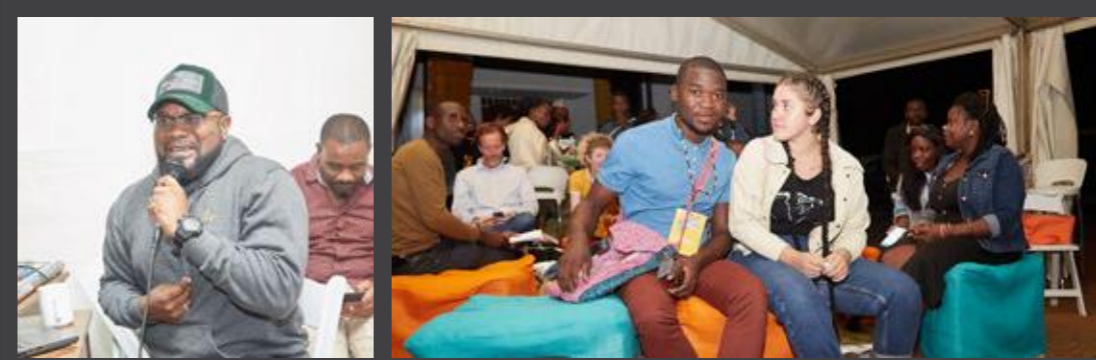
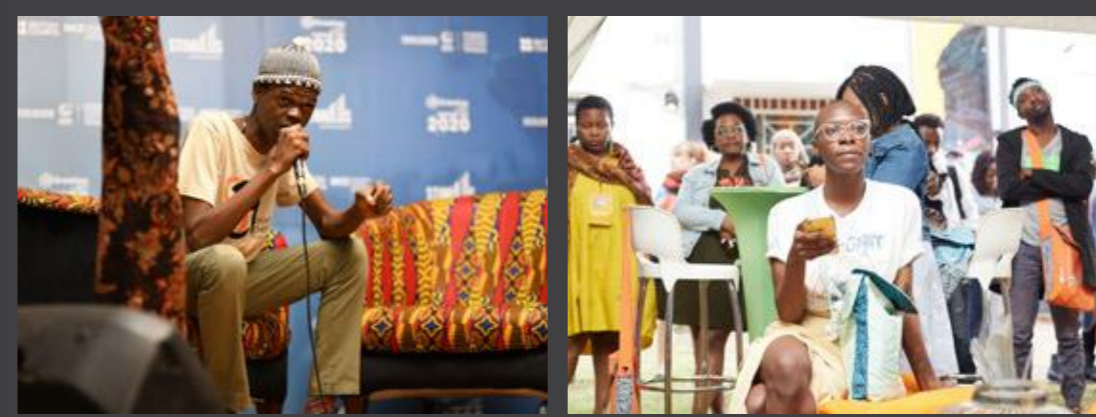


Practical skills workshops and breakaway sessions provided an excellent opportunity for interactive and creative learning experience strategies to be shared amongst the participants that were facilitated by hub managers and creative thought leaders. Each workshop was framed around the summit's outcomes which made them unique and fostered an environment of collaboration.



AFRO PLAYLIST

at the **Zimbabwe German Society**



You said...
I think some of the best interactions actually happened during the social sessions. It was a good idea to have these. ”



SoCreative HUBS SUMMIT 2020

SURVEY RESULTS

We understand the importance of assessing the thoughts, opinions, and feelings of those who participated in the SOCreative Hubs Summit 2020 in Harare, Zimbabwe and the best way for us to do this was through participants responding to our survey. Forty respondents took part and this is what they shared about the Summit.

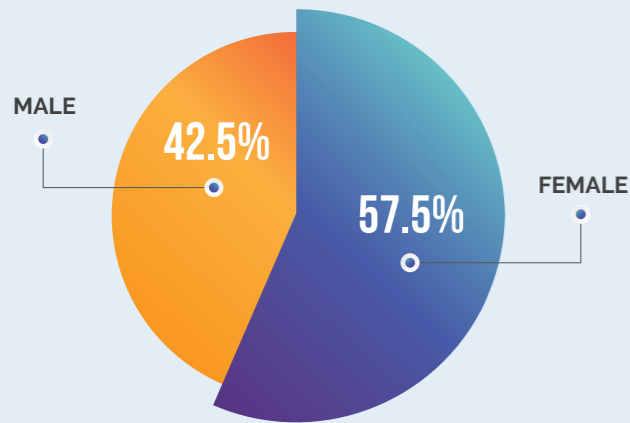


SOCIAL MEDIA REPORT

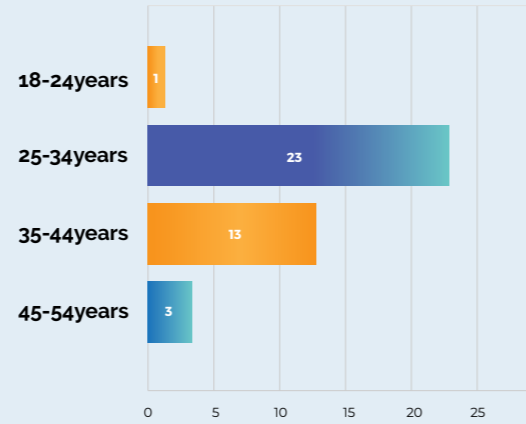


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GENDER REPRESENTATION

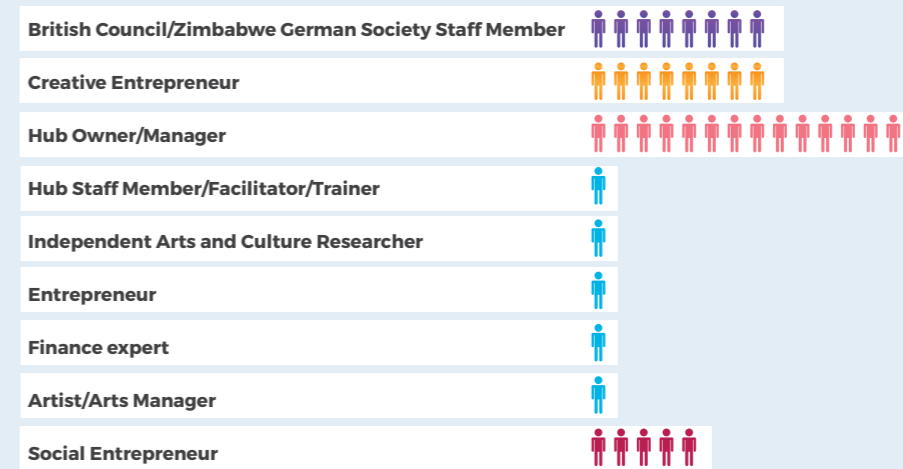


AGE BY RESPONDENT

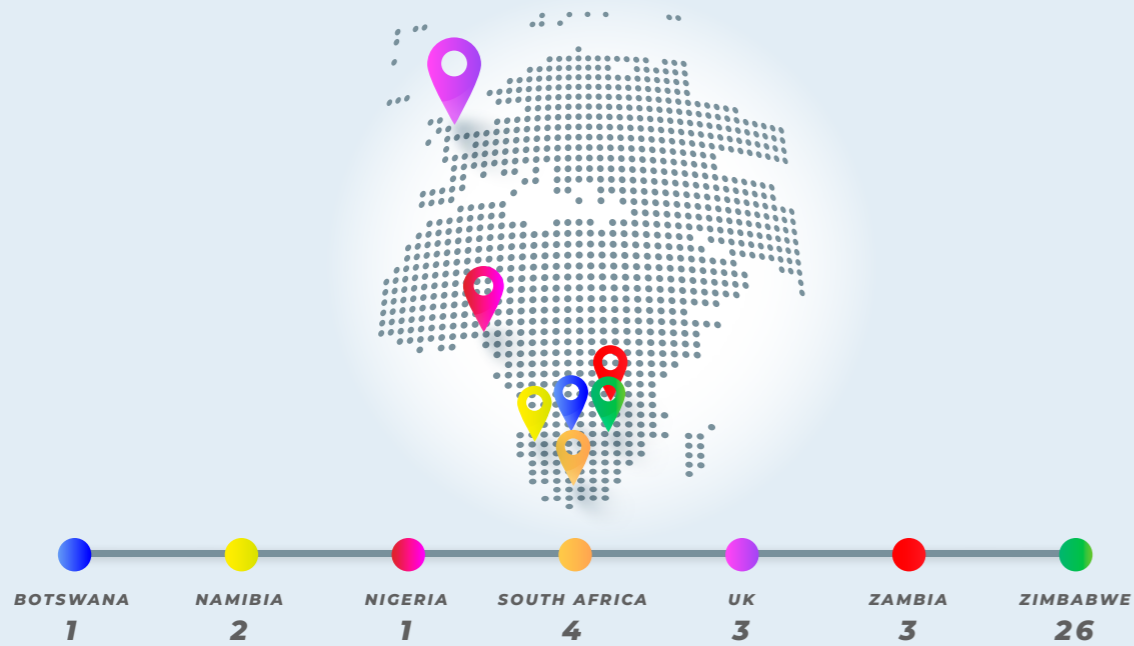


EMPLOYMENT CAPACITY BY RESPONDENT

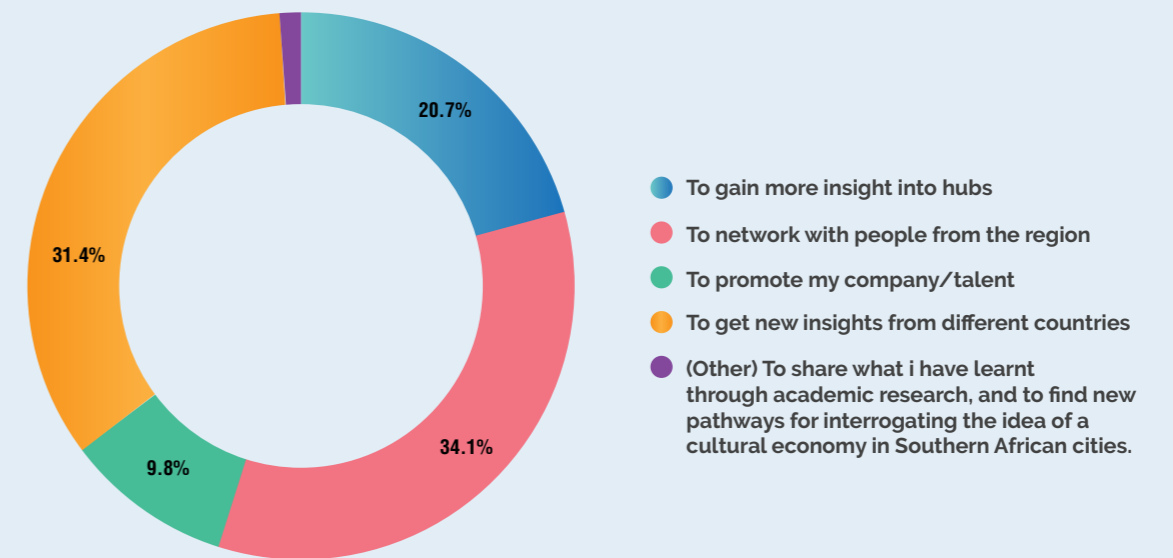
Whats your role?



COUNTRY OF ORIGIN BY RESPONDENT

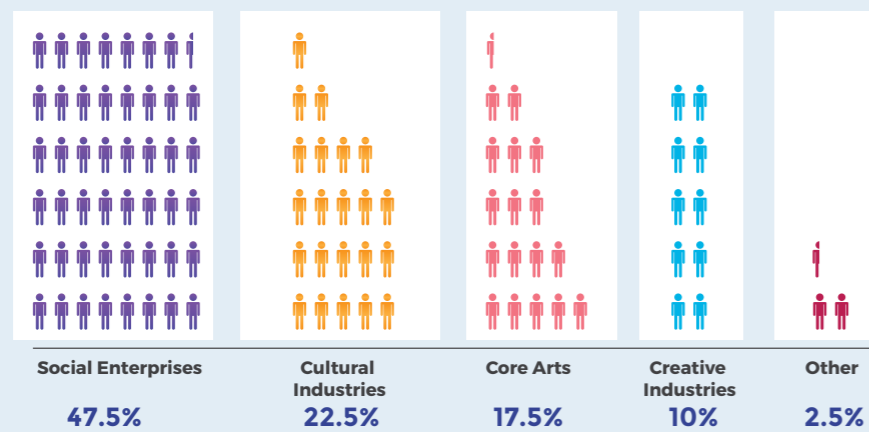


EXPECTATIONS BEFORE SUMMIT BY RESPONDENT

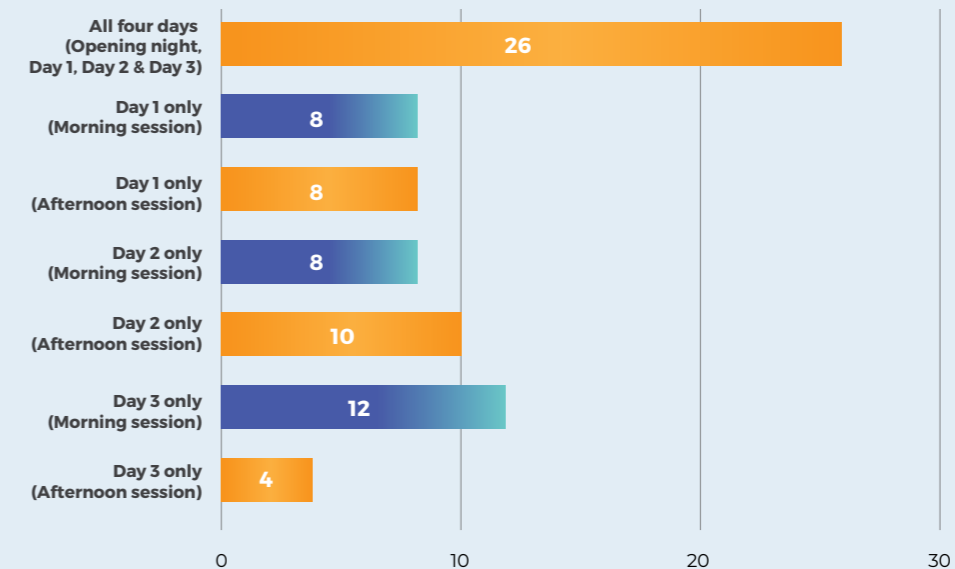


ECOSYSTEM REPRESENTATION BY RESPONDENT

Whats your role?



SUMMIT ATTENDANCE BY DAY BY RESPONDENT







FRINGE EVENTS



The fringe events at the end of each day's programme at the SOCreative Hubs Summit were created to create social opportunities for participants to meet with networking triggers that drove participants to identify similarities and differences between social enterprise and creative entrepreneurs.

These fringe events included The Rackless Kazi Creative Hustle by Modzi Arts, The Fashion MasterClass at DeMoyo Hub, Virtual Reality Film Screening and The Hubs Tour.





HUB TOUR



Paidemoyo Chideya

FASHION MASTERCLASS @ DEMOYO



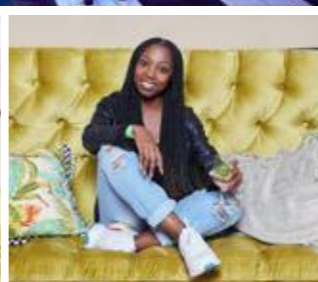
Zimbabwean born Designer, Paidemoyo Chideya, uses her global experience coupled with her passion and African heritage to translate the art of fashion by giving it purpose in her context. With 20 years of Design experience starting out in New York as an apprentice for the likes of Carolina Herrera, Calvin Klein and Ralph Lauren, Paidemoyo created DeMOYO and brought it back to Zimbabwe. DeMOYO's focus on sustainability and practical skills transfer has had a positive impact on the creative enterprise space in Zimbabwe.

RACKLESS & AZI DJ PARTY



SAT 7 MARCH
7:30pm TILL LATE

**@ QUEEN
OF HEARTS CAFE**



**“ You said...
INCREDIBLE -
It was full of fun, new
knowledge, amazing
individuals, energetic,
connected, willingness
and laughter. ”**



OUR PARTNERS & SPONSORS

We would have not been able to pull off a successful Summit without the help of our partners and sponsors. We would like to extend our sincerest thanks to you for assisting us to create magic and find common ground in our creative and social enterprise ecosystem.



artists, organisations and audiences worldwide.

EDUCATION

The British Council's education work addresses inequality and poverty in Sub-Saharan Africa by sharing access to international best practice, knowledge and innovation, and by providing access to skills and professional development.

EXAMS

The British Council administers numerous exams on behalf of various UK academic and professional institutions including IELTS, Cambridge English, ACCA, CIMA, CIPS and many universities.



English. We connect people in Zimbabwe with people in the UK and beyond.

ARTS

Our local arts programme connects Zimbabweans with the best of British and international artistic and creative talent to develop events and collaborations which link thousands of

The British Council is the UK's international organisation for education and cultural relations. Our main areas of work are in the arts, education, society and

DICE Developing Inclusive and Creative Economies

Developing Inclusive and Creative Economies (DICE) is a pilot programme that takes a holistic approach to addressing entrenched issues of economic and social exclusion.

DICE supports a growing network of individuals, enterprises, and institutions in exploring how creativity, generosity, unconscious bias, vulnerability and human connection affect how we, as humans, can best nurture our curiosity, creativity, communities, enterprises, policies, ideas and the environments in which we live.

Currently in its pilot phase, DICE takes an 'ecosystem' approach to nurturing economic inclusion, with a focus on women and girls, young people, disabled people and other often excluded groups.

- Technology Enabled Business Development
- ICT4 Development
- Creative Economy
- Sustainable Enterprise
- Smart Financing Solutions



The GZH/ZGS is a German language and culture centre with a global reach. The Zimbabwe-German Society (ZGS) is a non-profit making organization which was established in 1983 as a society to foster mutual knowledge and understanding between Zimbabweans and Germans.

The Society accomplishes this task through promotion and supporting of upcoming cultural activities in order to create a bigger cultural identity by supporting Zimbabwean artists inclusive of the cultural sector in Zimbabwe. In 1996 the Society announced its inclusion into the Goethe-Institute family and since then it has been officially called Goethe-Zentrum Harare / Zimbabwe-German Society (GZH/ZGS). GZH/ZGS fosters cultural exchange through organization of events, teaching of the German language as well as Zimbabwe's official languages which are Shona and Ndebele.

STIMULUs growing together

Stimulus Africa (Stimulus) is an enterprise development consulting firm founded in 2011 in Zimbabwe and currently operating in Southern Africa. The aim of the organisation is to positively disrupt the way Africa approaches private sector development through the support of Micro, Small and Medium Sized Enterprises (Entrepreneurs). Stimulus strives to achieve this through; Enterprise Incubation | Acceleration, Enterprise Ecosystems development and promoting market and network access.

Stimulus has a multi-sector approach enabled by contextualised content and a pool of specialist consultants that work with the organisation to provide tailored business development services that underpin the work of the business | entrepreneur.

Within this overall approach the organisation's primary focus areas as we work towards catalysing business growth for Micro, Small and Medium Sized Enterprises (SME's) leading to private sector development are;



Liquid Telecom is a leading communications solutions provider across 13 countries primarily in Eastern, Central and Southern Africa that serves mobile operators, carriers, enterprise, media and content companies and retail customers with high-speed, reliable connectivity, hosting and co-location and digital services.



Vaya Africa (Vaya means "Let's Go" in Ndebele) is an on-demand data driven technology and platform company focusing on efficient, affordable and reliable transportation of goods and movement of people across Africa working together with strategic partners.

BEHIND THE SCENES



Instagram: @stimulusafrica



Facebook: StimulusAfrica



Twitter: @StimulusAfrica



DELIVERY TEAM

We would like to thank the delivery team that was a part of creating a successful SoCreative Hubs Summit 2020! You guys rock and may you keep the fire to deliver with passion and excellence alive!

MANAGEMENT TEAM

1. Rudo Nyangulu-Mungofa – 2020- Summit Director
2. Selina Zigomo – Summit Communication Lead
3. McCloud Mungofa – Project Manager & Digital Lead
4. Chantelle Yafele – Summit Operations Lead
5. Yeukai Zinyoro – Chandiposha – 'The Untold' Opening Night Performance Director

CONTENT COMMITTEE

6. Farai Mfunya
7. Frederico P. Silva
8. Nosizwe Moyo
9. Paidemoyo Chideya
10. Rudo Nyangulu-Mungofa

SUMMIT SUPPORT TEAM

11. Simbiso Mungofa
12. Adrian Zhou
13. Elvis Mutsvanemoto
14. Sibusisiwe Muperere
15. Fungai Sox
16. Chengetai Chisango
17. Tsungai Chipendo
18. Tafara Midzi

SUMMIT HOSTS

19. Rutendo Mutsamwira
20. Marshall Mutsamwira
21. Wadzanai Chiuriri

WORKSHOP FACILITATORS

22. dr heetan bhagat – The Experiment
23. Antonella Bargione – Living In Full Colour
24. Pamela Mugarosa – Living In Full Colour
25. Munyaradzi Mugarosa – Living In Full Colour
26. Stacey Southall and Irene Chikumbo – Human Centered Design

FRINGE EVENT HOSTS

27. Virtual Reality Exhibition – Joshua Chiunduza
28. Chill Zone Open Mic – Wadzanai Chiuriri and ProBeatz
29. Creative Hustle – Julia Kaseka
30. Fashion Masterclass – Paidemoyo Chideya
31. Hub Tour Facilitators: Desire Jongwe, Tinashe Zindi, Simbiso Mungofa

RECORDERS

32. Brandon Moyo
33. Tavimbanashe Maenzanise
34. Simbarashe Nyamanhindi
35. Tanyaradzwa Ndayima

MODERATORS AND FACILITATORS

36. Tendai Karonga
37. Desire Jongwe
38. Betty Sibeso
39. Karen Ijumba
40. Butholezwe Nyathi
41. Dr Tarek Virani
42. Preeah Ramkisson
43. Thabani Moyo
44. Takunda Chingonzo
45. Frederico P Silva
46. Edna Chelule
47. Tafadzwa Makadzange Chigumira
48. Waddilove Sansole
49. Leonard Makoni

SUMMIT GUIDES

50. Chiedza Chifunyise
51. John Majiga
52. Michael Matsikinyire
53. Dob Banda
54. Gerald Tapera
55. Ruth Mutema
56. Stanley Ushlaru
57. Hazvineyi Chihota
58. Theresa Kadenhere
59. Tinotenda Ndayima

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