

PROJECT END REPORT

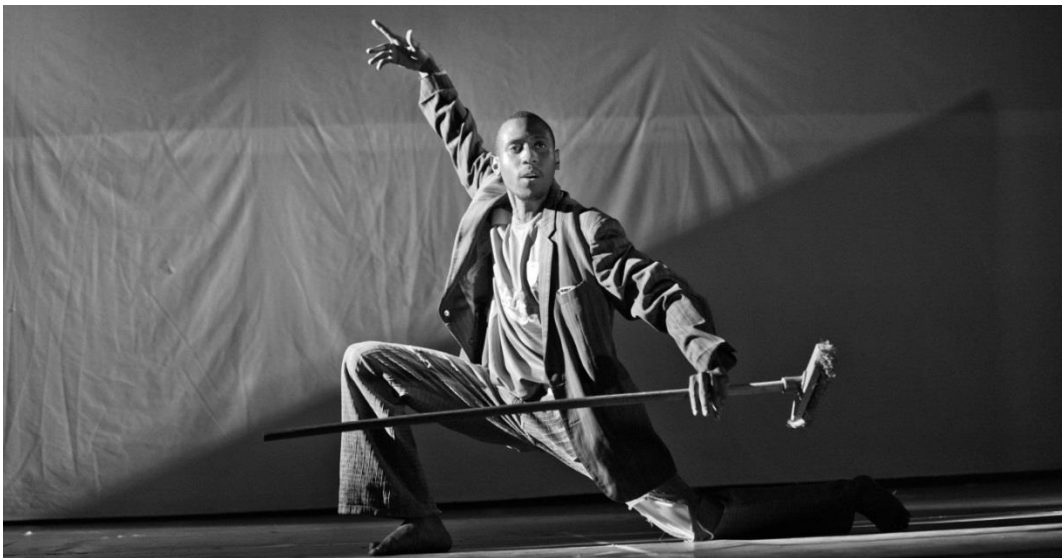
FOR

ARTS LAB PILOT

SUBMITTED TO

BRITISH COUNCIL & CULTURE FUND OF ZIMBABWE

Date: 29.02.2012



Alexio Matambo a dancer by profession realises himself as a versatile actor



1.0 INTRODUCTION

Training and professional development of 24 performers on a full time, multidisciplinary creative performance course took place over 7 weeks throughout October and November 2011. With weekly informal performances sharing experimental work, this culminated in a weekend of shows at three different venues, for three different types of audience.

The New Year saw the successful set up and run of community arts clubs in Chitungwiza, Mbare, Tafara, Mufakose and Highfields. Running parallel to these clubs, individual Arts Lab ensembles developed 14 stand alone performance based projects. One of the pieces performed last year is currently being developed into a fuller production for showcasing at HIFA 2012. In retrospect we are excited to note that the Arts Lab pilot project has altogether been a resounding success. A result of great minds, commitment and determination – amongst staff, production team and artists alike, all driven by a great desire to see the programme transcend to a high level

2.0 PRE-LAUNCH ADMINISTRATION

In the weeks running up to production, the programme employed extra personnel. Arts LAB welcomed on board Innocent Manangazira serving as Production Assistant, Calvin Chimutuwah as Associate Artist, Patricia Murembeni as Costume designer/tailor, Gilbert Douglas as Logistics Personnel and John Pfumojena and Snoden Filimon as part time productions runners.

3.0 TRAINING INTO PRODUCTION

Training schedule and interim report on activity is attached in Annex 1. Training was cohesively balanced with space to create throughout the whole programme, with the last two weeks focussing on production and rehearsal.



Anthony Mazhetese: "Through this training project I have explored various performance skills and techniques I had never dreamt of before!"

3.1 Week 6: 21-25 November 2011

This week was used to select the best pieces to be showcased at the launch and polish them. The Artistic Director worked together with the cast in identifying the pieces they felt were ready to be performed.

3.2 Week 7: 28 – 1 December 2011

The final week before the launch the cast moved to Girls High and later to the College of Music so that they could have a feel of the venue before the final show. Tensions rose and attitudes came and went for some performers who found the call for professionalism too tall an order as they were expected to arrive on time, to give their total attention to the task at hand, to be quick on changes and to be liberal with knock off time.

The last couple of weeks gave the performers a genuine feel of the exact nature and demands of showbiz. Whilst participants loved to glow in the professional lighting and clear sound that came with the performance and to stand tall with pride in the brilliant diverse costumes that came with their different roles, they were also expected to repeat their act as many times as the trainer saw fit and to be wary of the little and yet most important details they had to capture in their act so as to bring out a captivating personality in the role they were enacting...a seemingly simply but tall order indeed.



Marvin Kudakwashe Ndoro: Dancer turned actor

4.0 IMPACT OF TRAINING

4.1 Training, performance through the Arts Lab Collective

4.1.1 Training for performers

Training has been centred on the creativity of the individual, with a focus upon contemporary performing arts, especially theatre and dance. Training was combined with a creative space which provided opportunity for professionals to create and develop their own work: this was successfully aimed at serving the artistic vision and growth of exceptional talent. Training was split between developing specific performance skills and conceiving, constructing, writing and rehearsing new work.

The Arts Lab has succeeded in bringing together dancers, musicians, singers, actors, writers, visual artists which lead to exploration across art forms, and across groups. For example, Tumbuka Dance Company members worked with performers from other renowned groups, such as CHIPAWO and New Horizons, as well as established solo artists such as Edith We Utonga and John Pfumojena and theatre undergraduates from the University of Zimbabwe such as Anthony Mazhetese and Tinashe Masawi.

4.1.2 Creating performance

The Arts Lab has facilitated an experimental performance workshop space where creative visions have been nurtured and artistic boundaries have been extended. The result has been fresh original work rooted in Zimbabwean contemporary reality.

4.1.3 Touring and audience development

The plan for February, March and April has seen smaller split off ensembles from the Arts Lab Collective touring high density areas (Mabvuku, Tafara, Highfield, Chitungwiza, Mufakose, Mbare) performing work developed in the Arts Lab workshop. For the launch held in December, a bus was organised to bring Highfield community groups to the family outing performances held at Girls High School – this was done in an attempt to bridge gaps across social, economic divides amongst audiences in Zimbabwe. National tours of Zimbabwe are also planned for 2012. Relationships were also created with institutions like the Zimbabwe College of Music and Girls High School so that their students would come to the Arts Lab shows for free.

4.1.4 A collective of performing artists

Those who have come through any part of the programme automatically become a member of the Arts Lab Collective which aims to become a pool of outstanding individual talent, performers, facilitators, managers and groups who can market, manage facilitate diverse arts-based programmes – for theatres, communities, schools, development partners, corporate partners, events, festivals. The pilot programme took the first successful steps towards seeing that happen, with training in project conceptualisation, developing story and message, shaping, presenting and packaging project ideas, diversifying skills of performers to incorporate writing, directing, management and different performance skills across disciplines.

4.2.5 Performing arts for development: using the arts for development and positive change

As well as performance training, the Arts Lab has provided training in using the arts for communication, education and development. This has been central to the establishment of the **Community Arts Clubs** and forms part of the hands on training in diversifying income for individual arts professionals. Through combined training and practise participants were trained, in basic application of arts for individual and community development – further training is required in forum theatre, issue-based performance for social change, drama and dance therapy, workshop facilitation, social research and project management.

Professionals who have come through the programme have since developed individual projects and are working in partnership with local communities, corporates, NGOs, and funders to implement these.

5.0 OUTCOMES FOR PERFORMERS

Upon completion of this seven weeks training programme, which included performance as a central: Performing at the Murehwa (Policy Dialogue Event), the Protest Arts International Festival, the Flame Festival, at our weekly Friday sharings, the Lab Launch and at our Family show at Girls High School, performers are assessed as having achieved:

- Enhanced performance skills
- Broadened perspective on conceiving, constructing, writing and rehearsing new work
- Potential to present a production that explores across various art forms like writing, music, dance, theatre, acrobatics
- Unique ability to cross boundaries from being performers only to acquiring a competent level of scripting, directing, producing and managing such art forms



In the Arts Lab program musicians and dancers cross over into the acting domain and theatre practitioners likewise sing and dance to produce an all-round performer.

This being the case those who enrolled into this programme being sole dancer, sole musicians or sole theatre practitioners have learnt quite a lot from the programme and amongst themselves to cut across the various genres that were incorporated into the training and to be able to merge what they have learnt into their initial career path thus altogether giving birth to a stronger, more striking, independent, compound and empowered all round artist/performer.

What is also of importance to remember is the fact that all these participants are coming from various theatre companies hence they shall, besides the abovementioned be able to impart this knowledge they have acquired to the small/huge entities (theatre groups/companies) from which they originally work with.

6.0 THE ARTS LAB LAUNCH – 2nd December 2011

The launch took place on a Friday night at the Zimbabwe College of Music main Hall at 7pm. The event was a 2 hour show with an interval. The launch comprised of a collection of short sketches and performance pieces that represented the fruits of the 7 weeks training workshop, intercut with pieces from Tumbuka Dance Company's new repertoire.



John Pfumojena dramatically introduces one piece after the other

The whole production was set in four parts each presented as follows:

PART 1	PART 2	PART 3	PART 4
The rehearsal	Building a house	The Bed in her Head	Magic misused
Watching a match	Wafa	An NGO meeting	A family watch a wrestling match
Olay	Grandmotherly love	A murderous marriage	Religious leaders dicuss how to cook meat
A job interview	The funeral	Children in Chitungwiza	World leaders discuss reducing emissions
A world without cellphones	The Cake	Doctors at work	Mbuyahe by Tumbuka Dance Company
A church service	Kung Fu	An important ministerial meeting	
James Bond	A classical Folly by Tumbuka Dance Company	Fashion show	
Excerpt from Procession by Tumbuka Dance Company		Swaziland riches	

The event was attended by an audience of just above **437** people with the majority being male. This number was about two thirds of the venue sitting capacity. The audience comprised a substantial number of the donor sector, non-profit making organisations, partners, theatre companies and practitioners, arts organisations, corporates, friends and relatives of Arts Lab staff and cast, the invited and members of the civic.

Attendance was a result of a successful publicity strategy that included press articles, fliers, posters (A2 & A3) (three different designs), internet invites on various social networking platforms, hard copy invites, word of mouth, sms etc.

After the first hour of the show there was however a break and a little above half of the audience did not come back for the second part of the show, which was a little disheartening. This may have been due to the fact that being the end of the year, there were a lot of arts events to attend on the same night. The show also packed all the best work in, which meant it was long, plus drinks were served at intermission, and it was suggested that people

7.0 FLAME FESTIVAL: The Bed in Her Head – 3 December 2011

The Flame Festival took place a day after the launch of the Lab show at the 13th and 14th floor of the Joina City. This event hosted by the German Society of Zimbabwe attracted a totally different audience.



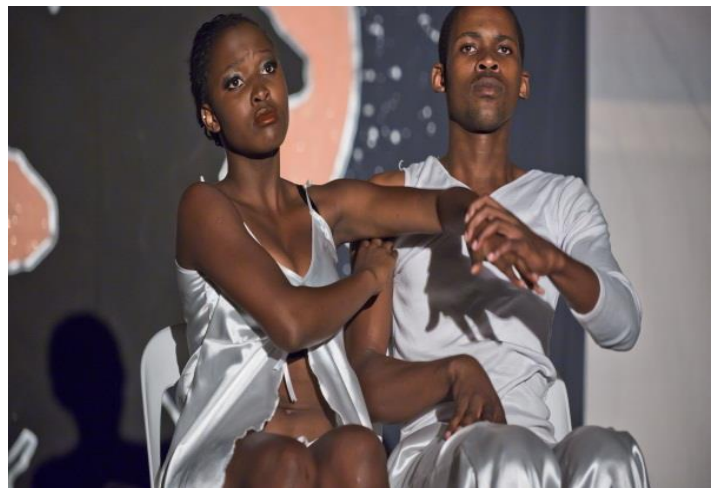
The “Bed In Her Head” captivated the audience!

This was a more noisy audience with a wider age ranging from 18-52. The environment was more relaxed, open and set for party people. Whilst the audience went through the programme most attentively, the icing on the cake was supposed to be the Victor Kunonga Show at the end of the programme. On the contrary however the 45mins “Bed in Her Head” production presented by Arts Lab became the talk of the week however as it silenced and wowed the crowd with its personal, intricate, intimate storyline woven in music, dance, mime and spoken word.



The "Bed In her Head" unfolds!!!

The audience was awe struck in silence as they looked at their lives mirrored in the woman struggling to divorce his husband, women so in love with their partners, some of their partners yet so unfaithful and the complexity of relationships in general. The younger generation in the audience whispered and giggled at the irony of the fact that the most secret place, the bed, was suddenly put on stage and the most sensitive, intricate actions taking place in the comfort of this innermost secret place were suddenly presented on public on a stage set at the Joina city.



Couples explore bodies, moving in harmony, and in opposition to their thoughts



In Bed...On stage!!!

What was more striking about the “Bed In Her Head” piece was the fact that it had been preceded by a session where the audience was asked to watch a video on commercial sex workers and their plight which really made vivid steps towards addressing the plight of commercial sex workers which most people hardly take seriously since the law and the community generally shun the practice and does not yet consider them legal. “The Bed In Her Head” piece then took yet another rare turn and addressed intimate issues and hardly spoken of issues (our culture being rather conservative) of how people relate to their beds.

The event was attended by an average of +/-550 people with a larger male percentage. This number confirmed from the number of tickets sold plus the number of complimentary tickets awarded.

As will be seen in the programme review made by participants a few days after the show, they have been a general outcry by both participants and the audience to explore the Bed piece for further use. The audience loved and identified with the storyline and the indiscriminating and non-stigmatising way in which it was presented. The performers loved giving it to the people.

8.0 FAMILY OUTING – 4 December 2011

As part of the weekend programme was also a family day outing organised for yet another Lab show set for 1500hrs at Girls High School on Sunday the 4th of December 2011.

This was the least attended event with a total audience of 93 people with again more male than female. This was probably so because of the rains that came down heavily during the day.

By the end of the show the artists showed signs of weariness but managed to pull through to the end. The team was awarded with a small get together event where they had dinner and a couple of drinks each.

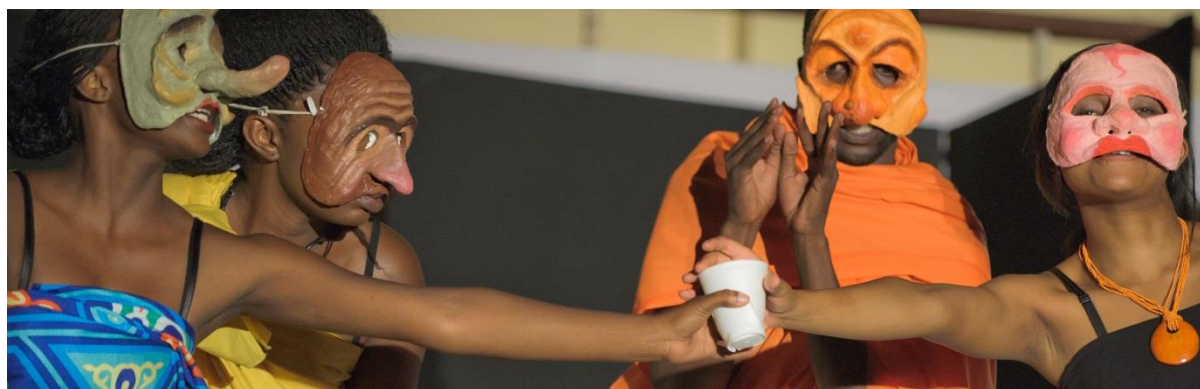
What was interesting about this event was the fact that it was attended by a diversity of people from all walks of life, multi-racial, diverse age range and cutting across all classes. This has become one of our strengths. We at Arts Lab would love the programme to inspire the jobless youths in the ghetto (high density suburbs), to inspire an aspiring theatre practitioner just graduated from the University, to incite excitement in theatre lovers from upmarket Borrowdale, to be a hope/home for professional development for some clueless personality from Mbare and to reflect and identify with the lives and plight of people at grassroots level.

VENUE	EVENT	AUDIENCE POPULATION	MALES	FEMALES
Zimbabwe College of Music	Arts Lab Launch	297	188	109
14 th Floor, Joina City	Flame Festival	550	325	225
Girls High School	Lab Show	93	63	30
TOTAL		940	576	364

NB. The exact numbers of males and females have been approximated

9.0 PROJECT IMPACT

The pilot has been most successful in setting up a basis for expansion and growth. It has created a platform through which a greater vision can be materialised hence the birth of the SADC exchange programme which will engage arts managers, choreographers and Music directors from the region and further abroad to come to Zimbabwe and share their expertise and collaborate. In other words, without this pilot project, such developments would never have been realised.



Of clowns and masks and comedy and emphasised character and body talk!

For the participants, their benefits cannot be underestimated. For the first time in their lives they are breaking new grounds as they are applying to HIFA with production proposals for HIFA Direct (Anthony Mazhetese, Tinashe Masawi), and others are pursuing funding with various organisations for their productions that address various issue socio-economic / political skills (Charmaine Picardo, Samantha Ndlovu). Even the participants themselves are marvelling at their potential being realised.



A ministerial meeting

The entire launch event made a huge impact as it came with a colourful 16 paged document for everyone in the audience, a certificates' award ceremony, performers' T-shirts, and interlude of a ten minute drinking break for the audience, good contextual costumes for the participants (made/hired/acquired/taken from personal wardrobes), masks and props that made the scenes more real and vivid, lighting and sound that created a significant theatre atmosphere that's was never to be forgotten by anyone.

As for the outside world we have made great strides and established positive relationships with quite number of bodies in the industry. Zimbabwe German Society, Savannah Trust, Zimbabwe Theatre Association, New Horizon Theatre Company, Tumbuka, Mitzie's Studio, Girls High School and the Zimbabwe College of Music and individuals like Walter Muparutsa and Peter Churu just to mention a few have all come to understand the vision of the project and have rallied behind it in support. One or two other critics that we have made, we are also aware are a result of the great strides we have made in the little space of time so altogether we have made positive strides towards developing theatre in Harare.

10.0 ALTOGETHER THE PROJECT HAS SUCCEEDED IN:

- First steps to diversify skills of performers
- Combining training with creating, artistic mentorship, producing new work
- Providing a platform and supportive framework for emerging talent
- Administering the first phase of hands on training in diversifying income base through applied arts: using the arts for development, for marketing & commercial events (this process which is currently in progress with Community Arts Clubs and mentorship sessions).
- Through these participants, indirectly providing arts management training to key performance-based arts companies in Harare (CHIPAWO, New Horizon, Theory X, Tumbuka, Spear Theatre, UZ Theatre department, Savannah)

10.1 Last But Not Least: This pilot has been instrumental in revising / realigning the identity of the Arts Lab project, its aims and objectives. Project implementation has conceived a strategic review of the project understood as follows:

10.1.1 The Arts Lab in Zimbabwe – an overview

The Arts Lab is a national performing arts programme for actors, dancers, comedians, musicians, performance poets, writers, directors, facilitators that combines training with the creation of new work and applied arts projects, regular performances and mid-large scale touring in Zimbabwe.¹

10.1.2 Strategic objectives of The Arts Lab

- Training & development of professionals in the performing arts sector
- Developing talent
- Enabling performing artists to use their craft for effective development, communication and education work
- Institutional capacity building
- Diversifying income base of performance artists
- Developing arts management skills of performance artists
- Production, promotion and touring of innovative performance art
- Development of markets and increased access to markets - national and international
- Building audiences
- Performing in both conventional and alternative and new spaces

10.1.3 Overall goals: To fill the current capacity gaps in arts institutions and groups, respond to the needs of arts professionals, and contribute to the Zimbabwean contemporary performing arts sector reaching its full potential.

10.1.4 The Arts Lab comprises of three main programme areas:

- a. Sector growth through institutional development and arts management training
- b. Performance training, production and touring
- c. Using the arts for development and positive change

11.0 SUMMARY OF PROJECT ACHIEVEMENTS

	Activity	Result
1	<p>Recruitment of 2 full time personnel: Project Director and Programme Manager</p> <p>Recruitment of 12 contract staff working in the production team</p> <p>A total of 30 artists altogether employed by the project</p>	Employment creation
2	<p>Training 1:</p> <p>Creating and packaging of own work</p> <p>6 weeks Intensive, full time workshop</p>	<p>24 leading arts professionals trained in phase 1 of finding, articulating and packaging their artistic vision</p> <p>Capacity building of 6 associated arts organisations namely CHIPAWO, New Horizon, Theory X, Tumbuka, Spear Theatre and UZ Theatre department.</p>
3	Arts Lab performance showcase	<p>28 short experimental performance pieces performed</p> <p>3 performances in Harare</p>
4	Performance showcase developed for future Arts Lab programming	1 of the 28 short pieces entitled “The Bed In Her Head” is developed and confirmed for a show at HIFA 2012
5	<p>Training 3: Critical forum</p> <p>Mentorship in project development</p> <p>Hands off approach</p>	<p>14 concrete project proposals, fundraising strategies, production plans, marketing plan developed for 14 projects</p> <p>Arts management training tools being developed</p>
6	Small scale workshop/performance by Arts Lab ensemble	5 communities in High density areas in Harare namely (Mbare, Tafara/Mabvuku, Highfields, Chitungwiza and Glen Norah) currently doing performance
7	<p>Training 4: Arts for development</p> <p>Applied arts – diversifying income base</p>	Basic training in theatre for development for 10 practitioners
8	Community workshops, audience building, transferring skills	10 weekly workshop programmes in 5 high density areas

12.0 FINANCIAL REPORT

Budget Item	Activity	Cost	Comments
1	Arts Lab Phase 1	27 450	This was done well within the budget. Performers were recruited and an intensive training, creation and packaging of work programme commenced thus followed by 3 days performance. Related costs including venue hire, costume and props hire and creation and design of programme
2	Weekly workshops in communities	2 250	These have started and are being run in Tafara, Mbare, Chitungwiza and Highfield. According to the current register this programme has reached out to a total of 60 participants.
3	Small scale Arts Lab Ensemble in Schools/Communities	1 500	Performers have been divided into 5 groups that each has a responsibility to initiate these ensembles and to source NGO/corporate support. Each group has presented a written plan of how they will implement their outreach strategy.
4	Development of Best Arts Lab pieces into full length shows		An allocation of the budget had to be relocated to this cause as a necessity to develop "The Bed In Her Head" piece into a fuller production. This is a potential programme for HIFA. To date an average of \$1 000 has been invested towards venue hire, and transport allowances for the 18 performers in this production. A performance at HIFA will give us good mileage and a great opportunity to network
5	Critical forum for professional development	4 200	Participants have since workshops written their own proposals (practical on sponsor/donor approach), approached corporates and are working on small scale concepts to implement in communities with the help of active corporates and donors in the communities.
6	Applied Arts Training	600	We still need to develop a manual following the training that was done. This relates very well to the day to day lifestyle of the participants when at work that it would be very useful for them.
7	Full scale Arts Lab Production		Funding permitting we hope to develop the bed piece into a fuller production
8	Administration	12 000	The administration budget has been useful in setting up some basic resources for the project relating to costumes
9	Contingency	500	This was useful in supplying beverages for the shows and eats for the cast on the day of the last show on Sunday held at Girls High

A lot of measures were taken to contain over-expenditure. We made friends with the Zimbabwe College of Music and got a huge waiver for venue Hire (launch night) and got rehearsal space (four days) and PA System (one day) for free. We also got a waiver for venue Hire at Mitzie's studio in Borrowdale and also got Girls High School for free. Also hugely contributing to our savings was a great relationship we struck with the Zimbabwe German Society. They offered their venue free to us for rehearsals which were a great contribution on their part.

Generally Expenditure was as follows:

MONTH	CASH IN	CASH OUT
September	1 500	1 500
October	19 000	19 000
November	3 000	3 000
December	4 780	4 780
January	5 420	5 420
TOTAL	28 280	28 280

13.0 PROJECT CHALLENGES

13.1 Small fish in the Ocean: our major challenge was that of being “small fish in the ocean”. We appeared as new kids on the block and hence the public hardly new about us. There was need (there still is) for a coercive/aggressive marketing strategy that started from as far back as August/September and a budget that catered for the production of publicity material which would serve to introduce / familiarise the general public to the project concept. The Friday Sharings achieved this to some extent but there was need for material to be imposed upon the public in the comfort of their homes, offices and private domains. This is something we learnt as we still had some people in the audience asking what the Lab Show was about even on the day of the launch. As a result of the same fact, we became second or third priority or option when one was asked which event they would attend on the day of the launch as they were other players like Theory X, CHIPAWO, Reps, Theatre In the Park etc hosting various events on the same night. This is a concern we look forward to addresses in the next season. Pursuing methods through which Arts Lab may be more vivid on the theatre map.

13.2 Inadequate infrastructure/resources: This state of affairs was somehow inevitable as we had to start from somewhere. Our lack of basic infrastructure however was a challenge in that it sky rocketed our budget. Initially we operated without an office (now we have signed a MOU with Savannah and hence we will be operating from the Savannah office), hence we had to move all paperwork to and fro which was rather risky. Consequently we do not have our own rehearsal space and administration aides like telephone lines, printers, truck to ferry costumes and equipment which made our administration budget more expensive than we had allocated for. The acquisition of a personal vehicle by the Programme Director really eased logistics to a huge extent. Our line of business also calls for us to have basic equipment like cameras, lights and sound equipment so that we do not need to incur hiring costs all the time.

13.3 Short staffed unit: We had to engage subsidiary personnel to assist in the production process as the call of duty took its toll on us. This is also an issue which we had not taken into consideration and hence had an impact on our budget.

13.4 Economic environment: Whilst in other countries goods and commodities become cheaper towards Christmas, for us it was the contrary as prices went up thus also impacting negatively on our budget. Transport and fuel fares went beyond what had been budgeted for. As a result of the high cost of living the few personnel we called to assist in the production process also asked for ridiculous wages; also as is the case contract workers are more expensive than permanent workers.

13.5 Need to maintain high levels of professionalism vs budget constraints: We were not willing to compromise quality because of costs and yet to a greater extent we had to operate within the confines of the budget. Balancing the two extremes was also a challenge that had to be faced and

overcome. We had to create a wardrobe for future use and hence we engaged a designer to make costumes for us which was a long term investment but heavy on the current budget. Again, we needed to make our scenes as realistic as possible and hence we included quite a number of props on stage that incurred quite a considerable amount of the budget.



Costumes had to be in sync with the context: as soccer fans watch a football match!!!

14.0 FUTURE PLANS

14.1 Community Arts Clubs: The period after the 3 days' launch was utilised to establish Community Arts Groups. These have been set in Mbare, Highfields, Tafara/Mabvuku, Mufakose and at the Young Africa Centre in Chitungwiza. Performers from the Arts Lab Collective lead weekly community groups in the aforementioned localities in Harare. These use dance and drama process to explore social, personal, political, ethical, developmental issues, working in partnership with local NGOs and/or human rights groups.

They have an exchange going and together they perform at a public venue in or around the community. The initial Lab training will thus serve as a Training of trainers programme and will effectively reach out to an expected 100 other high density participants and at a least a 1000 other people in audience (expecting a minimum. Participants will also be expected to source funding for their activities thus training them on management / fundraising etc.

14.2 Manual/toolkit: Consequently a tool kit will be developed to assist artists in the management and fundraising of such activities

14.3 Mentorship sessions: mentorship session will be held to educate the participants on what is in the manual and also for feedback on what they are facing on the ground (in the communities they are working from) and how they can best improve activities for better results.

14.4 Arts Lab at HIFA: The Arts Lab project has also been approved in its application to present a theatre show at HIFA 2012. The plan is to develop the "Bed In Her Head" as it has aroused a lot of interest in the public and showcase it then. This will be a good platform of professional development for the theatre performers in the cast and will also enhance the image of the Arts Lab project into the theatre/arts sector.

14.5 Large scale dance theatre musical collaboration: With confirmed funding from Prohelvtia will be a large scale dance theatre musical collaboration which has recently brought in UK composer and sound engineering wizard Dave Carey from the UK for a ten days' training and developing score with leading Zimbabwean musicians for Tumbuka Dance, Savanna Trust and Arts Lab. The project will also recruit an internationally renowned Arts Manager to work alongside two institutions and train 10 of Zimbabwe's upcoming arts managers. Leading theatre practitioner, choreographer and visual artist from South Africa will also be recruited (call for these personnel is already out) to provide training and collaborate on two productions scheduled to be showcased at the Harare International Festival of the Arts and at Grahamstown Festival.

15.0 FEEDBACK FROM AUDIENCE

Participants feedback	Audience's feedback
<i>"The Bed piece is a bomb...we should explore it!"</i> Tinashe Muza	<i>"Wow it's like coming out of a theatre somewhere in Europe, it's amazing, the costumes are great and the stage work is not what we are used to seeing here in Harare"</i> Charity Makowe
<i>"This Arts Lab platform has taught a lot of techniques which will set us a standard apart from the rest..."</i> Anthony Mazhetese	<i>"I am surprised you have covered so much ground in such a short time...Well done!"</i> Timothy Mlalazi
<i>"We are Tumbuka dancers but some of us have contemplated being full time Lab participants...the project is really exciting"</i> Maylene Chenjerayi	<i>"Hilarious, amazing work...great job indeed!"</i> Sylvia Muwoni (NACZ Hre province)
<i>"I made some of the props with a general idea of how the production would be but as I watch the show...this was way beyond my comprehension...real showbiz!"</i> Calvin Chimutuwah –Associate Artist	<i>"I am convinced that through this vehicle the performing arts industry in Zimbabwe will soar to greater heights."</i> Walter Muparutsa
<i>"This has empowered me beyond most people's imagination...I can use what I have learnt in whatever performing arts sphere and still remain tops"</i> Eve Kawadza	<i>"Oh what a brilliant show... thank you so much I needed to laugh!"</i> Egnés Mutape
<i>"This platform has enabled the exploration of new theatrical skills a great asset for the next generation"</i> Tinashe Chiku	<i>"Delicate issues so intricately addressed you can see yourself in the characters and yet you are not offended"</i> Anotida Bangure
<i>" This has been the best six weeks of my life"</i> Teclah Matare	<i>"After watching this, my eyes have been opened to look at presenting some of my ideas from a different perspective...I now have brilliant ideas and I can't wait to put them in stage!"</i> Blessing Hungwe Theatre practitioner
<i>"The level of creativity is unbelievable!"</i> Tinevimbo Chimbetete	<i>"It was long but it took us some time to check how the seconds had turned into minutes and minutes into hours...It was so engrossing!"</i> Mahohoma Mamutse
<i>"This was a refreshing theatrical experience. I would do it all over again!"</i> Tinashe Masawi	<i>"we lack this kind of entertainment...we should have this every monthend..."</i> Jean Tanyanyiwa
<i>"the definition of incandescence and brilliance in creation"</i> John Pfumojena	

<p><i>“A result of great minds put together to create a splendid production!”</i> Joshua Bhima</p>	
---	--

16.0 Appendix

Participants' Programme Review

All 24 participants had a review meeting a few days after the weekend shows and these are some of the issues that they noted...

ARTISTIC		PRODUCTION		MGT/ADMIN		FUTURE (what we need to do)
-	+	-	+	-	+	
<ul style="list-style-type: none"> -still more to learn -new exercise every 2 hrs -too much too quickly -overloaded learning across disciplines: challenging from dance to acting MASK- major challenge; - not enough time for this TEXT: cheap if not thought through -physical /movement challenging for non-movers/dancers -devising process – Egos 	<ul style="list-style-type: none"> -create own work -learnt from others -different ways of creating -exposure to different performance genres -intensity of creation- sharpened creativity -Imagery -Exercises bring out individual creativity 	<ul style="list-style-type: none"> -show way too long -lack of discipline + togetherness -focus not there; not focusing on one thing -Too much to do -Too long hours - Launch day too hard -Rough transitions -Empty stage time -Lack of team work -Sunday show energy low -work unpolished -costume worked on earlier -Performers shouldn't do set -Need to be more selective 	<ul style="list-style-type: none"> -Artistic variety 	<ul style="list-style-type: none"> -No water -Not taken care of at College of Music -Advance notice of programme -long hours -T-shirts not enough(7) -Time keeping poor Recruitment for Arts Lab too directed too many groups...(DFC CHIPAWO) -process becomes cliquey because groups are within the group... -Radio/ZTV adverts -a month before show for publicity/marketing More strategy in putting up posters 	<ul style="list-style-type: none"> -allowances managed brilliantly -deductions system good 	<ul style="list-style-type: none"> -Tour -develop bed piece -time to rehearse -not so much so quickly -more attention to writing -Better pre-production -dress the space -delegation -individual responsibility -variety show should only have 1 of each type -representation of male/female performers -define training Structure training