

QUESTIONS THAT MATTER

# Purpose

Practical answers for every participation route

## **What is The Matters That Count?**

Young people deserve space to be heard and practical ways to turn that voice into understanding, connection and action. It is a school-centred arts festival connecting guided conversations, original work and practical follow-through. Lomagundi College presents; Pamumvuri PVO is the owner and festival architect.

## **What is the Theory of Change?**

It explains how safe conversations and artistic creation may lead to stronger voice, understanding, connection and practical school action. It distinguishes inputs, activities, outputs and intended outcomes, with assumptions and evidence limits. Download it from the resources page.

## **Planning**

### **When and where is the festival?**

Planned for three consecutive days during the First Term 2027 mid-term break in Harare. Exact dates, final venues, fees and submission deadlines will be announced. Joining a waitlist is free and does not reserve a place. The National Gallery of Zimbabwe is intended for exhibition and fashion, subject to agreement; a separate performance venue is pending.

### **What does joining the waitlist cost?**

Nothing. It is a free expression of interest and creates no financial obligation. School participation fees, tickets and final package prices have not been announced.

### **What is the application deadline?**

A public closing date has not yet been confirmed. Register interest now for the relevant pathway. Dates, capacity and submission requirements will be communicated during onboarding.

## **Schools**

### **Are 30 schools already confirmed?**

No. Thirty is the target cohort, not a claim of 30 signed schools. A core school is counted after institutional commitment, named roles and agreed obligations.

### **How does a school join?**

An adult school representative joins the school waitlist. The team discusses calendar, ages, staffing, art forms, costs and logistics before formal institutional commitment.

### **Can a teacher enquire before the head approves?**

Yes. A teacher or Head of Culture can register early interest to support an internal discussion. Formal participation still requires school authority.

### **Who coordinates school participation?**

Name a coordinator, arts lead and safeguarding contact. Agree the group, dates, brief and review route. Roles may combine where school policy permits, while responsibilities remain explicit.

### **Can primary schools join?**

Primary and secondary schools can express interest. The Grades 5–7 route is subject to age-appropriate content, school approval and safeguarding arrangements; participation scope is confirmed before commitment.

## **Mental Wealth Hour**

### **Will this disrupt the school calendar?**

Plan 45–60 minutes at least once every three weeks, weekly where feasible. Use an existing class, club, sports team, assembly, dorm, year-group or activity. The whole school does not have to stop for the festival. Specialist training, rehearsal and production time are agreed separately. Name a small team and agree the first three dates so the creative work has a predictable home.

### **Must the whole school participate?**

No. Use a class, club, team, dorm, year-group or another appropriate existing group. Debate, Interact, Scripture Union and other clubs can all provide a suitable context with the right adult support.

## **How often is the Mental Wealth Hour?**

The planning cadence is 45–60 minutes at least once every three weeks, weekly where feasible. Use an existing suitable slot. Discuss linked shorter segments with the Secretariat; they are not automatically equivalent. Provider training retains its approved requirements.

## **Is Mental Health Hour the same as Mental Wealth Hour?**

Yes. Some source documents use Mental Health Hour for the same protected preparation cadence. This website consistently uses Mental Wealth Hour.

## **Can our group use a short assembly?**

An assembly can introduce a theme or launch a creative question. A smaller supervised group can continue the deeper discussion and making. Agree a 45–60-minute preparation cadence at least every three weeks; do not assume a short announcement fulfils the full commitment.

## **Creative process**

### **How do conversations become art?**

Listen using a general prompt; distil anonymous themes; match a creative brief; create original work; then review it with arts and safeguarding leads. Private disclosures and support records do not become creative source material by default.

### **What are the five thematic pods?**

Pressure and Performance; Belonging and Relationships; Digital Life and Identity; Risk Recovery and Prevention; Systems Purpose and Mental Wealth. Twenty elective briefs sit within them, with the shared U1 legacy brief across all pods.

### **Which art forms can students use?**

Visual art, illustration, photography, sculpture, installation, film, animation, fashion, music, theatre, dance, spoken word, writing, design and mixed media can carry a response. Final technical limits depend on programme and venue confirmation.

## **Safeguarding**

### **Is the Hour therapy or counselling?**

No. It is a guided space for listening, reflection, learning and creative work. It does not replace professional care. Each activity needs a known adult support route.

### **Must students share personal experiences?**

No. Fiction, metaphor, symbols, imagined characters and general observations are welcome. Students may pass, pause or seek support without being pressed for a private explanation.

### **Does a Green Badge make a student a counsellor?**

No. It is an approved non-clinical listening and support-navigation role, subject to training, competency, role clearance and supervision. Students do not diagnose, manage crises or keep unsafe secrets.

### **Can a parent refuse photographs but allow participation?**

Yes. Participation, display and each media use have separate choices. Student assent is also needed. Name display can be restricted or anonymous within the agreed presentation route.

### **What if a conversation becomes upsetting?**

You may pause or step out and ask the designated adult for support. Facilitators should not probe for private details in front of the group. Use the school or organisation's established safeguarding route. In immediate danger, seek local emergency help rather than waiting for the website.

## **Open Pod**

### **Who can join the Open Pod?**

Individual students outside the core schools and community youth groups, including churches and community-based youth organisations, can register interest. The team confirms age suitability, responsible-adult arrangements and entry scope during onboarding.

### **Can I register if I am under 18?**

Ask a parent, guardian, authorised teacher or responsible youth-group representative to register with their own adult contact details. Students aged 18 or 19 may register themselves. Do not put your private history into the public form.

### **Can we join without travelling to Harare?**

The Open Pod includes a digital preparation and submission route. Ask the Secretariat about the presentation possibilities for your contribution. A digital submission does not guarantee remote performance or a public programme slot.

## Participation

### Does the waitlist reserve a place?

No. It records interest for follow-up. School commitment, Open Pod entry and public selection require further checks and agreement.

### What accessibility arrangements are available?

Discuss communication, sensory, mobility, travel and supervision needs during the fit conversation. Final venues and activity arrangements determine provision. Share only the minimum non-sensitive information in an initial enquiry; arrange a private follow-up for personal details.

### Will I receive an automatic email receipt?

The form shows a saved reference after the database confirms receipt. Automatic email notifications are not configured. Keep the on-screen reference; the Secretariat reviews enquiries through its administration tools.

## Remembrance

### What is What Continues Through Us?

U1 is the universal legacy brief. Each core school curates at least one response to an approved public legacy or shared loss. It is not a requirement for each pupil to disclose grief. Open Pod allocation is clarified during onboarding.

### What is the Wall of Remembrance?

A carefully moderated acknowledgement of the shared losses of Cyclone Idai in Chimanmani and the Kariba Ferry Disaster. Contributions focus on qualities, gratitude and constructive action rather than graphic retelling or private bereavement.

### What is the Memory Gallery?

A curated interpretation of approved deceased public or creative figures and organisational founders. It connects a sourced contribution to a quality worth carrying forward. Political figures and private pupil, family or staff memorials are excluded.

### Can I nominate a legacy subject?

Yes, through the partner/legacy interest route. Subject eligibility, reliable sources, rights and curatorial approval come before production. Sponsorship does not guarantee acceptance or control of the interpretation.

## **Programme**

### **What opens the festival?**

The planned student procession is the opening ceremony and a public declaration that youth mental health matters. Art, banners, music and movement carry the message. Route, timing, permits, supervision and fallback arrangements are still to be confirmed.

### **What is the Green Badge Fashion Show?**

Student-designed fashion turns ideas about pressure, connection and care into a runway experience. Any badge recognition depends on approved training, competency and supervision; appearing on the runway is not a qualification.

### **What happens on the Mental Wealth Walkway?**

Visitors reflect, try a useful activity and choose a practical next action related to rest, nutrition, movement, stress management, connection or focus. It is non-clinical and does not require a personal assessment or health disclosure.

### **What happens across the three days?**

Day 1 Voice: procession, opening and first presentations. Day 2 Creation: exhibition, fashion, performances, workshops and portfolio conversations. Day 3 Continuity: family programme, finals, awards, pledge renewal and continuing actions. The timed programme is pending.

## **Careers**

### **How can a university or arts college take part?**

Join the Creative Futures Exchange route to propose guidance, a portfolio/audition conversation, a talk, mentoring or an exhibit. The team verifies institutional authority, age fit, opportunity claims, supervision and consent before participation.

### **Are scholarships or places guaranteed?**

No. A careers conversation is not a promise of admission, funding, a visa, employment or placement. Institutions must verify their claims and explain requirements clearly. Follow-up needs separate permission.

## **Partnerships**

### **How can a sponsor contribute?**

Register interest in a defined experience, school support, mentoring, access, production, materials or another useful role. Cash, in-kind support and expertise are welcome. Scope, costs, recognition and reporting are agreed before commitment.

### **Are the named external providers confirmed partners?**

The source documents include proposals to organisations, not evidence that all are contracted. Only relationships approved for public announcement should be presented as confirmed. Do not infer endorsement from a proposal.

## **Privacy**

### **Will sponsors receive student data?**

No student contact lists, private journals or individual cases are offered to sponsors. Reporting uses approved aggregate information and specifically permission-cleared public material.

### **Can consent be changed or withdrawn?**

Ask the school/organisation coordinator or Secretariat using the work reference. Stop future use where reasonably possible and agree the practical publication deadline. Already distributed print and third-party copies may not be recoverable. Do not put sensitive details in the general enquiry.

## **Research**

### **Is research compulsory?**

No. The proposed Learning Lab is separate, conditional and opt-in. It requires an accountable institution, principal investigator, ethics determination, funding, data governance and specific consent/assent. Declining research does not prevent festival participation.

## People

### Who owns and organises the festival?

Pamumvuri PVO is the owner and festival architect. Lomagundi College is the presenting Anchor School and founding institutional host. The Secretariat is chaired by Tariro Chaniwa, also known as Tariro neGitare.

### Who is on the Secretariat?

The current source roster names Tariro Chaniwa, Tamari Nhamu, Stan Makondo, Lynn Chinenyanga, Maidei Goredema and Peter Churu, with careers liaison Carolee Usenga and music/creative-network support from Mr Ndomone. Pamumvuri PVO holds festival architecture and ownership.

## Submissions

### How do I submit an artwork?

Register through your school or Open Pod route first. After onboarding and permissions, an authorised adult receives an entry code for the private contribution portal. Prepare the work, artist statement, caption, brief code, rights/AI declaration and review references.

### What file types does the portal accept?

The website accepts a private review file in PDF, JPEG, PNG, MP3 or MP4 format, up to 20 MB. These are portal limits, not final exhibition specifications. Ask the Secretariat about larger work or an alternative accessible route.

### Does uploading make my work public?

No. Uploads are private for review. Completeness, consent, safeguarding, rights, curation and technical checks precede any approved public use. Submission does not guarantee selection.

### What belongs in an artist statement?

Write 150–250 words explaining your chosen brief, the message, creative decisions and what you want the audience to understand or do. Do not include a private disclosure. A public caption is no more than 75 words.

### Can AI tools be used in creative work?

Declare any AI tool, what it contributed and how you edited or selected the output. Also declare sources, collaborators and permissions. The curator checks originality, rights and category suitability; AI use is not an automatic acceptance guarantee.

## **Assistant**

### **Is this chatbot a counsellor?**

No. It helps find festival information. It does not provide therapy, diagnosis or emergency response. Do not enter private student details, medical information or crisis disclosures. Use a trusted adult or appropriate professional support route for personal concerns.

### **What happens if the assistant cannot answer?**

It will say that it cannot confirm the answer and offer the Secretariat enquiry route. Sending an enquiry requires your adult contact details and permission to reply. A chat alone does not contact the team or promise a response time.

## **Resources**

### **Where are the forms and downloads?**

The Resources page contains audience information packs, the Theory of Change, creative briefs, FAQ, media kit, posters, flyers and fillable operational forms. Return completed sensitive forms only through the secure route agreed during onboarding.