SYNTHESIS OF FINDINGS

NEEDS ASSESSMENT VIRTUAL OPEN MIC EVENTS AND MASTERCLASSES/WORKSHOPS

JUNE 2024

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INTRODUCTION

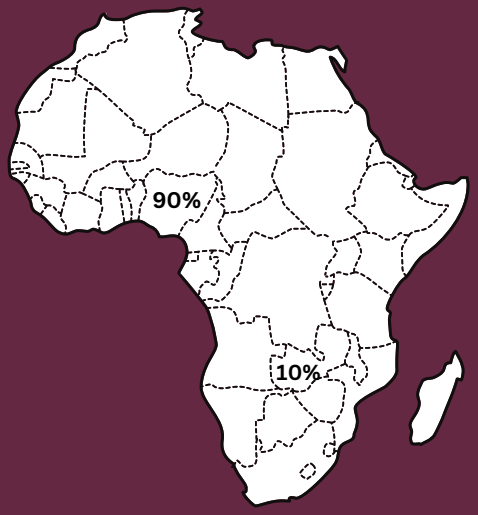
This synthesis presents key findings of a rapid needs assessment conducted by the Custodians of African Literature in collaboration with Word Smash Poetry Movement Zambia. The study was conducted with creatives in Nigeria and Zambia aimed at understanding their interest and preferences regarding virtual open mic events and creative masterclasses/workshops. The assessment aimed to gauge the appetite for these events and identify key challenges and opportunities for engagement.

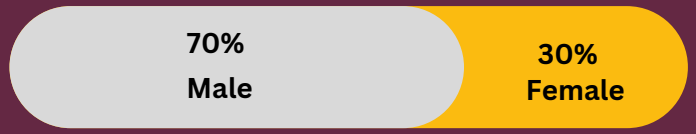
METHODOLOGY

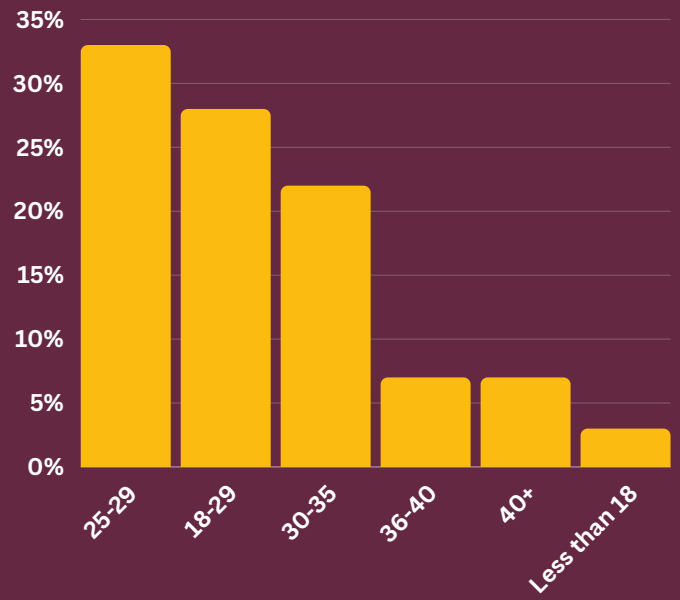
The needs assessment employed a cross-sectional, descriptive research design. An online survey was used as the primary data collection method, supplemented by a review of secondary sources. Non-probability, purposive sampling was used to recruit participants who self-identified as creatives, aged 18 years or above, residing in Nigeria or Zambia, and had access to the internet. The survey link was distributed through various creative networks, social media platforms, and email lists, and snowball sampling was employed. The survey consisted of 21 questions and was open for responses between 3rd June 2024 to 10th June 2024. Data analysis involved descriptive statistics and coding of open-ended responses. Ethical considerations included voluntary participation, informed consent, anonymity, and confidentiality. The limitations of the study include the small sample size and potential for self-selection bias, which may impact the generalizability of the findings.

MAIN FINDINGS

1. DEMOGRAPHIC ANALYSIS

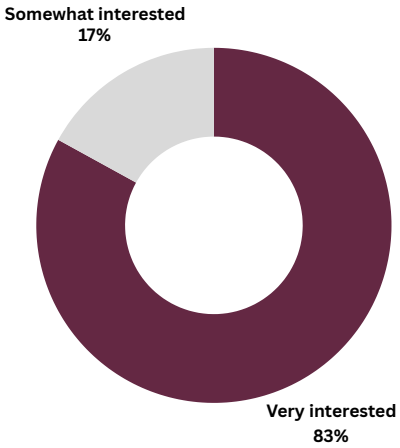


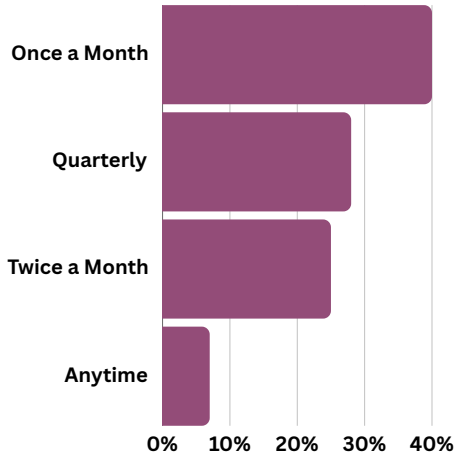




- The survey respondents consisted of a diverse group of creatives with 36 respondents (90%) from Nigeria and 4 respondents (10%) from Zambia. The majority of respondents were male 70% (28), with females accounting for only 30% (12) of the sample. The age distribution shows that most respondents are between the 25-29 (33%), 18-29 (28%), followed by those in the 30-35 (22%), 36-40 and 40+ all had 7% respectively with 3% of respondents less than 18 years.
- Respondents represented various occupations, including students, teachers, writers, legal practitioners, civil servants, youth corps members, and entrepreneurs.

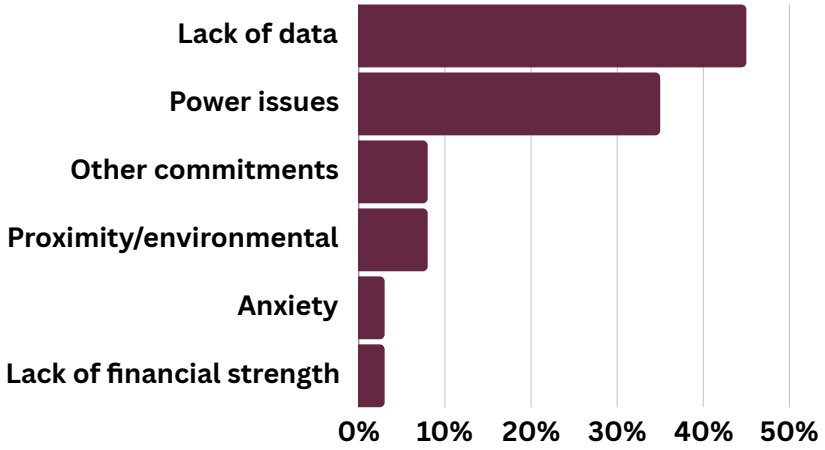
2. INTEREST IN VIRTUAL OPEN MIC EVENTS





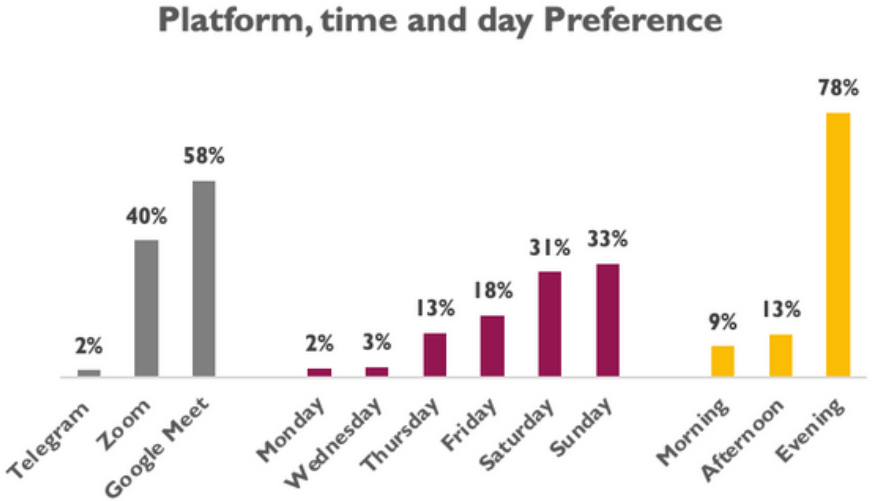
The findings indicate a strong interest in virtual open mic events among the creatives surveyed, with 83% expressing that they were very interested and 17% somewhat interested. When we assessed the likelihood of participating in virtual open mics and preferred frequency, respondents showed a positive inclination towards participating in virtual open mics, with an average likelihood score of 4.0 out of 5. However, the self-reported likelihood of participation may not necessarily translate into actual participation, as various factors such as competing commitments and technical challenges may impact attendance. The preferred frequency of participation varied, with 40% favouring once a month, 28% preferring quarterly, 25% twice a month, and 7% opting for anytime.

3. BARRIERS TO VIRTUAL PARTICIPATION



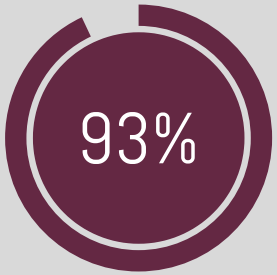
Lack of data (45%) and power issues (35%) were the most prominent challenges. Other challenges included proximity, environmental challenges (noise), competing priorities (8% each), financial limitations, and anxiety (2% each).

4. PREFERRED VIRTUAL PLATFORM AND TIMING

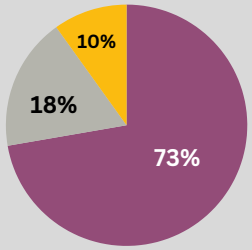


Google Meet (58%) and Zoom (40%) were identified as the preferred virtual platforms for open mic events, with a majority of respondents (78%) favouring evening time slots on weekends between Sunday (33%) and Saturday (31%). While these preferences may assume effective digital literacy of participants, it is important to consider the accessibility and user-friendliness of these platforms for creatives with varying levels of digital literacy.

5. INTEREST IN CREATIVE MASTERCLASSES/WORKSHOPS



- 93% expressed interest in participating in creative masterclasses, with 7% stating maybe.
- Preferred platform: 55% are open to virtual or in-person, 33% preferred virtual, 13% preferred in-person.
- Topics of interest included craft and skill development, monetization and entrepreneurship, content creation and audience engagement, personal and professional development, music, visual arts, and design-related topics.



6. WILLINGNESS TO PAY FOR MASTERCLASSES/WORKSHOPS

- 73% expressed willingness to pay for high-quality content.1
- 8% might be willing to pay depending on the topic and price.
- 10% would only attend if the events were offered for free.
- Creatives from Zambia are willing to pay an average amount of 225 and a median of 175 Kwacha, while creatives in Nigerian are willing to pay an average amount of 6,586 and a median of 5,000 naira for masterclasses.

RECOMMENDATIONS

- Prioritize the development and promotion of virtual open mic events, leveraging the high level of interest among creatives.
- Address the challenges of data accessibility and power issues by exploring providing data subsidies to participants.
- Utilize Google Meet and Zoom as the primary virtual platforms for events, considering their popularity among respondents.
- Schedule virtual events predominantly on weekends, with a focus on evening time slots to accommodate the preferences of the majority.
- Design masterclasses and workshops that cater to the identified topics of interest, such as monetizing art/creativity, content creation, and poetry-related subjects.
- Consider a tiered pricing model for masterclasses/workshops, offering both free and paid options to cater to different willingness to pay levels.
- Foster collaboration and knowledge-sharing among creatives from different countries to promote cross-cultural exchange and learning.
- Continuously engage with the creative community to gather feedback, assess the impact of initiatives, and refine future offerings based on evolving needs and preferences.

CONCLUSION

The needs assessment provides valuable insights into the interest and preferences of creatives in Nigeria and Zambia regarding virtual open mic events and creative masterclasses/workshops. However, limitations such as the small sample size and potential self-selection bias should be considered when interpreting the findings and implementing the recommendations.

Future assessments could employ larger and more representative samples, use mixed-methods approaches, and conduct follow-up interviews or focus group discussions for deeper insights. Ongoing engagement with the creative community and a robust monitoring and evaluation framework are crucial for ensuring the relevance and sustainability of the programs.

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