



# 2019 – 2021 STRATEGIC PLAN OUTCOMES REPORT



Mbira/Sansi inscribed on the UNESCO Representative  
List of Intangible Cultural Heritage of Humanity

# Contents

---

- » Board and Management Remarks 1
- » About Nhimbe Trust 6
  - ▶ Who we are 6
  - ▶ Organisational Vision 6
  - ▶ Organisational Mission 6
  - ▶ Programming Clusters 7
    - Cluster 1: Advancing 1972 UNESCO Convention 7
    - Cluster 2: Advancing 2003 UNESCO Convention 7
    - Cluster 3: Advancing 2005 UNESCO Convention 8
    - Cluster 4: Digital Pathways – Advancing UNESCO Digital Guidelines 10
- » Nhimbe Trust Team 11
- » NANGO Overview of the CSO Operating Environment/ Space at National Level 14
- » Funding Readiness Workout: Assessment by Africalia, Belgium 27
- » 2019-2021 Outcomes 29
- » Bluez Café Championing 5 Music Rights 69
- » Culture for Gender Equality 88
- » Spaces for Dialogue 93
- » Policy Research and Agenda-setting 100
- » COVID Mitigation Measures – Digital Narratives 101
- » Awards and Special Recognition 110
- » Securing the Future: Youth Contact Centre Bequeath Real Estate to Nhimbe Trust 114
- » Bluez Café has a New Home 116
- » Funding Partners Pie Chart 118

# Board & Management Remarks

Making a Case to Protect Civic Space and the  
Right to Access Resources

Foreign  
Agents  
Categorisation

PVO  
Amendment  
Bill

Anti-money  
Laundering

Countering  
Terrorist  
Financing

The Human Rights Council [HRC], the UN body charged with authoritative interpretation of the International Covenant on Civil and Political Rights [ICCPR], has published the following communications in defence of civic space and access to resources:



**General Comment 37 on the ICCPR:**

The obligations of States to protect the freedom of peaceful assembly extends to actions outside of the immediate context of gatherings such as the mobilisation of resources.



**Communication No. 1274/2004:**

States that access to resources “relates not only to the right to form an association, but also guarantees the right of such an association freely to carry out its statutory activities”, which includes fundraising activities.



**Resolution 22/6 on Protecting Human Rights Defenders:**

States shall ensure that reporting requirements for civil society “do not inhibit functional autonomy [of associations]” and “do not discriminatorily impose restrictions on potential sources of funding.”



**Report of the Special Rapporteur.**

**Para 20:**

The ability of CSOs to access funding and other resources from domestic, foreign and international sources is an integral part of the right to freedom of association [A/HRC/23/39, para 20]. This is because of the central importance of resources in effectively exercising freedom of association.



**Resolution 27/31 on Civil Society Space:**

Calls upon States to ensure that they do not hinder the work of civil society, and “underlines the importance of the ability to solicit, receive and utilise resources for their work.”



**Declaration on the Elimination of All Forms of Intolerance and of Discrimination Based on Religion or Belief, Art. 6:**

Explicitly refers to the freedom to access funding, stating that the right to freedom of thought, conscience, religion or belief shall include, inter alia, the freedom “to solicit and receive voluntary financial and other contributions from individuals and institutions.”



The right to access resources therefore, plays a crucial role in promoting artistic freedom and cultural rights, and the functioning of democracies in Africa - ensuring the realisation of the Nhimbe Trust's cooperation and consultative status with intergovernmental bodies, state parties and CSOs.

The year 2021 marked the end of the Nhimbe Trust three-year Strategic Plan for the period 2019 - 2021.

Despite the deteriorating socio-economic and political environment in Zimbabwe; perilous global geopolitics and the advent of the global COVID pandemic - Nhimbe Trust recorded remarkable outcomes against a drastic decline in Overseas Development Assistance [ODA] for culture.

While there have been progressive developments on governance for culture in Zimbabwe largely credited to enabling political will by the Execu-

tive, it's a different tale with government funding towards cultural and creative sectors, which has been severely eroded by perennial runaway inflation fueled by the unabated economic crisis.

The topical PVO Amendment Bill has not spared the cultural and creative sectors, and therefore a serious cause for concern as with regards governance for culture, which calls for CSOs to scale up push-back buttressed by international solidarity. Globally, CSOs have taken legal action to protect their right to access resources by appealing to national and regional courts. Litigation has established a formal expectation of governments to respect CSOs right to access funding.

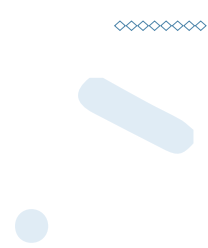

The main difference between the PVO Amendment Bill and the PVO Act is that the Bill tightens the surveillance and control mechanisms of government on CSOs over and above the already substantial government powers of control in the PVO Act.

## Nhimbe Trust therefore appeals:

To the Government and Parliament of Zimbabwe to amend the proposed PVO Amendment Bill, to bring it in line with the Constitution of Zimbabwe, international human rights standards and the UN guiding frameworks.

To AU and UN together or individually, to engage and urge the Government of Zimbabwe [GoZ] to reconcile its proposed PVO legislation with international human rights standards and the AU - UN standard-setting instruments that Zimbabwe has ratified.

To AU State Parties to ensure that their legislation does not place disproportionate requirements on CSOs, and does not have a discriminatory impact on them, thereby diminishing civic space.



In response to the COVID pandemic, the UNHRC passed a Resolution recognising CSOs right to access resources. Included in its “A/HRC/47/L.1: Resolution on COVID-19: The Road to Recovery and the Essential Role of Civil Society,” the UNHRC calls out this right as one of many that need protecting during the challenges of the COVID pandemic. With this Resolution, CSOs now have another tool to protect their right to access resources.

Further, the UN Office of the High Commissioner for Human Rights [OHCHR] published General Comment #37 on Article 21 of the ICCPR, which protects the right to peaceful assembly. Article 33 within the General Comment affirms the right of activists and CSOs to access resources. *General Comments are official UN interpretations of provisions in binding international human rights laws, making Article 33 of the General Comment the strongest international mechanism yet for protecting CSOs right to access resources.*

As the curtain comes down on the 2019 – 2021 Strategy Plan, we pay homage to our main partners, the Youth Contact Centre [YCC], Africalia and UNESCO, for their invaluable support with renewed expectations for continued partnership.

Nhimbe Trust welcomes with gratitude partnership with the Swedish Arts Council for the period 2021 – 2023.

While we acknowledge the ever-declining ODA for culture reducing most available funding to short-term project-based funding, we urge funders to consider favouring multi-annual and core funding over short-term project-based funding, which would allow for a more sustainable basis for the work of CSOs as well as long-term planning for international cultural organisations such as Nhimbe Trust. Suffice to say, not only is negotiating funding for governance for culture advocacy harder, but funding opportunities for advocacy organisation are an exception, and those Grantmakers usually have very limited funds, which are hotly sought after.



*"Funding advocacy and advocates is the most direct route to supporting enduring social change for the poor, the disenfranchised and the most vulnerable among us, including the youngest and oldest in our communities."* - Gara LaMarche, The Atlantic Philanthropies

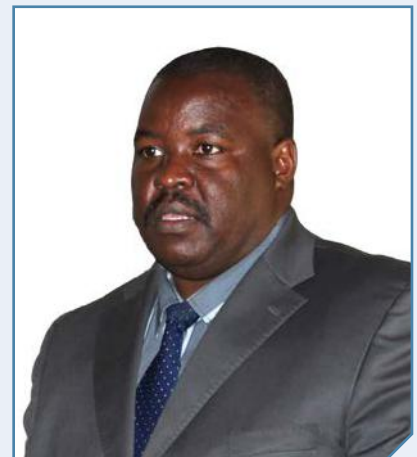
Likewise, audit and reporting requirements placed on CSOs should be proportionate to funding made available and to the size and structure of the receiving organisation. In the context of co-funding, the requirements should be proportionate and take better account of the scope of projects and the type of organisations applying.

*"If one of philanthropy's objectives is to create social change, then isn't it time for us to start investing serious resources in advocacy institutions that encourage our governments to change social conditions...?"* - David Winters, Human Rights Unit, Ford Foundation

In closing, we thank the Board for their diligent oversight, management, loyalty and good stewardship of the organisation.



Prof. Lupwishi Mbuyamba **Board Chairperson**



Josh Nyapimbi **Executive Director**

# About Nhimbe Trust



## Who We Are

Nhimbe Trust is a registered Zimbabwean non-profit non-governmental advocacy organisation working at the intersection of culture and development to foster economic and social justice.



## Organisational Vision

To have in place a vibrant and resilient Pan African cultural economy – well resourced, competently regulated, and supporting the political and socio-economic status of artists and cultural professionals.



## Organisational Mission

To advocate for Pan African culture-sensitive political and socio-economic development policies.



# Programming Clusters

## **CLUSTER 1:**

### Advancing 1972 UNESCO Convention

- ✓ Adopt a general policy giving cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes.
- ✓ Setup services for the protection, conservation and interpretation of that heritage.
- ✓ Develop research studies and operating methods of counteracting dangers that threaten that heritage.
- ✓ Take appropriate legal, scientific and technical, administrative and financial measures to preserve and present that heritage.
- ✓ Foster national or regional centres for training and research in the fields of conservation and interpretation.

## **CLUSTER 2:**

### Advancing 2003 UNESCO Convention Goals

- ✓ To ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- ✓ To raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof.

# Programming Clusters

## CLUSTER 3:

Advancing 2005 UNESCO Convention Goals



Support sustainable systems of governance for culture



Achieve a balanced flow of cultural goods and services, increase the mobility of artists and cultural professionals.



Integrate culture in sustainable development frameworks.



Promote human rights and fundamental freedoms.

# Programming Pillars



Artistic Freedom



Political Rights



Governance for Culture



Women's Rights and Gender



Digital Pathways



Financial Engineering and Inclusion

# Pan-African Footprint



## **CLUSTER 4:** **DIGITAL PATHWAYS – Advancing UNESCO Digital Guidelines**

on the implementation of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in the Digital Environment

# Nhimbe Trust Team

## Board of Trustees

- ✓ **Chairperson** Professor Lupwishi Mbuyamba
- ✓ **Treasurer** Joyce Dube
- ✓ **Trustee** Martin Mafiko
- ✓ **Trustee** Edson Mazarire
- ✓ **Trustee** Leslie Watson

## Management

- ✓ **Executive Director** Josh Nyapimbi
- ✓ **Administration & Finance Manager** Spencer Biningu
- ✓ **ICH Project Coordinator** Ian White
- ✓ **Projects Officer, Cultural Governance & Democracy** Lisa Sidambe
- ✓ **Communication Officer** Penny Yon
- ✓ **Policy Research Assistant** Tinashe Gwariro

# Institutional Frameworks



## Cultural and Creative Sectors COVID Portal

Global information resource centre providing international experiences and best practices on preparedness and response mechanisms.



## Policy Research & Advocacy

Contributes to evidence-based policy analysis, agenda-setting, formulation, implementation, monitoring and evaluation - amplify the contribution of CSOs to governance broadly and governance for culture in particular.



## CiTT - Children in Theatre & Television

Nurtures talented high school students with rights-based professional training, mentoring and resources to capacitate them to produce plays and short films based on themes pertinent to their social and educational endeavours.



## Nhimbe Pulse

Monthly e-newsletter profiling Nhimbe Trust work.

# Institutional Frameworks



## Bulawayo Cultural Affairs Office

Technical cultural cooperation intersection agency between the City of Bulawayo and Nhimbe Trust – supporting cultural policymaking and access to culture.



NHIMBE WOMEN  
IN THEATRE  
& TELEVISION

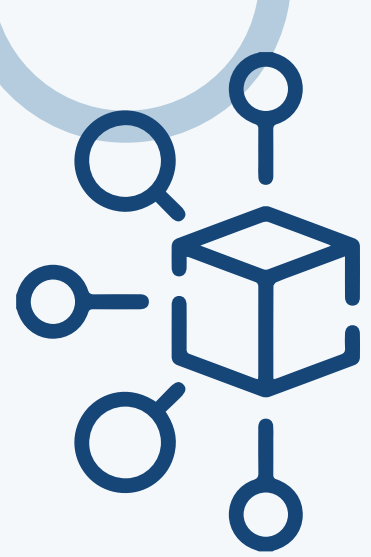
## WITT – Women in Theatre & Television

A women cultural rights-focused programme working towards promoting women's freedom of artistic expression, access to resources, networks and markets – WITT anchoring gender-sensitive cultural policymaking and cultural leadership.



## Bluez Café Creative Hub

A co-working space for artists, cultural professionals, promoters and producers working in the creative and cultural sectors in Bulawayo; serving as a rehearsal resource, networking and incubation space for emerging and established creatives alike with occasional opportunities to collaborate with peers nationally, regionally and globally.





# NANGO OVERVIEW OF THE CSO OPERATING ENVIRONMENT/ SPACE AT NATIONAL LEVEL

As a Member of the National Association of Nongovernmental Organisations [NANGO] Nhimbe Trust shares the following overview regarding the CSO operating environment in Zimbabwe.





## Current and Background Context

- ✓ CSOs are subjected to various administrative, legal and policy restrictions, which have great potential to shrink the civic space.

Administrative MoUs and multiple reporting requirements, which are affecting the efficiency of organisations.

---

Legal (the PVO Amendment Bill, Patriotic Bill and Data Protection Act).

---

Policy (the Aid Coordination Policy).

- ✓ Politicisation of the work of NGOs - utterances by political figures and government officials.
- ✓ Increased hostility; trust and confidence deficit between state and non-state actors.
- ✓ **YET**, the government has adopted the 'Whole of Society Approach', which requires creation of an enabling environment for non-state actors.
- ✓ The economic role of CSOs is being undermined especially in this environment where there is macroeconomic instability, labor disputes, grand corruption – International Financial Flows [IFF] and money laundering, increased vulnerabilities of various population groups (50% of the total population has been relegated into extreme poverty and the need for a multisectoral approach in COVID Adaption and Recovery Path.



## Context – Pre-empty

- ✓ Repressive legislations, administrative requirements and policies with great potential to shrink the civic space. Selective application of law big issue – reference to the MOPA as an example.
- ✓ Authoritarian consolidation of power and partisan judicial systems and institutions such that litigation is not yielding desired results. There is ever-increasing dilution of commitments to rule of law, social accountability, good governance and democracy.
- ✓ Shrinking of the scope of human rights, democracy and good governance inclined work of CSOs owing to the security threat due to increased surveillance by security agencies.
- ✓ Lack of long-term self-sustaining capacity building model for CSOs in Zimbabwe.
- ✓ The operating environment is characterised by repressive external threats versus underdeveloped internal mechanisms – CSOs are therefore failing to meet the demands of the volatile operating environment.
- ✓ CSOs and citizens are distracted from civic action by pre-occupation with daily survival needs and this is weakening CSOs' s support base as well as difficulties in mass mobilisation, civic education and social action.
- ✓ Weakening resource base (human and financial) amongst CSOs due to disjointed efforts and isolation; and brain-drain.
- ✓ Security concerns for HRD and activists due to militarisation of state functions.

# PVO AMENDMENT BILL – THE JOURNEY, SCENARIO ASSESSMENT AND STRATEGIC PLANNING

On 31 August 2021 Cabinet approved the principles of the Private Voluntary Organisations (Amendment) Bill, 2021 that would amend several provisions of the Private Voluntary Organizations Act [Chapter 17:05].

The Bill was published in a Government Gazette dated 5 November 2021 [GN 3107 of 2021 and was read for the first time in Parliament on 16 February 2022 and referred to the Parliamentary Legal Committee.

Public hearings on the Bill were held during the week, which commenced on 28 February 2022.

## Reasons for the Amendment

The Amendment was prompted by 3 objectives:

To comply with the Financial Action Task Force (FATF) Recommendation 8 on NPOs. In terms of **Recommendation 8**, governments are required to 'review the adequacy of laws and regulations that relate to non-profit organizations, which the country has identified as being vulnerable to terrorist financing abuse. Countries should apply focused and proportionate measures, in line with the risk-based approach, to such non-profit organisations to protect them from terrorist financing abuse.' **Outcome 10.2** requires governments to show that they have 'implemented a targeted approach, conducted outreach and exercised oversight in dealing with PVOs that are at risk from the threat of terrorist abuse.'

To streamline the registration process of NGOs under the PVO Act.

To ensure that Private Voluntary Organizations (PVOs) do not undertake political lobbying.



## CSOs' CONCERNS

**NB:** Government is introducing amendments without:

- Using a **risk-based approach** to identify, assess and **understand the money laundering and terrorism financing risks**, in consultation with Non-Profit Organisations (NPOs).
- Implementing a **targeted approach** and adopting specific measures only in relation to NPOs at particular risk of money laundering and terrorism financing, as opposed to restricting the whole sector.
- Having regard to Zimbabwe's international human rights obligations, particularly in relation to Freedom of Association – adhering to the Balanced Approach Principle of FATF; and;
- Conducting comprehensive outreach and educational programmes to raise and deepen awareness of ML/TF standards among NPOs.
- Moreover;** Zimbabwe was removed from the FATF grey list in February 2022 before enactment of the Bill, signifies adequacy of laws currently available.



## CLAUSE 2: Restricting the whole NPO Sector

- Collection of contributions from the public or outside the country is not defined. This violates the international law principle of legality.
- The Registrar is empowered to dispatch a notice to the Trustees to subscribe to a sworn declaration or register as a PVO. This process is not reviewed by an independent body.
- The Bill imposes penalties for non-compliance.
- The Minister is given power to require an exempt legal person to register as a PVO (and prescribe unspecified additional or special requirements, obligations or measures) if he deems the person to be at high risk or vulnerable to misuse by terrorist organisations.
- The Bill does not lay down the criteria and procedure that the Minister will use to determine whether a person or organization is at high risk or vulnerable to misuse by terrorist organisations.



## Recommendations

The Bill should restrict the whole NPO sector but target specific NPOs at particular risk of money laundering and terrorism financing after targeted risk-based assessments. NB: The NPO sector in Zimbabwe has not been identified as being at a particular risk. There is already AML/CTF legislation (e.g. the Money Laundering and Proceeds of Crime Act) and the Financial Intelligence Unit that addresses all sectors. There is no need for additional legislation for the NPO sector.

Foreign funding should not be restricted if it complies with the existing financial and ML/TF laws of the country. Restriction of foreign funding could have a negative impact on the level of donor confidence. Historically, development funds have been provided by external sources. This has provided critical support to Zimbabweans e.g. during humanitarian crises like Cyclone Idai and in this era of COVID pandemic. Subsections 4 to 7 should be removed from the Bill.

Clause 2 should be amended to make room for a risk assessment process that requires extensive consultation with civil society to identify any entities as 'high risk' or 'vulnerable' to misuse for terrorist financing.

AML/ CTF legislation should explicitly list the types of measures that the Minister may apply on 'high risk' entities so that these be subject to public and parliamentary scrutiny.



### CLAUSE 3: Over Regulation vs Self-Regulation

The Registrar is now different from the Director of Social Welfare even though the Registrar is a part of the Public Service (Executive arm of government).

There is also provision for other officers.

There are no clear guidelines on the appointment procedure of the Registrar and other officers as well as their roles.

The section increases the power of the Registrar's oversight of the operations of PVOs



## Recommendation

– self-regulation of PVOs with their own Registrar that is independent of the Public Service:

Sections 3 and 4 to be amended so that the majority of the PVO Board are appointed by PVOs following a set criteria and representation of the Executive be minimal.

Powers of the Registrar should not erode the powers of the PVO Board as proposed in the Bill.



### CLAUSE 4: Application Fees

The Clause amends Section 9 of the PVO Act by making the payment of a prescribed fee for registration applications.

International good practice demands that registration fees must not be prohibitive and burdensome for any organisation, in particular smaller organisations. The fee must be equally and fairly employed to all organisations.

In terms of international good practice, the application process should be a straight-forward notification procedure, with minimal documentation required. Once an application has been made, the organisation should be deemed to be registered unless a negative response is received within a prescribed (short) period.

There should be clear and limited grounds for rejection, with a provision to appeal the decision.



## CLAUSE 5: Political Participation

- The Clause amends section 10 of the PVO Act by criminalising PVOs that support or oppose a political party or candidates or finances a political party or candidate.
- The Clause does not clearly specify what supporting or opposing a political party or candidates entails. If a PVO opposes a party's policy or governance practice, does this amount to opposing a political party for the purpose of this section? If a PVO gives legal supports in an election challenge, does this amount to supporting a political party or candidate?
- This provision can be abused especially for NPOs that work in the democracy, governance and human rights cluster.
- This provision is not a reasonable, necessary, justifiable or proportionate restriction to the right to freedom of association provided for in section 58 of the Constitution.
- Section 67(2)(d) gives every Zimbabwean citizen the 'right to participate individually or collectively... In peaceful activities to influence, challenge or support the policies of the Government or any political or whatever cause.' Extracted from Guidelines on the Freedom of Association and Assembly in Africa by the African Commission on Human and Peoples' Rights (ACHPR).
- The imposition of harsh penalties such as imprisonment for violation of this provision without any justification or regard to civil remedies or administrative fines is grossly arbitrary.



## Recommendation

The law may regulate campaigning or financing campaigns.

Provisions on cancellation or amendment of registration certificate must not be unreasonable or vague and open to abuse. They must be supported by due process and in compliance with tenets of natural and administrative justice, that are fair and reasonable, as provided in the Constitution.



## CLAUSE 7: Ministerial Powers

- \* The Clause amends Section 21 of the PVO Act.
- \* It empowers the Minister to suspend the PVO's executive committee and appoint Provisional Trustees if She/He receives information to the effect that (a) the PVO is operating outside its mandate, (b) maladministration, (c) illegal activities and (d) public interest.
- \* The Clause is not clear on the meaning of 'information supplied to him'.
- \* The Clause gives the Minister unfettered power to interfere in the internal management of a PVO. This violates freedom of assembly.
- \* There is no provision for qualifications of and criteria used to appoint provisional Trustee(s). What constitutes public interest?



### Recommendations

- appointment of Trustees must be last resort and must be subjected to judicial review. Illegal acts can be dealt with using the law.
- ✓ PVO can be directed to follow mandate.
- ✓ The qualifications of trustees and criteria for choosing them should be included in the Act.

## CLAUSE 8: Risk Assessment

- \* The Clause repeals and replaces section 22 of the PVO Act.
- \* It provides for risk assessment of PVOs to be conducted by the Minister in cooperation with the Financial Intelligence Unit at 5 yearly intervals, to identify organisations at risk or vulnerable to terrorism abuse.



### Recommendations

- \* PVOs should be consulted in the risk assessment to avoid overly broad AML/CFT rules that restrict legitimate non-profit activities.
- \* Section 22(2) should be revised to require the Minister to consult with PVOs and other forms of NPOs when undertaking a risk assessment of the sector.
- \* The Financial Action Task Force suggests identifying a focal point for NPO outreach, such as the PVO regulator or other relevant body. FATF also recommends that the focal point engages in continuous, two-way dialogue with the NPO sector, including organisations, coalitions, self-regulatory bodies and donor organisations.
- \* Recommendation 8 should also not apply to the NPO sector as a whole. It only applies to those NPOs that pose the greatest risk of terrorist finance abuse.
- \* The designation process must be subjected to judicial or parliamentary oversight.





## CLAUSES 9 and 11: Civil Penalties

- \* These Clauses incorporate section 22A of and the Schedule to the PVO Act.
- \* They make provision for the Registrar to impose civil penalty orders to non-complying PVOs, requiring defaulting PVOs to pay a fixed penalty amount – in addition to criminal or non-criminal penalties imposed by the Act or any other law.
- \* The schedule provides for the civil penalty regime.



## Recommendations

- ✓ The numerous penalties imposed under the Bill amount to arbitrary over-regulation of the sector.
- ✓ They must be proportionate civil penalties to prevent over-regulation.

## CLAUSE 10: Regulations

- \* This Clause amends section 28 of the PVO Act.
- \* It extends the powers of the Minister to make regulations concerning PVOs including frequency of Board meetings; conditions under, which Board members cease to hold office; fees payable to the Board and disclosure of sources of funding from outside Zimbabwe whether in the application or audit or both.
- \* The ACHPR's Guidelines to Freedom of Association and Assembly provides that laws should clearly state that associations have the right to seek, receive and use funds freely.
- \* Foreign funding should be permitted as long as an organisation complies with the relevant customs and foreign exchange laws, fraud and anti-money laundering regulations.
- \* International good practice highlights that States should not prohibit funding solely on the basis that it is foreign, impose excessive reporting requirements relative to foreign funding, ban foreign-funded associations from otherwise legitimate activities, initiate aggressive auditing campaigns or impose criminal and other excessive penalties based on receipt of foreign-funding as such – see UN Special Rapporteur on the Rights to Freedom of Peaceful Assembly and of Association, Report to the UN Human Rights Council (Funding of Associations and Holding of Peaceful Assemblies), UN Doc. A/HRC/23/39 (April 24, 2013).



## What has been done SO FAR

- ✓ Monitoring of the public hearings.  
Development of a joint CSOs Position and Shadow Bill/ Alternative Text.
- ✓ Meeting with the Parliamentary Portfolio Committee on Public Service, Labor and Social Welfare.
- ✓ EU AML/CFT regional meeting in SA on FATF REC 8 – mobilising regional solidarity.
- ✓ Meeting with the FIU, ESAAMLG and FATF.
- ✓ Meeting with the EU Delegation and Member States (regional and closed door national).
- ✓ Meeting with Minister of Justice.
- ✓ Mobilisation of Global NPO Coalition on FATF.
- ✓ SADC Lawyers Association.
- ✓ Recommendations under the 3rd Cycle Human Rights Council Universal Periodic Review of the Government of Zimbabwe.



## The Missing Link

- ✓ Compliance issues of CSOs – reporting, institutional challenges e.g. on auditing.
- ✓ Meeting with the Executive - identifying imminent persons to lead the process.
- ✓ Convergence of non-state actors – for movement building purposes.
- ✓ Mobilising for diplomatic, regional and international “civic diplomacy” - especially – UN Agencies.
- ✓ Decentralisation of the influence as opposed to “Hararising” the interventions.

# Good Governance, Evaluations & Learnings



## **Nhimbe Trust is deeply committed to principles of good governance, transparency and accountability.**

- ✓ During the period 2019 - 2021, Nhimbe Trust's finances and financial management and reporting systems were independently audited by our institutional auditors and independently verified by our funding partners during periodic reporting. There were no reported or investigated breaches of Nhimbe Trust's Financial Policy.
- ✓ The Nhimbe Trust Board sufficiently engaged with management in person and online, with an average attendance of 75% per meeting, addressing issues including the external environment, governance, strategy, policy, risk, holistic security, outcomes and impacts, evaluations and learnings, and human and financial resource management.
- ✓ Nhimbe Trust acknowledges the outstanding pro-bono contribution of Dr. Justice Mavedzenge and Dr. Tsitsi Choruma to the facilitation of our Pan African Regional Engagement Strategy, and the refinement of position Papers related thereto.



## **Nhimbe Trust is also deeply committed to monitoring, evaluation and learning.**

- ✓ During the period under review, Nhimbe Trust hosted two independent external evaluations from Africalia, and one by the 2005 UNESCO Convention Secretariat – IFCD grant. There were no reported or investigated breaches. Key factors identified as contributing to the impact and effectiveness of the funded programmes included: resilient, adaptable and committed staff; a highly collaborative approach; a very high level of expertise; and long-term commitment and investment; and demonstrable future sustainability.
- ✓ In terms of recommendations, the evaluation considered that the respective programmes would benefit from the further development of clear benchmarks to assess progress towards longer-term goals, continued attention to risk management, and further support to beneficiaries to systematically assess risk.



## **We consider that holistic security and a focus on wellbeing are paramount to the safety and sustainability of artists, Cultural Rights Defenders and their work, as well as that of Nhimbe Trust staff.**

- ✓ During the reported period, Nhimbe Trust continued to strengthen its approach on these vital issues, implementing an updated policy on Holistic Security as well as advice and recommendations from our independent Advisory Panel Working Group on Digital Security.



**Nhimbe Trust is committed to addressing all forms of discrimination and promoting diversity and inclusion, both internally and through our programmatic support to artists and Cultural Rights Defenders.**

- ✓ The Nhimbe Trust management continued to monitor and make recommendations to the Board on ways to better address structural and systemic discrimination and promote diversity and inclusivity.
- ✓ In 2022, management will oversee an independent expert audit of Nhimbe Trust policies and practices to ensure they promote and reflect values of diversity, equity and inclusion. They will also continue to organise personal and professional development sessions for staff on a need basis.
- ✓ The Nhimbe Trust five-member Board has one woman. One external evaluation has recommended that women's representation be reviewed upwards during the next Board renewal.
- ✓ The composition of Nhimbe Trust's Board reflects organisational values of diversity and representation, with members from Southern Africa and UK. Their work as human rights defenders across various sectors - NGOs, local government, courts and private sector - brings considerable insight to Nhimbe Trust. Most significantly, the Executive Director of Nhimbe Trust is a member of: AfCFTA Technology and Creative Industry Ecosystem Meetup comprised of 100+ forward-thinking ecosystem builders from over 25 countries across Africa; Pan African Cultural Congress [PACC] and numerous national CSO networks.



**We are committed to climate justice and to a healthy and sustainable environment. We stand with and support environmental human defenders. Nhimbe Trust also recognises that it has a responsibility to the environment beyond reducing its carbon footprint.**

- ✓ During the period under review we continued to implement our Environmental Policy, setting out our commitment to promoting biodiversity and a healthy and sustainable environment, reducing our environmental impact, and continually improving our environmental performance.
- ✓ The incoming Nhimbe Trust strategic plan identifies defenders working on issues of environmental justice and sustainability as a priority group to network and collaborate with.



# Funding Readiness Workout: Assessment by Africalia, Belgium

## Effectiveness

---



Through steady, persistent, and non-aggressive approaches, Nhimbe Trust has created a position where it remains unaligned to any political party and trusted to provide knowledgeable input to public policy processes, while also providing fair comment and voicing reasoned dissent where necessary. For example, while contributing to the Zimbabwean submission of the Quadrennial Progress Report on the 2005 Convention for the Protection and Promotion of Cultural Industries, Nhimbe Trust also noted gaps concerning the protection of artistic freedom and reserved the right to prepare an alternative report with this position. In a highly volatile and politically charged environment, to create and maintain a complementary but watch-dog position is a real achievement and adds gravitas to the organization.

## Efficiency

---



Drawing on over 15 years of organizational experience, Nhimbe Trust understands how best to allocate resources (human and material) to efficiently achieve the deliverables. This includes managing budgets well with clear financial documentation and processes, taking in younger staff members and training them in specific requirements of the organization, using alumni from the training programmes to act as mentors and project coordinators, and seeking additional connections or partnerships that add value to programming.

## Sustainability

---



Nhimbe Trust has proved its relevancy to the cultural sector over the past 16 years by continuing to provide significant programmes based largely on advocacy and information building, but also some training for younger people. These are both critical gaps in the sector generally and in this part of the country specifically. Both have a forward-looking focus in different ways, but both speak to the sustainability of the organization's programming and positioning.

## Institutional Capacity



Nhimbe Trust demonstrates a remarkable capacity for productivity across a range of outputs, from training young people (WiTT and CiTT), producing advisory policies and position papers, initiating, programming and maintaining a live arts venue (Bluez Café), producing successful theatre pieces, participating in various festivals and arts gatherings around the country, creating a strong on-line presence with a highly relevant portal concerning digital resilience, producing and curating the first-ever city arts festival to be streamed live, and growing and developing a reputation as a strong advocate for cultural rights.

## Skills transfer



Skills transfer is a formal aspect of Nhimbe Trust via the WiTT and CiTT programmes, but the organization is inherently involved in building knowledge and skills through the advocacy and CCI awareness work as well. Over the years of the programme, Nhimbe Trust has participated in seminars, webinars, workshops, and formal working groups that are concerned with ensuring that contemporary policies and strategies are shared with arts constituencies. In addition, Nhimbe Trust has always worked towards ensuring that international instruments/frameworks are “brought home” and made relevant to the local context. This knowledge and the complementary skills around how to use it and transfer within the organization is core to Nhimbe Trust work. The creation of internships for young graduates to further contextualize their academic learning is part of this.

# 2019-2021 OUTCOMES

---

CLUSTER 1:  
1972 UNESCO CONVENTION



# Bulawayo Urban Heritage Corridor

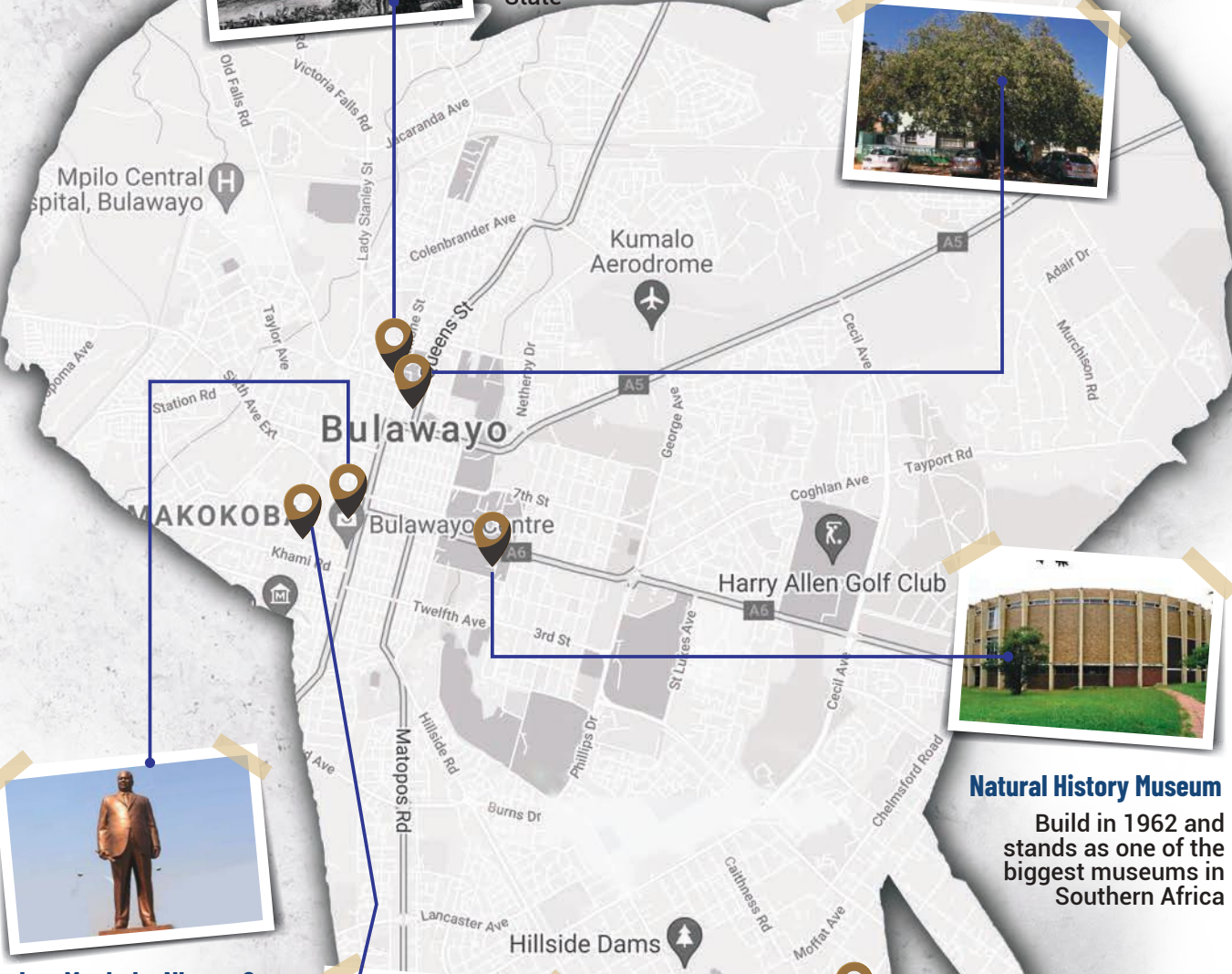


## Inxwala Site

A site of historical and cultural significance where King Lobengula hosted the festival of the first fruits for the Ndebele State

## Hanging Tree

In 1896, colonialists hanged nine local men on this tree on charges of spying



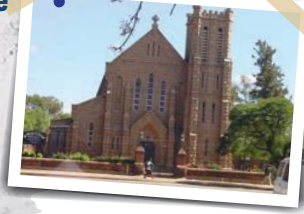
## Natural History Museum

Build in 1962 and stands as one of the biggest museums in Southern Africa



## Joshua Mqabuko Nkomo Statue

Bronze statue unveiled in 2013 in honour of the late liberation icon Joshua Mqabuko Nkomo



## St. Mary's Cathedral Basilica

Home of the Roman Catholic Church in Bulawayo — completed in 1904 and conferred a Basilica by Pope Francis in August 2013



## Joshua Mqabuko Nkomo Museum

Former house of liberation icon Joshua Mqabuko Nkomo which was converted into a museum in 2007 and made accessible to the public in 2012



## Guiding UNESCO Instruments

- ▶ UNESCO Sustainable Cultural Tourism Strategy for Southern Africa
- ▶ 2011 UNESCO Recommendation on the History Urban Landscape
- ▶ 1972 UNESCO World Heritage Convention

Bulawayo Arts Festival's inaugural cultural tourism initiative, which established and launched Bulawayo's Urban Heritage Corridor comprised of 6 heritage sites of cultural and historic significance to the city, sought to build on UNESCO ROSA's Sustainable Cultural Tourism Strategy for Southern Africa, by placing emphasis on cultural tourism within an urban context. The strategy and its attendant opportunities was identified as uniquely placed to advance some of Bulawayo City's commitments to localize and domesticate SDGs through culture.

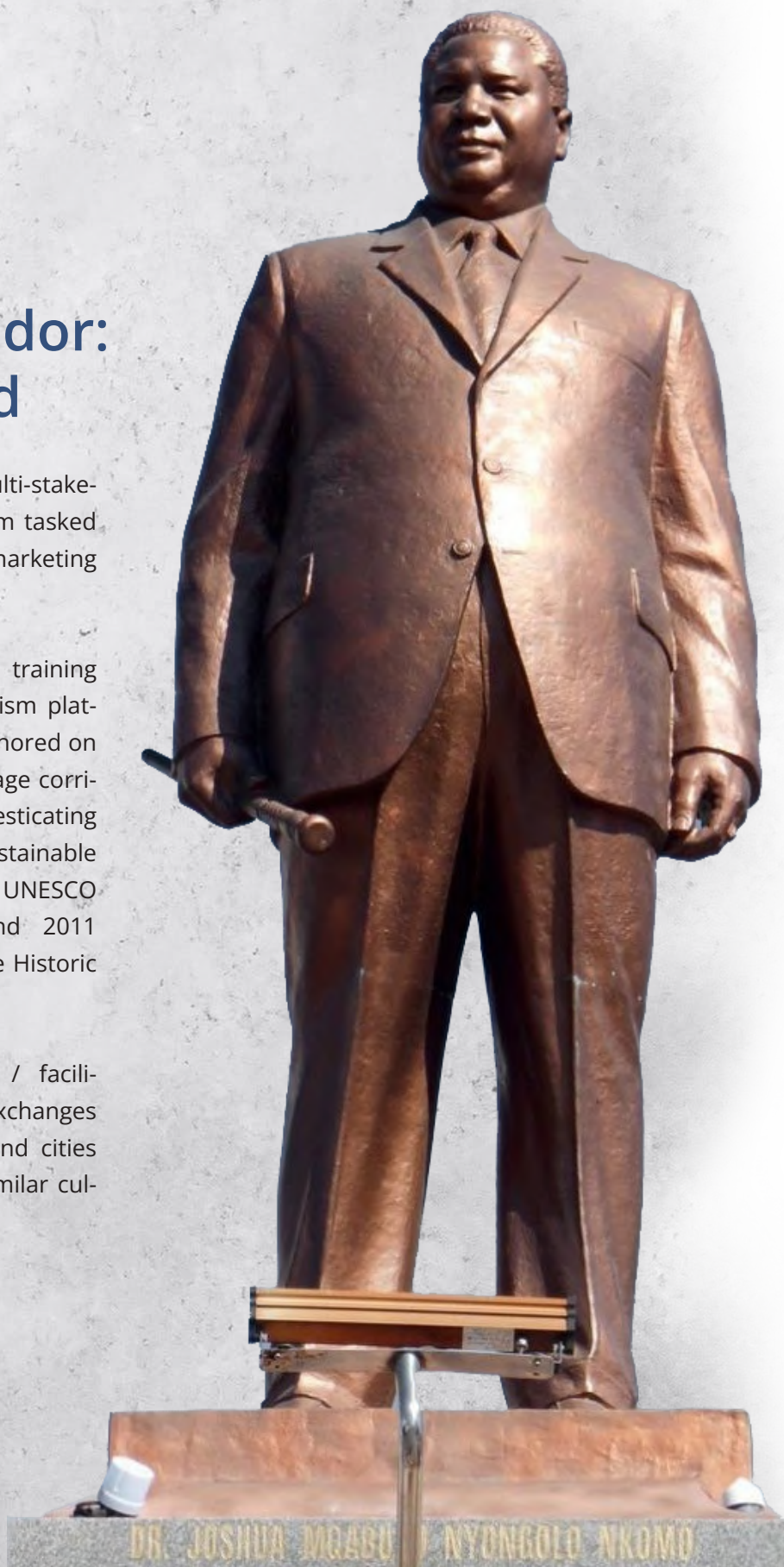
In December 2019, Bulawayo City Council and its technical partner Nhimbe Trust convened a 7 Keys workshop, an initiative of the Cultural Committee of United Cities and Local Governments (UCLG). The workshop which was at the facilitation of a UCLG expert was designed for the identification of cultural assets that could be translated into a set of keys relevant to the context of localizing SDGs through culture policy making. 8 keys were developed by 18 participants (9 representing various city council departments and 9 drawn from civil society) through a process of understanding the city's challenges and how those area reflected in the SDGs. During the course of the workshop, one of the emergent issues was that of creating a cultural tourism itinerary that promotes Bulawayo as a preferred cultural heritage tourism destination. BAF 2021's cultural tourism initiative addresses this need through the urban heritage corridor.

## Heritage Corridor: Looking Ahead

**Expert Platform:** Establish a multi-stakeholder BAF cultural tourism forum tasked with preserving, promoting and marketing the urban heritage corridor.

**Training Workshops:** Facilitate training workshops (for BAF cultural tourism platform and other stakeholders) anchored on ascertaining how the urban heritage corridor can serve as a model of domesticating and localizing UNESCO ROSA's Sustainable Cultural Tourism Strategy, 1972 UNESCO World Heritage Convention and 2011 UNESCO Recommendation on the Historic Urban Landscape.

**Peer-Peer Exchanges:** Establish / facilitate cultural tourism peer-peer exchanges between the City of Bulawayo and cities (regional/ international) with a similar cultural tourism model.





## CLUSTER 1: 1972 UNESCO CONVENTION

Enhancing the Capacity of Communities to Safeguard  
Traditional Dance Expressions as Performing Arts  
Heritage in Western Zimbabwe

---

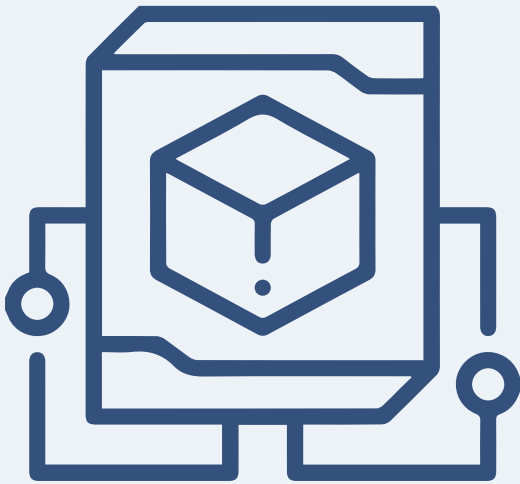




# Intangible Cultural Heritage

---

Enhancing the capacity of communities to safeguard traditional dance expressions as performing arts heritage in western Zimbabwe.



Traditional dance in Zimbabwe expresses the spiritual, social and ceremonial mores of the community, contributes to social cohesion, and is integral in defining cultural identity. There is a growing awareness in Zimbabwe of the value of intangible cultural heritage and its contribution as a determinant of national identity, as there are growing concerns that the purity of traditional expressions is under threat of dilution, thereby eroding the traditions and the identity of local communities practicing a diversity of cultural expressions. To mitigate this threat, it is important to ensure that communities have the capacity to take measures to safeguard their intangible cultural heritage.

## The Project

The project was designed to safeguard traditional dance practices, at a community level and in the spirit of Article 13 (d)(i) of the 2003 UNESCO Convention, as a component of performing arts heritage, through research and documentation and the compilation of Inventory Files of associated elements, in five communities of western Zimbabwe.

The project responded to the need to capacitate communities, expressed in a call by community leaders for enhanced capacity to safeguard intangible cultural heritage in their rural communities that are the custodial source of intangible cultural heritage.

## Objectives

**Objective 1:** To enhance the capacity of community-based cultural stakeholders in the safeguarding of their performing arts heritage by equipping them with knowledge of the implementation of the 2003 UNESCO Convention.

**Objective 2:** To build the capacity of cultural stakeholders to undertake community-based inventorying of elements of their performing arts heritage.

## Location

The project involved five communities across five districts of western Zimbabwe:

- ▶ The *Kalanga* community of Tokwana and Inyele, Bulilima District
- ▶ The *Nambya* community of St Mary's, Hwange District
- ▶ The *Ndebele* community of Jotsholo, Lupane District
- ▶ The *Tonga* community of Siachilaba, Binga District
- ▶ The *Venda* community of Dumba and Madaula, Beit Bridge District

## Methodology

The project team, a Research Officer (Trust Gumbo of the Zimbabwe National Traditional Dance Association) accompanied by a Documentation Officer, visited each community and held consultative meetings with the traditional leadership, the cultural custodians and other cultural stakeholders to explain the logistics and modalities of project implementation.

Each community gave their informed consent and endorsed the proposed project activities as a means of safeguarding their traditional dance expressions as part of their performing arts heritage.

Two representatives were nominated by each community to attend workshops in Bulawayo and to take the lead in carrying out an inventorying process of two traditional dance practices:

- ▶ Kalanga community - Headman Ian Ndebele and Saviour Ndlovu
- ▶ Nambya community - Noel Ncube and Londokuhle Tshuma
- ▶ Ndebele community - Florence Khumalo and Michael Ncube
- ▶ Tonga community - Sailwindi Munkuli and Bridget Munkuli
- ▶ Venda community - Robert Ndou and Pfananani Moyo

The capacity-building workshops equipped the participants with both knowledge of the 2003 UNESCO Convention and how it might be used in safeguarding their intangible cultural heritage, and with skills to undertake an inclusive and participatory community-based safeguarding and inventorying process in the production of Inventory

Frameworks of elements of performing arts heritage associated with two traditional dance expressions.

Following consultations, each community participated in identifying the two traditional dances recognised as endangered expressions of their cultural identity and appropriate for inventorying and safeguarding through intergenerational transmission.

The inventorying process of elements associated with traditional dance expressions was driven by the community under the guidance of the project team while the mechanisms for the intergenerational transmission of traditional dance expressions were both defined and driven by each community.

Inventoried elements included but were not limited to: ritual/non-ritual, lyrical content, language, imbued knowledge, instrumentation, choreography, staging, props and costume.

The inventories compiled by the communities provide a means to safeguard the diverse, rich cultural heritage of communities that are facing a cultural loss that could be abated by projects such as this.

The project has empowered communities, establishing an enabling environment by which communities are able to make informed decisions and take ownership of processes designed to safeguard their cultural heritage.



# 1. Hosana dance

| Community & Language: Kalanga

**Area:** Plumtree district (Tokwana, Nyele, Manyangwe), Matabeleland South, Zimbabwe  
**Resource persons:** Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

HOSANA is a ritual dance performed in ceremonies asking for good rains, thanksgiving and other such events. The ceremony is held annually between August and October, before the rainy season commences.

Hosana can only be performed by those over 15 years of age who are chosen/possessed by the spirit of a Hosana. It can only be practiced for ritual purposes, the “rain-asking” ceremony in particular. Others participate through singing and clapping, but the drumming and dancing is performed by the Hosana. During the dance performers lift their feet less than 15cm off the ground, and dance facing the ground as they are not allowed to look around. Current performers are traditional leaders – Gaton Dube, Manyangwe and the Nyele Ndazula Arts Group.

The dancers dress in black with black beads and leg rattles. They carry firewood stubs and use animal tails (amatshoba/whisks). The fabric that the Hosana ties to his/her head gear is said to

possess the power and reflects the status of the Hosana in the community.

Other people less directly involved but who contribute to the practice of the dance are those who maintain the traditional shrine and feed and care for the Hosana during initiation ceremonies, and the family that buys the fabric, garments and other regalia. Manyangwe trains and mentors all those with the Hosana spirit. Schools call on the experts to train children during ceremonies. Inyele Ndazula Group Manyangwe teaches the dance to youth, and is building the shrine.

Threats to the continued enactment of the dance in the community include religious institutions which preach against traditional beliefs, and rural to urban migration. Religion and globalization have caused many youth to spurn their cultural practices.

## References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

## Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).



## 2. Indazula dance

| Community & Language: Kalanga

**Area:** Plumtree district (Tokwana, Nyele, Manyangwe), Matabeleland South, Zimbabwe  
**Resource persons:** Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

INDAZULA is a traditional dance performed on celebratory occasions. The dance represents and celebrates the status of wealth within the community, mostly measured in livestock and good harvests.

Only men of 40 years and older can take centre stage. Women participate in ululating and clapping. The choreography comprises a basic sequence of one-step-stamp and two-steps-stamp or double-stamp; the dancers imitating movements of their symbol of wealth, for example cattle stamping, and making gestures that suggest the counting of money.

It is currently performed by traditional leaders including Mr Gundwane and the Nyele Ndazula Arts Group at schools and community gatherings. Tangible elements of the dance are three drums of different sizes; leg rattles (amahlwayi) and hosho (shakers). Traditionally men wore cow hides (insubelo) that covered the front from waist down only. With colonisation it changed and performers now wear their best, most expensive attire that represents their wealth and status within the community.

Those less directly involved, but who contribute to the practice are the women who brew beer for the occasion and craftsmen who make the drums and rattles.

Threats to the continued enactment of the dance are that churches preach against traditional practices; rural to urban migration and young people prefer dancing to modern music rather than traditional music. Wild animal hides used to cover drums are no longer easily accessible forcing craftsmen to substitute with cow hides; some materials to produce leg rattles are now extinct or gathering prohibited, thereby forcing producers to use plastic or rubber materials.

Safeguarding measures to address some of these threats and encourage future enactment include custodians teaching children through story-telling and practice in schools which take part in national competitions e.g Jikinya Schools Dance Festival. Intergenerational transmission also takes place when rehearsals by the Nyele Ndazula Dance Group trigger interest from spectators.

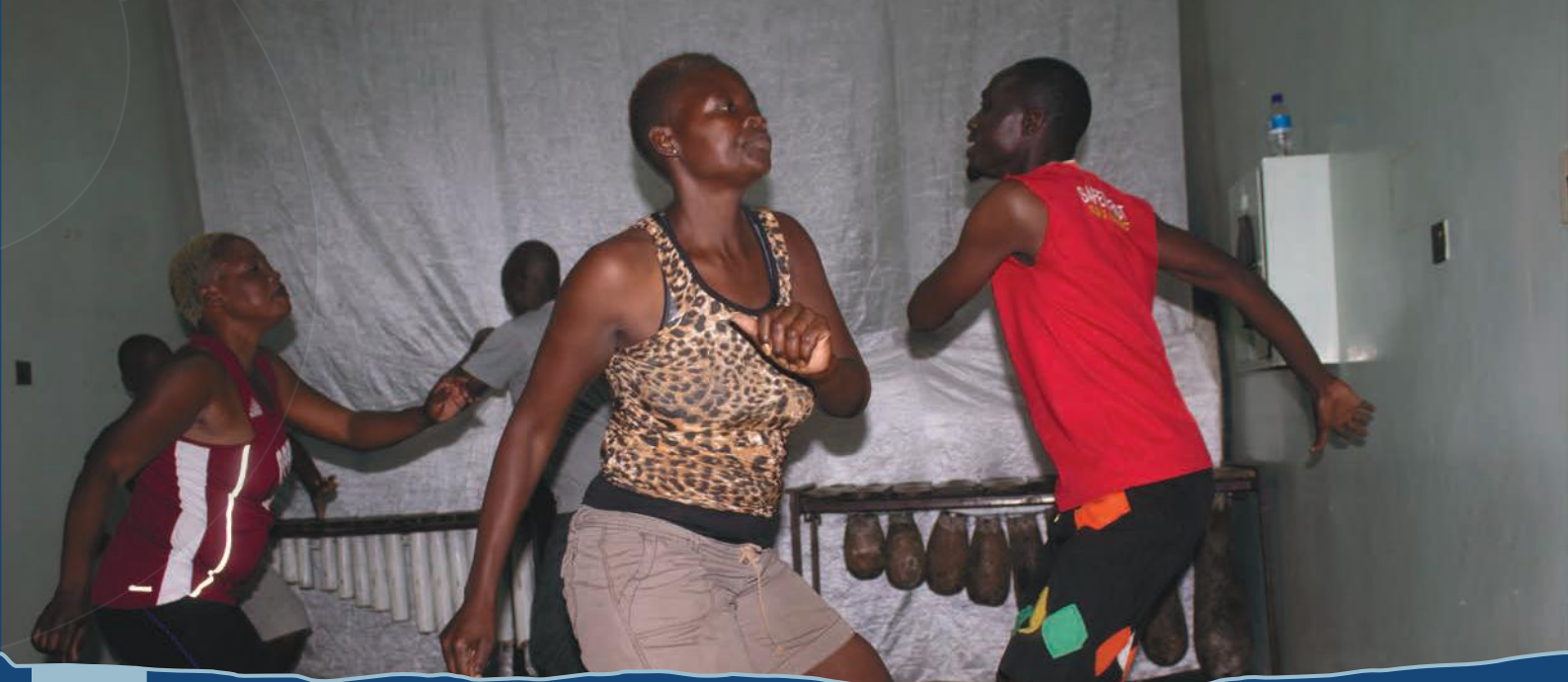
### References:

Hearsay indicates that there was literature put together however there is no proof, title, or author, to follow up. Individuals have recorded some videos and leaders state that Luswingo Ruins is where all history is recorded.

### Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).





### 3. Basa dance

| Community & Language: Nambya

**Area:** Hwange, Victoria Falls and surrounding rural settlements

**Resource persons:** Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

BASA is a celebration dance performed by the Nambya community during ceremonies and other special occasions.

Basa is a non-ritual dance which is used to celebrate victory, good harvest and other special occasions. The dance is performed by both men and women of any age and there are no restrictions associated with the dance. It is not seasonal; it can be practiced at any time and anywhere with no connotations.

The dance accompaniments are two drums of different size in diameter and height, shakers. Props used are spears, small axes and sticks. Dancers wear costumes made from wild animal hides; men wear beaded headgear and women also wear head covers, along with beaded necklaces made from seeds and reeds gathered from the river.

The lyrical content of the songs and chants address social experiences; both happy moments and thorny issues affecting the youth, and offering solutions to circumvent them.

Costumes are made from animal skins, originally cheetah hides, but now modern fabrics are used

as the killing of wildlife is no longer permitted and anyone found in possession of wild animal hides may be arrested by the National Parks Department on suspicion of poaching.

Current performers in this community are the Machena Batukulabo Choir led by Mr Mathias Mafuko (79), the village Head who is a dancer and drummer; Benedict Mathe (drummer, male); and female dancer/singers Trezia Chuma, Rhoda Shoko, Anasasta Mpala, Rose Ncube, and Sheila Ngwenya.





## Basa dance

| Community & Language: Nambya



Those in the community less directly involved but contributing to the practice include Benedict Mathe (drum-maker); costume designers, and children tasked to gather seeds, reeds and wood. During live showcases the elders use the dance to address social and cultural issues in the communities. The group goes into schools to teach and showcase Nambyan culture. The lyrical content of the songs transmit a positive message to the community.

Local community organizations, are Shangano Arts Trust, Pezhuva Dance Group, and the Nambyan Cultural Museum.

Threats to the continued enactment of the dance are negative perceptions towards cultural values and preservation within the community; adoption and Influence of foreign cultures through television and modern fashion trends; rural to urban movement, and Covid -19 restrictions. Threats to the sustainability of access to tangible elements and resources are Statutory Instruments on wildlife policy, protection and management (deforestation and poaching).

Safeguarding measures in place to encourage future enactment and transmission of the dance in this community are workshops and cultural exchange programmes led by Shangano Arts Trust; The Nambyan Cultural Museum, traditional dance groups, and traditional leaders.

### References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

### Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).



## 4. Insumbule dance

| Community & Language: Nambya

**Area:** Hwange, Victoria Falls, rural settlements in Matabeleland North

**Resource persons:** Arts Practitioners Petros Ndlovu, Benjamin Ndlovu, Lucky Munzabwa.

INSUMBULE is a ritual dance performed to celebrate and ask for rains, good harvest and other ritual ceremonies. Insumbule is performed during preparation for the farming season and for rituals such as asking for good rains and bumper harvests. It is also performed soon after the harvest to thank the gods for the produce. The dance is also performed as a tool to highlight social issues affecting the community. Both men and women participate in the dance but not children. The dance can be showcased at any time with no connotations or limitations.

The choreography allows the participants to dance in pairs, accompanied by three drums namely Indandanda and Nkonkoli, which are played using sticks, and Bakasa - a big drum played by hand. Men wear black fabric skirts overlaid with a reed skirt, with vests and head gear. The women wear black skirts and tops. For props men use cultivating hoes and women use reeds, woven baskets and calabashes.

Tangible elements of the dance are the 3 drums, reed skirts, shakers, sticks, and costumes made from cloth/fabrics.

Practitioners / performers in this community are Pezhuba Pachena, Lucky Munzabwa (director), dancer/singer/actors Londokuhle Tshuma, Nothando Sibindi Abigail Tshabalala; dancer/drummers Denis Mwale and Kenrick Chionje; dancer/actor/choreographers Russel Shoko, Tanyala D. Lumphahla; Ganizani Banda (dancer, actor, songwriter) and Mutabani Matengu (dancer, administrator). Others in the community less directly involved include costume designers, elders involved in drum-making, and children tasked with the gathering of props.

Intergenerational transmission of the ritual ceremony aspect is through oral teachings, and performances. Practitioners go into schools to teach the dance.

Local community organizations, are Shangano Arts Trust, Pezhuva Dance Group, and the Nambyan Cultural Museum.

Threats to continued enactment, transmission, access, and viability, and safeguarding measures are as for the Basa dance.

### References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

### Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).



## 5. Amantshomane/Abajimbi dance

| Community & Language: Ndebele

**Area:** Lupane, Jotsholo, Malungu, Ngombane, Bulawayo - Matabeleland, Zimbabwe

**Resource persons:** Florence Khumalo - traditional healer and Chief's Advisor; Michael Ncube - Village Headman.

AMANTSHOMANE is also known as Abajimbi (Hunters), a ritual dance performed by the Ndebele community for ceremonies such as rain-making and other related events.

The dance is performed to invoke the manifestation of the spirit of the hunter, through ululation and singing. The hunters dance until they receive a vision of where to find the prey given by the gods. When the spirit manifests itself, the hunters run out, leaving everyone, and return within a few minutes carrying an animal for slaughter.

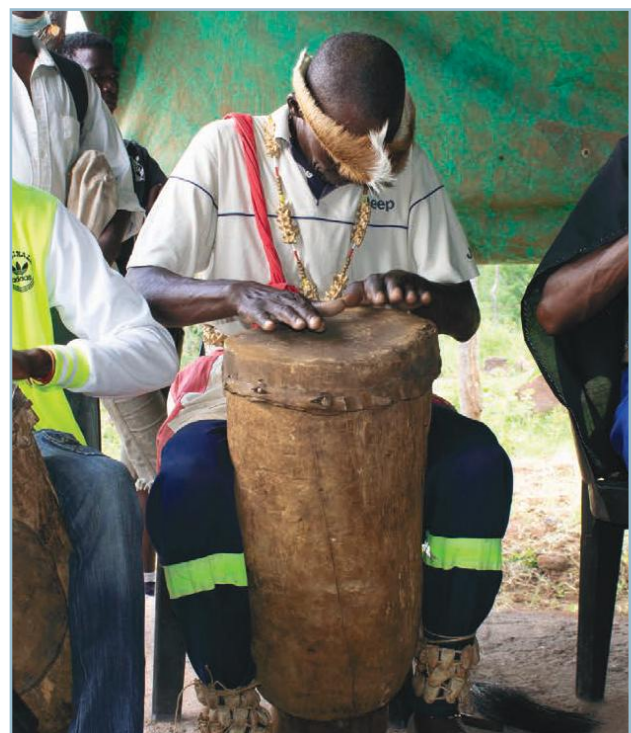
The dance can be practiced by anyone above 10 years of age. Everyone observing the dance can sing and clap for the chosen dancers.

Practitioners / performers directly involved in the dance in this community are traditional leaders, hunters who meet to dance every season, community dance groups, schools.

Others in the community less directly involved, include a blacksmith who makes the spears and axes that are used as props; oral information from elders (custodians); children who gather raw materials for props and costumes; traditional leaders, the young and old (amathwasa).

Tangible elements associated with the dance are Drums, shakers and animal hides.

Women's costumes - Imisisi - were traditionally made from wild animal hides, but now substituted with wool and/or fabric. Ibhetshu - men's costumes originally made from wild animal hides, now with domestic animal hides and fabric.





## Amantshomane/Abajimbi dance

## | Community & Language: Ndebele



Intangible elements associated with the enactment or transmission of the dance are the spiritual manifestation on the chosen individuals with the spirit of hunting; content of song lyrics and chants. Intergenerational transmission of the dance is through storytelling of folktales, and training and practice for student healers during their initiation. Relevant organizations are Zimbabwe National Traditional Dancers Association and Zimbabwe Traditional Healers Association.

Threats to the continued enactment of the dance within the community are laws and legislation in support of wildlife and forestry conservation which have restricted the sourcing of the original materials needed for the manufacture of instruments, props and for practice.

Threats to the continued transmission of the dance are Religion – most churches preach against traditional practices, and children are reluctant to learn traditional dances.

Threats to the sustainability of access to tangible elements and resources are lack of documentation of the dance and lyrical content of the music, while the choreography is slowly being diluted with modern dance expressions.

Safeguarding measures in place are traditional dances being taught in schools for participation in Jikinya [dance competitions], and custodians teaching children through storytelling.

### References:

No specific literature is known to be written on this dance, but it is mentioned in the writings of Pathisa Nyathi. No documentation is known to be archived.

### Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpfu (dancer, Bulawayo).



## 6. Isitshikitsha dance

| Community & Language: Ndebele

**Area:** Lupane, Jotsholo, Malungu, Ngombane, Bulawayo - Matabeleland, Zimbabwe

**Resource persons:** Florence Khumalo - traditional healer and Chief's Advisor; Michael Ncube - Village Headman.

ISITSHIKITSHA is a traditional dance performed by the Ndebele community as entertainment during celebrations such as weddings, food harvests and victory celebrations. The movement of the dance is to raise the foot knee-high and stamp it onto the ground. The dance is accompanied by hand-clapping, music and chants. The performers wear rattles (amahlwayi) to amplify the sound and provide rhythm to the choreography.

Isitshikisha can be practiced by all age groups and both male and female participants sing and dance. Traditional leaders, community dance groups, schools and individuals are directly involved in the practice of Isitshikitsha.

Other people in the community who are less directly involved are craftsmen – manufacturers of clappers, shakers and other props. Raw material is gathered by boys and girls from the village aged between 9 and 25 years. Elders who are unable to participate in the dancing due to their age share the history and knowledge of the dance with their grandchildren.

Tangible elements include wooden clappers, itshoba made from animal tails; and imiqwayi made from long sticks, alternatively used as weapons. Women wear imisisi - costumes traditionally made from wild animal hides, but now woven fabric, and ibhetshu worn by men are now substituted with domestic animal hides.





## Isitshikitsha dance

| Community & Language: Ndebele



Intangible elements associated with the enactment or transmission of the dance are the chants, poetry and lyrics.

Modes of transmission to others in the community include exhibition/performances during celebrations and other events, and schools programmes that invite practitioners and custodians to train students.

Relevant organizations for this community are Zimbabwe National Traditional Dancers Association and Zimbabwe Traditional Healers Association.

Threats to the continued enactment and transmission of the dance within the community lie in religion, where most churches preach against African spiritual traditions; and legislation in support of wildlife and forestry conservation which has restricted the sourcing of traditional materials (specifically hides), and risk of arrest. The lyrical content of the music is not documented; the choreography is being diluted with modern dance moves, and children are reluctant to learn. Safeguarding measures in place to address any of these threats include the teaching of traditional dances in schools as part of the nationwide Jikinya dance competitions.

### References:

No specific books are known to be written on this dance expression, and there is no knowledge or evidence of archived material. The element is mentioned in Pathisa Nyathi's writings. Individuals have been seen recording audio and videos during public events for their private collection.

### Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpofu (dancer from Bulawayo).



## 7. Chilimba / Kalilo dance

| Community & Language: Tonga

**Area:** Binga District, Matabeleland North, Zimbabwe  
**Resource persons:** Jossam Sialwindi Munkuli – Leader of Simonga Music/Dance Group,  
 Bridget Munkuli - Simonga group member.

CHILIMBA/KALILO is a celebration dance performed as entertainment during social events and gatherings. It is mostly led by women as its purpose is to display the charms of girls and young women who are ready for marriage. Potential suitors are identified and the boys and young men then join in the dancing.

It is performed throughout the Binga District – in Siachilaba, Siansundu, Siabuwa, Tinde and other communities.

Chilimba is performed by girls and young women wearing short beaded skirts with matching beads on legs, arms and head bands. The boys and young men remain in the audience and the girls and young women get to choose a man from the audience to join them for a dance. If a man sees a woman dancing and his interest is triggered, he joins in the dance.

This dance is accompanied by six drums (ngoma buntibe/budima, mujiinji, impininga, muntuundu, ntaakutanda, muuliliko) and shakers, and the dance is accompanied by singing, clapping and chants. The dance has no seasonal restrictions as it is a celebratory. The choreography aims at triggering the interest of the opposite gender. There is no rigid age restriction but it is practiced mostly by the ready-to-marry girls for identification by their suitors. Everyone in attendance can sing and clap for the chosen dancers.

The dance is performed by women and joined by men, under traditional leaders, within Simonga Group and schools. Others less directly involved are elders (custodians) who provide oral information, and costume designers responsible for the women's attire.

Tangible elements associated with the dance are the costumes - women's beaded skirts with wrist and leg bands, head gear (maningwe, intembe, muuyula, zobanda, muupa, buulungu) and men's attire, traditionally covering only their private parts with wild animal hides (insaala, insuuku, miilembo, intiiami, ituukuze), but now using domestic animal hides over short trousers.







## Chilimba / Kalilo dance

| Community & Language: Tonga

Modes of transmission to others in the community include showcasing of the dance during gatherings and celebrations; story-telling and children imitating the dance at home and in schools.

Relevant local organizations are Basilwizi Trust, Simonga Dance Group, Zimbabwe National Traditional Dancers Association, and the Zimbabwe Traditional Healers Association.

Threats to the continued enactment of the dance in the community include laws and legislation in support of wildlife and forestry conservation which restrict the sourcing by the custodians of the traditional materials needed for the manufacture of instruments, props and costumes.

Threats to the continued transmission of the are: Religion – most churches preach against traditional practices; Legislation – government laws as anyone gathering certain raw materials risks arrest; Urban migration – many of the youths move to the city, some as young as 10-14 years, and traditions are diluted or lost.

Threats to the sustainability of access to tangible elements and resources – unable to access animal hides; inability to use wild animal hides in making the drums for original sound.

Viability of other intangible heritage elements - the lyrical content of the songs and poetry are not documented. Choreography is slowly being diluted with modern dance moves. Children are reluctant to learn traditional dances.

Safeguarding or other measures in place to address threats and encourage future enactment and transmission lie in schools programmes to teach young children traditional dances as part of the nationwide Jikinya Dance Competition, and custodians try to teach young children through exhibition performances and story-telling.

### References:

No specific books are known to be written on this dance expression, and there is no knowledge or evidence of archived material. The element is mentioned in Pathisa Nyathi's writings. Individuals have been seen recording audio and videos during public events for their private collection.

### Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpofu (dancer from Bulawayo).



## 8. Ngoma Buntibe dance

| Community & Language: Tonga

**Area:** Binga District, Matabeleland North, Zimbabwe  
**Resource persons:** Jossam Sialwindi Munkuli - Leader of Simonga Music/Dance Group,  
 Bridget Munkuli - Simonga group member.

NGOMA BUNTIBE is a ritual dance that was used as a medium of communication for funeral notices and other events.

Ngoma Buntibe is also performed whenever there is need to communicate or send a message within the community or to other communities. Both men and women participate in this dance which is accompanied by six drums with different tones, and horns as the main dominating instrument. The choreography is about formations and movements. Men's costumes consist of ingala, animal skin, insuku, mufambo. Women's costumes consist of maningwe, beaded skirts, zobanda, muyulu and bulungu (beads). Instruments are shakers (insaka), horns (impauka, soyina, ibimbidzyu, kauu) and drums (ngoma buntibe/bundimu mujinji, impiningo, muntadu, ntaakutunda, muulililo).

Others in the community who are less directly involved are a blacksmith for props (spears, knives and other related props); craftsmen of instruments (drums and whistles); and women who produce the costumes.

Intangible elements associated with the dance are the lyrical content as it carries the message; and the storage location of the drums which is not known to everyone.

Modes of transmission to others in the community are by public performances, and Simonga rehearsals.





## Ngoma Buntibe dance

## | Community & Language: Tonga

Threats to the continued transmission of the are: Religion – most churches preach against traditional practices; Legislation – government laws as anyone gathering certain raw materials risks arrest; Urban migration – many of the youths move to the city, some as young as 10-14 years, and traditions are diluted or lost.

Threats to the sustainability of access to tangible elements associated with the dance are that horns and hides from wild animals are no longer accessible. Technical advancements have nullified the communication process as people now use phones and other devices for communication which poses a threat in that now the dance is no longer performed for its original purpose.

Safeguarding to address any of these threats lies with performances by groups such as Simonga Community Dance Group, traditional leaders, Basilwizi Trust programmes, and National Arts Council programmes.

### **References:**

No specific books are known to be written on the dance; private recordings by tourists; props, instruments, costumes are exhibited in the Tonga museum in Bonga.

### **Compilers:**

Trust Gumbo (Research), Bongani Sibanda (Documentation), Jossam Sialwindi Munkuli and Bridget Munkuli (community representatives), Rumbidzai Mleya and Alfonis Ndlovu (dancers from Bulawayo).



## 9. Malende Dance

| Community & Language: Venda

**Area:** Dumba area, Nulib, Matetengwe

**Resource persons:** Tshianeyo Ndou, composer and choreographer.

Malende is a ritual dance that was used as a communication medium for developments within the community including funeral notices and other information. It is also a celebration dance performed during happy times, weddings, annual ceremonies and in work spaces (i.e. the fields). The dance is a symbol of happiness or celebration and signifies unity among the tribe and developments within the community.

The Malende dance has no age restriction and participation is open to all age groups. Both men and women take part in the singing, dancing and drumming.

Others in the community less directly involved are: Drum-maker – Amos Muleya from Mavake Area; costume and props – Eselina Sithole from Dumba Area; Choreographer Mrs Mhlanga from Dumba Area; composer – Tshianeyo Ndou from Madaula Area.

Tangible elements associated with the dance are the big drum (murimba), small drum (tshitutulu), horn (phalaphala), whistle (ndevha); costumes & props: leg ruffles – (magagada), stick, (mbadda), skirts, (minwenda, mikhasi, tshitivhavhino, luttomola tsiye and mabebe). Intangible elements are the poems, chants and folktales. Modes of transmission to others is by exposure at events.

Threats to the continued enactment and transmission of the dance are migration, urbanization, dilution of cultures and Christian beliefs. There is also a lack of documentation and information dissemination from elders to the young ones; and

lack of funds to secure raw material for production of drums and costumes. The practice of the dance is affected by things such as a change in farming methods, seasons, times.

Access to tangible elements are threatened by stiff legislation for environmental and animal protection which are the main source for raw materials for props, instruments and costumes. Violation of the poaching and deforestation Act attracts a jail term, and raw material has become expensive. Drum-makers are powerless to pass down the knowledge and skills to the next generation, due to lack of raw material.

The dance patterns/choreography and lyrical content have been maintained as they are occasionally performed in ceremonial gatherings and annual events. The values and norms are still practiced and have been adopted and transmitted through schools and cultural clubs.

In efforts towards safeguarding against threat of the dance dying away, government schools under a new curriculum have been subjected to teach these dances in theory and practical lessons. The Ministry of Youth, Sports, Arts and Recreation have advocated and encouraged the formation of culture groups in the area.

Traditional leaders have always encouraged and insisted that these traditional dances be showcased during social gatherings and annual events. The ministry has supported festivals that aim to preserve and showcase these dances (i.e) Jikinya and Chibuku Neshamwari.

### References:

Nothing has been documented about the dance. During public and private functions and gatherings phone recordings are made by individuals there are no known archives or collections.

### Compilers:

Research coordinators - C Zulu and Gift Siziba; Researchers - Trust Gumbo, Fananani Moyo, Robert Ndou; Documentation and sound recorder - Johanne Mpofu; Interviews – Gift Siziba, Pfananani Moyo; Data collection - Pfananani Moyo; Data entry - Trust Gumbo.



# 10. Tshifasi Dance

| Community & Language: Venda

**Area:** Chief Tshinoni; Shabwe - Chief Matibe Malala - Chief Tshitauze Lukange - Chief Matibe.

**Resource persons:** Emely Nguluvhe – Chairlady; Ester Nguluvhe - Vice Chair.

Tshifasi is a celebration dance used for enculturation, and is performed during annual ceremonies, weddings and other festivities, and for welcoming chiefs and other important guests. Tshifasi is one of the key dances, playing a significant role in preserving the Venda culture and way of life within the community.

The dance is accompanied by drums and music which has rich lyrical content that is aimed at counselling, addressing issues and giving solutions to youth and other people concerned about challenges and problems that the community will be facing at present or might face in the future.

Performances are dominated by female dancers and drummers with men participating on only a few occasions. The dance is open to all age groups. Other people in the community who are less directly involved, are Drum-maker Amos Muleya from Mowale Area; Costume - Mrs Mhlanga from Dite; Props - Eselina Sithole; Choreographer and composer - Chianewo Ndou of Malala area.

As for the Malenda dance, tangible elements associated with the Tshifasi dance are the big drum (murimba), small drum (tshitutulu), horn (phalaphala), whistle (ndevha); costumes & props: leg ruffles – (magagada), stick, (mbadda), skirts (minwenda, mikhasi, tshitivhavhino, luttomola tsiye and mabebe). Intangible elements are the poems, chants and folktales.

Those who do not participate in enculturation are not be permitted to take part in the ceremony.

Threats to the continued enactment of the dance in the community are migration, urbanization, dilution of culture and Christian beliefs.

Threats to the continued transmission and sustainability of access to tangible elements of the dance are Government legislation on environmental and wildlife protection, violation of which attracts a jail term. Drum-makers are not able to pass down knowledge of the craft and skills to the next generation, due to lack of raw material.

Safeguarding or other measures in place to encourage future enactment and transmission of the dance include the vital role played by the Ministry of Youth, Sports, Arts and Recreation by encouraging the formation of cultural clubs in and out of schools. The ministry also coordinate, facilitate and fund cultural programs in support of the arts Ministry of Education, such as Jikinya Dance Competitions, and Chibuku ne Shamwari traditional dance festival.

**References:**

Nothing has been documented or written of Tshifasi dance. Amateur recordings have been made by individuals during performances at events. Nothing has been known to be documented.

**Compilers:**

Research coordinators - C Zulu and Gift Siziba; Researchers - Trust Gumbo, Fananani Moyo, Robert Ndou; Documentation and sound recorder - Johanne Mpofu; Interviews – Gift Siziba, Pfananani Moyo; Data collection - Pfananani Moyo; Data entry - Trust Gumbo.



## Recognition of UNESCO’s Sustainable Cultural Tourism Strategy for Southern Africa

“

The other objective of the cultural governance conference is the enhancement of local government capacities for the localization and domestication of UNESCO’s Sustainable Cultural Tourism Strategy for Southern Africa. The conference will also provide a vehicle to promote cultural tourism which is being enhanced by culture sensitive city development. Cultural tourism is important because it brings about a positive economic and social impact as it establishes and reinforces our identity. It helps build the image, preserve the cultural heritage and it facilitates harmony and understanding amongst our people.

**His Worship the Mayor of the City of Bulawayo,  
Councillor Solomon Mguni**

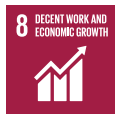


## CLUSTER 3: 2005 UNESCO CONVENTION

**Goal 1: Support sustainable systems of  
governance for culture**

---

# Goal 1: Support sustainable systems of governance for culture



Information on participation and contribution to cultural policy making and activities undertaken to promote the diversity of cultural expressions, including in the media and the culture and creative sectors

## Cultural and Creative Industries

## Public Media

## Digital environment

## Partnering with civil society



### Success



### Challenges



### Action Steps

### DEVELOPMENT COOPERATION

Collaborations with African initiatives to mobilise grassroots action in the tech and creative sectors

### CULTURAL POLICY

Establishment of policy advocacy in areas of the CCI conceptualisation of AfCFTA, UNCTAD Digital Economy and Blockchain Technology

Participation and visibility in national, regional and global spaces for dialogue increased

Involvement in cultural policy implementation strengthened

### CREATIVE EDUCATION

Increased involvement in the governance of the Convention, nationally and internationally

Capacitation of Bulawayo Local Government authorities to participate in international cultural and creative industry forums

Unaffordability and inaccessibility of data undermines digital literacy initiatives

Capacity building on the diversity of media content undermined by limited media platforms

Inadequate investments in media content creation and dissemination undermines media training initiatives

Unavailability of public funds to support civil society initiatives targeted at the implementation of the National, Arts Culture and Heritage Fund

"Develop a 'digital environment policy advocacy strategy' targeted at the entire value chain of CCI digitisation

Leverage on national consortiums with a legislative agenda to advocate for an increase in community media platforms

Seek public and private partnerships to increase investments in media content creation and dissemination

Leverage on working relationships with National Arts Council and Bulawayo City Council to advocate for public funding that incentivises civil society's implementation of the cultural policy "

IMPLEMENTATION MEASURES OPERATIONALISED



Spaces for Dialogue

Policy Advocacy

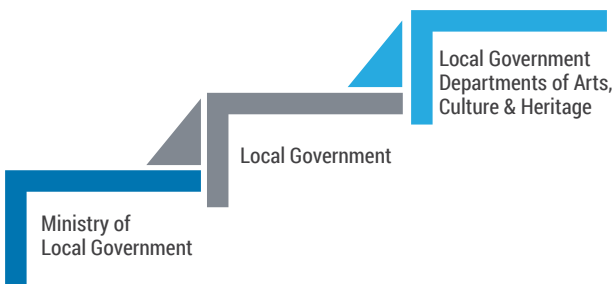
Capacity Building and Training

## Support Sustainable Systems of Governance For Culture



# Goal 1: Support sustainable systems of governance for culture

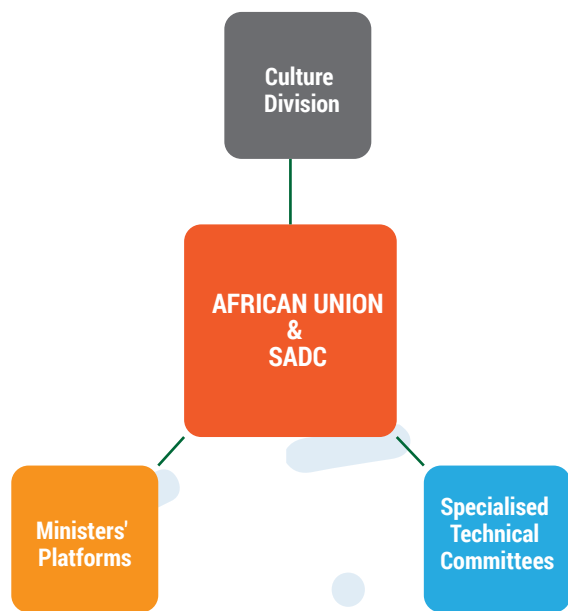
## Local Government Engagement



## National Government Engagement



## Regional Engagement



## Global Engagement





City of Bulawayo



**RESILIENT PARTNERSHIP FOR LOCAL  
CULTURAL GOVERNANCE**

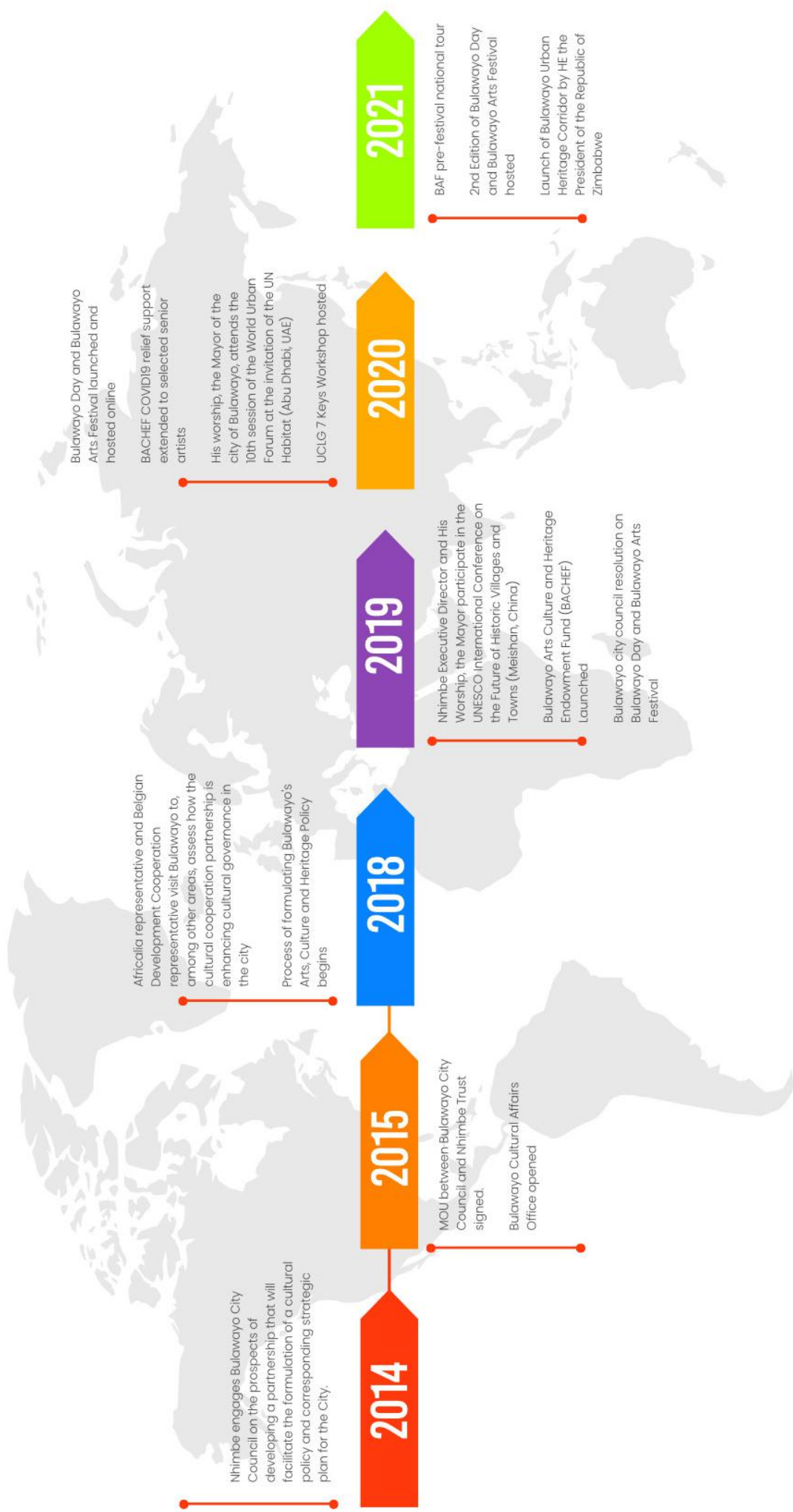
**67th**

**ANNIVERSARY**

**2015 - 2021**



# PARTNERSHIP TIMELINE





## Dr E D Mnangagwa

### His Excellency, The President of the Republic of Zimbabwe

Excerpts from speech delivered on the occasion of the official opening of Bulawayo Arts Festival and launch of Bulawayo Urban Heritage Corridor.

“ Although the Bulawayo Arts Festival is being held here in the city, it carries national stature and importance. The festival affords us an opportunity to celebrate and promote our rich heritage, culture and arts, with specific focus on urban cultural heritage. It further augments my government’s quest to ensure that cultural professionals, practitioners, artists and our citizens create, produce, disseminate and enjoy a broad range of cultural goods,

services and activities. The city of Bulawayo remains the country’s epicenter of creative arts. It is indeed a hotspot of various cultures and a convergence of histories which confirms Zimbabwe as a unitary state. The Bulawayo Arts Festival initiative is commended for its inclusion of a broad array of stakeholders and participants to this festival. This has served to showcase creative talent from beyond the boundaries of Bulawayo metropolitan. This in itself reflects that we are a diverse and united people under one flag, one national anthem and unitary state of Zimbabwe.

Bulawayo has further demonstrated that it is a sanctuary of different cultures and traditions, through exhibiting hybrid cultural products and portfolios. Going forward, the development of the creative and cultural industries as well as domestic tourism remains a collective responsibility for us all, government, stakeholders and the private sector...

Culture is an important pillar for sustainable socio-economic development under the National Development Strategy 1. My government recognises the power of culture in transforming societies, fostering strong family values, a sense of identity and belonging for all our people. Creative cultural industries area an essential component for building national cohesion, inclusive economic growth and reduction of inequalities towards the achievement of vision 2030. It is therefore imperative that Bulawayo province and other communities throughout the country tap into the potential of the culture, art and heritage sector to drive economic value.

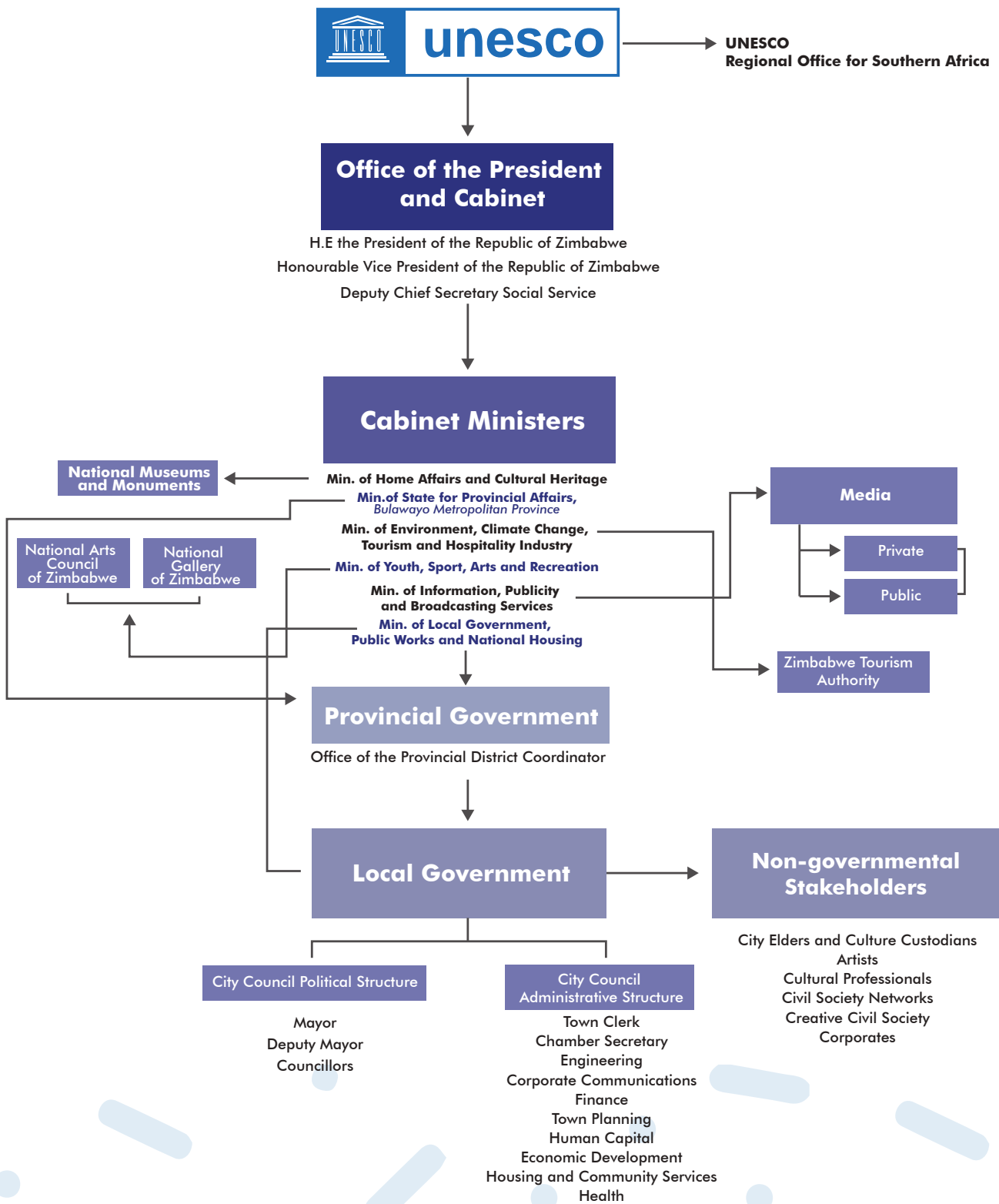
This must see communities taking advantage of linkages with other economic sectors and value chains to generate increased production and consumption of our locally goods and service. The creative cultural industries must be perceived and executed as an economic sector in its own right which contributes to the provincial and national GDP of the province. The city of Bulawayo therefore is urged to harness its cultural assets towards the implementation of specific programs and activities for economic development.

The promotion of our culture and heritage is not a one-day event. The industry is challenged to create products that run in tandem with national meetings, conferences and events such as the upcoming Zimbabwe International Trade Fair, Heroes Day and Defense Forces Day, among others so that whenever we have national events in the country we display our cultural heritage, our creative arts.

I wish the cultural creative industries, tourism and local government sectors greater success premised on the collaboration and unity of people we have witnessed in the organization of the Bulawayo Arts Festival. Bulawayo omuhle, congratulations for a job well done.

””

# 2021 BAF ENGAGEMENT MECHANISM



# CULTURAL GOVERNANCE CONFERENCE

## Guiding UNESCO Instruments

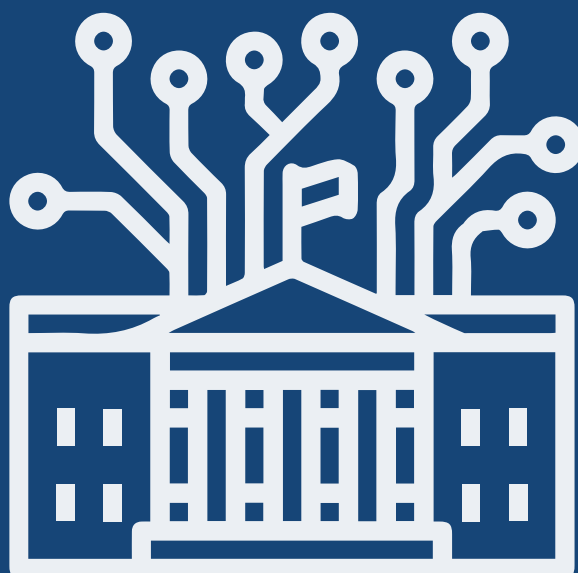
- ▶ 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage
- ▶ 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions
- ▶ 2011 UNESCO Recommendation on the Historic Urban Landscape
- ▶ 1972 UNESCO World Heritage Convention

A space for dialogue, by manner of a conference, served as the core cultural governance initiative of Bulawayo Arts Festival 2021. The aim of the conference was to promote and enhance the participation of local government authorities in cultural governance, within the strategic parameters of UNESCO culture and heritage-based instruments, United Cities and Local Governments Agenda 21 for Culture, Zimbabwe Arts, Culture and Heritage Policy and Zimbabwe National Development Strategy 1. The conference was designed to explore means of localizing a framework of cultural governance, as conceptualized by various international and regional bodies, with a particular focus on participatory policy making, cultural democracy, culture sensitive development and culture responsive urban strategies. The strands were identified as a point of entry in the facilitation of dialogue between local authorities and other key stakeholders. These were: urban cultural policies and strategies, eco-tourism and culture-led development.

## Conference Delegates

Ministry Officials | Local Government Representatives | Artists | Cultural Professionals  
Media Practitioners | Academics | Creative Arts Educators | Tourism Practitioners





# Key Recommendations to the Government for Supporting Local Authorities



Enhance the capacity of Local Authorities to localise UNESCO Culture for Development Indicators.



Create a 'City of Culture' national award to reward local government excellence in the preservation, protection and promotion of arts, culture and heritage endowments





# Key Recommendations for Local Authorities

## Localisation of Key Instruments

- Develop strategies and mechanisms for the localisation of National Development Strategy 1, the National Arts, Culture & Heritage Policy and UNESCO's Sustainable Cultural Tourism Strategy for Southern Africa
- Localise UNESCO Culture for Development Indicators

## Research, Data Capturing and Statistics Analysis

- State of cultural tourism in cities and towns
- Localise UNESCO Culture for Development Indicators

## Peer-Peer Exchanges

- City twinning arrangements

## Urban Space Delimitation

- Establish creative zones and clusters

## Creative Sector Support

- Provision of infrastructure
- Extension of long-term leases for local government spaces
- Dedicated housing schemes to improve the status of the artist

## Funding

- Enhance or build staff capacities to apply for funding provided under various UNESCO Conventions

## Ease of Doing Business

- Develop a toolkit / handbook outlining local authority administrative, policy and procedural provisions that guide the governance of culture, arts & heritage



# Key Recommendations for Creative Civil Society in Supporting Local Authorities



Support local authorities in the elaboration and localisation of National & Inter-governmental standard-setting instruments in the field of arts, culture and heritage.



Capacity building of local authorities on data collection and beneficiation in the fields of arts, culture and heritage



Develop innovative international culture cooperation partnerships that can be leveraged by local authorities in the advancement of cultural governance

# Local Authorities Cultural Governance Looking Ahead



Local Government Cultural and Heritage Policy Series



Training and capacity enhancement on cultural tourism

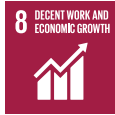


Training and capacity enhancement on culture-led SDG localisation



Awareness raising on arts, culture and heritage instruments (national, regional and international)

# Goal 2: Achieve a balanced flow of cultural goods and services, increase the mobility of artists and cultural professionals



Measures and initiatives implemented aimed at promoting the mobility of artists and cultural professionals and advocating for a special status for cultural goods and services in trade and investment agreements

## Mobility of artists and cultural professionals

## Flow of cultural goods and services

## Treaties and agreements



### Success



### Challenges



### Action Steps

#### DEVELOPMENT COOPERATION

Increased mobility of artists between cities and across tribal lines

#### CULTURAL POLICY

Strengthened international partnerships for cultural exchange

#### CREATIVE EDUCATION

Mobility of cultural professionals supported through travel grants

Creating access for artists to new stages and new audiences

Limited investment into South to North mobility

Limited digital literacy on e-commerce restricting the flow of Global South cultural goods and services

Seek international cultural exchange / skills sharing partnerships that guarantee Global South - North mobility

Partner Global South e-commerce initiatives on e-commerce literacy initiatives

IMPLEMENTATION MEASURES OPERATIONALISED



Travel Grants

Exchange Programmes

Supporting Major Cultural Events

Achieve a Balanced Flow of Cultural Goods and Services and Increase the Mobility of Artists and Cultural Professionals

# Exchange Programmes

## 2019 'uMtolo' (The Tree)

partnership between Nhimbe Trust and **Young Vic Theatre UK** with the support of the Daneford Trust, British Council, Afrikeria, Africalia, Bluez Cafe and Amakhosi Cultural Center

## 2021 The 'Here, There, Now' project

implemented in a partnership between Nhimbe Trust and the **Lyric Hammersmith Theatre**, kindly supported by the British Council Digital Collaboration and Storytelling scheme.



## Zimbabwe

- 15 performing artists
- 1 culture and heritage expert
- 2 directors
- 2 scriptwriters
- 4 cultural professionals

## United Kingdom

- 16 performing artists
- 4 cultural professionals
- 2 directors
- 2 scriptwriters
- 3 cultural professionals



## Recognition of Bulawayo Arts Festival as a Site of Cultural Diversity

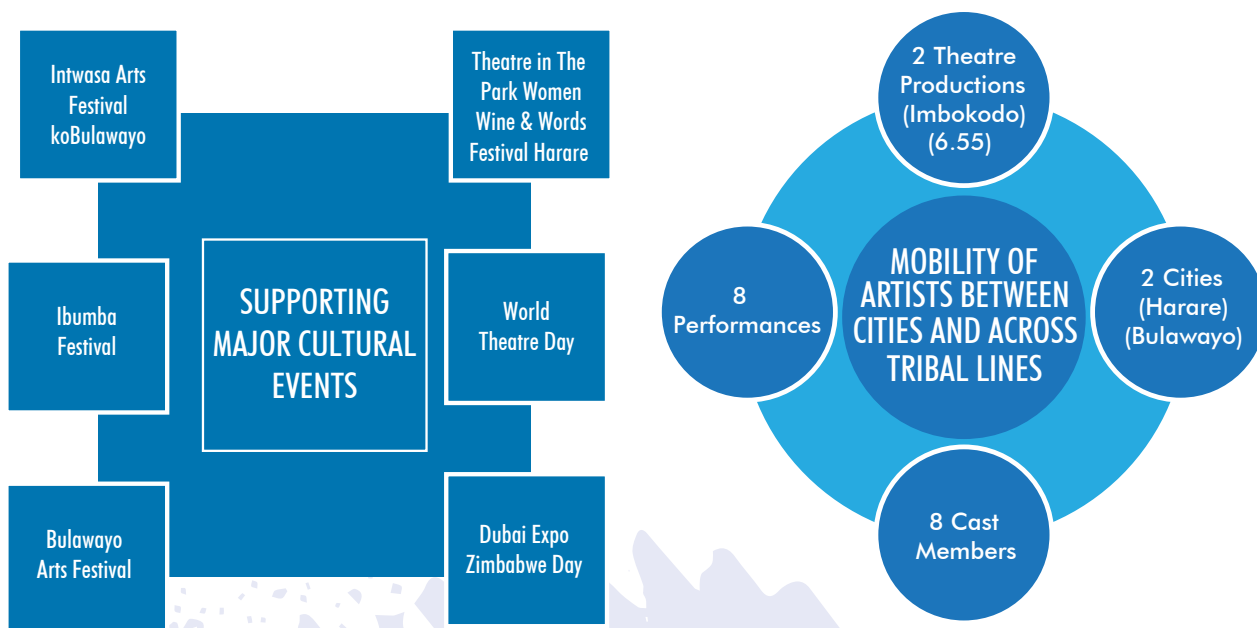
“

Bulawayo is a multi-cultural city inhabited by people from various ethnic groups, such as Ndebele, Shona, Tonga, Kalanga, Venda, Sotho etc. The province is endowed with rich culture and has earned its position as the country’s historical and cultural capital. It is the hub of cultural diversity and unity as all the different people who make up the population of city live together peacefully, respecting each other’s languages and cultural practices. Unity is at the core of the city’s DNA and the performances here at the festival resonate around that theme as there are artists from all the country’s provinces who will display their crafts and activities.

**Minister of State for Bulawayo Metropolitan Province,  
Hon Judith Ncube**

# Bluez Café Championing 5 Music Rights

## Emerging to The Big Stage



# 5 Music Rights



- THE RIGHT FOR ALL CHILDREN AND ADULTS**
- 1 To express themselves musically in all freedom
  - 2 To learn musical languages and skills
  - 3 To have access to musical involvement through participation, listening, creation, and information
- THE RIGHT FOR ALL MUSICAL ARTISTS**
- 4 To develop their artistry and communicate through all media, with proper facilities at their disposal
  - 5 To obtain just recognition and fair remuneration for their work



## Sotsha Moyo

Launched 2 CDs, Mabuyani and Lunyalalo, a fusion of Kalanga traditional and contemporary music

The music is "rich in message and meant to promote and revive my mother-tongue tjiKalanga. It gives me pride to be able to offer something back to my people in this way."  
Sotsha Moyo



## Ngoma Ingoma

Skyz Metro Song of the Year for the Song Amalobolo



## Jazz & Soul Sundae





## Jeys Marabini

**Nominated for Outstanding Album Award for Ntunjambila:** Zimbabwe National Arts Merit Awards

**Best Jazz Musical of the Year Award:** Radio Zimbabwe Coca Cola Top 50

**Outstanding Alternative Music Award:** ROIL Bulawayo Arts Awards

**Friends of Jeys Marabini Concert:** Featuring Artists from Zimbabwe, South Africa, UK and Austria



## Eziko Theatre Laboratory

Provided an interactive platform for artists to collaborate, critique and review their productions

"Eziko Theatre appreciates the support from our main partner, Bluez Café (Nhimbe Trust)...The resources go a long way towards empowering the arts and promoting dialogue among musicians of Bulawayo." Desire Moyo, Executive Director of Victory Siyanqoba Trust



## Mgcini Nyoni

**Acclaimed photographer @ Jacaranda Festival**

Photographed Music According to Percussion, Bekezela and Djembe Monks to strengthen the documentation, visibility and promotion of Zimbabwe's music platforms

# Katso' Emerges with a Debut Recording Kunjani?

The young musician Laura 'KATSO' Ngwenya of Bulawayo, Zimbabwe has grown out of a rich artistic back-ground across different disciplines and genres, and evolved with a soulful, jazzy afro-pop sound that resonates with a wide spectrum of music-lovers. As a taster, Katso released her debut single Kunjani (How are you), in September 2021.

In Kunjani, co-written with Thandy Dhlana, Katso's music embodies her vivid journey across genres and styles, and her vocal delivery speaks to the soul. The message of the song is simple: Check up on your loved ones; expressing the struggles of daily existence and the need to show affection towards one another as human beings – especially at a time when the world needs healing.

"I am a person who likes to know how people are doing. I am naturally a bubbly person and so I like seeing people happy. Kunjani for me means checking upon our friends and relatives especially at a time like this [Covid-19]. No matter where you are in the four corners of the world, you need someone to talk to. People are going through the most and they don't know who to talk to. Reaching out to them could be one of the most considerate things we can do to express our love. We all need a brother, a sister or friend to check up on us. Kun-jani is my way of reaching out to people and asking them how they are doing in this life." Katso is on the right path towards creating meaningful music with substance.



No stranger to the music industry, Katso has performed with various young music groups in Bulawayo, including Praise Unlimited Acapella (2013-2014), the Bulawayo Polytech Band/choir (2014-2016), Vocal X (2015), and Afro Queens Band (2016).

In 2017, she was introduced to the theatre world with a role in the exciting production 'Blood Tongue: The Musical' by Nhimbe Trust, where Katso began to realise how her voice could be a valuable instrument in theatrical productions. In 2021 she has been part of the 'Here, There, Now' project, an artistic collaboration between Lyric Hammersmith Theatre of London, and Nhimbe Trust. The digital storytelling project linked young female actors from Bulawayo and London to create, portray and share thought-provoking monologues on issues of womanhood, identity and race.

Behind the scenes Katso has taken it upon herself to offer vocal training to young girls in her community, helping them to discover and nurture their talents. When not in the studio, practice room or doing vocal training, Katso works as a qualified Automobile Electronics Mechanic. Versatility!





“

I would like to thank the Bulawayo City Council for setting up the Bulawayo Cultural Affairs Office and the Bulawayo Arts, Culture and Heritage Endowment Fund to drive the city's cultural agenda. This is a vision that my ministry would like to urge other cities to emulate. I am aware that the challenges posed by the national lockdown had led to temporary suspension of artistic activities of large scale similarly nationwide. This has not in any way derailed our creatives and indeed our cities from crafting means of ensuring that culture continues to influence development through digital platforms and social media.

In this context, COVID-19 is an invitation to reflect on the core fabric of what makes our cultures unique, resilient and a source to adapt our strategies. It is an opportunity for us to reimagine who we are as a country, as cities and as people...I would like to applaud the people of Bulawayo and all those in the Creative Cultural Industries for being steadfast and resilient in this period of COVID-19 pandemic...

**Zimbabwe Minister of Youth, Sports, Arts and Recreation,  
Honourable Kirsty Coventry**

# BAF 2020 Performance and Team Statistics



**'WOW'**  
WE OWN WINTER



## GENRES

**TOTAL NUMBER OF GENRES REPRESENTED**      **5 GENRES**

Music	22 Acts
Dance	3 Acts
Poetry	5 Acts
Theatre	5 Acts
Fashion	1 Showcase
Comedy	3 Acts



## PERFORMER STATISTICS

**TOTAL PERFORMERS**      **127**

Male	68	53.50%
Female	59	46.50%



## CORE TEAM

**CORE FESTIVAL TEAM**      **8**

Male	4	50%
Female	4	50%

**CORE BULAWAYO CITY COUNCIL TEAM**      **13**

Male	7	53.84%
Female	6	46.15%

**FESTIVAL VOLUNTEERS**      **7**

Male	5	71.50%
Female	2	28.50%



## TECHNICAL TEAM STATISTICS

**VIDEOGRAPHY**      **5**

Male	3	60%
Female	2	40%

**LIGHTING AND SOUND**      **12**

Male	12	100%
Female	0	0%

**STAGING AND SET DESIGN** **4**

Male	4	100%
Female	0	0%



## MAINSTAGE CO-HOSTS / PRESENTERS STATISTICS

**TOTAL PRESENTERS (MAINSTREAM MEDIA & CITIZEN JOURNALISTS)**      **5**

Male	3	60%
Female	2	40%

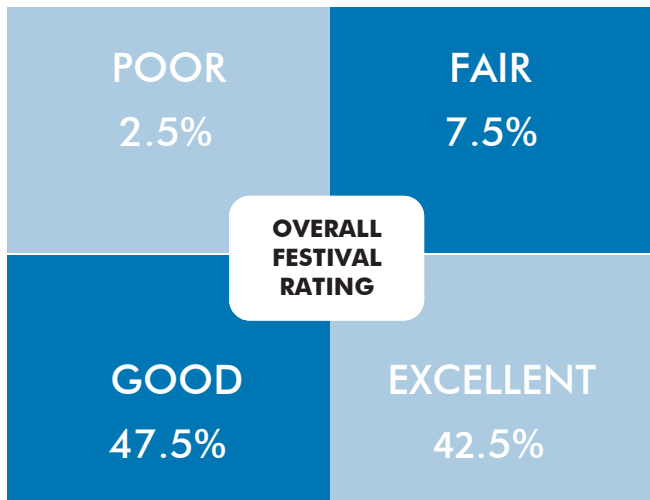


## COUCH DIALOGUE STATISTICS

**TOTAL PARTICIPANTS (CREATIVE EDUCATORS; HISTORIANS AND CULTURE EXPERTS; CULTURAL PROFESSIONALS)**      **6**

Male	4	66.70%
Female	2	33.30%

## Audience Impressions



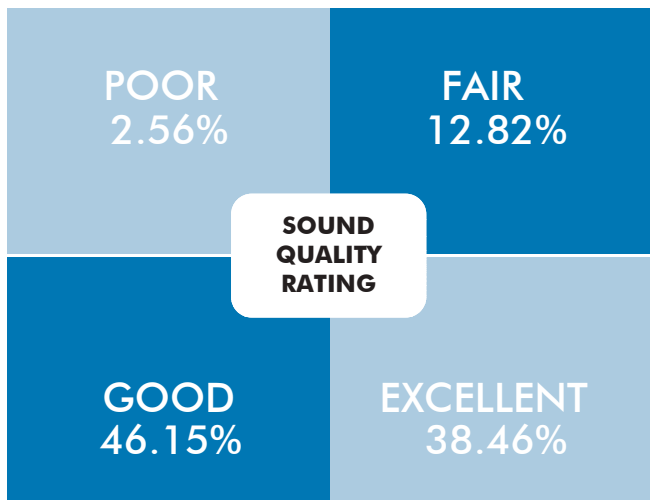
### COMMENTS

"This festival is a unique selling point to market the city's rich culture locally, regionally and widely international. A paywall would defeat this opportunity. Certain shows or parts could be made payable, but the main aim must be to promote the city and its modern culture. It's at the forefront of streaming arts on-line, use this fact as an asset, against the odds Bulawayo pulled this off."

"Excellent job, well done to all. This is a good indication of level/quality/capacity of Bulawayo creatives to stage such a show. Hope there will be lots of sponsors next year!"

"It exceeded expectations and surprised on the wide range of diverse contemporary arts from the city."

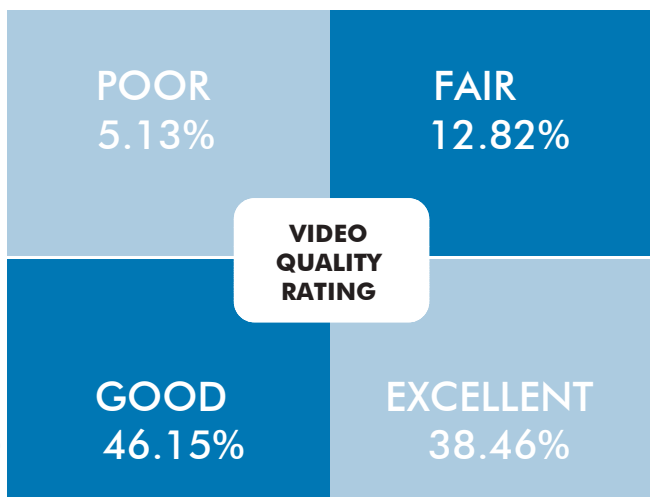
"Well done on this first for Zimbabwe, and Africa by a local authority."



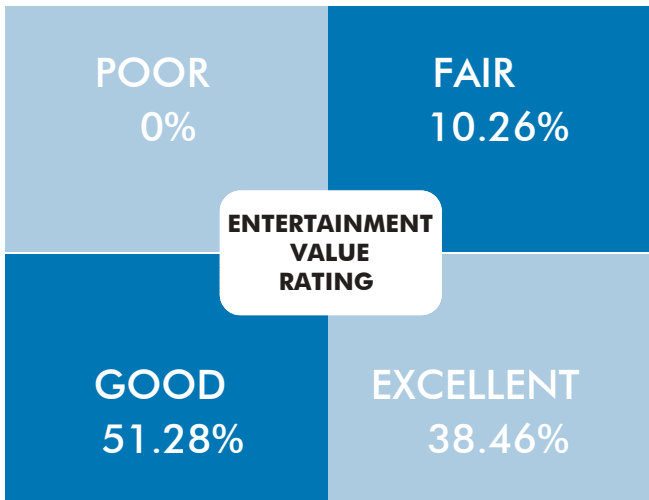
### COMMENTS

"Improve editing."

"Improve picture quality and use more camera angles."



## Audience Impressions



### COMMENTS

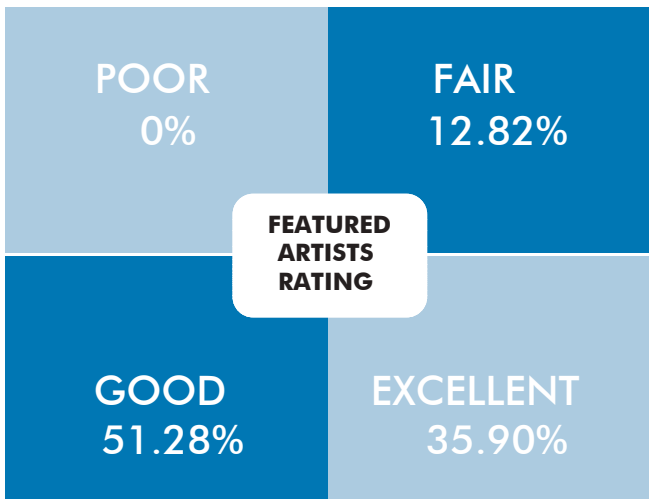
"I'd love to see more poetry and storytelling as I believe that this is a particular strength of Zimbabwe."

"Be more inclusive, to include more diverse languages such as Venda and Kalanga."

"Diversify genres."

"Integrate children's arts and crafts..."

"Have day-time programming to cater for all ages."



### COMMENTS

"Support artists by bringing a larger international audience."

"Engage Zimbabwe and Bulawayo artists in the diaspora."

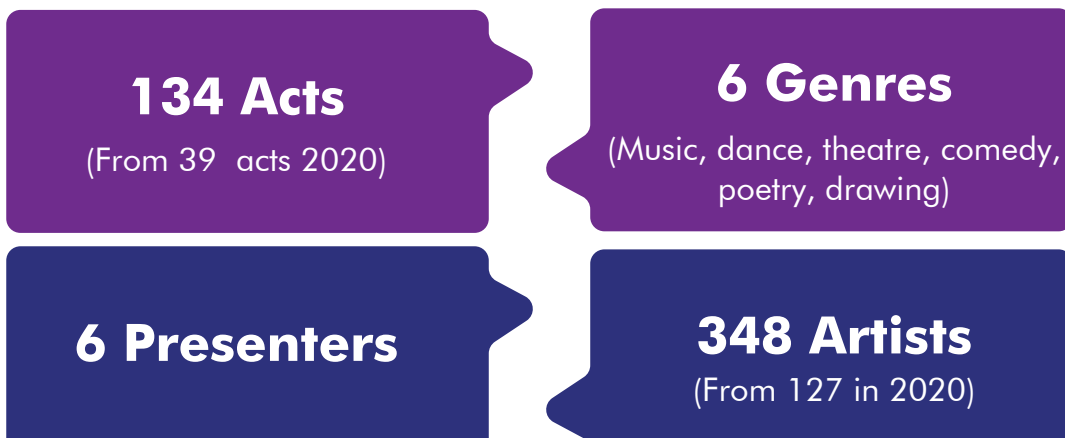
"Have programming that is a general mix of established and emerging artists."

"Artists must be paid reasonable amounts."

BAF 2021 Festival Spaces



BAF 2021 Performance Arts Statistics

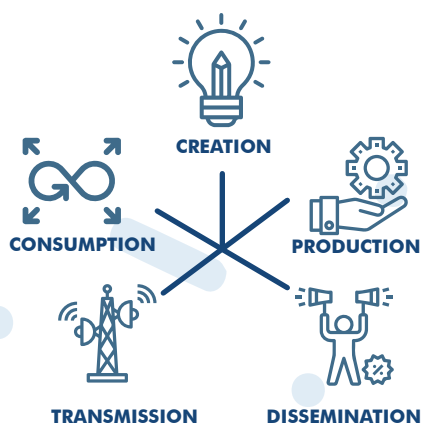


# BAF National Tour Footprint

## Guiding UNESCO Instrument

2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

To enhance the representation of diverse cultural expressions at Bulawayo Arts Festival, the festival team conducted a national tour to generate creative content for online streaming. This initiative was implemented with the support of National Arts Council of Zimbabwe regional offices as well as regional offices of the Ministry of Information, Publicity & Broadcasting Services.





# Culture At Work



Consultative  
Discussion  
Platforms



Cultural  
Collaborations

20 Media, Arts and  
Culture Practitioners  
51 Performance Acts  
187 Artists

## Project Ngoma Ingoma

A cross-ethnic afro-fusion band with key messaging that draws from social impact artistic expressions, values of love, equality and unity, to inspire and stimulate intergenerational awareness of the indispensibility of music as a medium of enhancing social cohesion.



## Africa Day In Njube

A township-based initiative that celebrates Africa Day through cross-cultural and multi-disciplinary art forms that celebrate the diversity of cultural expressions.

## Ngoma Ingoma @ Roil Bulawayo Arts Awards

With Project Ngoma Ingoma as the key messaging transmitter of the project's values of social cohesion, cultural diversity and empathy across cultural, ethnic and linguistic divides, Bulawayo's biggest award showcase provided a platform for amplifying this message.



## 2 CITIES

2 Seminars

8 Public Discussion Platforms

3 Collaborative Festival Performances

40 Arts, culture and media practitioners

420 Public discussion platform participants

24 Expert speakers

16 Public discussion moderators



**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ I am an artist based in Harare. I negotiate the terms of my own contract. I should not be made to feel guilty when an artist from Bulawayo is paid less for the same job. I am not responsible for how someone else negotiates with promoters. This is not a tribal issue or a Harare-Bulawayo issue. It is about the power to negotiate.” #2

**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ I work for a national broadcaster as a journalist. There has not been any effort to employ someone who can competently speak Ndebele. Sometimes I am just called upon to write some sentences for TV programs because I can speak a bit of Ndebele. Even if I write something that is incorrect, there is no verification process. There is no willingness to promote social cohesion and inclusivity.” #7

**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ Ndebele artists and media practitioners are not the only ones who have been victims of tribalism. Experiences of tribalism from a Shona perspective are missing.” #43

**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ Shona privilege = Shona people have never had to learn a language to adapt survive or be accepted.:” #54

**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ It is difficult for me to use my platform to talk about sensitive issues such as identity politics. My fear is that I will be branded as an activist and not an artist. Activism has serious consequences.” #75

**Artists | Media Practitioners | Cultural Professionals**  
#DialogueSeries #100-Voices

“ Certain injustices that have been experienced in the past are associated with specific groups of people. Gukurahundi, for example, is regarded as a Ndebele issue. As an artist who speaks Shona and stays in Harare I have always felt that I can't use my art to address this issue because of the fear of being seen as getting into a space that doesn't belong to me.” #80

This project is implemented by



In partnership with



This project is co-funded by the European Union



◇◇◇◇◇◇◇◇

## Mobility Support

---



### **Nhimbe Trust's Lisa Sidambe at Britain Zimbabwe Society Research Day: Oxford University, Uk**

The Britain Zimbabwe Society was established after independence to share information, promote friendship and facilitate networking between the two countries. The Research Day, organised annually in June, highlights research by academics on Zimbabwe both in that country and in the diaspora.

<http://www.britainzimbabwe.org.uk/2016/10/06/welcom/>

“The BZS Research Day is a space that challenges assumptions, a platform that redefines research excellence and a forum that inspires innovation. It provided an unparalleled opportunity for me to contribute to a creativity hardware that I am sure will enhance Zimbabwe’s development trajectory.” Lisa Sidambe

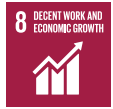


### **Bulawayo's Mgcini Nyoni of #ConvergenceZw (project that documents arts and artists) at Jacaranda Festival, Harare**

Jacaranda Festival is a celebration of music, spring and the jacaranda season.

<https://www.facebook.com/Jacaranda-Music-Festival-2213932512182942/>

## Goal 3: Integrate culture in sustainable development frameworks.



Measures and initiatives implemented that promote the inclusion of creativity and cultural expressions as strategic elements in national sustainable development plans, that support regional equity in the distribution of cultural resources and / or facilitate inclusive access to such resources

### National sustainable development policies and plans

### International sustainable development programmes



#### Success



#### Challenges



#### Action Steps

#### DEVELOPMENT COOPERATION

Strengthened links with international partners for research

Lack of public funding that supports civil society action

Strengthen policy advocacy that calls for availability of funds dedicated to civil society action

#### CULTURAL POLICY

Provision of technical support to Bulawayo City Council strengthening SDG cultural governance

Limited complementarity of local government initiatives targeted at the realisation of sustainable development plans

Capacitate Bulawayo Cultural Affairs office to coordinate local government sustainable development action

#### CREATIVE EDUCATION

Articulation of culture, creativity and cultural activities expanded in sustainable development programming

Weak local government physical infrastructure to support SDG action

Develop public and private partnerships to strengthen local government institutional structures

Increased participation of artists and cultural workers in SDG implementation

Local government SDG programming is constrained by the inadequacy of human resource competence

Establish and facilitate capacity building training for local government staff members working on sustainable development plan formulation, implementation and evaluation

IMPLEMENTATION MEASURES OPERATIONALISED



Partnerships for sustainable development action

Provision of SDG technical support

## Integrate Culture in Sustainable Development Frameworks

# THE SEVEN KEYS IN BULAWAYO

The first ever Seven Keys workshop was held in Bulawayo on 10 December 2020. The 18 participants agreed on the crucial importance of culture in the localisation and achievement of the Sustainable Development Goals. They developed **8 keys** for the city of Bulawayo, since after identifying 7 keys they agreed to devote another one to gender issues only. The 8 keys relate to themes of economic development, education, environment and youth, and are strongly linked to tangible and intangible heritage.



## **ART THERAPY AND WELL BEING FOR CHILDREN AND ELDERLY IN CITY OWNED FACILITIES.**

RECOGNIZED THE GROWING CHALLENGE OF MENTAL HEALTH ISSUES AND AN INTERGENERATIONAL DISCONNECT.

[SDG 3, 4, 5, 10, 11, 16]



**INDIGENOUS FRUIT TREE PLANTING IN PUBLIC SPACES AND HOMESTEADS.** AIMED AT INCREASING FOOD SECURITY AS WELL AS PROMOTING HEALTH AND WELL-BEING. THIS WAS LINKED TO ENSURING TRANSFERENCE OF KNOWLEDGE, ESPECIALLY THROUGH INTERGENERATIONAL SHARING.

[SDG 2, 3, 4, 5, 6, 11, 12, 15]



**MAINSTREAMING THE GENDER POLICY WITHIN BULAWAYO'S ARTS ECOSYSTEM.** THE PROFILING OF FEMALE ARTISTS IN THE CITY NEWSLETTER, GENDER SCORE CARD AND ANALYSIS OF FEMALE PARTICIPATION IN CULTURAL EVENTS WAS PROPOSED AS AN ACTION BUILDING ON THE CITY'S GENDER POLICY.

[SDG 5, 8, 11]



**MASIYEPHAMBILI: REINFORCING YOUTH ACTION TOWARDS ATTAINING SDGS.** INTERACTIVE ONLINE PLATFORM FOR THE YOUNG TO DRIVE AWARENESS, INFORMATION DISSEMINATION, NETWORKING, INTERACTIONS AND THINK TANK ON INNOVATIONS AROUND SDGS.

[SDG 4, 5, 8, 9, 11, 15, 16]



## **ISIBANE PLAN 3 "B": AN ALTERNATIVE NATURAL ENERGY.**

ENERGY PRODUCTS (BIO-BRIQUETTES, AND BIO-GAS) USING HARMFUL ALIEN PLANTS (ESPECIALLY THOSE CLOGGING UP WATERWAYS). COLLECTION OF PLASTIC REFUSE AND SAND FOR RENEWABLE ENERGY (WASTE TO ENERGY) AND BIO-BRICKS (RECYCLED BUILDING MATERIAL) WERE PROPOSED AS SELF-HELP PROJECTS.

[SDG 1, 4, 5, 6, 7, 8, 10, 11, 12, 14, 15, 16]



**BULAWAYO CULTURAL TOURS:** A CULTURAL TOURISM PROJECT THAT ENABLES A LOCAL OR A VISITOR TO GET TO KNOW THE CITY BETTER AND BUILD ECONOMIC OPPORTUNITIES. LINKED TO VISITING HERITAGE SITES, CULTURAL CENTRES, ENJOYMENT OF LOCAL FOOD, IT ALSO SUGGESTED CREATING LOCAL BNBS IN TOWNSHIP HOMES TO ADVANCE MARGINALISED COMMUNITIES.

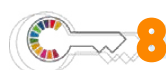
[SDG 1, 4, 5, 10, 11, 12, 16]



## **THE KINGS CUP: A SOCCER, SOCIAL COHESION, ART AND HISTORY FOCUS.**

CELEBRATING CITY HISTORY OF THE "KINGS" WITH ART PERFORMANCES BEFORE SOCCER MATCHES WITH LOCAL CUISINE ON SALE. KING MZILIKAZI'S PRINCIPLE OF INTEGRATION AT ITS CORE. TARGETING LOCAL TEAMS, MESSAGING SOCIAL COHESION AND CONFLICT PREVENTION.

[SDG 3, 4, 5, 8, 11, 16]



**BULAWAYO FOOD AND CULTURAL FESTIVAL.** TAP INTO THE ETHNIC DIVERSITY OF THE CITY, PROMOTE AND PRESERVE THE CULTURAL HERITAGE OF COMMUNITIES OF INTEREST - TOGETHER WITH ARTS AND WITH A FOOD MARKET.

[SDG 2, 3, 4, 5, 6, 8, 10, 11, 12, 16, 17]

# GOAL 4: Promote Human Rights and Fundamental Freedoms

## SECTION 67

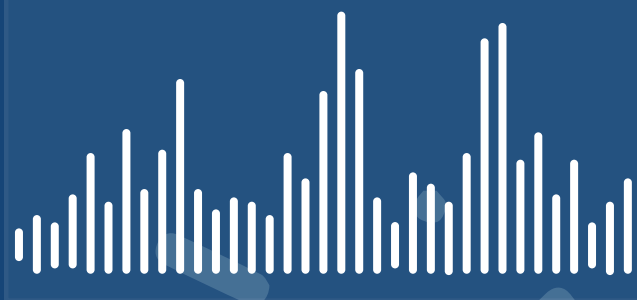


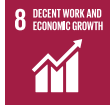
### POLITICAL RIGHTS

ACCORDING TO THE NATIONAL CONSTITUTION, EVERY ZIMBABWEAN CITIZEN HAS THE RIGHT TO PARTICIPATE, INDIVIDUALLY OR COLLECTIVELY, IN GATHERINGS OR GROUPS OR IN ANY OTHER MANNER, IN PEACEFUL ACTIVITIES TO INFLUENCE, **CHALLENGE OR SUPPORT** THE POLICIES OF THE GOVERNMENT OR ANY POLITICAL OR WHATEVER CAUSE.

Nhimbe Trust expresses its shock and condemnation of the illegal recall of six Members of Parliament from the majority opposition (MDC Alliance) purportedly in terms of section 129(k) of the Constitution. The total number of opposition Members of Parliament illegally withdrawn en masse from Parliament now stands at 47.

Nhimbe Trust views this as an unprecedented violation of the recall provision in the Constitution which severely undermines the electorate's right to political representation.





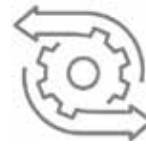
Measures and initiatives implemented that promote the inclusion of creativity and cultural expressions as strategic elements in national sustainable development plans, that support regional equity in the distribution of cultural resources and / or facilitate inclusive access to such resources

**National sustainable development policies and plans**

**International sustainable development programmes**



Success



Challenges



Action Steps

**DEVELOPMENT COOPERATION**

Strengthened links with international partners for research

Lack of public funding that supports civil society action

Strengthen policy advocacy that calls for availability of funds dedicated to civil society action

**CULTURAL POLICY**

Provision of technical support to Bulawayo City Council strengthening SDG cultural governance

Limited complementarity of local government initiatives targeted at the realisation of sustainable development plans

Capacitate Bulawayo Cultural Affairs office to coordinate local government sustainable development action

**CREATIVE EDUCATION**

Articulation of culture, creativity and cultural activities expanded in sustainable development programming

Weak local government physical infrastructure to support SDG action

Develop public and private partnerships to strengthen local government institutional structures

Increased participation of artists and cultural workers in SDG implementation

Local government SDG programming is constrained by the inadequacy of human resource competence

Establish and facilitate capacity building training for local government staff members working on sustainable development plan formulation, implementation and evaluation

**Integrate Culture in Sustainable Development Frameworks**

IMPLEMENTATION MEASURES OPERATIONALISED



Partnerships for sustainable development action

Provision of SDG technical support



Measures and initiatives implemented to promote gender equality in the cultural and creative sectors, aiming to support women as creators, producers, distributors and beneficiaries of cultural activities, goods and services as well as women’s access to decision-making positions.

Measures and initiatives implemented to promote and protect artistic freedom, including actions related to: the right to create without censorship or intimidation; the right to have artistic activities supported, distributed and remunerated; the right to freedom of association; the right to the protection of artists’ social and economic rights; and the right to participate in cultural life

Promote Human Rights And Fundamental Freedoms

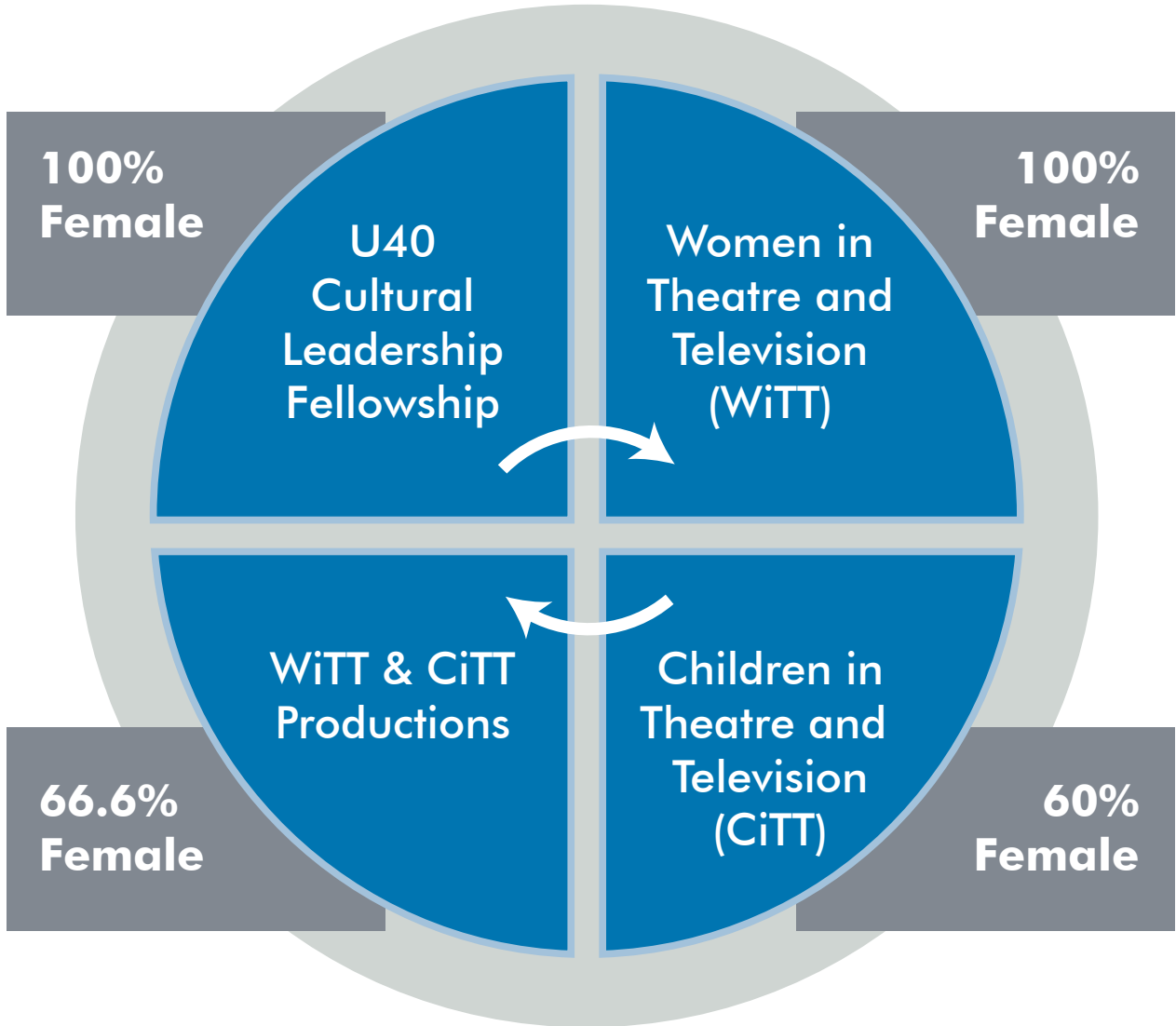
NHIMBE STRATEGY PILLARS	Gender equality	Challenges	Artistic freedom
	Success		Action Steps
<b>DEVELOPMENT COOPERATION</b>	Nhimbe U40 Cultural Leadership Fellowship strengthening women's participation in cultural governance	No institutional mechanism to comprehensively monitor and record artistic freedom violations	Create artistic freedom monitoring toolkits
<b>CULTURAL POLICY</b>	Contribution to global surveys on the status of the artist	Lack of institutionally generated statistics on the % representation of women in decision-making processes	Strengthen cultural statistics framework
<b>CREATIVE EDUCATION</b>	Supporting the advancement of women as creative entrepreneurs through the Women in Theatre and Television programme	Domestic gender responsibilities limiting and weakening women's participation in cultural life	Engage women artists and cultural professionals for the formulation and implementation of targeted interventions
	Artistic freedom violations case verification for international partners		

IMPLEMENTATION MEASURES OPERATIONALISED



- Fellowships
- International Partnerships
- Gender Specific Programming





# Culture for Gender Equality

**SONGZ OF  
QUEEN LOZIKEYI**

**21**  
**ARTISTS**

XXXXXX

**71.4% female representation**

**POETRY**      **DANCE**      **MUSIC**



# Songs of Queen Lozikeyi



## Guiding UNESCO Instruments

- ▶ 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage

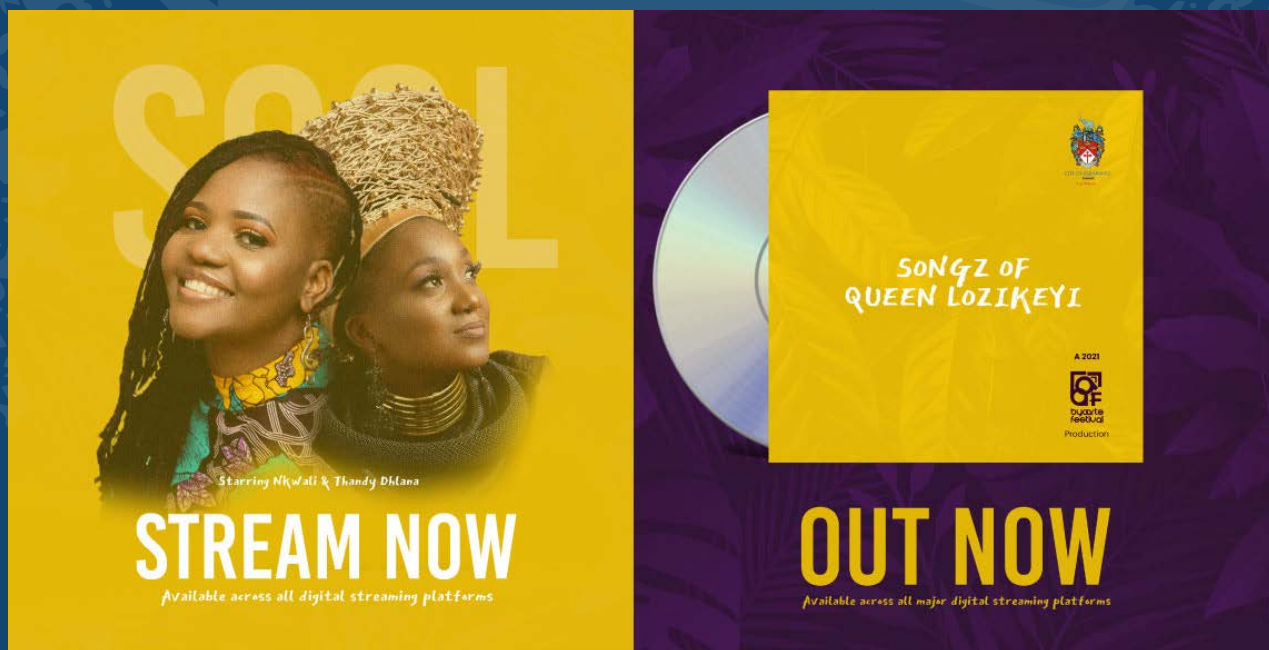
Bulawayo Arts Festival's 2021 intangible cultural heritage initiative took the form of commissioning Songs of Queen Lozikeyi, a vivid music tribute celebrating the life and historical significance of Queen Lozikeyi of the Ndebele State. The initiative provided a unique opportunity for intergenerational information exchange, intercultural dialogue and the infusion of both old and new expressions of poetry, dance and music.

She distributed guns, blessed the troops and was consulted by the commanders of the uprising, including Nyamande the son of King Lobengula. In leading the troops to battle against the colonialists, she cemented her status as the warrior Queen of Southern Africa...impressed on the Ndebele the need for education and encouraged the establishment of mission schools."

"Songs of Lozikeyi is not just about the singing. It is also about the knowledge... We got together with the Queen Lozikeyi Trust to talk to them and understand what we can create for our own people...Wherever I go in the world, the biggest players in those industries celebrate their own stories. If you look at the British, they celebrate King George and if you go across South Africa you will see the way they celebrate King Shaka and others. It is different for us. We are a country that is not telling its own stories. So, this is the start of telling our own history, our first attempt to track the biggest symbols of our history women."

Bulawayo Arts Festival Director, Simon 'Mambazo' Phiri

# Songs of Queen Lozikeyi: Looking Ahead



# COVID-19 DIGITAL RESILIENCE GRANTS FOR WOMEN ARTISTS AND CULTURAL PROFESSIONALS

Digital resilience grants for Women in Theatre and Television to enable them to advance their work digitally within the frame of COVID-19 restrictions



Capacity Enhancement



Women Spaces for Dialogue



Gender Perspective



Championing Women Resilience

## Digital Resilience Grants Beneficiaries



Nomashawekazi Damasane



Agnes Bonakele Ncube



Gertrude Munhamo



Dalma Chiwerera

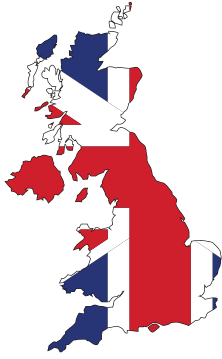


Nomathamsanqa Mkhwananzi

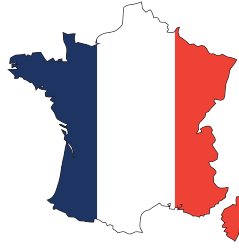


Laura Ngwenya

# Spaces for Dialogue



Britain



France



China



South Africa



Switzerland



Germany



Togo



Rwanda



Zimbabwe



Burkina Faso



"On behalf of the City of Bulawayo and on my own behalf, I wish to express my everlasting and profound gratitude to Nhimbe Trust for organising with UNESCO for my participation at the high-level conference on culture that took place in Meishan City, Sichuan province in the People's Republic of China. The trip was an eye-opener and very enlightening to me. It gave me a rare opportunity to discuss and share on the strides cities around the world are taking to invest in culture."

His Worship the Mayor of the City of Bulawayo, Solomon Mguni on the occasion of his joint participation with Nhimbe Trust at the June 2019 UNESCO international conference on the future of historic towns and cities, which sought to explore innovative approaches to sustainable local development using culture as a lever.



## SUMMARY: Spaces for Dialogue

1	2005 UNESCO Convention: Zimbabwe QPR Report Training	Training platform convened by Zimbabwe's National Arts Council to coordinate the development and submission of Zimbabwe's 2nd QPR report	Appointed to the national drafting team (Lisa Sidambe)
2	Culture at Work Africa Networking Event	Networking platform of beneficiaries of 35 projects funded across 15 countries of the Culture at Work project funded by the European Union, with support from Barcelona City Council	Co-creating the City Seminar panellist (Lisa Sidambe)
3	COVID-19 Lens: Bulawayo Arts and Culture Sector	Dialogue on the ramifications of COVID-19 on programming and ease of doing business in the arts and culture sector	Convenor
4	International Cultural and Creative Industries Regulatory Authority	Conducts international research related and relevant to cultural and creative industries' concerns and matters	Appointed to the ambassador's team, representing Zimbabwe (Josh Nyapimbi)
5	ResiliArt Zimbabwe: Assessing the Impact of COVID-19 on female artists	A UNESCO initiative aimed at strengthening the resilience of artists and cultural professionals in the face of enormous challenges faced by COVID-19	General participant

## SUMMARY: Spaces for Dialogue

6	Chengeto Africa	Dialogue platform on easing the economic suffering of cultural players and activists in Africa	Panellist (Josh Nyapimbi)
7	ResiliArt Africa: Status of the Artist in the Africa Region	A UNESCO initiative aimed at strengthening the resilience of artists and cultural professionals in the face of enormous challenges faced by COVID-19	Panellist (Lisa Sidambe)
8	ResiliArt Zimbabwe: The Youth in the Arts	A UNESCO initiative aimed at strengthening the resilience of artists and cultural professionals in the face of enormous challenges faced by COVID-19	Panellist (Lisa Sidambe)
9	Mitambo International Festival (The State and the the Stage: The Intersection of theatre and politics)	A platform through which local and global communities can access and celebrate the diversity of cultural identity and artistic expression	Panellist (Nomashawekwazi Damasane)
10	International Conference on the Rome Charter	A UCLG and City of Rome initiative on the right to participate in cultural life, from the angle of local and regional governments	Panellist (Josh Nyapimbi)

SUMMARY: Spaces for Dialogue

<b>11</b>	Zimbabwe International Trade Fair Bulawayo City	Embracing The New Normal For Business And Industry: Realities & Opportunities	Panellist Josh Nyapimbi
<b>12</b>	Zimbabwe African Peer Review Mechanism [APRM]	Civil Society Working Group	Panellist Josh Nyapimbi
<b>13</b>	2005 UNESCO Convention:	Challenges and Priorities for Africa Within the Normative Framework for Norway's Support for Culture	Panellist Josh Nyapimbi
<b>14</b>	UNESCO International Conference: Culture 2030   Rural-Urban Development	The Future of Historic Villages and Towns [China]	Panellist Josh Nyapimbi
<b>15</b>	African Continental Free Trade Area (AfCFTA)	Technology and Creative Industry Meetup [Rwanda]	Panellist Josh Nyapimbi

## SUMMARY: Spaces for Dialogue

16	Cultural and Creative Sectors	Ease of Doing Business Conference [Zimbabwe]	Panelists Josh Nyapimbi & Lisa Sidambe
17		7th Session of the Conference of Parties to 2005 UNESCO Convention and 2nd Edition of the Civil Society Forum [France]	Panelist Josh Nyapimbi
18		6th International Music Council's Forum on Music [France]	Panelist Josh Nyapimbi
19		World Alliance for Arts Education Conference [Germany]	Panelist Josh Nyapimbi
20		1st UNCTAD Ad Hoc Expert Meeting on Creative Economy [Switzerland]	Panelist Josh Nyapimbi



## SUMMARY: Spaces for Dialogue

21	6th Congress of the International Federation of Coalitions for Cultural Diversity [Togo]	Panelist Josh Nyapimbi
22	CSO Constitutional Consortium Meetings [Zimbabwe]	Panelist Josh Nyapimbi

# Policy Research and Agenda-Setting

## ✓ 2019

- ✓ 2005 UNESCO Convention – 2020 Quadriennial Periodic Report Tracker
- ✓ Global CSO Coordination Questionnaire
- ✓ UNESCO Cultural Rights and Public Spaces Questionnaire
- ✓ Freedom of Information Bill and Commission Bill Policy Advisory

## ✓ 2020

- ✓ **Policy Advisory:** Ministry of Youth, Sport, Arts & Recreation 2020 Permanent Secretary Performance Contract
- ✓ COVID Bulawayo cultural and creative sectors Statement
- ✓ **Policy advisory:** National Arts, Culture and Heritage Strategy Plan validation
- ✓ **Research Paper:** Leverage Rights and Artistic Freedom in Zimbabwe
- ✓ **Research Paper:** Artistic Freedom Election Monitoring > Promoting the Integrity of Cultural Policies in Electoral Processes
- ✓ UNESCO COVID Resiliart Questionnaire
- ✓ **Policy Advisory:** 2020 Rome Charter on the right to participate fully and freely in cultural life
- ✓ **Policy Advisory:** Bulawayo Seven Keys Workshop > integrating the cultural dimension in the localisation of the SDGs. The workshop is designed by the United Cities and Local Governments [UCLG] for cities, local and regional governments globally.
- ✓ City of Bulawayo Cultural Policy draft
- Nhimbe Trust Strategic Plan 2019 – 2021 Management Mid-Term Review Report
- 2020 Bulawayo Arts Festival Report

## ✓ 2019

- 2021 Bulawayo Arts Festival Report
- Nhimbe Trust Regional Engagement Strategy
- Nhimbe Trust National Legislation Tracker
- Nhimbe Trust Governance for Culture Tracker > Programming Tracker

# Covid Mitigation Measures Digital Narratives

## Nhimbe Digital Resilience Programme

Nhimbe's digital resilience programme was launched in December 2019 with the aim of promoting digital literacy and digital culture within cultural and creative sectors of developing countries. It has widely and jokingly been regarded as a 'prophetic intervention' in light of how its conceptual framing strategically was positioned to respond to emerging digital needs and opportunities in a COVID environment.

Projects that leveraged on the digital resilience programme in 2020 were:

- ✓ Relinking Communities Through Culture
- ✓ Bulawayo Day and Bulawayo Arts Festival
- ✓ Amavuso
- ✓ CCI Cultural Industries Portal
- ✓ Children in Theatre and Television | Theatre Lab

“

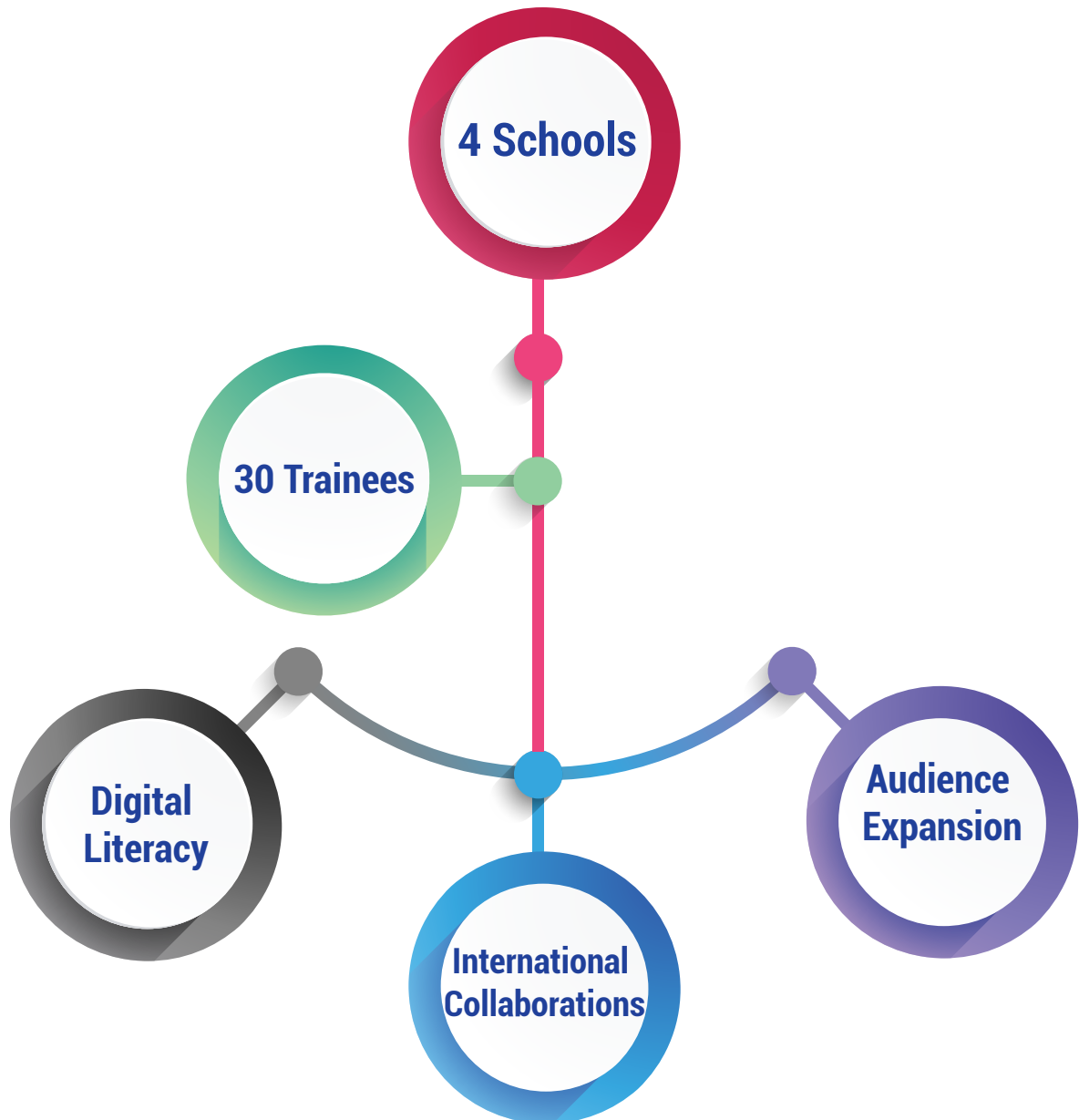
Nhimbe Trust launched its cultural digital resilience portal in December 2019. As part of its lobbying and advocacy strategies, Nhimbe Trust has always had a focus on freedom of artistic expression, constitutional rights, and access to information. This portal initiative is obviously extremely timeous, and Nhimbe Trust has also been at the forefront of producing a digitally recorded and on-line streamed festival within two months of the lockdown. This sets an encouraging tone as all partners will have to adapt in order to find new ways to maintain quality implementation of activities. The presence of Nhimbe Trust in this consortium is advantageous in this respect, as lessons learned can be shared and the uptake time reduced.

**Excerpt from Africalia external review**

# DIGITAL THEATRE LAB

## Schools Programme

Digital Theatre Lab: Responds to the need to provide a viable means of creative expressions for theatre practitioners, in compliance with the occupational safety regulations and constraints posed by the COVID-19 pandemic





# COVID-19

## Cultural and Creative Industries Portal (Digital)



Through an innovative, responsive and proactive approach, the portal offered information resources for the strengthening of sector COVID-19 preparedness and response mechanisms

[www.cci-covid19.org](http://www.cci-covid19.org)

[facebook.com/ccicovid19](https://facebook.com/ccicovid19)



Research Analysis



Thought Leadership



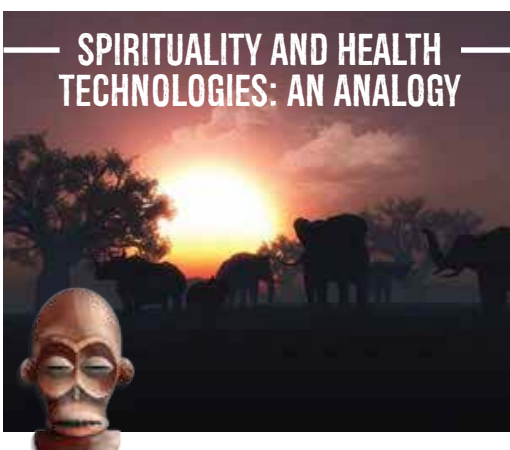
Information Resources

### Portal Commissioned Essays

#### Health Technology Essay Series



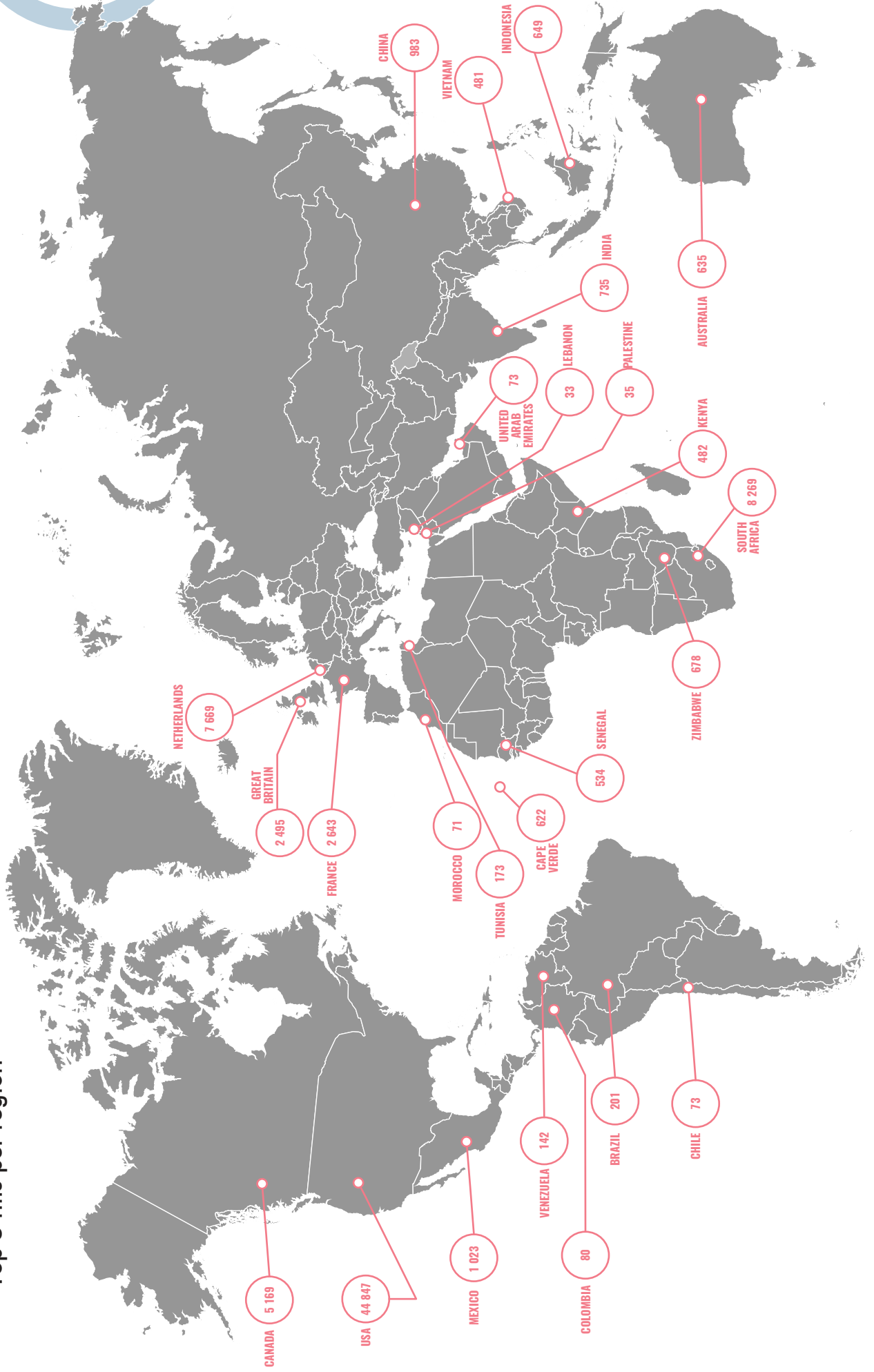
Explores the concept of alternative knowledge from the standpoint of traditional health technologies that have historically found articulation and expression in some African countries, in response to epidemics and pandemics.



Provides an analogy between spirituality and health technologies. It interrogates the Western-centric nature of health security and further provides a critical analysis of the placement, or lack thereof, of culture and its transmutations, in interventions that have been curated to respond to the COVID-19 pandemic.

# Portal hits 106 countries Cumulatively

Top 5 hits per region



# 2021 BAF IN AN ERA OF THE COVID-19 PANDEMIC: SAFETY COMPLIANCE MEASURES

“With the arts sector not fully functional, we brought a hybrid edition of Bulawayo Arts Festival. An assortment of the old and new ways of doing things. Some shows were live streamed while a few selected genres were for limited audiences in compliance to COVID-19 safety regulations. Our desire was to stimulate and revive the arts again, as a means of restoring hopes and aspirations. BAF 2021 was a celebration of the rebirth of the arts. We felt immensely honoured and proud to be one of the stakeholders at the forefront of bring the arts community back to life through active programming.” **Bulawayo Arts Festival Director, Saimon ‘Mambazo’ Phiri**



Digital programming



Physical space events with a limited audience



Pre-recorded shows with limited artists at the recording studio



COVID-19 testing in partnership with government hospitals



Temperature checks at all festival spaces



COVID-19 compliance officers



Mandatory mask wearing



Distribution of surgical masks



Sanitising points at all access points



Registration at all access points for ease of contact tracing



Mandatory presentation of COVID-19 negative test



Only COVID test certificates issued by Festival testing site accepted



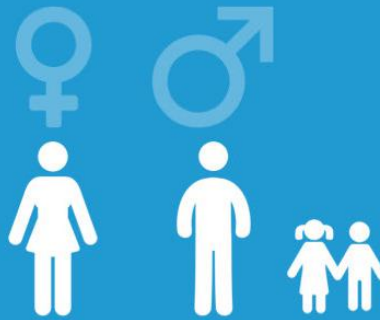
Alcohol consumption at venues prohibited

# COVID TESTING STATISTICS

2 June



## 516 tests



(240 females, 276 males - inclusive of 6 minors under the age of 18)

3 June



## 149 tests

Only 1 positive test recorded  
(appropriate measures taken to quarantine the individual)

### Health Compliance Partners:

Bulawayo City Council Health Department | Mpilo Hospital | ZICHIRE  
United Bulawayo Hospitals | Bulawayo Chiefs Football Club  
Ministry of Health and Child Care | Ca Grant International



# Visibility Tools



Social Media Headers

Social Media Promo Videos

i Love Bulawayo Campaign

Social Media HashTags

Flyers

Interviews

Daily Bulletin: SKYZ Metro FM

BAF Programme

Digital & Printed Posters

Promo Videos

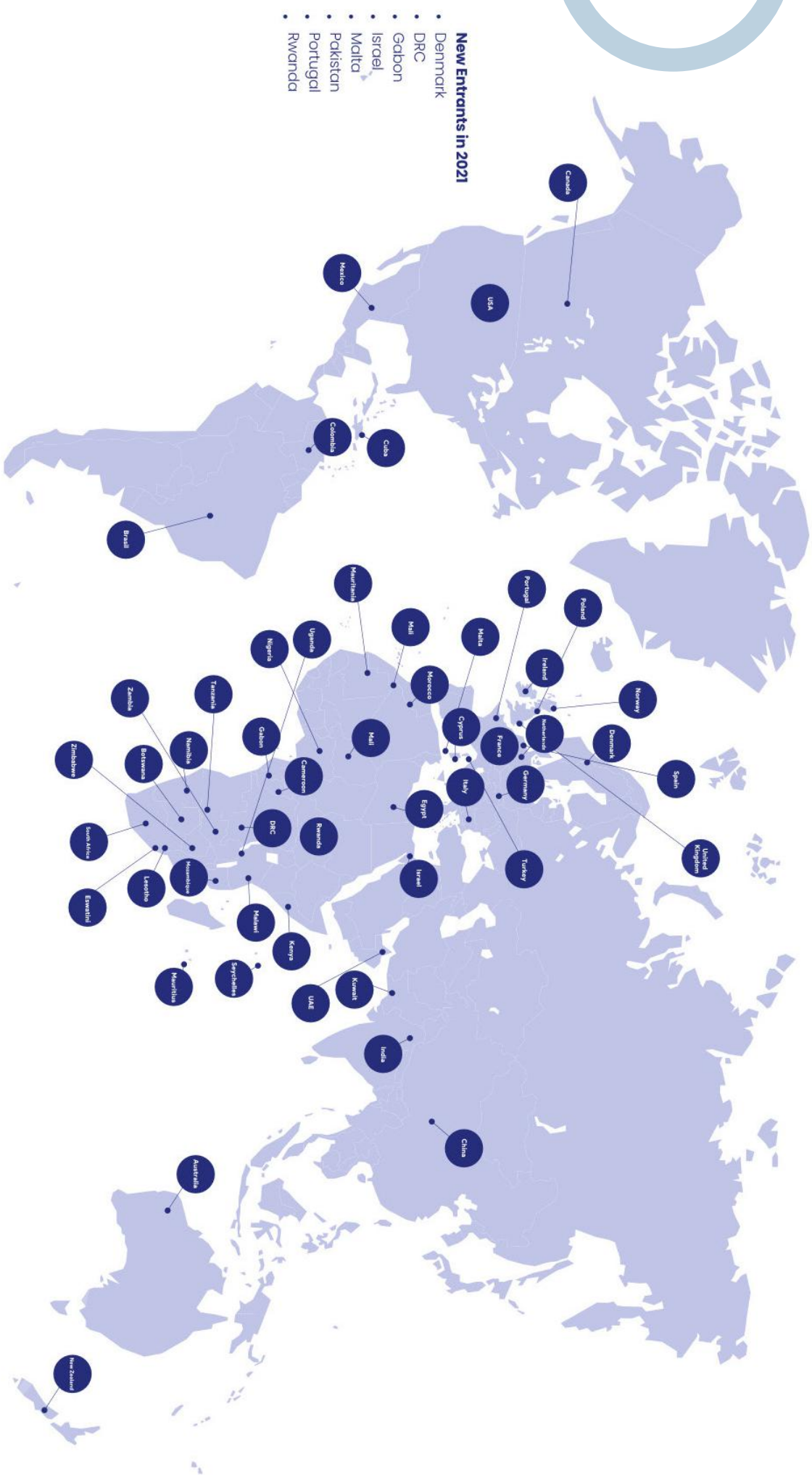
Newsletters

Daily Bulletin: ZBC Good Morning Zimbabwe

BAF Magazine

Human Source: Recruitment of BAF Media Team

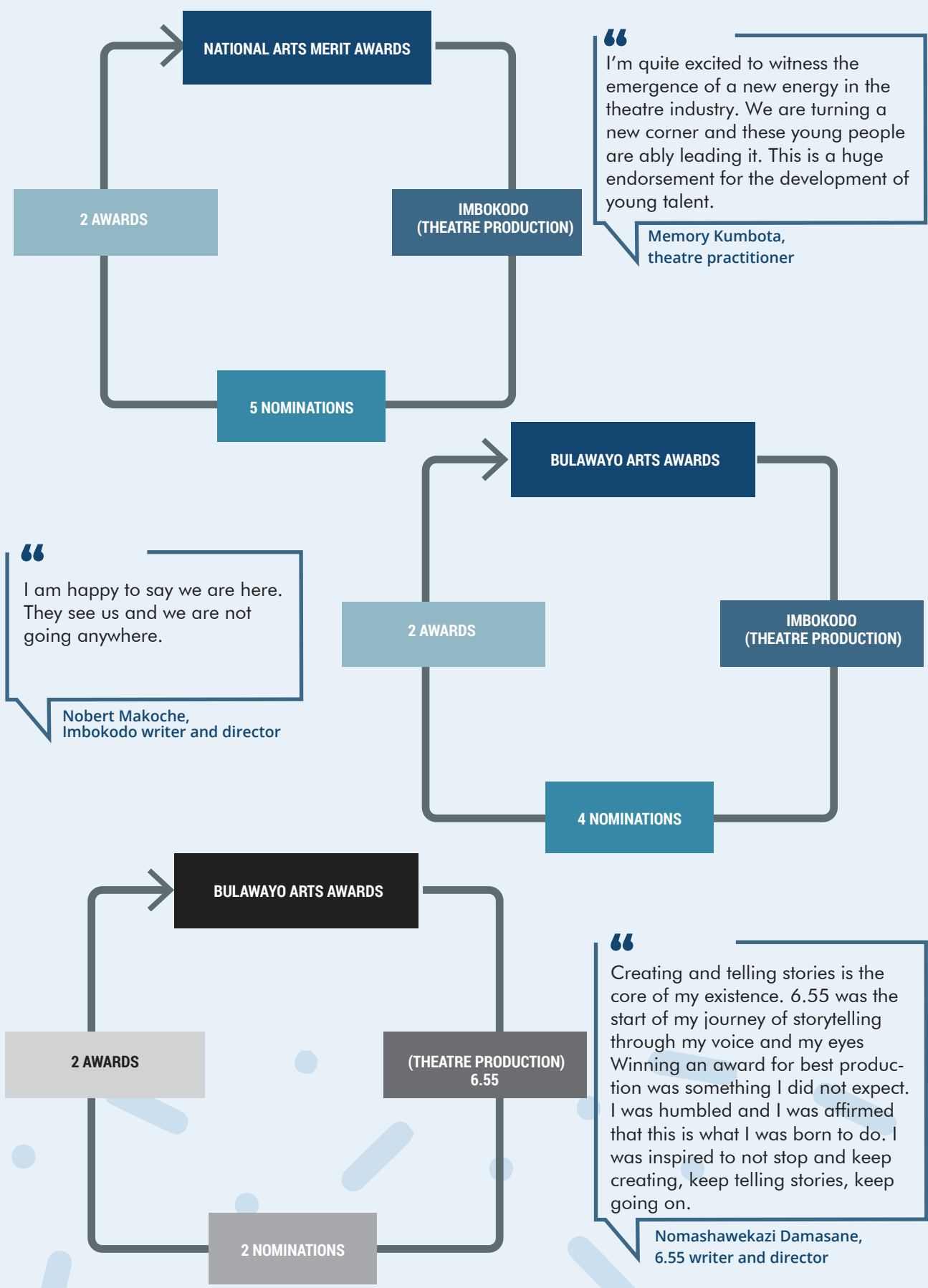




Digital Viewership and Engagement in 53 countries



# Awards and Special Recognition





A number of young filmmakers of Bulawayo who have risen from some years of training under Nhimbe's Children in Theatre & Television training project (CiTT) supported by Africalia, continue to grow and work unabated through the pandemic, with small creative projects posted on YouTube.

## Linus Tapera and Jewels Embryonic Studio



Three filmmakers who participated in CiTT since their high school days in 2016 - Linus Tapera, Dalubuhle Mdlongwa and Tanaka Munyavhi - planned and established Jewels Embryonic Studios [JES].

"We have called our program for making films using a cell phone the Phonetic Film Movement, where we write, shoot and edit using a phone, market using a phone; and generally use phones effectively as a full package for producing films. Several young people are involved in various roles, and 'Afrodrumbass' is being good to us helping with sound. We've been operating on a low budget, self-funding, improvising for venues, and involving the community, which has been helpful. We don't have more senior theatre and film practitioners involved yet, as most people we have tried approaching

didn't take the phonetic film movement seriously. But we got all the assistance from Nhimbe Trust, of which we are grateful".

In the last year, JES presented online short films by two former participants of the CiTT programme, Joseph Kapitango's films 'Locadia' and 'Chromer', and 'Blasphemy Consolation' and 'What's Trending', written and directed by Linus Tapera. As a filmmaker 'Sir' Linus sees a gap that needs to be filled in terms of women empowerment, and in 'What's Trending' was inspired by the plight of the girl-child who "get forced to do certain things because of their mistakes". On 7 April 2021 he released a trailer which is "... just a scene-jump thing for people to get in love with characters and the story ..." he says.

## Joseph Kapitango

Joseph Kapitango a graduate of the Nhimbe Trust CiTT who joined in 2017, which he says imparted important life skills to them, and has been 'doing film' ever since. He founded Yashar Productions in 2020 and now has 30 youth members comprising of actors, singers and dancers. The first film under Yashar Productions was 'Silver Lining', a short Christian film directed and edited by Kapitango which is available on

<https://youtube.com/watch?v=rSCSo35NY-4&feature=share>.

He wrote and directed two short films, 'Locadia' and 'Chromer' under JES in 2021.





# UMNDENI: THE RIGHTFUL HEIR

Introducing  
John Mabuyane  
The  
Writer and Director

## John Mabuyane

John Mabuyane graduated from the Nhimbe Trust CiTT in 2016. has made huge strides in developing his skills in filmmaking. He featured in an anti-poaching film GONAREZHOU, which was his debut into professional film industry. GONAREZHOU won Best First Feature Narrative at the 28th edition of the Pan African Film Festival in Los Angeles, USA.

In 2020 Mabuyane was assistant director for the film 18 MONTHS LATER which won Best Narrative in the Bioskop Zimbabwe Short Film competition in the European Film Festival Zimbabwe 2020 programme, which ran from October to November.

<https://www.chronicle.co.zw/european-film-festival-zimbabwe-announces-winners-for-bioskop-competition/>

During the 16 days of Activism Against Gender-Based Violence in November/December 2020, John Mabuyane Films presented WAR CRY, inspired by true events which took place in Bulawayo and the "war cry" of South African women protesting against femicide.

<https://youtu.be/kZcAT6EqNh8>

In November, the first film written by Mabuyane, SCARS/AMANXEBA, THE MOVIE, won the Outstanding Short Film Award at the Roil

Bulawayo Arts Awards 2020, and lead actress Charmaine Mainey Mudau [a graduate of CITT, the Best Actress Award.

Early in 2021 Mabuyane acted in two films - STORY OF NEHANDA, an original Zimbabwean movie written by Special Matarirano and Sydney Taivavashe, on the lost story of Mbuya Nehanda - one of the leaders of the Chimurenga revolt of 1889; and in POOR COUSINS by Sydney Taivavashe and Nelned Pictures.

<https://youtu.be/oTVdPOLf14E>

John Mabuyane Films teamed up with actor and film director Elton Sibanda another CITT graduate to produce and present DICK PRINT, a stage play by Elton that explores toxic masculinity in relation to sexuality, and was performed in Bulawayo and Harare.

Most recently he presented 'UMNDENI' ('The Rightful Heir') - a story that explores family dynamics on issues of wealth, poverty, inheritance disputes, culture and religion.



Read more on John Mabuyane films in this article <https://brandlookmagazine.co.zw/?p=514> and view his films here <https://youtube.com/channel/UC5Hb2HiuDb77xNuAKqXL6HA>



# SECURING THE FUTURE

## YOUTH CONTACT CENTRE BEQUEATH REAL ESTATE TO NHIMBE TRUST

Nhimbe Trust secured a major benefaction of a townhouse in the CBD of Bulawayo and a Plot consisting of a farmhouse and land in Kingsdale Bulawayo, for the Bluez Café from the Trustees of the Youth Contact Centre following its closure.



This benefaction led to the launch of the Bluez Café Brick Bank Appeal to support renovations for the donated buildings.

“

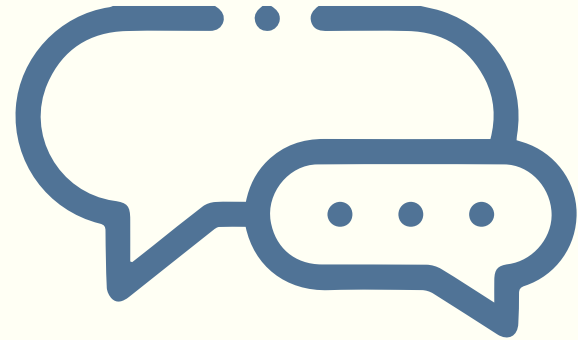
I've been involved with the Youth Contact Centre in Bulawayo for many years now, and I'm delighted to say that the Bluez Cafe and Nhimbe Trust have taken over the premises that were formerly the Youth Contact Centre. But the building is in a dilapidated state, and I just want to ask people to support the the Nhimbe Trust Bluez Café Buy-A-Brick Campaign as much as they can, because this has been an important facility for young people in Bulawayo for many years now, 30-40 years, and if we can get this campaign underway then the Bluez Cafe will continue to support youth for many years to come. So do what you can, one brick is better than none, ten bricks is better than one. Whatever you can, please support. .

**LES WATSON Nhimbe Trustee (UK)**

“

I'm an artist. I enjoy having a place that I can go to, to rehearse, to go and unlock my creative brain, and Bluez Cafe has afforded me that opportunity – to create and also just be in a space with other creatives, other like-minded people. So today I'm appealing to those people who have not only followed my career, but follow the careers of many artists in the City of Bulawayo - to donate something, whether its cash or kind, to the Buy-A-Brick Campaign. We are really appealing to the public so that we can be able to create more work, more music, more plays, more poetry for you.

**LADY TSHAWA, Actress,  
Poet and Producer**



“

As NACZ we are quite elated with the Nhimbe Trust project to Renovate Bluez Cafe. This fits very well into the 2020 National Cultural and Creative Industries Strategy Pillar 5.

We recognise the work that Nhimbe Trust is doing as a private player fits very well in the bigger picture of resuscitating cultural spaces throughout the country.

Such developments contribute significantly to the cultural and creative sectors ecosystem. We know that the more the cultural spaces, the more they contribute to wider participation and consumption of the arts. We congratulate and wish Nhimbe Trust well in their Buy-A-Brick Campaign.


**NICHOLAS MOYO,  
Director National Arts Council  
of Zimbabwe**



# Bluez Café

## HAS A NEW HOME

The rebranding of the Masina Sports Bar is expected to enliven the local entertainment scene as well as create employment for locals.

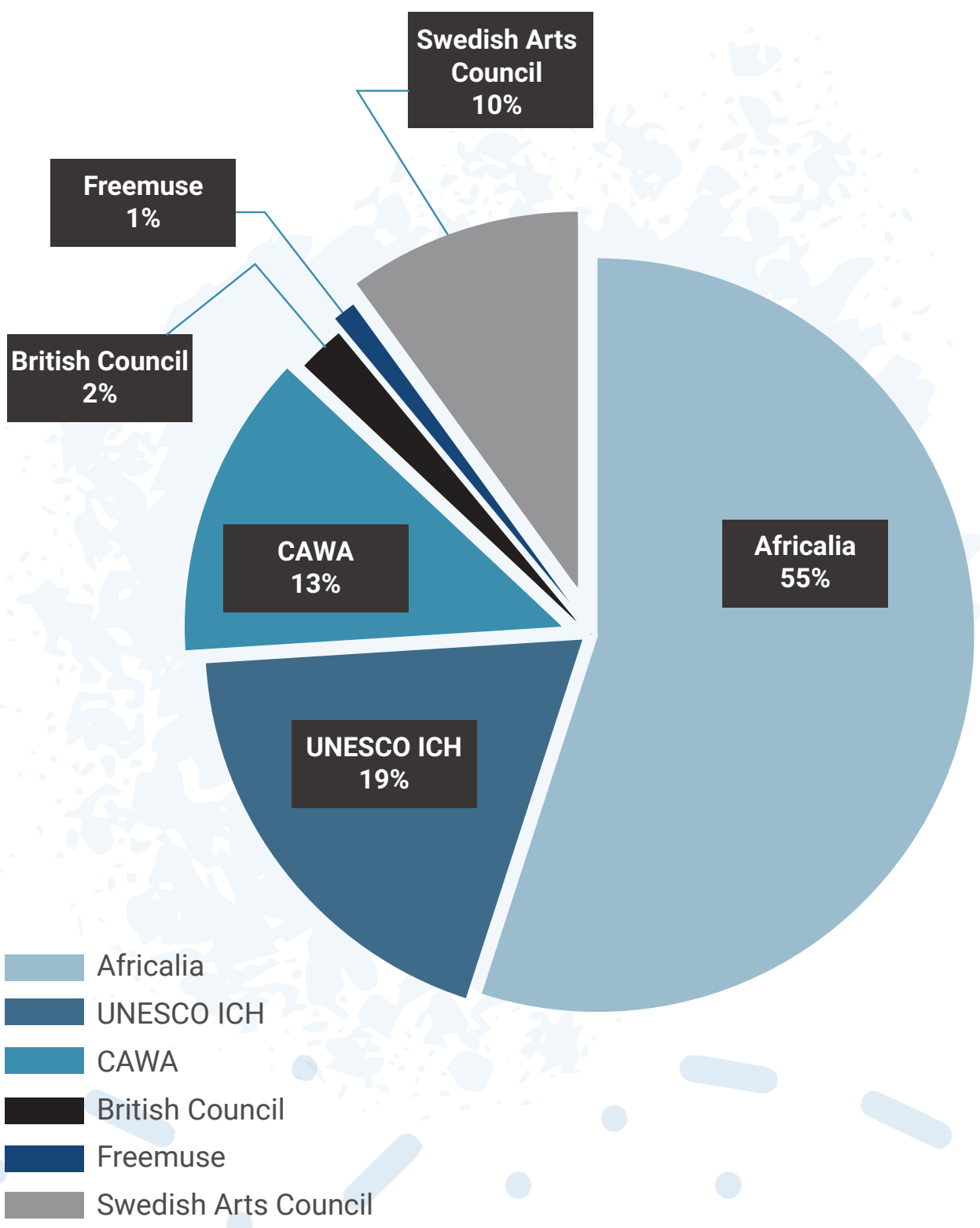


As art and sporting events came to a screeching halt in 2020-2021 due to the COVID global pandemic, the Bulawayo City Football Club [FC] and Nhimbe Trust saw an opportunity to collaborate in 2022 and innovatively harness the effervescence value of football and music to achieve business resilience and profitability despite of COVID constraints over business operations.

In this regard, the Bluez Café will provide management services of the club's Masina Sports Bar in the Luveve township of Bulawayo. The club seeks to leverage on the Bluez Café and Nhimbe Trust visibility and brand appeal as exemplified by the success of the Bulawayo Arts Festival. The Bluez Café endeavours to transform the Masina Sports Bar into a premier entertainment centre of choice – with delicious food and beverages for both sport supporters and music-lovers. The rebranding of the Masina Sports Bar is expected to enliven the local entertainment scene as well as create employment for locals.

The township of Luveve was named after 'Ndebele Chief Luveve' and established around 1935. It is the second oldest black African township after Makokoba in the city of Bulawayo. Luveve township consists of eight neighbourhoods (suburbs), Old Luveve, New Luveve, Engotsheni, Luveve North, Emakhandeni, Engameni, Gwabalanda and the more recently developed Cowdray Park. The population of Luveve based on the last national census from Wards 15, 16 and 28 was 74,781.

# Nhimbe Trust 3 year-funding 2019 - 2021





# Our Partners



City of  
Bulawayo



Youth Contact Centre  
W.O.24/78



We are committed to being open and accessible. We welcome all comments on our work. Please send these to:

**Executive Director Josh Nyapimbi**  
on Email: [joshnyap@nhimbe.org](mailto:joshnyap@nhimbe.org) OR WhatsApp: +263 784268614

## CONTACT DETAILS & ADDRESS

Bluez Cafe, 97A Lobengula St/8th Ave, Bulawayo, Zimbabwe



+263 (292) 268931



[info@nhimbe.org](mailto:info@nhimbe.org)



[www.nhimbe.org](http://www.nhimbe.org)

Report Compiled By: Josh Nyapimbi assisted by Penny Yon and Spencer Bingu  
Photo Credit: Mgcini Nyoni & SaDee LensWorks  
Layout : Edwin Hwera

Donate, Fundraise or Volunteer



**YOU  
CAN  
HELP**

Learn about what we do and how you can help

---

[www.nhimbe.org](http://www.nhimbe.org)