



Creative Education  
Development Cooperation  
Cultural Policy



Sustainable  
Development  
Goals



# ANNUAL REPORT 2019

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## About us

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.

## Countries:

- at risk of conflict
- in conflict
- engaged in post-conflict reconstruction
- affected by natural disasters

## 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.



## Advancing 2005 UNESCO Convention Goals



Support sustainable systems of governance for culture.



Integrate culture in sustainable development frameworks.



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



Promote human rights and fundamental freedoms.

## Advancing Sustainable Development Goals Through Culture Lens



# Institutional Support in Areas of Programming



Nhimbe Global Affairs Observatory

## Policy Advocacy, Research, Governance for Culture

Contributes to evidence based policy formulation, implementation, monitoring, analysis and evaluation, and amplifies the contribution of creative civil society to mainstream governance broadly and governance for culture in particular



*Cultural Governance*  
*Mobility of Artists & Cultural Workers*  
*Artistic Freedom*

## Cultural and Creative Economy Data, Fair Trade for Culture, Data Analysis

Provides data, analysis and the necessary tools to promote and support the growth and development of creative industries in Africa to ensure that Africa provides the best possible business, regulatory, technical and fiscal infrastructure to enable Africa's creative businesses to flourish commercially and to increase overseas investment and trade in Africa's creative industries .



nhimbe children in theatre and television

## Capacity Building and Training, Children's Freedom to Artistic Expression

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.

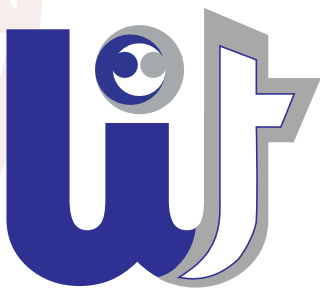


# Institutional Support in Areas of Programming



## Local Government Governance for Culture, Policy Technical Expertise, Localisation of SDGs”

A point of intersection between artists, cultural workers, creative civil society and local government, facilitating the provision of expertise to Bulawayo City Council in the formulation and implementation of a Cultural Policy and corresponding Strategic Plan for the city.



NHIMBE WOMEN IN THEATRE & TELEVISION

## Women’s Creative Entrepreneurship, Women’s Rights and Fundamental Freedoms, Capacity Building and Training

A gender focused program working towards equal rights for women through cross-cutting programming activities including contributing to policy formulation and review processes, thereby promoting women’s capacity to participate in decision-making processes that affect their social and economic interests, with creative content as a medium of communication.

# Institutional Support in Areas of Programming



## Artistic Freedom, Arts and Culture Enabling Facility, Status of the Artist, Artists and Cultural Professionals Mobility

An inclusive enabling facility, at which local and foreign performing artists and producers of culture develop, promote and perform their works, and participate in furthering acceptance, tolerance, peace, and nation-building, by simply showing that 'the arts' is where the sanctity of the human spirit resides.



## Media Visibility, Information Dissemination

Provides cohesive visibility of Nhimbe's programming activities and further disseminates information updates on key national, regional and global development that implicitly or explicitly impacts cultural and creative sectors.

# Our Partners

## Board of Trustees

- **Chair:** Professor Lupwishi Mbuyamba
- **Treasurer:** Joyce Dube
- **Trustee:** Leslie Watson
- **Trustee:** Martin Mafiko
- **Trustee:** Edson Mazarire
- **Trustee:** Brian Penduka
- **Trustee:** Munyaradzi Chatikobo
- **Secretary:** Joshua Nyapimbi

## Management

- **Executive Director:** Joshua Nyapimbi
- **Administrator and Finance Officer:** Spencer Biningu
- **ICH Project Coordinator:** Ian White
- **Project Officer, Cultural Governance and Democracy:** Lisa Sidambe
- **Media and Communications Officer:** Penny Yon
- **Monitoring, Evaluation, Accountability and Learning (MEAL) Officer:** Charmaine Mudau
- **Digital Resilience Intern:** Debra Nhokwara

## National & Local Government Partners

- National Arts Council of Zimbabwe
- City of Bulawayo
- Interministerial Taskforce: Constitutional Legislative Agenda

## Partners

- Africalia
- UNESCO Regional Office for Southern Africa
- Young Vic Theatre
- United Cities and Local Governments (UCLG)
- Savanna Trust
- Artists at Risk Connection @ PEN America
- FreeMuse
- British Council
- Culture at Work Africa
- Dr. Winterbottom Charitable Fund
- South Tyneside College
- Youth Contact Centre
- VAVEZI
- 2003 UNESCO Convention Secretariat

## Networks

- Arterial Network
- Britain Zimbabwe Society
- African Cultural Policy Network
- African Union Pan African Cultural Congress
- Zimbabwe CSOs Constitutional Consortium
- Zimbabwe National Association of Non-Governmental Organisations
- 2005 UNESCO Convention Intergovernmental Committee
- 2005 UNESCO Convention Secretariat
- World Alliance for Arts Education
- Observatory of Cultural Policies in Africa
- AfCTA Technology and Creative Industry
- Ecosystem
- UNCTAD Creative Economy Ecosystem



## Chairperson's Remarks

On behalf of the Nhimbe Board of Trustees, I would like to congratulate the Nhimbe Trust secretariat, headed by our Executive Director, Joshua Nyapimbi, for the successful maiden year of our 2021 Strategic Plan. The strategy mirrors a renewed commitment to the emergence of a vibrant and resilient Pan African arts and culture ecosystem - that is well resourced, sufficiently regulated and supports the political and socio-economic status of artists and cultural professionals. The Board acknowledges the milestones achieved to consolidate and strengthen the role of culture and cultural expressions in the global development agenda, particularly in the localisation and implementation of African Union Agenda 2063 and the 2030 Agenda for sustainable development.

2019 was a significant year in enhancing Nhimbe Trust's brand as an innovative creative civil society organisation that not only contributes to the architecture of cultural governance, nationally and globally, but is also responsive to the everyday manifestations of cultural expressions that have a bearing on the sustainability and prosperity of communities. The achievements that were recorded, as articulated in this report, were enhanced by cooperation partnerships that were established with international organisations, local government, national government, through its various functionaries, artists and cultural professionals.

On a sombre note, 2019 was a year of significant loss to the arts and culture sector, with the passing of Dorothy Masuka, Dr. Oliver Mtukudzi and 'The Great' Charles Mungoshi. Their individual and collective creative genius was a reflection of their tremendous vision to build a humane environment that aspires to the principles of creative excellence and the championing of a social fabric that is constituted of cultural integrity and cultural authenticity. Their legacies will reverberate beyond their biological existence and will constantly be a point of inspiration for current and future generations of artists and cultural professionals.

Professor Lupwishi Mbuyamba  
Nhimbe Trust Board Chairperson





## Secretariat Remarks

Nhimbe Trust's 2021 Strategic Plan provides a framework that guides the curation, implementation and evaluation of programming areas, expressing that these should be conceptualised in alignment with human rights instruments, UNESCO declarations and conventions, development agendas and, Cultural and Creative Industries plans of action. In 2019, our programmes spanned various creative disciplines, policy areas and development priorities, addressing the implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, the 1980 UNESCO Recommendations Concerning the Status of the Artist and the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage. Notably, 'Nyawo Lwami' and 'Relinking Communities Through Culture' are two major projects that catalysed communities' participation in the implementation of UNESCO Convention provisions and SDGs, by granting them a platform to develop localisation capacities. With a focus on bridging the rural-urban divide, the former mainstreamed performing arts heritage inventorying training through a focus on the intergenerational transmission of this particular heritage, while the latter focused on bridging urban ethnic divides through the employment of the diversity of cultural expressions as a conduit of intercultural dialogue.

Key to these approaches was the aspiration to innovatively amplify the indispensability of culture, heritage and cultural expressions as core constituent elements of mainstream governance priorities that include, but are not limited to, nation building, the promotion of human rights and fundamental freedoms, and social cohesion.

Programming that is specific to promoting the advancement of artists and cultural professionals was centered on championing mobility, artistic freedom, the status of the artist and music rights. At the core of this operational action, which was driven by our Bluez Cafe initiative, was audience expansion, access to new stages, capacity building and training, the provision of travel grants and the extension of financial and technical support to major cultural events.

The partnership between Nhimbe Trust and Bulawayo City Council reached its fourth year anniversary milestone in 2019, with some momentous strides realised in the partnership; namely the enhancement of the operational capacity of Bulawayo Cultural Affairs Office, the representation of the City of Bulawayo in China, at the UNESCO International Conference on the Future of Historic Cities, the declaration of the 1st of June annually to be Bulawayo Day, the resolution to host the inaugural Bulawayo Arts Festival in June 2020 and the setting up of the Bulawayo Arts, Culture and Heritage Endowment Fund (BACHEF) as a funding and resource mobilisation platform that will support and promote arts, culture and heritage activities while improving public space infrastructure. Initiatives undertaken by the Nhimbe Global Affairs Observatory and the Cultural Economy Outlook, under the governance for culture model, were a response to both crisis and opportunity. Participation in global spaces for dialogue enabled the organisation to assert

## Secretariat Remarks

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its place and active engagement in global discourses that are aimed at influencing, guiding and informing policy design, implementation and evaluation. Against a backdrop of the emergence of digitisation and the digital environment as global priority areas, policy advocacy initiatives curated thereof, as a matter of opportunity, projected an institutional and Pan African perspective on how the digital culture value chain can be leveraged to accelerate free trade, value creation and capture, and blockchain technology. Central to this advocacy was the advancement of Nhimbe's policy positioning on fair trade for culture. Responding to the crisis of conflict and natural disasters in Africa, the Global Affairs Observatory initiative devised a policy advocacy strategy through a comprehensive proposition calling for the development of community capacities to curate early warning detection systems and preparedness mechanisms that would find application in the advancement of the responsibility to protect cultural heritage in emergencies, prevent its destruction and rehabilitate it after deterioration or destruction. Regrettably, this advocacy initiative failed to gain traction, not because of shortcomings in its substantive propositions but impediments from mainstream humanitarian response mechanisms that lack appreciation of the inextricable linkages culture and heritage have with disaster/crisis management within the ambit of sustainable peace and development. Despite this particular setback, we are committed to continue on an advocacy path that will ultimately result in the positioning of culture, cultural heritage and expressions as non-negotiable elements of complex emergencies programming.

We are deeply appreciative of the technical and financial support we received from all our partners. It is through their support that we were able to have a transformative year. We look forward to strengthening these cooperation partnerships and developing new ones to further advance our institutional mandate of competently serving cultural and creative industries.

Joshua Nyapimbi  
Nhimbe Trust Executive Director



# Highlights **2019**

Resource support base to strengthen the arts, culture and heritage of the City of Bulawayo, with emphasis on gender, the status of the artist and artistic freedom

## 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions at a Glance

### Nhimbe Trust 2005 UNESCO Convention Dashboard



#### GOAL 1:

Support Sustainable Systems of Governance for Culture

#### Participation in Spaces for Dialogue

- 2005 UNESCO Convention: "Challenges and Priorities for Africa Within the Normative Framework for Norway's Support for Culture" (South Africa)
- UNESCO International Conference: Culture 2030 | Rural-Urban Development - The Future of Historic Villages and Towns (China)
- African Continental Free Trade Area (AfCFTA) Technology and Creative Industry Meetup (Rwanda)
- Ease of Doing Business Conference (Zimbabwe)
- 7th Session of the Conference of Parties to 2005 UNESCO Convention and 2nd Edition of the Civil Society Forum (France)
- 6th International Music Council's Forum on Music (France)
- World Alliance for Arts Education Conference (Germany)
- 1st UNCTAD Ad Hoc Expert Meeting on Creative Economy (Switzerland)
- 6th Congress of the International Federation of Coalitions for Cultural Diversity (Togo)
- CSO Constitutional Consortium Meetings (Zimbabwe)

#### Policy Advocacy

- African Continental Free Trade Agreement: Opportunities for the African Cultural Economy | A Nhimbe Trust Pan African Perspective
- UNCTAD Digital Economy Report 2019: Value Creation and Capture - Implications for Developing Countries | A Nhimbe Trust Perspective
- Art in the Digital Age: A Look at Blockchain Technology

#### Capacity Building and Training

- Lisa Sidambe's Africalia Supported European Diploma in Cultural Project Management
- Children in Television and Theatre Training
- Women in Theatre and Television Training



## **GOAL 2:**

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

### **Travel Grants**

- Lisa Sidambe to Britain Zimbabwe Society Research Day (Oxford University)
- Mgcini Nyoni to Jacaranda Festival (Harare, Zimbabwe)

### **Hosting of Foreign Artists and Cultural Workers**

- Zimbabwe/UK Exchange (Nhimbe Trust and Youth Vic Theatre)

### **Access to New Stages and Audiences**

- Mitambo International Theatre Festival
- World Theatre Day

### **Mobility of Artists Between Cities and Across Tribal Barriers**

- Imbokodo by Nobert Makoche
- 6.55 by Lady Tshawe

### **Supporting Major Cultural Events**

- Intwasa Arts Festival koBulawayo
- Ibumba Festival
- Eziko Theatre Laboratory
- Africa Day in Njube



## **GOAL 3:**

Integrate Culture in Sustainable Development Frameworks

### **Inclusion of Creativity and Cultural Expressions as Strategic Elements of Sustainable Development Plans And Strategies**

- Bulawayo Day
- Bulawayo Arts Festival

### **Facilitating Access to Diverse Cultural Facilities and Expressions**

- Bulawayo Cultural Affairs Office
- Bulawayo Arts, Culture and Heritage Endowment Fund





## **GOAL 4:**

Promote Human Rights and Fundamental Freedoms

### **Supporting the Recognition Advancement of Women as Cultural Professionals and Creative Entrepreneurs**

- Lady Tshawe's debut as scriptwriter and director
- Lisa Sidambe's participation at Britain Zimbabwe Society Research Day (Oxford University)

### **Championing the Status of the Artist**

- UNESCO Survey on the Implementation of 1980 UNESCO Recommendations on the Status of the Artist

### **Promoting Artistic Freedom**

- Artistic Freedom Violations Case Verification



## **Launch of 2021 Strategic Plan**

A Proactive, Innovative & Responsive Approach to Development Cooperation, Creative Education & Cultural Policies

# 2021 Strategic Plan

"Nhimbe Trust's 2021 strategic plan reflects a changed and dynamic environment that continues to evolve as impacted by globalisation. It is based on an action-based framework we have created in our identification of opportunities that we strongly believe are guaranteed to shape the growth potential of the arts and culture sub-sector of cultural and creative industries, not just in Zimbabwe but on a Pan African level. Most significantly, the strategy reflects our commitment to create programmes that redress the social and economic realities of women and youth creatives who still remain highly marginalised within the arts and culture sector."

Professor Lupwishi Mbuyamba, Nhimbe Board Chairperson

## Nhimbe Trust's Programming Guiding Framework

### PROACTIVE APPROACH

- Proactively initiate and implement
- Set trends and best practices that can find replication elsewhere
- Create accountability mechanisms and tools
- Formulate policy recommendations

### RESPONSIVE APPROACH

- Respond to public policies / strategies / measures / initiatives
- Audit policy implementation and evaluation
- Implement policy recommendations

### INNOVATIVE APPROACH

- Innovatively adopt and adapt initiatives / policies / measures that have been implemented elsewhere
- Context specific intervention

# 2021 Strategic Plan

## Strategy 2021 Intervention Pillars

### DEVELOPMENT COOPERATION

- Artist and cultural worker participation, interpretation and ownership
- Spaces for dialogue
- Information and awareness raising
- Localisation
- Cultural policy, development agenda and cultural economy mainstreaming
- Monitoring and evaluation
- Artists and cultural professionals mobility
- Fair trade for cultural goods and services
- Special status, inclusive access and preferential treatment for cultural goods and services

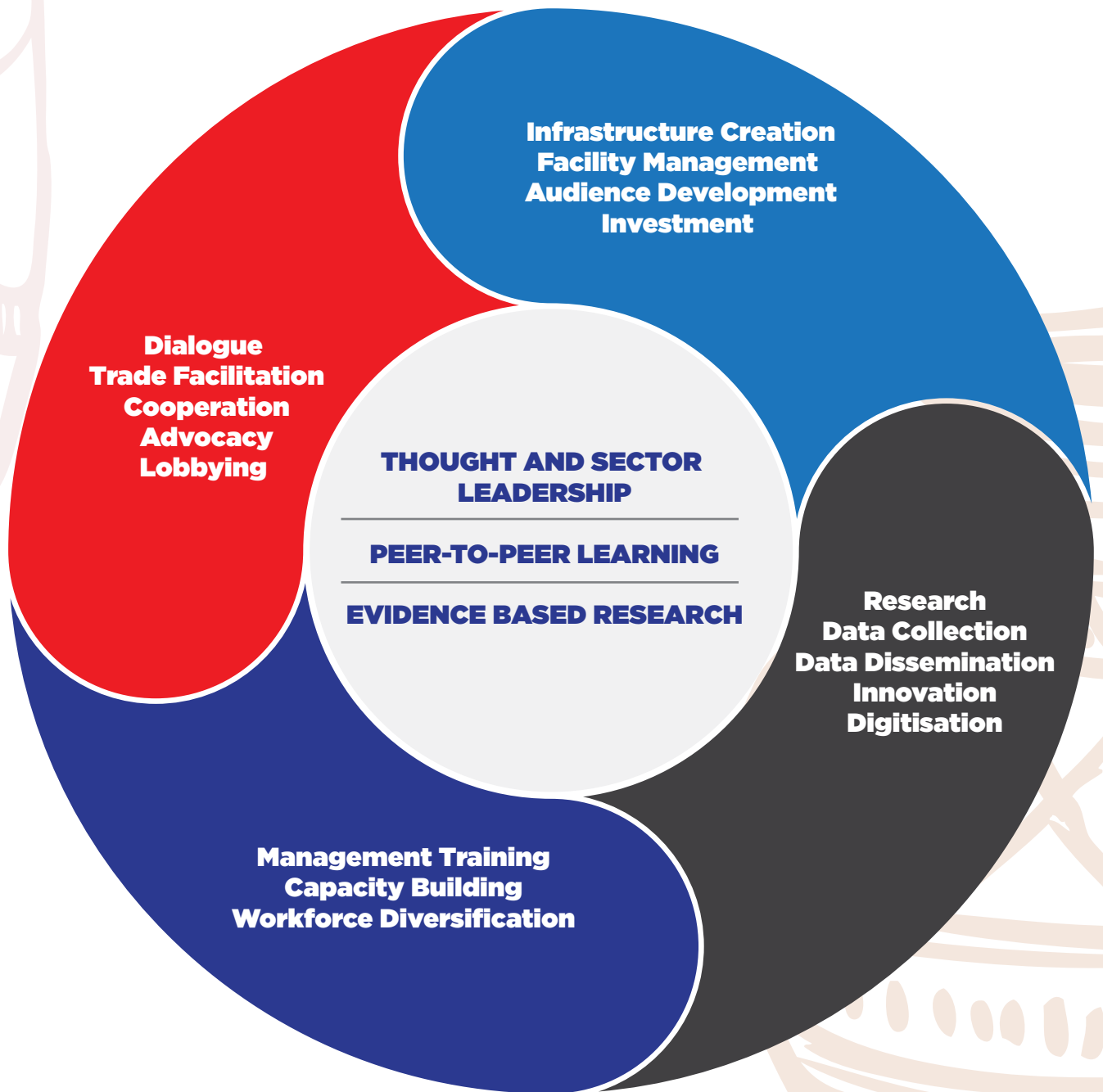
### CULTURAL POLICY

- Review, strengthen, reform, implement
- Formulation or implementation of corresponding operational guidelines / strategies
- Information and awareness raising
- Policy advocacy
- Human rights and fundamental freedoms promotion and protection

### CREATIVE EDUCATION

- Training and capacity building
- Workforce diversification
- Market development
- Digital literacy
- Fiscal and technical support
- Arts and culture infrastructure / facilities
- Access, participation and inclusivity

# 2021 Strategic Plan





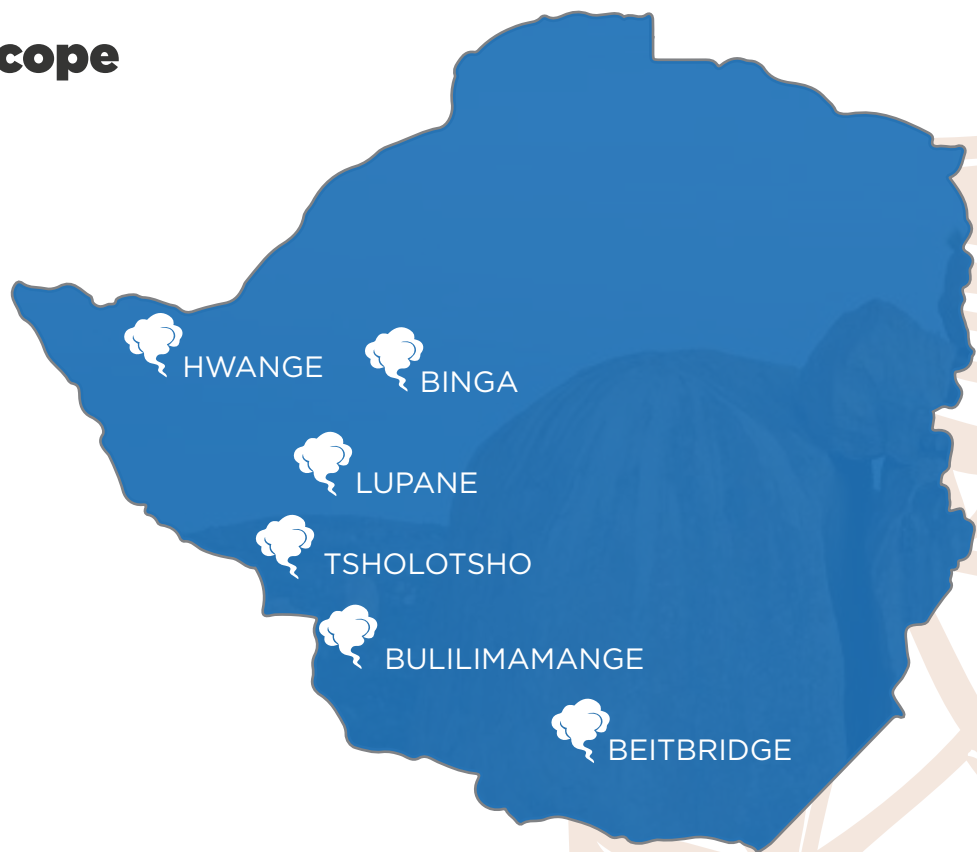
# 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage



## Project Brief

Aims to safeguard traditional dance practices, at a community level and in the spirit of Article 13 (d)(i) of the 2003 Convention, as a component of performing arts heritage, through research and documentation, the compilation of an inventory of associated elements, and activities designed to enhance the inter-generational transmission of performing arts heritage.

## Geographic Scope



## COMMUNITY OUTREACH

### BEITBRIDGE

Venda Community

### BINGA

Tonga Community

### BULILIMAMANGE

Kalanga Community

### HWANGE

Nambya Community

### LUPANE

Ndebele Community

### TSHOLOTSHO

San Community

## KEY STRANDS

- Raising awareness and knowledge of 2003 UNESCO Convention and corresponding implementation methodologies
- Community capacity to undertake inventorying of elements associated with traditional dance
- Intergenerational transmission of performing arts heritage
- Mitigating traditional dance dilution and misrepresentation

## INTERVENTIONS

- Community based inventorying workshop
- Community based inventorying process
- Intergenerational knowledge transmission seminars
- Showcase of performing arts characteristics
- Traditional dance performances in schools
- Online portal reference source

## Project Status 2019



2 Training workshops



6 Field visits



6 Community consultative meetings

**6 Districts 6 Communities**

- 12 Community-based cultural custodians (50% gender representation)
- 5 Partner cultural stakeholders
- 3 Experts

## Expected Reach December 2019 - Project Completion

- 5 community-based inventorying processes
- 1 inventory presentation
- 6 intergenerational transmission dance training and performances
- 6 performing arts showcases
- 1 online portal

**6 Districts 6 Communities**

- 6 schools
- 12 urban youth
- 12 rural youth
- 84 custodians of dance heritage

### Project Funded By

UNESCO under the International Assistance from the Intangible Cultural Heritage Fund



### Project Partners:

- Zimbabwe Ministry of Youth, Sport, Arts and Recreation
- Amagugu International Heritage Centre
- Bluez Cafe
- Zimbabwe National Traditional Dancers Association

# Re-linking Communities Through Culture



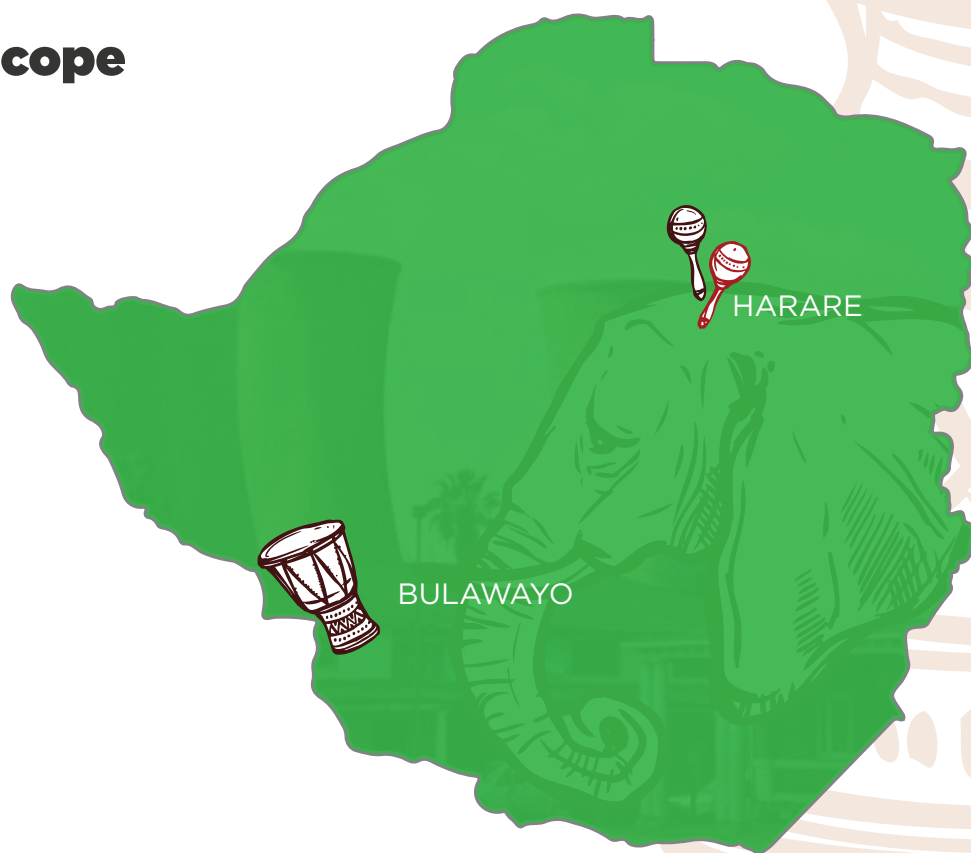
## **Culture at Work Africa**

THE PUBLIC VALUE OF  
INTERCULTURAL DIALOGUE  
FOR SOCIAL COHESION  
IN URBAN AFRICA

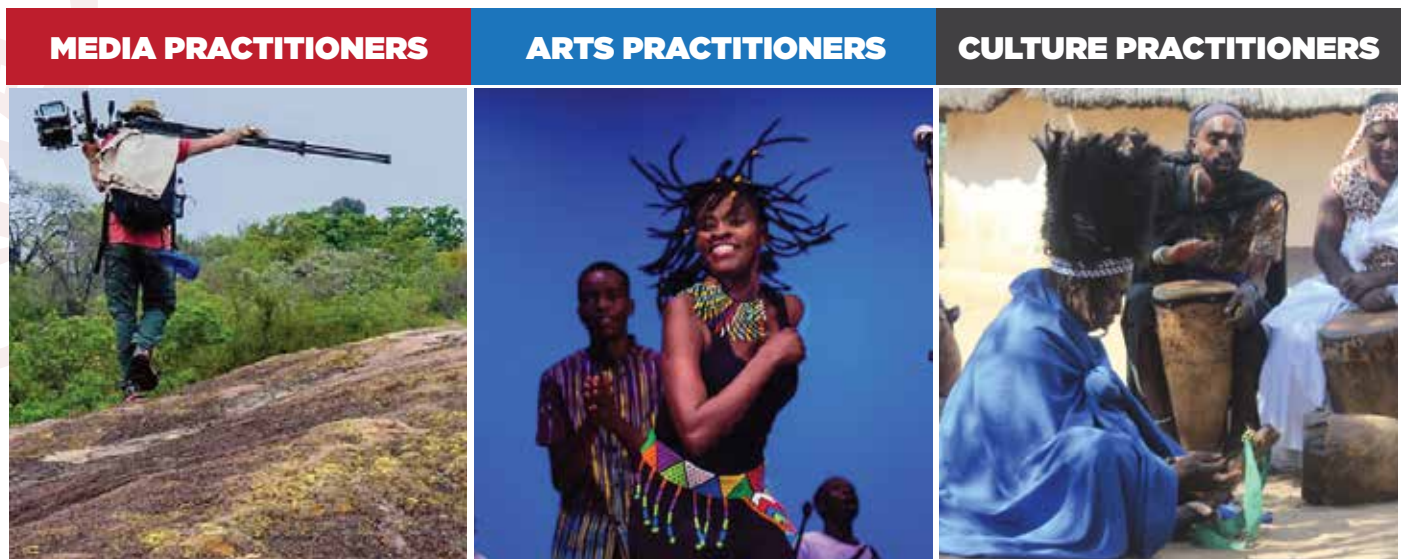
### **Project Brief**

Aims to build networks and enhance trust, tolerance and empathy, at community level and in the spirit of creating linkages between the two major ethnic groups of Zimbabwe, through the provision of cultural interventions providing inclusive access for sharing and listening, meaningful conversations around ethnic identity and cultural collaborations.

### **Geographic Scope**



# Target Participants



## KEY STRANDS

- Raising awareness of the role of arts, culture and media practitioners as cultural and social activists, and motivators for positive social change
- Amplifying the voices of community-based cultural stakeholders on issues of social cohesion and nation-building
- Raising awareness of the origins and implications of cultural fragmentation within the national context
- Building acceptance and respect of the value of the diversity of cultural expressions and its significance to national identity

## INTERVENTIONS

- Provision of safe, neutral and inclusive public discussion platforms
- Listening and sharing seminars
- Collaborative artist performances across the ethnic divide

## NETWORKING

### Ouagadougou, Burkina Faso: 15 Projects

- Peer to peer exchange
- Capacity enhancement training
- Workshops
- Seminars

Facilitated by Culture at Work Africa Consortium



# Project Status 2019



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 of amplifying this message.





# Expected Reach: December 2019

## - Project Completion

### 2 CITIES

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- **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
  - 36 Performing artists

In partnership with Savanna Trust



# Bluez Café Championing 5 Music Rights

## 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



### Sotja 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

Celebration of cross-cultural and inter-generational spirit of Jazz Music



## Jeys Marabini

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

**Best Jazz Musical of the Year Award:** Radio Zimbabwe  
CocaCola 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

# Nhimbe Trust M&E Dashboard





|   |  |   |   |   |
|---|--|---|---|---|
| <p>2005 CONVENTION GUIDING PRINCIPLES</p> | <p>Sovereign right of States to adopt and implement policies to promote the diversity of cultural expressions, based on informed, transparent and participatory processes and systems of governance is ensured</p> | <p>Equitable access, openness and balance in the flow of cultural goods and services as well as the free movement of artists and cultural professionals is facilitated</p>  | <p>The complementarity of economic and cultural aspects of sustainable development are recognized</p>   | <p>Respect for human rights and fundamental freedoms of expression, information and communication is guaranteed as a prerequisite for the creation and distribution of diverse cultural expressions</p> |
| <p>2005 CONVENTION GOALS</p>              |  <p>SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE</p>  |  <p>ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS</p> |  <p>INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS</p> |  <p>PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS</p>   |



# Nhimbe Trust M&E Dashboard

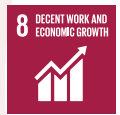
|                                  |    |                 |                     |                             |    |                                     |                         |    |   |   |                  |
|----------------------------------|---|-----------------|---------------------|-----------------------------|---|-------------------------------------|-------------------------|---|---|--|------------------|
| 2005 CONVENTION EXPECTED RESULTS | Policies and measures are implemented to promote creation, production, distribution and access with regard to diverse cultural goods and services and contribute to informed, transparent and participatory systems of governance for culture |                 |                     |                             | Preferential treatment measures are implemented to facilitate a balanced flow of cultural goods and services and to promote the mobility of artists and cultural professionals around the world   |                                     |                         | Sustainable development policies and international assistance programmes integrate culture as a strategic dimension   |   | International and national legislation related to human rights and fundamental freedoms is implemented and promotes both artistic freedom and the social and economic rights of artists  |                  |
| 2005 CONVENTION CSO AREAS        | CSO 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  |                 |                     |                             | Measures and initiatives (e.g. funds and operational programmes) implemented by CSOs aimed at promoting the mobility of artists and cultural professionals around the world (notably from developing countries) and advocating for a special status of cultural goods and services in trade and investment agreements |                                     |                         | Measures and initiatives implemented by CSOs 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 |   | Measures and initiatives implemented by CSOs 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 |                  |
| NHIMBE EXPECTED RESULTS 2019     | R1 Institutional capacity and economic sustainability of targeted cultural operators are strengthened   |                 |                     |                             | R2 Managerial, technical and artistic competences of targeted cultural operators are strengthened   |                                     |                         | R3 Creative Economy Building  |   | R4 Monitor Implementation of new National Cultural Policy & alignment of laws to the constitution  |                  |
| AREAS OF MONITORING              | Cultural and creative sectors   | Media Diversity | Digital Environment | Civil Society Participation | Mobility of artists and cultural professionals  | Flow of cultural goods and services | Treaties and agreements | National sustainable development policies and plans   | International cooperation for sustainable development | Gender equality  | Artistic freedom |

# Nhimbe Trust M&E Dashboard

|  |    |  |   |   |  |   |   |  |   |   |   |
|--|---|--|---|--|--|---|--|--|--|---|---|
| NHIMBE CORE INDICATORS AS INFORMED BY 2005 CONVENTION INDICATORS | <p>Initiatives and measures support the development of dynamic cultural and creative sectors</p>  | <p>Policy advocacy strategies are oriented towards advocating for a legislative base that supports the diversity of the media and the diversity of media content</p> | <p>Initiatives and measures support digital literacy, digital creativity and universal access to culture in the digital environment</p> | <p>Initiatives and measures strengthen the skills and capacities of creative civil society</p>                                   | <p>Institutional advocacy frameworks contribute to collective advocacy on the availability and accessibility of mobility funds for artists and cultural professionals</p>                          | <p>Institutional advocacy frameworks contribute to collective advocacy on the granting of special status for cultural goods and services in trade and / investment agreements</p> | <p>Monitoring frameworks evaluate the articulation of Convention objectives in the formulation of treaties and trade agreements</p>                              | <p>Initiatives and measures include action lines that promote the inclusion of creativity and cultural expressions as strategic elements of sustainable development strategies</p> | <p>International cooperation initiatives and strategies include action lines to support diverse cultural expressions</p>   | <p>Initiatives and measures support the participation and advancement of women as artists, cultural professionals and / or creative entrepreneurs</p>   | <p>Policies and measures promote and protect freedoms of creation and expression and participation in cultural life</p>   |
|  | <p>Policy advocacy is informed, inclusive and promotes participation of multiple stakeholders within and beyond cultural and creative sectors</p> | <p>Capacity building, training and awareness raising on media diversity and the diversity of media content</p>   | <p>Initiatives and measures promote creative civil society participation in the digital environment</p>                                 | <p>Institutional capacity and competence to participate in the design, implementation, monitoring and evaluation of policies</p> | <p>Initiatives and measures support the inward and outward mobility of artists and cultural professionals</p>  | <p>Measures and initiatives support international fair-trade in-out flow of cultural goods and services</p>   | <p>Monitoring frameworks evaluate the implementation of Convention goals in the operationalisation of trade and investment agreement provisions</p>              | <p>Policies and measures support national equity in the distribution of cultural resources</p>   | <p>Technical assistance programmes strengthen human and institutional capacities to formulate and implement action lines that support diverse cultural expressions in the formulation or</p> | <p>Policy advocacy initiatives promote the collection and dissemination of data related to gender equality in the cultural and creative sectors, in respect of representation, access and participation</p> | <p>Monitoring systems evaluate violations to artistic freedom</p>   |
|  |   | <p>Initiatives and measures serve the needs of all groups in society</p>   | <p>Initiatives and measures support dynamic and diverse digital cultural industry markets</p>   | <p>Active involvement in governance of the Convention at the national and global level</p>                                       | <p>Manage information resources or facilitate training programmes on operational programmes that support the mobility of artists and cultural professionals, notably from developing countries</p> | <p>Initiatives and measures competently contribute to information systems that evaluate international flows of cultural goods and services</p>                                    | <p>Monitoring frameworks evaluate the articulation and implementation of Convention goals in other agreements, declarations, recommendations and resolutions</p> | <p>Policies and measures support equity in access to cultural resources by vulnerable or disadvantaged groups</p>  | <p>realisation of development cooperation provisions</p>   | <p>Policies and measures promote the opportunity for women to access cultural activities, goods and services</p>  | <p>Measures and initiatives champion and protect the social and economic rights of artists and cultural professionals</p> |



# Goal 1 2019 Report Card



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

**Support Sustainable Systems of Governance For Culture**

|                                | Cultural and Creative Industries  | Public Media  | Digital environment  | Partnering with civil society |
|--------------------------------|---|---|--|-------------------------------|
| <b>NHIMBE STRATEGY PILLARS</b> |   |   |  |                               |
|                                | <b>Success</b>  | <b>Challenges</b>   | <b>Action Steps</b>  |                               |
| <b>DEVELOPMENT COOPERATION</b> | <p>Collaborations with African initiatives to mobilise grassroots action in the tech and creative sectors</p> <p>Establishment of policy advocacy in areas of the CCI conceptualisation of AfCFTA, UNCTAD Digital Economy and Blockchain Technology</p> | <p>Unaffordability and inaccessibility of data undermines digital literacy initiatives</p> <p>Capacity building on the diversity of media content undermined by limited media platforms</p> | <p>"Develop a 'digital environment policy advocacy strategy' targeted at the entire value chain of CCI digitisation</p> <p>Leverage on national consortiums with a legislative agenda to advocate for an increase in community media platforms</p> |                               |
| <b>CULTURAL POLICY</b>         | <p>Participation and visibility in national, regional and global spaces for dialogue increased</p> <p>Involvement in cultural policy implementation strengthened</p>  | <p>Inadequate investments in media content creation and dissemination undermines media training initiatives</p>   | <p>Seek public and private partnerships to increase investments in media content creation and dissemination</p>  |                               |
| <b>CREATIVE EDUCATION</b>      | <p>Increased involvement in the governance of the Convention, nationally and internationally</p> <p>Capacitation of Bulawayo Local Government authorities to participate in international cultural and creative industry forums</p>                     | <p>Unavailability of public funds to support civil society initiatives targeted at the implementation of the National, Arts Culture and Heritage Fund</p>                                   | <p>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 "</p>   |                               |

IMPLEMENTATION MEASURES OPERATIONALISED



- Spaces for Dialogue
- Policy Advocacy
- Capacity Building and Training

# Implementation Guidelines for Report Card Action Steps



## **Digital Environment Policy Advocacy**

To be achieved through Nhimbe's Digital Resilience programme launched in 2020 in partnership with PEN.

## **Informing Media Legislative Agenda**

Nhimbe Trust is a member of the CSO constitutional consortium working group on media and will inform government's legislative agenda on community media platforms by lobbying the Interministerial Taskforce on constitutional alignment through this platform.

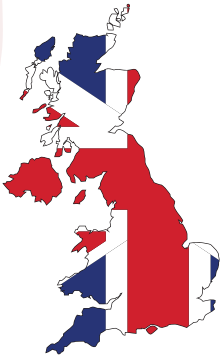
## **Public and Private Partnerships for Media Content Creation and Dissemination**

Lobby for a media fund to be supported by public and private telecommunications and media companies.

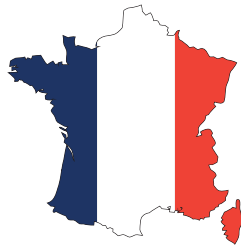
## **Public Funding for Civil Society National Cultural Policy Implementation**

Ensure that policy advocacy informs the % allocation and distribution of funds in the National Arts Development Fund and the Bulawayo Arts, Culture and Heritage Fund (BACHEF), with specific provisions guiding the funding of civil society initiatives.

# Spaces for Dialogue



Britain



France



China



South Africa



Switzerland



Germany



Togo



Rwanda



Zimbabwe



Burkina Faso

## Interface Institutions

Norway's Ministry of Foreign Affairs

Presidium of the Government of the  
Republic of Zimbabwe

World Alliance for Education

United Nations Educational, Scientific  
and Cultural Organisation (UNESCO)

2005 UNESCO Convention  
Intergovernmental Committee

2005 UNESCO Convention Global  
Civil Society Organisations  
Consortium

African Continental Free Trade  
Agreement (AfCFTA) Ecosystem

United Nations Conference on Trade  
and Development (UNCTAD)

International Music Council

International Federation of Coalitions  
of Cultural Diversity

Britain Zimbabwe Society

## Capacity Developed / Enhanced

- Development Cooperation  
Strategies in Culture
- Rural-Urban Development
- Creative Economy Digitisation
- Cultural and Creative Industry  
Ease of Doing Business
- Governance of the 2005 UNESCO  
Convention
- Music Rights
- Arts Education Policies
- Cultural Governance through  
Trade Agreements



"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 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.

# Goal 1: Capacity Building and Training

|                          | Institutional Strengthening: Facilitation of Staff External Training | Institutional Programming: Capacity Building and Training for Artists and Cultural Professionals                      |   |
|--------------------------|--|---|---|
| PROGRAMME                | European Diploma in Cultural Project Management                      | Women in Theatre and Television   | Children in Theatre and Television      |
| SOURCES OF SUPPORT       | Africalia  | Africalia   | Africalia                               |
| TRAINING AREAS           | Cultural Project Management<br>International Cultural Cooperation    | Directing   Scripting   Filming   Acting   Editing   Cinematography   Stage Use   Casting   Creative Entrepreneurship |   |
| DURATION                 | 14 Months  | 10 Months   | 10 Months                               |
| NUMBER OF PEOPLE TRAINED | 1 Staff Member   | 10 Women  | 20 Children                             |
| OUTPUTS                  | Project of Cultural Cooperation                                      | Film Productions<br>Theatre Productions   | Film Productions<br>Theatre Productions |



## Goal 1 Commentary:

### Civil Society Participation in Government Policy Processes

Goal 1 of the 2005 UNESCO Convention places premium on policy making processes that are informed, transparent and participatory, and makes provisions for civil societies to report on their participation and contribution to these policy processes.

As the curation of policy measures and legislative frameworks is the exclusive terrain of national government and its concomitant functionaries, this commentary provides a critical reflection of civil society's participation in such a framework, in its effort to inform and guide policy design, implementation and evaluation.

















While participative policy making approaches are an imperative in capturing multi-stakeholder priorities, needs and concerns, they become highly ineffective in the absence of jointly agreed engagement parameters and consultative frameworks that recognise the operational function of each stakeholder. This especially applies in civil society's engagement with government. Nhimbe's advocacy in 2019, predominantly advanced this position. This stance was informed by the realisation that civil society's engagement with governments and

their respective agencies, constantly faces the challenge of compromising autonomy, independence and critical distance.

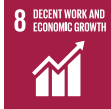
In this respect, some civil societies, much like Nhimbe Trust, are increasingly finding it difficult to tread the fine line between achieving complementarity with government processes and maintaining the level of autonomy that is a pre-requisite for the advancement of a watchdog role.

Against this backdrop, Nhimbe's advocacy messaging with regards to participatory policy making and consultative procedures, hazards the need to ensure that civil society and government engagements guarantee safe and inclusive spaces for civil society dissent, with sufficient and definite guarantees for a credible and transparent policy making process.

# Goal 1: Platforms Leveraged by Nhimbe Trust in 2019 To Inform Policy, Cultural Governance and Zimbabwe's Legislative Agenda

| Platform  | Institutional Operating Guidelines Realised   |   |   |   |
|---|---|---|---|---|
|   | Informing Constitutional and Legislative Agenda through Culture & CCI Lens          | Cultural Policy Implementation  | Governance of the Convention  | Implementation of Convention Provisions   |
| 2005 UNESCO Convention Global CSO Consortium                    |   |    |  |    |
| Zimbabwe National Association of Non-governmental Organisations |   |   |   |   |
| Zimbabwe CCI Ease of Doing Business Platform                    |  |  |   |  |
| Zimbabwe National Transitional Justice Working Group            |  |  |   |  |
| Zimbabwe CSO Constitutional Consortium                          |  |   |   |  |
| Zimbabwe CSO Constitutional Consortium Media Thematic Group     |  |   |   |  |
| AfCFTA Technology and Creative Industry Ecosystem               |   |   |   |  |
| UNCTAD Ad Hoc Expert Meeting on the Creative Economy            |   |   |   |  |

# Goal 2 2019 Report Card



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

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

## Mobility of artists and cultural professionals

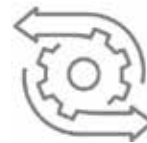
## Flow of cultural goods and services

## Treaties and agreements

### NHIMBE STRATEGY PILLARS



Success



Challenges



Action Steps

### DEVELOPMENT COOPERATION

Increased mobility of artists between cities and across tribal lines

Limited investment into South to North mobility

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

### CULTURAL POLICY

Strengthened international partnerships for cultural exchange

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

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

### CREATIVE EDUCATION

Creating access for artists to new stages and new audiences

IMPLEMENTATION MEASURES OPERATIONALISED



Travel Grants

Exchange Programmes

Supporting Major Cultural Events

# Implementation Guidelines for Report Card Action Steps



## **Global South - North Mobility**

Strengthen the UK / Zimbabwe exchange programme launched in 2017 as a partnership between Nhimbe Trust, Young Vic Theatre and Daneford Trust, with an added clause on promoting the mobility of Zimbabwean artists and cultural professionals to the UK .

Increase travel grants for cultural professionals to enhance their Global South - North mobility

## **E-Commence Literacy**

Leverage on the AfCFTA Technology and Creative Industry ecosystem to design and administer e-commerce training and capacity building initiatives.

# Exchange Programme



## Zimbabwe

- 5 Performing Artists
- 3 Cultural Professionals
- 1 Culture and Heritage Expert

## United Kingdom

- 6 Performing Artists
- 1 Director
- 1 Scriptwriter
- 2 Cultural Professionals

# Umtolo: The Tree

## A Vivid Theatre Piece Tracing the Journey of Christianity Across Different Times of Zimbabwe's History



It's a very poetical movement-based piece, where we meet a group of characters who are the storytellers, narrators, who are the branches of the tree, a community; they tell us about how the land has changed, how we can make our future better; how, in spite of what has happened with this land, how it has been hurt and crying, we can build a stronger more beautiful land. In spite of what has been going on recently...arts can happen, arts can be strong, and a voice-piece for what we are feeling right now." Naomi Cortes, Umtolo Writer

What inspired us has been learning about the original faith system, the culture, the connectivity to nature that is here in Zimbabwe and in the history of Africa, and finding out about that has been amazing...it's been an awesome journey." David Gilbert, Umtolo Director

### CULTURE VISITS

Heritage Tour of Matopos' Njelele led by Cont Mhlanga

Bulawayo History Tour led by Gordon Chimombe

### PERFORMANCES

1 Performance at Afrikera Arts Trust, Harare

1 Performance at Amakhosi Cultural Centre, Bulawayo

### PARTNERS

Bluez Café  
Young Vic Theatre UK  
The Daneford Trust  
Afrikera Arts Trust  
Amakhosi Cultural Centre  
British Council Zimbabwe



## Travel Grants for Cultural Professionals

### 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

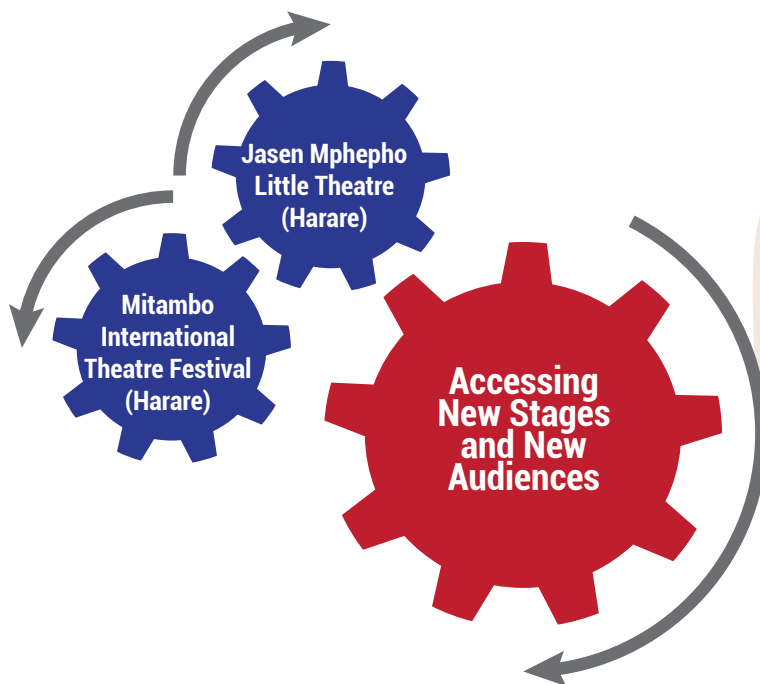
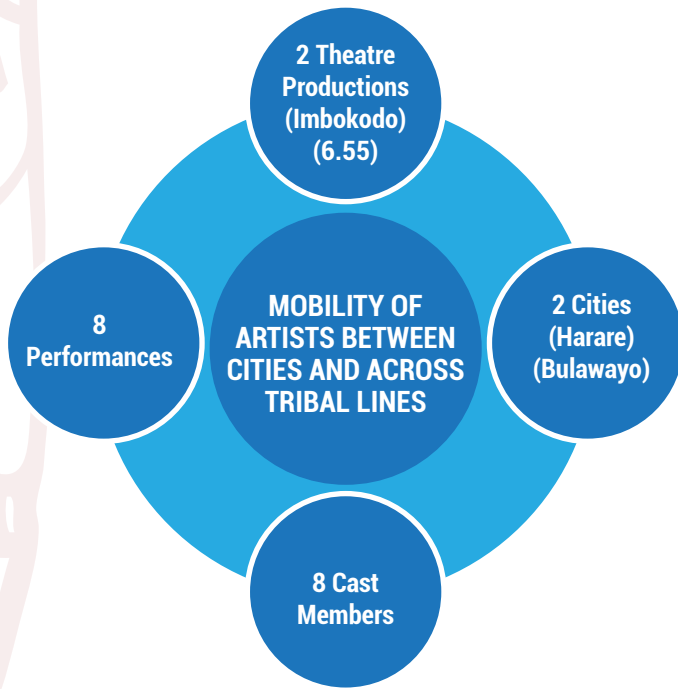
Jacaranda Festival is a celebration of music, spring and the jacaranda season.

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

# Goal 2



## Production - Distribution - Mobility - Access



## **Goal 2 Commentary:**

### **Addressing Gaps in the Mobility Value Chain**

The narrative on artist mobility has predominantly focused on visa regulations, with minimal attention directed at the measures and provisions, within a hosting country, that provide ease of facilitating the entry of a foreign artist. What is lacking in most mobility discourse, is an analysis of why there still is limited South-South mobility, especially within some systems where there are no visa requirements.

Drawing from Nhimbe's interaction with policy implementation provisions, administrative measures surrounding taxes or fees that should be paid internally by the inviting in-country party, are proving to be an impediment to the facilitation of mobility. In the absence of a consideration of the revenue to be made by the promoter / festival, what is required by manner of clearance fees, in most instances, is disproportionate to what will be generated, making the hosting of foreign artists the exclusive terrain of the limited major events that attract high turn-outs.

Concomitantly, the processing / clearance requirements and procedures, in their geographic centrality (processing only in the country's capital city), lack of transparency and censorship provisions, create an environment that is antagonistic to the 2005 UNESCO

Convention aspiration of realising an increase in the mobility of artists and cultural professionals. With regards to clearance systems, in the Zimbabwean context, clearance procedures require that there be engagement with departments that include but are not limited to immigration, the censorship board, the National Arts Council and the national revenue collecting authority. In the absence of inter-ministerial collaborations within which the various departments are situated, the cumbersome nature of completing the entire clearance value chain, has implications on the facilitation of mobility, and an extended implication on the ease of doing business in the cultural and creative industry sphere.

# Goal 3 2019 Report Card



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

### NHIMBE STRATEGY PILLARS



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

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

### CREATIVE EDUCATION

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

# Implementation Guidelines for Report Card Action Steps



## **Resource Mobilisation**

Call for SDG interministerial collaboration that can be leveraged to call for more concerted implementation efforts that specifically have a view on funding civil society action

## **Bulawayo Cultural Affairs Office Capacitation**

Deliver development specific training to BCAO staff to ensure that there is adequate competency for the office to coordinate local government initiatives

## **Local Government Infrastructure**

Mobilise resources, through the city's endowment fund, for the reinforcement of local government physical infrastructure

## **Capacity Building for Local Government Authorities**

Partner UCLG and UNDP for the consistent training of local government authorities in sustainable development plan formulation, implementation and evaluation





## **Resilient partnerships for the articulation and realisation of development strategies and priorities**

The partnership between Nhimbe Trust and Bulawayo City Council, which has created an enabling environment for the former to extend technical support to the latter, has achieved significant strides in the articulation and realisation of city development strategies and priorities through culture, creativity and cultural expressions. Legacy projects to date include Bulawayo Cultural Affairs Office (BCAO), Bulawayo Day, Bulawayo Arts Festival (BAF) and the Bulawayo Arts, Culture and Heritage Endowment Fund (BACHEF). In the absence of strategic initiatives by national government and in the spirit of social and cultural cohesion, these legacy projects have established mechanisms for the integration of the National Arts, Culture and Heritage policy into the strategic operational parameters of the city, meeting the goals of the 2005 UNESCO Convention through the inclusion of arts and culture in the sustainable development of the city.



# 2005 UNESCO Convention Goal 3

## Civil Society Guidelines: Nhimbe Tracker on Legacy Projects

### Legacy Project



#### MAIN FEATURES:

5-day festival to be hosted annually in June

Arts and culture showcases promoting the diversity of cultural expressions

Strengthening the role and visibility of artists and cultural professionals as key stakeholders in the realisation of sustainable development plans and in the operationalisation of sustainable development strategies

Strengthen national capital of culture brand

Coordination and facilitation of the city's arts and culture programming

Policy technical advisor to Bulawayo City Council on culture integration in sustainable development plans

To be celebrated annually on the 1st of June

Raise awareness of the city's heritage, rich diversity, resilience and cultural integrity

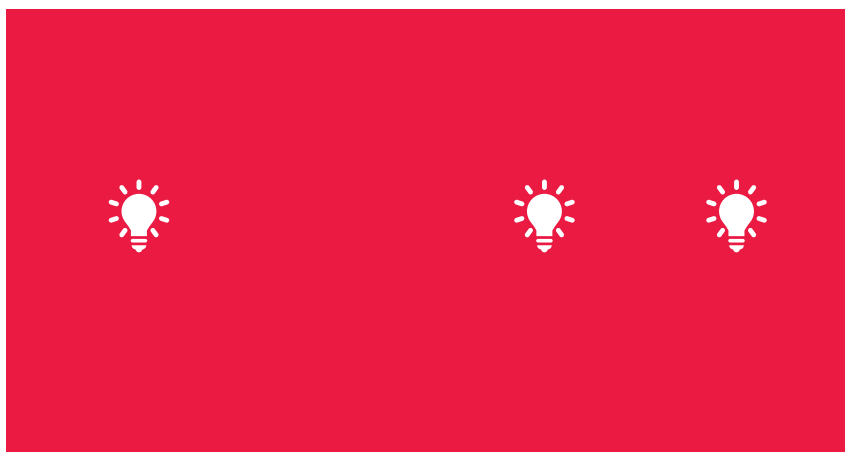
Funding platform for the city's arts and culture programming

Resource mobilisation platform for the city's arts and culture programming

Funding platform that strengthens arts and culture physical infrastructure



|  |  |   |  |
|--|--|---|--|
| Promote the inclusion of creativity and cultural expressions as strategic elements of sustainable development plans and strategies | Support cultural industry-based regeneration projects, including community-based initiatives | Facilitate participation in cultural life | Facilitate access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups |
|--|--|---|--|





### **Goal 3: The Bulawayo City brand**

#### **Culturally conscious and working towards the full integration of culture in sustainable development agendas**

An excerpt of a speech delivered by His Worship, the Mayor of the City of Bulawayo, on the occasion of the Ease of Doing Business Conference hosted by Bulawayo Cultural and Creative Industry Stakeholders, and attended by His Excellency the President of the Republic of Zimbabwe, Emmerson Dambudzo Mngangangwa and First Lady Auxillia Mngangagwa

"...the 2001 UNESCO Declaration on Cultural Diversity and the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions place a demand on us as a city to achieve functionality in alignment to universal development agendas, particularly the localisation and realisation of sustainable development goals. SG11 specially calls for cities and human settlements to be safe, resilient and sustainable...The revitalisation and innovative transformation of urban cultural landscapes and services is a universal call for all cities to formulate policies and strategies that create an enabling environment for citizens' equal access to culture, participation in cultural activities, the enjoyment of artistic freedom and the inclusion of women, children, youths, people with disabilities and minority groups.

Within the ambit of these global discourses on the inextricable linkages between urban regeneration, sustainable cities and culture, the City of Bulawayo has achieved significant strides in defining a distinct cultural heritage that facilitates this process. We consciously have mainstreamed a cultural rights approach, among other approaches, in our urban regeneration strategies. "

## Goal 3 Commentary:

### Integrating Culture in Sustainable Development Frameworks: Addressing the Preparedness Gap

Goal 3 of the Convention recognises the instrumental function of culture, creativity and artistic innovation in the realisation of sustainable development targets. Through emphasis on a 'human centred approach,' the goal has been privileged to attract a plethora of strategies, from various governments and multilateral institutions, that have provided a framework within which culture can be integrated and within which sustainable development agendas can be localised

and implemented. These strategies have included the sustainable cities framework, the cities of opportunities and innovation framework and Agenda21 for Culture. At international cooperation level, governments, notably that of Norway through the Ministry of Foreign Affairs, have created dialogue platforms, inviting international partners in the Global South to contribute to strategies on how culture can be mainstreamed in development cooperation.

Nhimbe Trust, through engagement with these various initiatives, has built expertise on the interlinkage between culture and sustainable development agendas, particularly in addressing issues of localisation. Through the partnership with Bulawayo City Council, Nhimbe has extended technical support to the City, leading to the institutionalisation of the partnership, in the setting up of the Bulawayo Cultural Affairs office.

Cumulatively, the strategies and initiatives that have been employed by creative civil

society, multilateral institutions, development functionaries and agencies, and foreign governments, have fallen short of addressing the preparedness question of national and local government, particularly in enhancing localisation and implementation capacities. The preparedness question reflects on national and local governments' institutional capacities to create structural models that can be leveraged in localisation, with extended consideration of human resource competencies that are required, and the formulation of resourcing models that ensure sustainability. The omission to consider these, undermines and compromises the articulation of sustainable development provisions in national and local government policies, measures and initiatives. Irrespective of how comprehensive guidelines of the integration of culture may be, their success is significantly determined by the preparedness and competency levels of the party that bears the responsibility to localise and implement.

# Goal 4 2019 Report Card



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

# Implementation Guidelines for Report Card Action Steps



## **Artistic Freedom**

Artistic freedom monitoring tools that are created should record the nature and extent of violations, particularly those where artists and cultural professionals are not officially charged for violations by either a state or non-state actor

## **Cultural Statistics**

Partner private statisticians and seek collaboration with national bureaus of statistics for the capturing of more accurate sex-aggregated statistics

## **Strengthening Women's Participation**

Ensure that women actively participate in the entire policy making value chain for the capturing and redressing of domestic responsibilities that limit their participation in cultural life

# Gender Equality Reflections

## 2005 UNESCO Convention 2018 Global Report Recommended Gender Equality Actions

Integrate a gender perspective into all cultural policies and measures

Increase availability and quality of sex-aggregated data

Ensure equal access to funding and opportunities

Support women as creators and producers of contemporary cultural expressions

## Nhimbe 2019 Record

100% of measures and initiatives adopted / implemented integrated a gender perspective

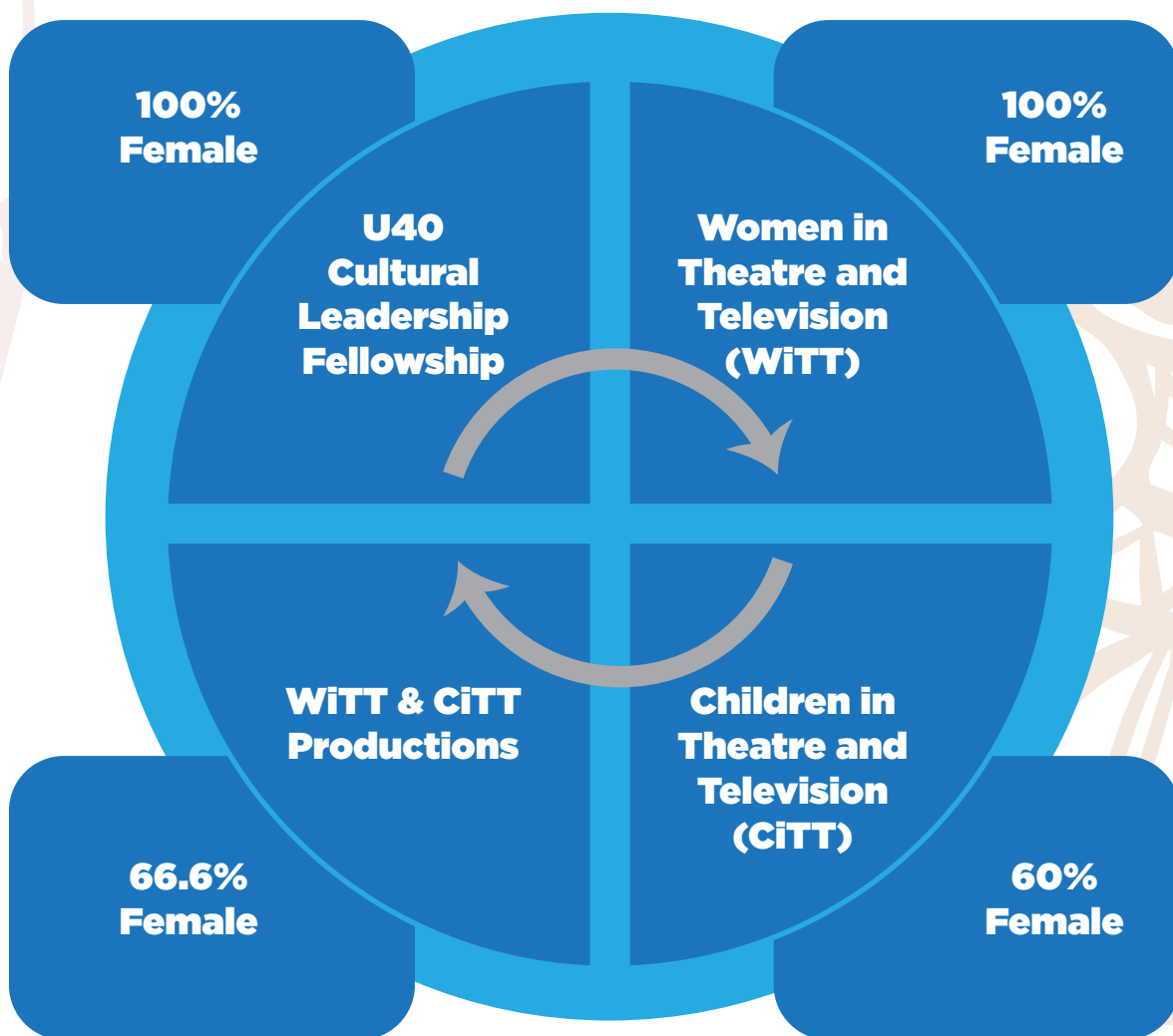
Sex-aggregated data is available per project implemented but there is need to create a centralised statistical system that consolidates this data across all programming areas

Programming areas have predominantly granted women preference, with some projects designed specifically for women

Achieved through the Women in Theatre and Television programme



## Goal 4: Promoting the Advancement of Women as Artists, Cultural Professionals and Creative Entrepreneurs



## Goal 4 Commentary:

### Beyond constitutional provisions in artistic freedom monitoring and protection

Constitutional frameworks, specifically in Africa, reflect a progressive democratic environment that is committed to the full enjoyment of human rights and fundamental freedoms. Artistic freedom protection and promotion is generally provided for, either through explicit provisions or through implicit provisions by manner of leverage rights. If a constitution makes such guarantees, why then are these systems seemingly weak and fragile in their protection of artistic freedom?

Legislative and administrative frameworks are increasingly being weaponised and manipulated to restrict freedom of expression. This particularly relates to legislating censorship, legislating restrictions to accessing public spaces and legislating the permissibility of public assembly where art is consumed. These legislative frameworks cumulatively impact the production of creative goods and services, participation in cultural life and the accessibility of cultural expressions. They require targeted advocacy that not only challenges these provisions within their constitutional positionality but their lack of alignment to international human rights standards and norms.

Secondly, monitoring artistic freedom for the purposes of capturing the exact nature and extent of the violations that occur, is a challenging exercise. What increasingly is emerging, are patterns pointing to violations that are not recorded through formal procedures, as artists and cultural professionals are not

officially charged for having violated a specific legislative provision. Abductions, intimidation and beatings are becoming the norm. In occurrences where the victims are unwilling to speak about their experience, these violations go unnoticed and unrecorded.

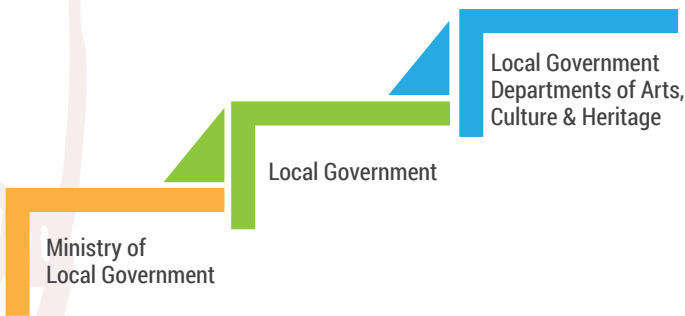
When they do speak out, seeking recourse without knowing the identity of the perpetrators poses a challenge in recording violations and attributing them to either a state or non-state actor. Broadly, these scenarios call for the strengthening of more innovative approaches to artistic freedom monitoring, to ensure that frameworks of monitoring have means of documenting and verifying cases that are not handled through official judicial processes that call for a charge to be made and for the artist or cultural professional to appear in a court of law.

# 2020 Flagship Projects & Partnership Strategy

## Stakeholder Dashboard

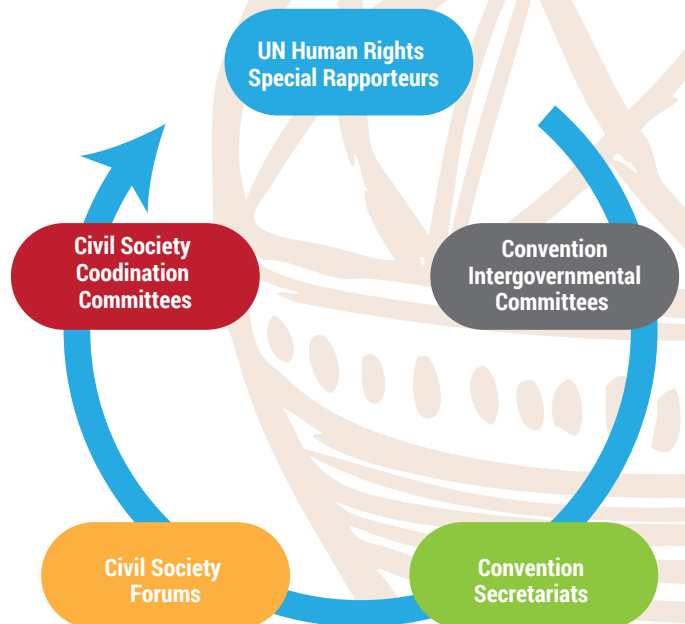
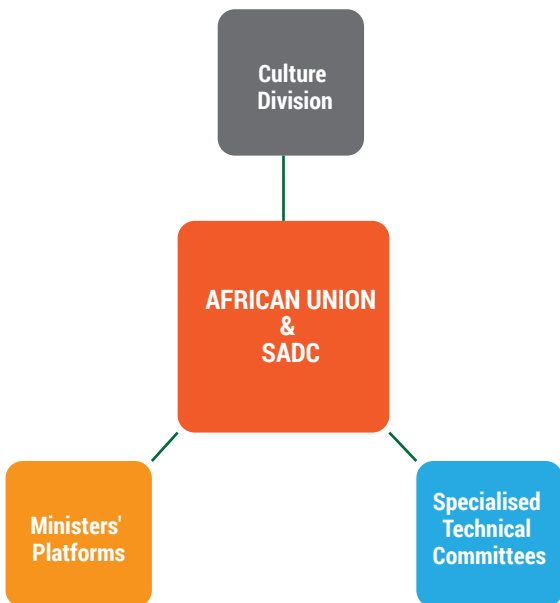
### Local Government Engagement

### National Government Engagement



### Regional Engagement

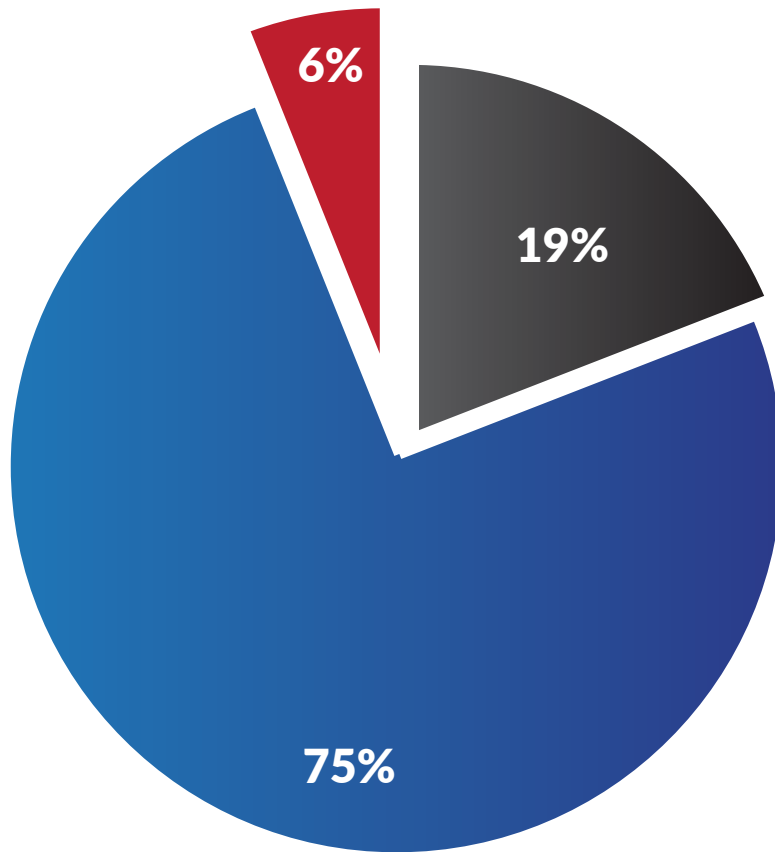
### Global Engagement



## 2020 Flagship Programming Areas

| AREA OF PROGRAMMING                      | PROJECT   | PROJECT DESCRIPTION  | PARTNERS  | GEOGRAPHIC SCOPE                        | TIMEFRAME                     |
|--|---|--|---|---|-------------------------------|
| <b>Artistic Freedom</b>                  | Artistic Freedom Election Monitoring  | Seeks to alleviate threats to participatory democracy in Africa resulting from the imposition, during election processes, of restrictions and constraints on the right to freedom of artistic expression and creativity  | None  | African Countries                       | 2020 - 2023                   |
|  | Constitutional and Legislative Frameworks in the Protection and Promotion of Artistic Freedom | Seeks to:<br>1. Increase the legal knowledge of artists and cultural professionals as well as enhance their collaboration with human / cultural rights defenders<br>2. Strengthen policy advocacy that provides an artistic freedom lens to constitutional alignment and the enforcement of global norms on the protection and promotion of fundamental freedoms | FreeMuse  | Zimbabwe                                | 2020                          |
| <b>Digital Resilience</b>                | Cultural and Creative Sector Digital Resilience   | Tracking and strengthening cultural and creative industry digital culture  | PEN   | African Countries                       | 2020                          |
| <b>Diversity of Cultural Expressions</b> | Bulawayo Arts Festival  | Aims to build resilient and inclusive communities that actively participate in cultural life and integrate their culture in the realisation of the sustainable development of the city   | Bulawayo City Council                                   | Zimbabwe (Bulawayo)                     | Annually (starting 2020)      |
|  | Bulawayo Day  |  |   |   |                               |
| <b>Cultural Governance</b>               | International Cultural Governance Conference  | Space for dialogue that engages local and global perspectives in the identification / formulation of innovative cultural governance strategies   | United Cities and Local Governments (technical partner) | Global (hosted in the City of Bulawayo) | Annually (starting 2020)      |
| <b>Complex Emergency Preparedness</b>    | Cultural and Creative Industries (CCI) Crisis Management Response and Coordination            | To offer information resources, technical support and crisis response expertise, to the CCI ecosystem, for the strengthening of crisis preparedness and response mechanisms  | None  | Global                                  | Continuous (starting in 2020) |

# Budget Allocation by Result Area



## Budget Figures

- R1 | Institutional Strengthening \*R1\* 19%
- R2 | Training Professionals \*R2\* 75%
- R3 | Advocacy/ Activism \*R3\* 6%:

# Our Partners



City of Bulawayo



This project is co-funded by the European Union



We are committed to being open and accessible. We welcome all comments on our work.

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