

# **2019-2021 STRATEGIC PLAN**

**DASHBOARD REPORT  
2015-2018**

**A PAN AFRICAN FRAMEWORK FOR SUPPORTING THE  
ARTS AND CULTURE SUBSECTOR OF CULTURAL AND  
CREATIVE INDUSTRIES (CCI)**

“Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generation.” (UNESCO Universal Declaration on Cultural Diversity).

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Over the last 15 years, Nhimbe Trust, the leading creative civil society watchdog organisation for Zimbabwe's cultural and creative industries and vocational creatives, has been lobbying for the development of a vibrant and sustainable Zimbabwean cultural sector that is sufficiently regulated and well-resourced. Nhimbe's vision is geared towards supporting socially and economically sustainable jobs and livelihoods.

Our outgoing strategy focused on three pillars: Public Policy, Market Development, and Gender Equality and Women's Rights. It is through these pillars that Nhimbe Trust was at the forefront of initiatives that improved the working environment of creative civil society in Zimbabwe and Africa. From the formulation and adoption of the new National Arts, Culture and Heritage Policy (2017) to the first ever inclusion of creative industries as a priority economic sector in the Finance Act 2018, Nhimbe successfully negotiated the changing landscape and needs of the industry and government. The achievements Nhimbe realised within the Zimbabwean creative sector culminated into a demand for thought leadership that was extended to various foreign governments, foreign government functionaries, regional organisations and global governance institutions. This demand was identified by our dynamic team as an opportunity to formally institutionalise the commitment we have towards the global expandability of Pan African Cultural and Creative Industries. The institutionalisation of our efforts manifested through the launch of Nhimbe Global Affairs Observatory (NGAO).

Within a backdrop where the challenges and opportunities of cultural and creative industries are not confined to a singular geographic landscape, NGAO is a symbolic representation of Nhimbe's aspiration to contribute meaningfully towards cultural policies and programmes that universally promote human rights, economic growth, the protection of cultural heritage, the diversification of cultural expressions, the facilitation of cultural exchange, the sharing of best practices and the defence of freedom of expression in all its facets.

Our incoming strategy, which will run from 2019-2021, focuses on Cultural Diplomacy, Cultural Policy and Creative Education. It 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 subsector of cultural and creative sectors, 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 disempowered within the arts and culture sector.

## ORGANISATION MISSION STATEMENT AND GOALS

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

1. Support sustainable systems of governance for culture
2. Achieve a balanced flow of cultural goods and services, increase the mobility of artists and cultural professionals
3. Integrate culture in sustainable development frameworks
4. Promote human rights and fundamental freedoms

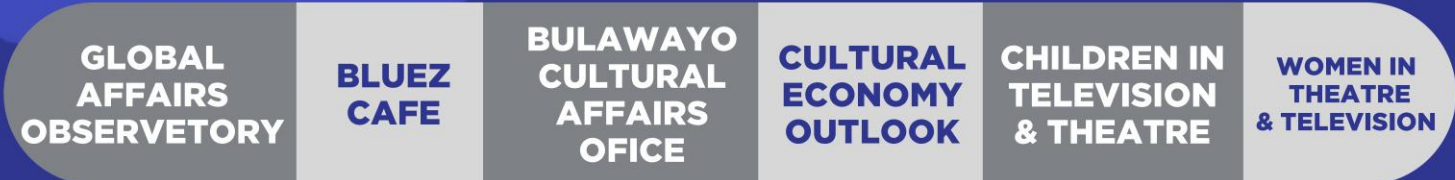
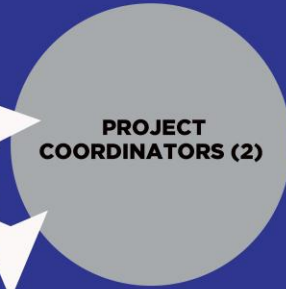
## THROUGH OUR MISSION AND GOALS, OUR VISION IS :

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 workers.

Over the course of this strategic plan Nhimbe Trust will aim to be:

- **Relevant:** our services and programmes will match global trends and the realities of society and targeted audiences
- **Resilient:** our work will have an influence on improving the resilience of the cultural sector
- **Proactive and innovative:** in approaches aimed at addressing the challenges of the cultural sector, the status of the artist, particularly women and children.

# ORGANISATION STRUCTURE



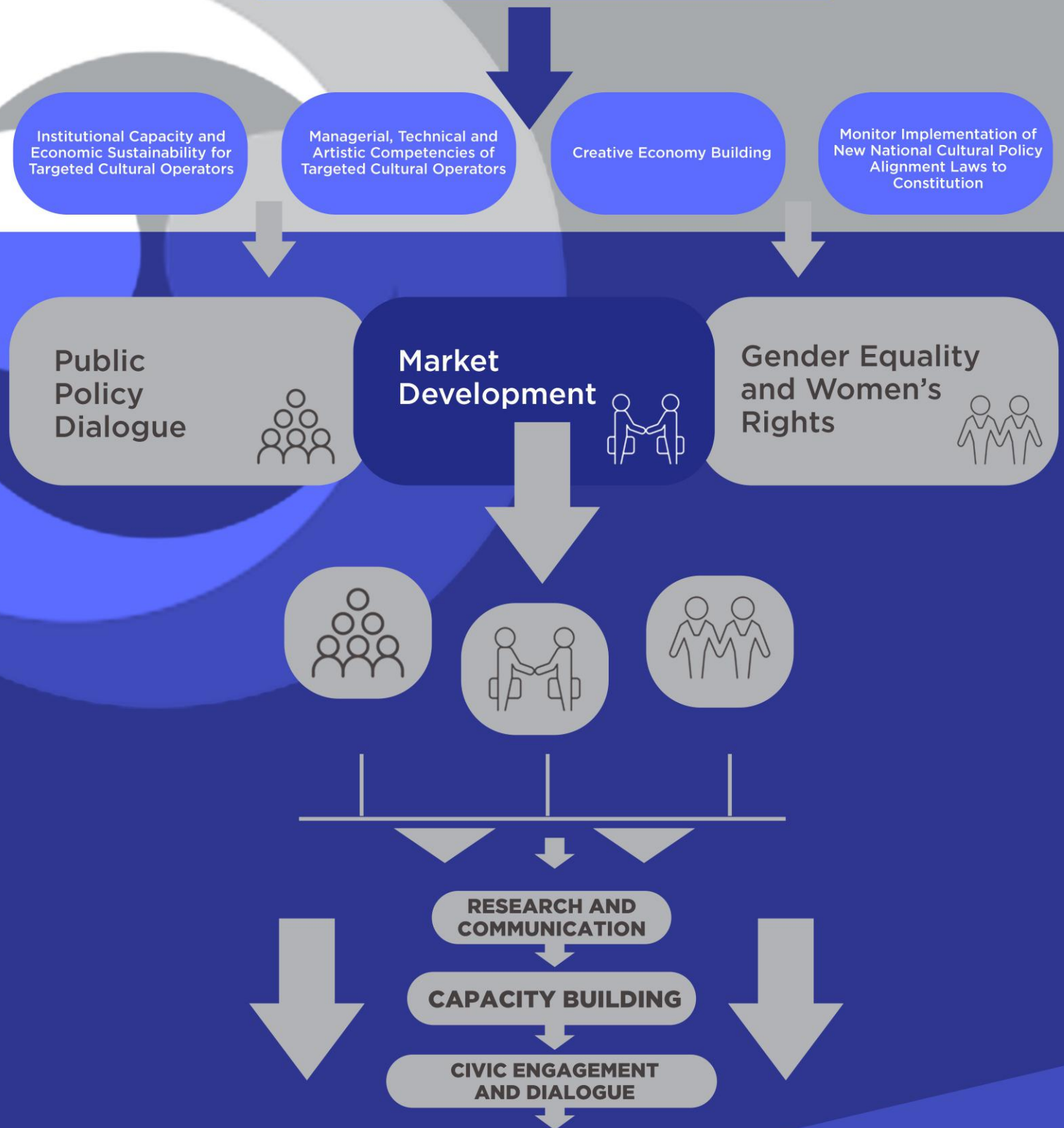
# **DASHBOARD REPORT 2015 - 2018**



**2015-2018 IN RETROSPECT: OUTGOING  
STRATEGIC PLAN VALUE CHAIN**

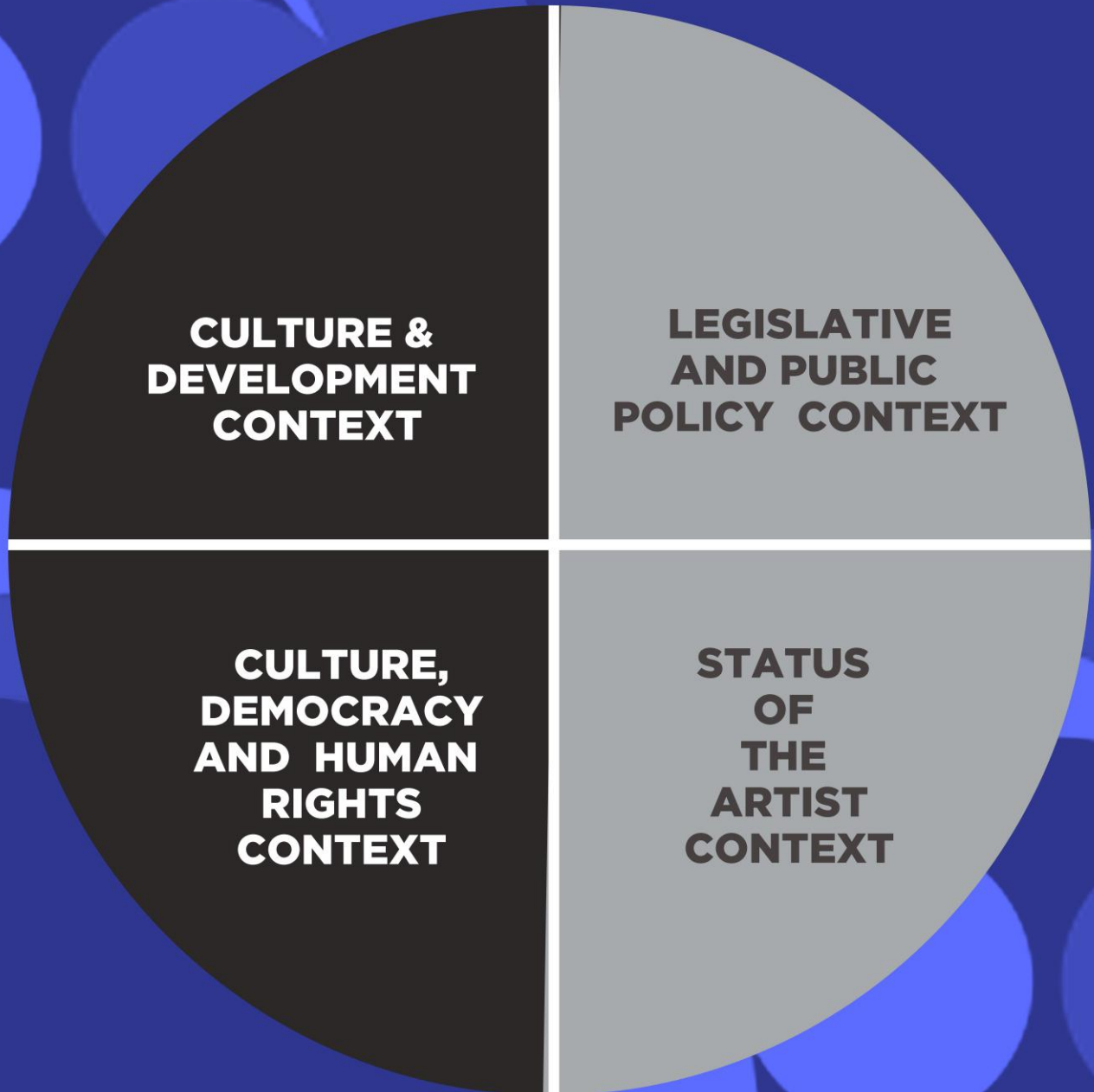
# DASHBOARD REPORT 2015 - 2018

## MULTI ANNUAL PROGRAM KEY RESULT AREAS





# **DASHBOARD** **REPORT 2015 - 2018**



# REPORT CARD 2015-2018



“After working in the creative field for over 20 years, I came to realize that, when it comes to building and strengthening human creative capacities, there are always two sides to it: on the one hand, there’s the work that needs to be done on the ground, like teaching art skills. On the other hand, there’s the work that needs to be done at the top, like getting local authorities involved. In Zimbabwe, there has always been a void between these two sides. But thanks to Nhimbe Trust, we’re taking major steps towards bridging this gap.”

***Tsitsi Dangarebwa,***  
***Internationally celebrated author, Filmmaker and cultural activist***

# REPORT CARD 2015-2018

During the course of 2015 – 2018, Nhimbe Trust, through structures and networks established by:

- Bluez Café
- The Global Affairs Observatory
- The Internship and Fellowship Program
- Bulawayo Cultural Affairs Office
- Creative Economy Outlook Zimbabwe
- Children in Television and Theatre (CITT), and Women in Television and Theatre (WITT), designed, supported and implemented projects, activities and capacity enhanced programs that advanced:

- Culture thought leadership
- Legislation and public policies
- Culture, democracy and human rights
- The status and mobility of the artist
- Gender equality and women's rights
- The promotion and protection of cultural heritage



## LEGISLATIVE AND PUBLIC POLICY CONTEXT

Culture lens to Zimbabwe CSO Constitutional Consortium	Draft National Cultural Policy - Interface with Parliamentary Portfolio Committees	Joint solidarity lobby for licencing KWESE TV	Action Plan on call to abolish Zimbabwe Censorship Board	National Quadrennial Report validation workshop - National Arts and Culture Indaba
Lobby government against the irregular appointment of the new National Arts Council of Zimbabwe Director	Culture lens to the national Transitional Justice Working Group	Promoting human rights and fundamental freedoms; good governance, anti-corruption and accountability by public officials in Blood Tongue THE MUSICAL	NPAAC parliamentary lobby for legislative reforms and national cultural policy formulation	No to duty on books Campaign. Lobby for the removal of imposed 40% duty on books

## Culture lens to Zimbabwe National Association of Non-Governmental Organisations (NANGO) advocacy and policy analysis

## THOUGHT LEADERSHIP

Cultural policy expertise to Rwanda creative sector	Elected to steering committee of African Cultural Policy Network	Appointed Patron of the Southern Filmmakers Society koBulawayo	African Cultural Policy Network Member
Elected to Steering Committee of Global CSO forum on 2005 UNESCO Convention, as a co-representative for Africa		Culture lens in CSO government of Zimbabwe platform on SDGs	
Interface with Namibian National Arts Council		Interface with Namibian and Ugandan Ministries of Culture representatives	

Presentation at the 5th African Union Pan African Cultural Congress to promote the protection and preservation of the cultural expressions of indigenous African communities

## CULTURE, DEMOCRACY AND HUMAN RIGHTS CONTEXT (KEY FORUMS ATTENDED)

Arts Summit of Southern Africa (Namibia)	4th and 5th African Union Pan African Cultural Congress (Ethiopia)	African Union meetings of specialised technical committee on Youth, Culture and Sports (Algeria)	Intwasa Arts Festival koBulawayo (Zimbabwe)	Arterial Network Seminar on African Women Cultural Leadership (Harare)
Pace Teaser: Vrysaat Arts Festival, Bloemfontein (South Africa)	Harare International Festival of the Arts (Zimbabwe)	International Federation of Arts Councils and Culture Agencies 7th World Conference on Arts and Culture (Malta)		UNESCO Regional Office for Southern Africa: workshop on media diversity and the diversity of cultural expressions (Zimbabwe)
2005 UNESCO Convention Intergovernmental Committee Meetings (France)	Mashariki Creative Economy Impact Investment Conference (Tanzania)	3rd Etas Genraux de la Culture (Morocco)	Creative Yorkshire Forum on Creative Industries (United Kingdom)	
EU Cultural Diplomacy in Practice Conference (Germany)		African Development Forum on Sustainable Economies and Responsible Investments (Germany)		

## STATUS AND MOBILITY OF THE ARTIST

2005 UNESCO Convention National Quadrennial Report: CSO contributor	Engaged policy makers and creatives on the need for enabling frameworks on freedom of artistic expression	Engaged policy makers and creatives on the need for enabling frameworks on freedom of artistic expression	Engaged policy makers and creatives on the need for enabling frameworks on freedom of artistic expression
Supported South African based, Zimbabwean comedian, Q Dube, to participate in the 3rd Etas Genraux de la Culture in Morocco		Increased funding support to undertake advocacy and lobbying in Zimbabwe, at the AU and UN	

## GENDER EQUALITY, HUMAN RIGHTS AND CULTURAL HERITAGE

Unified Women Project: Cultural exchange between Young Vic Theatre UK and Nhimbe Trust Women in Television and Theatre (WITT)	Gender mainstreaming in theatre productions (Tellers THE Musical, Blood Tongue THE Musical)	Gender development workshop for women artists: 16 Days of Activism Against Gender Based Violence	Advocacy and campaigns for culture, gender and women's rights	WITT Workshop: Challenging barriers and affirming women's rights
Staff training on the methodology of gender mainstreaming	Lobby for gender lens in cultural policies	Monitoring gender sensitivity in online and broadcast media		
HIVOS supported Bluez Café, Afriker Arts Trust and Creatives Garage collaboration in music, dance and poetry (Bulawayo, Harare and Nairobi)		Nhimbe led and UNESCO supported Unyawo Lwami project on the protection and promotion of traditional dance expressions		

# IN RETROSPECT, BLUEZ CAFÉ SNAPSHOT 2015-2018



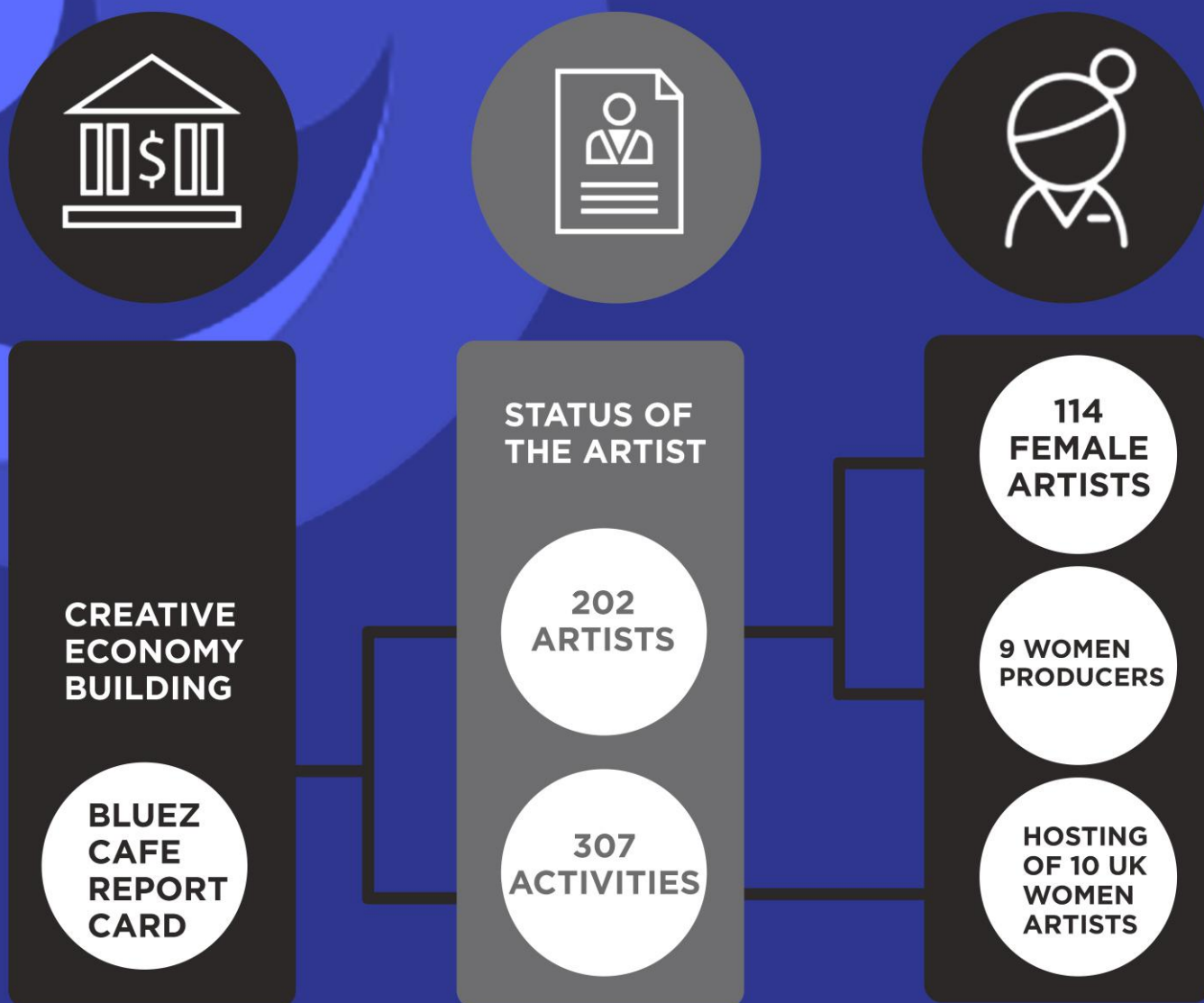
Nhimbe Trust, in partnership with the Youth Contact Centre (YCC), established the Bluez Café in Bulawayo as an inclusive enabling facility, at which performing artists and producers of culture may develop, promote and perform their works, and participate in furthering acceptance, tolerance, peace, and nation-building, by simply showing that ‘the arts’ is where the sanctity of the human spirit resides. To date Bluez Café has hosted numerous local, regional and international acts

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“The Bluez Cafe will be a great asset to the arts and cultural world of Bulawayo. I am sure that it will see Nhimbe Trust engaging critically and constructively with the new administration.”

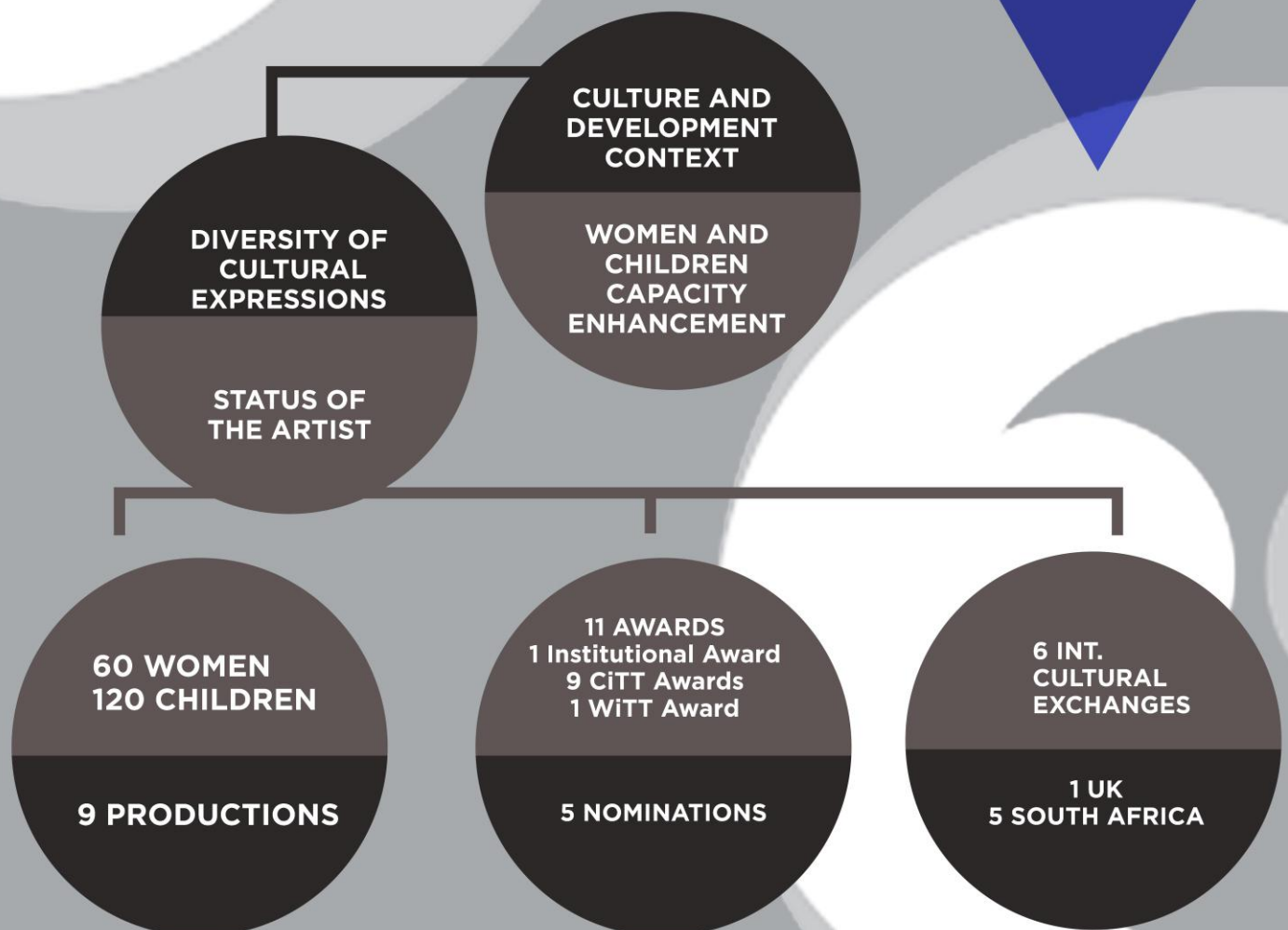
***Margaret Ling – British Zimbabwe Society UK***

# BLUEZ CAFÉ SNAPSHOT 2015-2018



## 2015-2018 IN RETROSPECT: CULTURE AND DEVELOPMENT CONTEXT FOR WOMEN ARTISTS

The success of local cultural and creative industries, particularly in the arts and culture subsector, will be defined by a combination of commercial viability, audience expansion and the empowerment of women creatives. Nhimbe Trust has gained much experience and lessons in musical theatre specialisation through international collaboration with South African counterparts. Although the cost of producing musicals is relatively higher, musicals offer greater potential for international touring and break-even box office success given their high entertainment value. Nhimbe invested in two musicals (*Tellers* and *Blood Tongue*) that explored human rights violations and issues of constitutionalism through the lens of women.





# BLUEZ CAFÉ SNAPSHOT 2015-2018

“The play Blood Tounge is a dynamic theatre piece in more than one way. The musical has a story and structure that allows it tackle even the most current issues, keeping it always relevant, fresh and interesting. It is a play that has its fingers on the pulse of current affairs. The cast of dynamic actors did more than just amaze the audience with their singing, dancing and acting skills. They ably carried the narrative with some dynamic energy we rarely see. Nomatshawekazi Damasane was obviously going to be stretched as an actress by playing with the powerful DalmaChiwereva whose stage presence is intimidating. Noma more than rose to the occasion with a performance that I have never seen her give. Agnes as always was also solid and comfortable in her role. There is no better vehicle to showcase a stage performer’s versatility than a play like Blood Tounge. All in all, Blood Tounge is an all-weather play, always fresh and topical.”

*MemoryKumbota - Theatre Actor and Director*

“I found Blood Tongue THE Musical to be absolutely - if I can say - ‘painfully’ beautiful! I marvelled at the way that the subject matter, so dense and so painful, could be expressed with such beauty. And the dances; it seemed like they were dancing our pain away. It left you thinking. I thought it was brilliant, particularly with just the five cast members. I noted it was originally a 2017 production, and the alacrity with which the recent violence was blended in, was brilliant. This production was clearly the dances; it seemed like they were dancing our pain away. It left you thinking. I thought it was brilliant, particularly with just the five cast members. I noted it was originally a 2017 production, and the alacrity with which the recent violence was blended in, was brilliant. This production was clearly developed before those things happened, but the whole production is a very astute directional sign about where we need to go as a nation, where we are coming from, where we are, where we want to get to. I hope it is enjoyed by more audiences, because it really does prick the conscience, to say ‘we need to do something, right those wrongs’. We need to ruminate.”

*Jessie Majome,  
Zimbabwean politician, human rights  
defender and gender activist*



## 2015-2018 IN RETROSPECT: RESEARCH OUTPUTS AND COMMUNICATION

Through the prioritisation of research that protects and promotes the diversity of cultural expressions, and the status of the artist, Nhimbe developed numerous research papers in collaboration with government, government functionaries, civil society human rights organisations and cultural institutions. These research papers, which were mainly developed for lobbying purposes, created an enabling environment that is conducive for creatives to contribute significantly to cultural policy formulation, cultural policy review and the cultural economy. The injection of women and youth perspectives in these research papers was a defining feature of Nhimbe's strategy. Lisa Sidambe (U40 cultural leadership fellow and Nhimbe's Programme Director of Global Affairs) presented a paper on the state of intellectual property in Africa on behalf of Nhimbe at the 5th African Union Pan African Cultural Congress and shared a platform with Charmaine Mudau ((U40 cultural leadership fellow) at Intwasa Arts Festival koBulawayo in a presentation that explored how women creatives can be empowered through an Arts and Culture Gender Policy. As graduates of Nhimbe's Schools Playwright and Actors Academy (SPAA), Lisa and Charmaine (2010 graduates), reflected on their experiences in their proposal of a framework that can be streamlined in the creation of an evidence based National Gender Policy for the culture sector.

***“We are grateful to Africalia and Nhimbe trust for their assistance. Their interest in the development of the new national cultural policy is much appreciated. We look forward to continued and fruitful partnership.” Andrew Langa (MP) Minister of Sport, Arts and Culture 2014***

***“The Parliament of Zimbabwe appreciates the important role played by Nhimbe and other stakeholders in advocating for national policies that recognize and foster the contributions of the arts to Zimbabwe.” Themba Mliswa (MP), Chairperson, Parliamentary Committee on Sport, Arts and Culture – 2013***

***“In a world where women's voices are not as audible as they should be, it is rewarding to be empowered with transformative competencies that will mould us into women who will disrupt spaces and challenge the status quo.” Lisa Thelma Sidambe, Nhimbe U40 Cultural Leadership Fellow and Programme Director of Nhimbe Global Affairs Observatory***

# 2015-2018 RESEARCH PAPERS OUTPUT



Universal Periodic Review:  
2016 Zimbabwe Joint  
Stakeholder Submission  
on Freedom of Artistic  
Expression



Zimbabwe Draft Computer  
Crime and Cyber Bill:  
Implications for Artistic  
Freedom



National Peace and  
Reconciliation Bill:  
Implications for Artists



Ban of Democrats:  
Contesting Censorship  
Board Limitations to  
Freedom of Artistic  
Expression



Arts Funding  
Research Paper



The State of Intellectual  
Property and Indigenous  
Knowledge in Africa:  
Improving Systems of  
Protection without  
Limiting Innovation



Zimbabwe Draft Computer  
Crime and Cyber Bill:  
Implications for Artistic  
Freedom



National Peace and  
Reconciliation Bill:  
Implications for Artists



The Status of Women  
Artists: Action Plan



Action Plan on Social  
Protection for Artists



Civil Society Position Paper  
on Draft National Culture  
Policy



Zimbabwe Civil Society  
Briefing on the Charter for  
African Cultural  
Renaissance

# LOOKING INTO THE FUTURE 2019 - 2021



## 2019-2021 STRATEGY ACTION PLAN APPROACH

*Nhimbe Trust's Strategy Action Plan employs a three-dimensional approach in its formulation of programme activities:*

- **Proactive approach** : These are activities or projects that Nhimbe proactively initiates and implements to set trends and best practices
- **Responsive approach** : As a civil society organisation that is culture based, Nhimbe's identity is founded on being a watchdog over institutions or functionaries whose policies have an implicit and explicit impact on the state of the arts and culture sectors locally, regionally and globally. Through a responsive approach, Nhimbe responds to public policies, audits policy implementation, creates accountability mechanisms and develops policy recommendations
- **Innovative Approach**: This approach adopts programmes that have been implemented by other institutions/organisations for the purposes of incorporating them to either suit the Zimbabwean or broader Pan African arts and culture context

## INTRODUCING 2021 STRATEGY PILLARS

### **1. Development Cooperation**

Development cooperation policies play a pivotal role in comprehensively defining development priority areas and in mapping key multi-sector stakeholders who have competencies of contributing to the realisation of development objectives. Nhimbe's programming, in response to national, regional, continental and global development cooperation strategies, will focus on:

- How cultural economy practitioners interpret and take ownership of development cooperation policies and instruments to promote and protect the diversity of cultural expressions
- Tracing the extent to which cultural policies and the cultural economy are integrated in development cooperation strategies to advance sustainable development goals
- The development of M&E tools that can be employed to trace implications development cooperation policies have on the growth potential of Pan African cultural economies

At the invitation of the Norwegian Ministry of Foreign Affairs, Nhimbe's 2019 pioneer projects on development cooperation will offer perspectives on some challenges and priorities of the Pan African creative sector to inform Norway's development cooperation objective of "contributing to a strong and free cultural sector in developing countries."

## INTRODUCING 2021 STRATEGY PILLARS

### **2. Cultural Policy**

In identifying conditions restricting the successful realisation of the 2005 UNESCO Convention on the diversity of cultural expressions, various civil society organisations from a diverse range of geographic landscapes, have identified outdated and irrelevant cultural policies as a limiting factor. Concerns have been raised with regards to poor cultural policy implementation and lack of effective monitoring and evaluation instruments that trace the implementation of cultural policy provisions. Nhimbe's 2021 strategic plan will support initiatives targeted at cultural policy review, strengthening, reform and implementation to contribute to the advancement of the 2005 UNESCO Convention and other priority areas articulated in the African Charter of African Cultural Renaissance and African Union Agenda 2063.

### **3. Creative Education**

Africa's cultural economy is constantly evolving to respond to seismic shifts in technological innovations. In this regard, creative education students, as key shapers of the trajectory of the cultural economy, should be equipped with skills and knowledge that will enable them to:

- i. Respond to new challenges
- ii. Identity / create new opportunities
- iii. Define new cultural professions

Through continued focus in theatre and film training, Nhimbe Trust will, during the course of this strategy, introduce new curriculum elements of intellectual property and creative content digitisation.

## GEOGRAPHIC SCOPE

Strategy pillars defined above will mainly focus on select countries that fit the classification of SADC countries, countries in conflict, countries in post-conflict reconstruction and transitional democracies.

## SCOPE OF SERVICE PROVISION

***From 2019-2021, the core professional services that Nhimbe Trust will provide to the local and international cultural economy will remain as:***

- Advocacy thought and sector leadership
- Expert advice and contract negotiation with industry unions
- Expert legal advice
- Conferences and events
- Courses/Training
- Internships and fellowships
- Networking opportunities/Cultural exchange
- Research and industry insights informing evidence based policy formulation and workforce diversification

In a cultural sector as dynamic and turbulent as ours, it is likely that new issues will emerge. Our strategy will need to adapt to the landscape through a review of strategy objectives on an annual basis.

## STRATEGY 2021 RESEARCH PAPERS



*Value Chain Analysis of Women Creatives: From Access to Cultural Sectors to Global Competitiveness and Visibility in the International Trade of Cultural Goods and Services*



*Intellectual Property and Copyrights for Dance, Music and Film: Best Practices from and for East and Southern Africa*



*Cultural Dimensions in Decolonising Africa's Political Maps: A case for Cultural Mapping in Pan African Cultural Diplomacy*



*Pan African Perspectives in Monitoring and Evaluation Frameworks: A Culture Lens to the Localisation of Sustainable Development Goals*



*Lobby Against Cyber Security Mechanisms in African States: A case for Pan African Cultural Sectors*



*Gender Policy for the Arts, Culture & Heritage sector in Zimbabwe*



*Pan African Creative Civil Society Cultural Diplomacy Strategy for Arts and Culture Sectors*



*Cultural And Creative Industry Global Watch: Trends and Lessons For Pan African Arts and Culture Sectors*



*Bulawayo's Arts and Culture Sector: Cultural Economy and Social Impact Study*



*The Economics of Zimbabwe's Arts and Culture Sector*



*Culture Lens to Land Rights and the Cultural Integrity of Africa's Indigenous Communities*



*Position Paper on IP, ybersecurity and Access to Information: Implications for Arts and Culture Sectors*



*The Contribution of Non-Creatives to the Economic Resilience of SADC's Arts and Culture Sector: A Baseline Study*



*The International Trade of Zimbabwe's Cultural Goods and Services: Impact Study*



*Cultural Economic Justice as an Enhancer of Women's Cultural Rights in SADC*



*Economic Justice Frameworks for the Arts and Culture Sector: Baseline Survey*

## STRATEGY 2021 RESEARCH PAPERS



*Culture Lens:  
Commonwealth Prospects  
for Zimbabwe's Cultural  
Economy*



*City of Bulawayo Cultural  
Policy and Cultural Strategy*



*Zimbabwean National  
Compendium on Cultural  
Governance*



*Implementing Global  
Cultural Policies: Global  
Trends and Challenges*



*A compendium of Cultural  
Policy Monitoring and  
Evaluation Frameworks*



*The Status of Zimbabwean  
Migrant Artists in Namibia  
and South Africa:  
A Baseline Study*



*Touring Code of Practice for  
the Arts and Culture Sector*



*Financial Models and Best  
Practices in Performing Arts  
Touring Diversification*



*Best Practices in Royalty  
Rights and Royalty Rights  
Standardisation*



*A Pan African Civil Society  
Statistical Framework for  
the Implementation of SDGs*



*ILO Decent Work Agenda in  
Perspective: Promoting and  
Strengthening the Status  
of the Artist*



*Peer Review Mechanism for  
Gender Sensitivity in Pan  
African Cultural Policies and  
Cultural Policy Frameworks*



*Global Perspectives on the  
Enabling Environment for  
Creative Civil Society: Official  
Development Assistance  
Spending and links to other  
Catalytic use of Aid*



## Institutional Strengthening and Sustainability in the Realisation of Nhimbe's Strategy

Nhimbe Trust has been bequeathed 97A Lobengula Street by Youth Contact Centre, which although needing renovations and improvements, will provide Nhimbe with a permanent home in a potentially high-visibility area opposite the new eGodini shopping and transport hub and secure the future sustainability of Nhimbe Trust in terms of administration, operating space and venue. Once Nhimbe – Bluez Café can offer a co-working space and a training, rehearsal and venue space, we estimate that potential revenue generation through the hiring out these spaces to third parties for events, rehearsals, and training workshops would be in the region of USD 1000 per month, making a meaningful contribution towards operating costs. About seventy five percent of client “lost” due to relocation have confirmed that they would be keen to continue with us as a venue of first choice when we resume bookings.

After much consideration and consultation, Nhimbe intends to renovate and re-purpose the existing structure at 97A Lobengula Street to provide the following facilities for administration and project activities (in order of priority) – under the Bluez Café brand:

### ***Training / Rehearsal and Venue space***

The interior walls separating the two large front rooms and corresponding passage-ways are to be demolished to provide for an 8 m x 11.5 m (92 sq m) training/rehearsal/venue space of sufficient size to accommodate a 3 m x 6 m stage with a seating capacity of 80-90 patrons. This provision is essential to the continuing activities

### ***Outdoor Performance Space***

Construction of a roof (6.1 m x 12.7 m) along the north side of the building provides for an outdoor performance space which can also be used for networking, meetings and workshops.

### ***Co-working space***

The wall separating the two back rooms to be demolished to provide a 3.25 m x 11.5 m (37.4 sq m) co-working space for creatives.

### ***Secure Boundary Walls***

Construction of 65 metres of boundary walling along Lobengula Street frontage and 8th Avenue Extension with a pedestrian gate and a new electric sliding gate.

**Further infrastructure development to be undertaken on sourcing additional funding:**

### ***Additional Office Space***

The acquisition of 12 m shipping container to provide additional office space for Operations Manager and interns.

### ***Large Events Venue***

The space at the back of the building (measuring 15 m x 25 m) is sufficient for the construction of a larger events venue of similar size to the old Book Cafe main venue with a seating capacity in the region of 250, along with kitchen and additional toilet facilities.

# RESOURCING



## Funding Status for new Strategic Plan

Nhimbe Trust's Business Plan 2019-2021 has a head start under the Africalia Nhimbe Trust Multi-Annual Program (MAP) 2017-2021); and a grant received under the 2003 UNESCO Convention for the safeguarding of traditional dance practices, at a community level and in the spirit of Article 13 (d)(i) of the Convention.

## ***Staffing***

The Nhimbe Trust Secretariat was reviewed in 2018 (as part of strategic planning) to ensure that the right skills and experience to deliver our new business plan were in place. The organisation will maintain the co-key staff roles of: Executive Director, Administration & Finance Manager, Operations Manager (Bluez Café), and Communications Officer.

## ***2019 - 2021 Projected Income***

Nhimbe Trust enters this planning period in a stable financial position. While the forecast for 2019 is to secure further funding for new priorities, build and maintain a healthy reserve through commercial undertakings, Nhimbe Trust's plans are ambitious and will require investment that will mean financial prudence. Maintaining visibility and active participation in regional and global cultural forums is projected to attract income in the form of consultancy services extended to various cultural governance institutions. Where it has been established that NGAO is a valuable cultural governance thought leader and expert. Nhimbe will prioritise and leverage international networking travel whose costs will be covered by the organisers in order to lower operational costs.

In the context of economic unpredictability, there are also risks associated with areas of Nhimbe Trust's income. For this reason, our priority over the next three years will be to build Nhimbe Trust's long-term funding and commercial resilience by increasing income received from events, services, training and partnerships

## ***Events and Services***

There is potential to improve on the income generated from the Bluez Café venue hire once the premises have been fully refurbished. We will also continue to offer some events free of charge when it is possible and appropriate to do so.

## ***Partnerships***

Nhimbe Trust has several long term and valued partnerships in place with key creative industry service providers. Over the coming five years we intend to develop and grow these partnerships, and to develop new relationships with a broader range of organisations to ensure our financial resilience. We will prioritise organisations with national presence, regional and International reach.

## Secured Funding + Endowment (SF) Dashboard

		YEAR	2019	2020	2021	TOTAL
KEY RESULT AREAS (KRA)		FUNDING SECURED				
R1	INSTITUTIONAL STRENGTHENING Africalia		38,519.46	47,769	47,837	134,125.46
	Infrastructure Endowment		175,000			175,000
R2	TRAINING PROFESSIONALISATION Africalia		30,112	21,527	21,566	73,205
	UNESCO		50,164			50,164
	Young Vic Theatre UK		6,500			6,500
	CAWA		63,232			
R3	CULTURE ECONOMY BUILDING Africalia		0.00	8,256	8,284	16,540
	ADVOCACY/ACTIVISM/CITIZENSHIP Africalia		11,554	11,394	11,429	34,377

SECURED FUNDING AS AT 27.11.2018

### Project costs

Nhimbe Trust will fundraise for three key priority capital projects to achieve efficiency, revenue diversification and medium to long-term sustainability. The key priority capital projects are:

- Renovate land and building properties in Bulawayo bequeathed to Nhimbe Trust valued at USD\$175k
- PA System valued at 15k
- 4x4 Vehicle or Tour Bus valued at 40k

### RESOURCE MOBILISATION

**STRATPLAN Annual Budgets (AB) by KRA (Key Result Area) Against SF (Funding Secured) + Potential Funding Sources (PFS)**

			2019	2020	2021	TOTAL
G1-R1	INSTITUTIONAL STRENGTHENING	FS	375,081.46	88,946	89,116	553,143.46
		AB	275,000	325,000	375,000	975,000
		PFS	50,000	50,000	25,000	125,000
		FS	213,519.46	47,769	47,837	309,125.46
		AB	100,000	100,000	100,000	300,000
	PFS	TBA	TBA	TBA	TBA	
G2-R2	TRAINING PROFESSIONALISATION	FS	150,008	21,527	21,566	193,101
		AB	75,000	75,000	75,000	225,000
		PFS	TBA	TBA	TBA	TBA
G3-R3	CULTURAL ECONOMY BUILDING	FS	0.00	8,256	8,284	16,540
		AB	50,000	75,000	100,000	225,000
		PFS	TBA	TBA	TBA	TBA
G1-4R4	ADVOCACY/ACTIVISM CITIZENSHIP NGAO	FS	11,554	11,394	11,429	34,377
		AB	50,000	75,000	100,000	225,000
		PFS	50,000	50,000	25,000	125,000
		AB	700,081.46	463,946	489,116	1,653,143.46

## (AB AGAINST FS PER GOAL)

**GOAL 1**  
Support Sustainable Systems of Governance for Culture



**GOAL 2**  
Achieve a Balanced Flow of Cultural Good and Services and Increase the Mobility of Artists and Cultural Professionals



**GOAL 3**  
Integrate Culture into Sustainable Development Goals



**GOAL 4**  
Promote Human Rights and Fundamental Freedoms



YR	2019	2020	2021	2019	2020	2021	2019	2020	2021	2019	2020	2021
FS	213,519.46	47,769	47,837	150,008	21,527	21,566	0,00	8,256	8,284	11,554	11,394	11,429
AB	100,000	100,000	100,000	75,000	75,000	75,000	50,000	75,000	100,000	50,000	75,000	100,000
PFS	TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA	TBA	50,000	50,000	25,000