



It is critical to insist on the 'C' in 'ESC' rights and constantly reiterate the centrality of cultural rights to the human rights framework and human experience."

2019 Report of the Special Rapporteur in the field of cultural rights

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Board Chairman's Remarks

It is my pleasure to extend my gratitude for the sterling work of the Board and management of Nhimbe Trust in 2022, particularly the tireless work in the publication of two landmark publications: the 2019–2021 Strategic Plan Outcomes Report, and the 2022–2025 Strategic Plan. Equally deserving of special mention is the successful launch of the Nyan-ga Arts Festival, and the Artistic Freedom Elections Monitoring (AFEM) Mission to Kenya.

The year 2022 marked the departure, in a planned way, from our previous Strategic Plan, from which we have learned so much and achieved a great deal. It is also an iconic moment for Nhimbe Trust; a time for bold changes. The positive digital disruptions induced by the COVID-19 lockdowns changed our programming and our way of doing business for good, like never seen before nor ever imagined!

As succinctly captured in our new Strategic Plan, guided by the UNESCO Digital Guidelines on the implementation of the 2005 Convention in the Digital Environment; the Recommendations on the Ethics of Artificial Intelligence, and Guidelines on Designing Inclusive Digital Solutions and Developing Digital Skills frameworks, Nhimbe Trust's methodologies and approaches will place a premium on enhancing our digital capabilities for unparalleled programming.

The ground-breaking global launch of the Music Decent Work (MUDEWO) programme continues to assert Nhimbe Trust as a front-runner in agenda-setting on governance for culture premised on Sustainable Development Goal (SDG) Goal 8: Decent Work and Economic Growth. We look forward to the publication of the maiden MUDEWO Report early in 2023.

During the year under review, we were honoured to host Marianne Von Malmberg and Elsa Helin from the Swedish International Development Agency (SIDA) Stockholm Sweden, who were on a mission to familiarise with the work of Nhimbe Trust supported by SIDA through the Swedish Arts Council under the Programme for Artistic Freedom.

Other highlights included the selection by the Government of Zimbabwe of Songs of Queen Lozikeyi as the headline performance on Zimbabwe Day at the Dubai Expo, and the donation of books to Bulawayo City Council libraries by South Tyneside College's Dr Winterbottom Charitable Fund through the Nhimbe Trust.

With Board and management complementarities, we will pursue four main priorities under the new Strategic Plan, namely: Music Decent Work; promoting cultural rights and safeguarding Cultural Rights Defenders (CRD); Digital Pathways, and advocating for a safe civic space.

We have also taken steps to make sure that we will unlock greater value from our Real Estate portfolio and further diversify our revenue streams, inclining more towards earned revenue - to support greater independent agenda-setting that is free from the limitations of restricted funding conditionalities.

We want to move forward to ensure that women cultural professionals and those who identify as cultural rights defenders can attain decent work and safe civic working environments. We will seek to influence policy frameworks and administrative measures that ensure decent work, enhance social protection and reduce underpayment of women cultural professionals in particular.

The financial outlook for our incoming Strategic Plan is reassuring. We count on management to embark on ongoing risk assessments and proactively look out for potential funding streams. Financial accountability has ensured that Nhimbe Trust not only secured ongoing and long-term support, but has also produced clean external audits.



For Nhimbe Trust to continue to deliver unparalleled outcomes, it is important to attract and retain a motivated and competitively incentivised staff. We count on our Board and partners to prioritise this area in line with global Civil Society Organisation (CSO) staff remuneration and benefits standards.

Despite our small staff complement, we have enjoyed arguably unparalleled growth among peer CSOs since 2019, albeit from a low base. Our 2022–2025 revenue projections are relatively conservative as we are mindful of obtaining Official Development Assistance (ODA) for the culture landscape for the foreseeable future.

The process of developing the incoming Strategic Plan took a year. Throughout the process, we have carefully listened to our partners' comments and guidance and taken them into account to the extent that we could. We believe the Strategic Plan strikes a good balance between your priorities, both what we have heard from you as different partners (past or present) or friends, stakeholders, networks - and what we know exists on the ground as needs. It provides us with a solid framework to respond to your requests for support or cooperation. It enables us to continue to act as a trusted partner in your countries, cities and communities - working to address the challenges you have identified. Our track record on this speaks for itself.

Evaluations have emphasised the direct alignment of Nhimbe Trust's programming with national, AU and UN priorities and a bottom-up approach and ownership of our programmes. That commitment to target specific alignment is one of our core strengths, one that we are proud of and will protect and endeavour to deliver on during the course of the new Strategic Plan.

I call for your strong support for our Plan — your Plan.

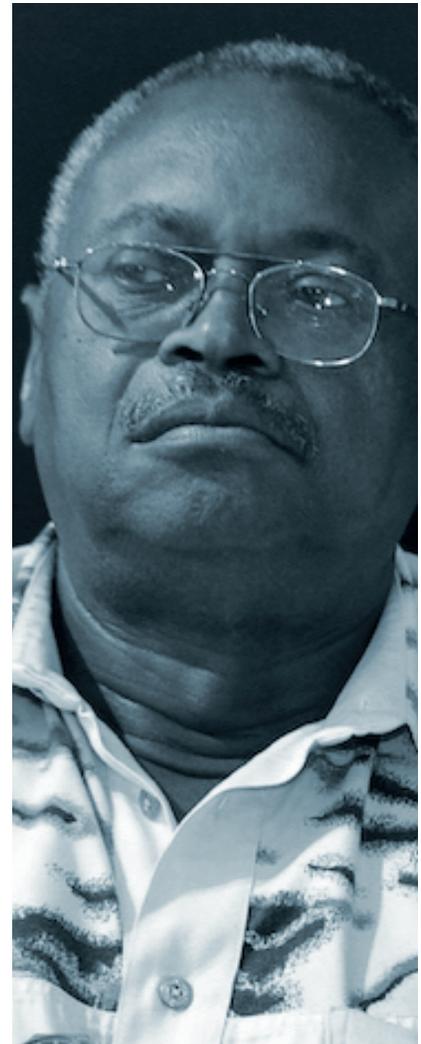
We do not have the luxury of missing opportunities to change the status of artists and cultural professionals and attendant SDGs. We must not miss a unique opportunity to be the drivers of change in the coming three years.

We have built invaluable goodwill and relationships among old and new partners amongst national and local governments, CSOs and business alike. We must use this investment optimally. It has been with our supporters that we have been able to nurture these partnerships.

Nhimbe Trust wishes to thank interviewees who generously gave up their time and contributed insights for the 2022–2025 Strategic Plan. We are grateful for peer review edits by our Policy Adviser Dr Justice Mavedzenge, Attention Economy Lead Penny Yon, Edwin Hwera our Digital Capabilities Lead for the layout and design of the Strategic Plan, and Josh Nyapimbi, Executive Director, for conceptualising the Strategic Plan.

The 2022–2025 Strategic Plan is what Nhimbe Trust is ready to deliver with you!

Prof. Lupwishi Mbuyamba



The 2022–2025 Nhimbe Trust Strategic Plan has been produced with the generous support of Africalia, Belgium. The contents of this publication are the sole responsibility of Nhimbe Trust and can in no way be taken to reflect the views of Africalia.



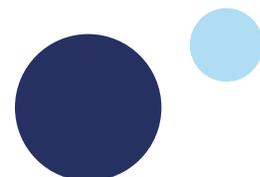


Overview: 2019–2021 Outgoing Strategic Plan

The fulcrum of Nhimbe Trust’s activities has been research, policy advocacy, cultural governance, extension of thought leadership to governments and intergovernmental organisations (IGOs), the promotion of cultural participation, the integration of culture and cultural aspects in the localisation of sustainable development goals, the promotion of digital access, the promotion of culture and artistic interventions in conflict resolution strategies, and legislation reform.

These aspects have found articulation in projects the organisation has designed, partnerships where the organisation has offered advisory support as a technical partner, and in projects where the organisation’s expertise has been sought in the capacity of an expert consultant.

Additionally, within the period of the last three years, Nhimbe Trust has been a member of the Zimbabwe national team tasked with developing the country’s Quadrennial Period Report under the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as a member of the Zimbabwe national team tasked with developing the country’s music strategy.





Overview:

2022-2025 Incoming Strategic Plan

Nhimbe Trust, through its cultural governance architecture, seeks to contribute to the discourse on cultural rights on the African continent, with particular focus on the protection and promotion of the rights of Cultural Rights Defenders. This framing is positioned within the dictates of Nhimbe Trust's Regional Engagement Strategy (2021) which recognises the need to systematically engage African Union (AU) and United Nations (UN) human rights mechanisms, for the purposes of affording artists and cultural professionals' space and voice in advocacy and human rights realisation. This holistically contributes to holding those in power accountable to commitments made, monitoring progress and providing a sense of mutual goals and objectives.

Within the ambit of engaging human rights instruments and human rights mechanisms that promote and protect cultural and artistic rights, Nhimbe Trust, in 2021, developed a cultural rights policy brief that proposes the adoption of an AU Declaration on Principles and Guidelines on the Protection and Implementation of Cultural Rights in Africa. The development of this brief was predicated on Nhimbe Trust's identification of the marginalisation of cultural rights despite their recognition in regional and international human rights instruments, and despite the universal assertion that human rights are indivisible and inter-dependent, and should not be subjected to hierarchisation.

KEY PRIORITY SDGs



“

Freedom of artistic expression has generally occupied a place of pride in research, legislation, constitutional provisions, policy and advocacy actions. Consequently, there has been the development and assertion of the perception that cultural rights exclusively mean artistic freedom. This has made cultural rights widely misunderstood and misrepresented in both civic and policy spaces.”

Lisa Thelma Sidambe



Nhimbe Trust Mandate

Nhimbe Trust is a Zimbabwe-based non-profit non-governmental advocacy organisation working at the intersection of culture and development to foster political, social, and economic justice. Through research and advocacy that engages regional and international human rights instruments and mechanisms, the organisation advocates for the establishment, implementation and review of policies, administrative measures, constitutional provisions, and legislative frameworks that implicitly or explicitly have a bearing on the exercise and enjoyment of cultural rights and their concomitant leverage rights.

-
- + **OUR VALUES**
 - + **VISION**
 - + **MISSION**
 - + **PRACTICE**

Our Values



RESPECT AND TRUST

Cultivating and developing relationships of respect and trust are at the core of what we do and how we do it. Internally, relations between staff and with members of the Board are based on respect, trust, and a shared upholding of human rights (HR). The same values underpin our external relations with partners and rights holders. We do not speak for civil society but amplify their voices and perspectives amongst policymakers and political leaders.



DIVERSITY AND INCLUSION

We believe that our organisation and our work are enriched by the diverse backgrounds and views of our Board, staff and volunteers. In our view, the cultural rights (CR) framework has too often been constructed by neoliberal global cultural policymakers: it needs to be decolonialised and be grounded in THE AFRICA WE WANT. We believe we can scale up African CR theorising and agenda-setting in a global, ground-breaking market place of innovative ideas and practices transcending – permeating - academia, business and development.



PARTICIPATION

We believe that Cultural Rights Defenders (CRD) have an immense role to play in public policymaking processes. Through meaningful and effective participation, they can exercise their agency, autonomy and self-determination.



SOLIDARITY

We work collaboratively and seek to build strong peer networks. We believe it is essential to build cooperation amongst Pan African CRD in pursuit of our set Pan African CR agenda-setting priorities.



INDEPENDENCE

We value our independence as a CSO. Independence enables us to be an authoritative Pan African watchdog on CR civic space. When we seek partnerships or decide to accept new funding, we check that this will not compromise our independence in any way.



BOLDNESS

We increase our impact by being responsive, proactive and innovative. We are willing to take risks for CR, including by challenging norms, promoting unconventional ideas, and confronting the status quo. We are not afraid to try and fail, or to say what we think is right. We seek to work in areas in which others are not already leading, to fill unique niches, and address gaps.



PROFESSIONAL INTEGRITY

We strive to ensure that our working methods and the work we do are of high quality, benefit rights holders, are consistent with our mission, and do not compromise our values. We are accountable in different respects to the CR holders and CSOs with whom we work, our networks, our Board, and our funding partners.



ENVIRONMENTAL SUSTAINABILITY AND HARMONY

We will be mindful of the natural world, for its own sake and because realisation of CR and their concomitant leverage rights depends upon it. We will monitor our policies and actions to understand their impact on the environment. We strive for a world that is sustainable for all now and in the future.

Vision

A world where we can harness the full potential of emerging technologies towards creating positive economic, social and cultural change.

Mission

To identify, prototype, and scale-up AI culture-based solutions that engender positive economic and social change.

Practice



Change the narrative – set the agenda.



Build bridges between disciplines and geo-cultures.



Push the frontiers of cultural rights.



Look for strategic opportunities.



Learn from our experiences and share what can be scaled up.



Nhimbe Trust Team



BOARD OF TRUSTEES

- Chairperson** Prof. Lupwishi Mbuyamba
- Treasurer** Joyce Dube
- Trustee** Martin Mafiko
- Trustee** Edson Mazarire
- Trustee** Leslie Watson



ADVISORY PANEL

- Dr. Justice Mavedzenge
- Saira O' Mallie



MANAGEMENT

- Executive Director** Josh Nyapimbi
- Research & Policy** Lisa Sidambe
- Advocacy Lead**
- Attention Economy Lead** Penny Yon
- Digital Capabilities Lead** Edwin Hwera
- Policy Research Assistant** Tinashe Gwariro
- Administration & Finance** Spencer Biningu



Support Sustainable Systems of Governance for Culture

Policy Tracker

The Nhimbe Trust Tracker provides an overview and a schedule of Programs, Policy Developments, Strategies of Engagement that Nhimbe Trust has been and is currently involved in.

Cultural Governance

Cluster	Framework	Type	Overview	State of ownership	Point of Intervention	Primary Target Stakeholders	Primary Guiding Frameworks	Timeline Status
Cultural Governance	Regional Engagement Strategy (RES)	Strategy	The Nhimbe Trust Regional Engagement Strategy (RES) is based on the recognition of the need to systematically engage the African Union (AU) human rights mechanisms in the realization of their commitments and ensuring space and voice of artists and cultural professionals at all levels. It recognizes that advocacy by creative civil society is key to strengthen accountability for the implementation of UNESCO/AU human rights commitments.	Nhimbe Trust	<p>Improve cultural governance</p> <p>Promote the advancement of cultural rights</p>	UNESCO / African Union		Strategy released in July 2021
	The Seven Keys	Program	The seven keys are concrete actions developed by local governments to integrate culture in governance framings that seek to localize and domesticate sustainable development goals	United Cities and Local Governments in partnership with Nhimbe Trust	Integrate culture in Sustainable Development Goals	City of Lilongwe, Malawi	UN Sustainable Development Goals	Program implemented in December 2022
	Music Decent Work	Program	The program seeks to enhance the governance of music value chains by providing evidence-based research on labour dynamics, decent work violations, and challenges encountered in the implementation and enforcement of policies, laws and measures that govern labour rights	Nhimbe Trust in partnership with Music Crossroads Zimbabwe	Decent work in music value chains	International, regional and national policy makers	ILO instruments on decent work and Goal 8 of UN sustainable development goals	Program was launched in August 2022
	Zimbabwe National Music Strategy	Strategy	The strategy provides a guiding and operational framework for Zimbabwe's governance of music value chains, for the promotion of a vibrant and internationally connected Zimbabwean music industry that viably sustains artists and professionals	Member of the national team of expert of professionals	Governance of music sectors	Music value chain stakeholders and policy makers	UNESCO instruments	Strategy launched in 2022



Cluster	Framework	Type	Overview	State of ownership	Point of Intervention	Primary Target Stakeholders	Primary Guiding Frameworks	Timeline Status
Cultural Governance	Decent work framings and experiences in Zimbabwe's music value chains	Research paper	The research explores policies, standards of practice and laws that govern decent work. The exploration is aimed at establishing how decent work finds articulation in conditions of informality broadly, and Zimbabwe's music value chains in particular	Nhimbe Trust	Decent work experiences in conditions of informality	International, regional and national policy makers	ILO instruments on decent work	Research commenced in 2022



Cluster	Framework	Type	Overview	State of ownership	Point of Intervention	Primary Target Stakeholders	Primary Guiding Frameworks	Timeline Status
Artistic Freedom	Artistic freedom: Regional Creatives for Development	Program	A comprehensive program that supports the strengthening of creative sectors and the empowerment of artists and cultural professionals in Southern Africa by demonstrating how cultural and creative industries contribute to sustainable development. Program interventions include trainings on artistic freedom and decent work	Nhimbe Trust in partnership with UNESCO ROSA and ILO	Promote governance for culture capacities in areas that include artistic freedom and decent work	Southern African countries	2005 UNESCO Convention	Zimbabwe's national workshop facilitated in March 2022
	Artistic freedom monitoring, documentation and reporting	Program	Monitoring, documenting and reporting on violations to artistic freedom, covering 17 African countries	Nhimbe Trust in partnership with Freemuse	Artistic freedom research and policy advocacy	Anglophone Africa countries	2005 UNESCO Convention	Case documentation started in 2020, with Nhimbe Trust contributing to 2 global reports on the state of artistic freedom



Cluster	Framework	Type	Overview	State of ownership	Point of Intervention	Primary Target Stakeholders	Primary Guiding Frameworks	Timeline Status
Cultural Rights	Nyanga Arts Festival	Festival	The festival anchors the promotion of eco-friendly cultural heritage tourism and environmental preservation through arts, culture and heritage programming	Nhimbe Trust in partnership with MontClaire Hotel and Nyanga Rural District Council	Environmentally conscious cultural access and cultural participation	Nyanga citizens	UNESCO regional strategy on sustainable cultural heritage tourism	Inaugural festival edition hosted in October 2022
	Cultural Rights Policy Brief	Policy Brief	A policy brief on cultural rights that provides a rationale for the agency of having an AU Declaration on Principles and Guidelines on the Protection of Cultural Rights in Africa	Nhimbe Trust	State obligations to respect, promote and protect cultural rights	African Union	UN instruments on cultural rights	Policy brief completed in 2022
	Capacity Enhancement Trainings	Trainings	Cultural rights based trainings for service sector stakeholders are aimed at enhancing the capacities and competencies of these stakeholders to catalyze citizen cultural access and cultural participation	Nhimbe Trust (partly in partnership with Zimbabwe Tourism Authority)	Service industry positioning in facilitating the enjoyment of cultural rights	Service industry stakeholders and tourism tour operators	N/A	Training on readiness for global profiling through cultural destination events facilitated in 2022
	World Summit of Local and Regional Leaders-UCLG Congress, Daejeon, South Korea - attended by Mayor of Bulawayo under the technical cultural cooperation between City of Bulawayo and Nhimbe Trust.	World Summit	The UCLG World Summit and Congress mission is to promote peace, solidarity and city diplomacy, and the pledge of the local and regional governments' constituency around the world to safeguard the dreams and aspirations of their communities.	Nhimbe Trust & City of Bulawayo	Global positioning of Bulawayo City in global cultural rights discourse	International Community	Bulawayo Cultural Policy	Congress held in October 2022



Nhimbe Trust Legislative Tracker

CONTEXT

This Legislative Tracker traces legislation that have the potential to infringe on cultural rights and artistic freedoms.



Tracking of legislation through a Bills Tracker

Through a leverage rights approach, a Bills Tracker was developed for Zimbabwe to map legislation that has implications on artistic freedom and to track the Government of Zimbabwe's progress in aligning this legislation to the constitution, as per the dictates of the Government-led process of legislative reform, which started in 2005 through the creation of an Inter-ministerial Taskforce responsible for constitutional alignment. Fifteen (15) Bills are featured in the Tracker accompanying this report with a summative overview of each as well as remarks on provisions that have implications to the exercise and enjoyment of artistic freedom. To date, the Tracker has raised the awareness of artists and cultural professionals on legislation that

has a bearing on their professions, increasing both their quantitative and qualitative participation in public policy consultations that are conducted for legislation under review. The Tracker has further been profiled by some members of the UNESCO expert facility as a monitoring tool of best practice and has been adapted as a training resource in trainings that are led by the facility for artists and cultural professionals in Zimbabwe under the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Tracker has been made accessible on the Nhimbe Trust website and is updated regularly to feature the latest developments.



LEGISLATION	OVERVIEW	RESEARCH AND DRAFTING BY ATTORNEY GENERAL AND MINISTER	CABINET STAGE		PARLIAMENTARY STAGE		REMARKS
			Drafting Principle Approved	Bill Approved	Bill Published	Bill Signed into Law	
<p>MEDIA FREEDOMS</p>							
Freedom of Information Act	The Act repeals the Access to Information and Protection of Privacy Act [Chapter 10:27]. The Bill gives effect to section 62 of the Zimbabwe Constitution which enshrines in the Declaration of Rights the right of access to information.	✓	✓	✓	✓	✓	The Act aligns itself to the Declaration of Rights in the Constitution of Zimbabwe. However, like all laws in Zimbabwe they exist so long as they do not impede the political dynamics of the country. Those in power only maintain the law so far as it serves them.
Freedom of Information Act Zimbabwe Media Commission Bill	This Bill makes additional provisions regarding the Zimbabwe Media Commission which is established in section 249 of the Constitution with the objective to protect the rights to the freedom of expression and the freedom of the media granted by section 61 of the Constitution.	✓	✓	✓	✓	✓	The Act's section 2 provides a wide definition of media which includes the dissemination of information through the internet and any other electronic means. With regards to the investigation of complaints, Section 8 of the Act allows the Commission to <i>mero motu</i> institute an investigation into violations of rights. From the face of it, this seems like a good provision as each and every media violation should be addressed. However, there is a danger that the possibilities of abuse of the Commission will be increased
Protection of Personal Information Bill	The Access to Information and Protection of Privacy Act [Chapter 10:27]: will be repealed and replaced by the Protection of Personal Information Bill as part of measures to protect citizens personal information in cyber space.	✓	✓	✓	✓	✓	In the digital age where personal information is becoming commercialized the Bill (not yet passed) has no language on protecting Zimbabwean citizens and permanent residents personal information from non-Zimbabwe private entities.
Broadcasting Service Bill	A Bill to provide for the functions, powers and duties of the Broadcasting Authority of Zimbabwe; to provide for the constitution of the Authority; to provide for the planning, management, allocation, regulation and protection of the broadcasting frequency spectrum and the regulation and licensing of broadcasting services and systems.	✓	✓	✓	✓	✓	The Bill does not present any language on private broadcasting media. There is insufficient independence and separation between the State and the broadcaster.

LEGISLATION	OVERVIEW	RESEARCH AND DRAFTING BY ATTORNEY GENERAL AND MINISTER	CABINET STAGE		PARLIAMENTARY STAGE		REMARKS
			Drafting Principle Approved	Bill Approved	Bill Published	Bill Signed into Law	
<p>ELECTORAL REGULATIONS</p> <p>Electoral Amendment Bill</p>	<p>To amend the Electoral Act [Chapter 2:13]; and to provide for matters connected with or incidental to the foregoing.</p>	✓	✓	✓	✓	✓	<p>One of the concerning issues is the removal of a driver's licence as a form of identification. Clause 6 required candidates to swear an oath that they have not committed any criminal offence, which is suspect in its absence of showing how they will enforce this and whether it includes pending legal matters that have not been resolved. This clause can be used to keep opposition members from being candidates while they are locked up in endless legal battles.</p>
<p>FREEDOM OF SPEECH</p> <p>Zimbabwe Independent Complaints Commission Bill</p>	<p>To provide for the Establishment of a Zimbabwe Independent Complaints Commission for the investigation of complaints by members of the public against misconduct by members of the security services.</p>	✓	✓	✓	✓	✓	<p>The President is granted extensive authority to appoint the Chairman of the Commission without consultation of the Judicial Services Commission. As Commander-in-Chief of the Armed Forces it removes any independence from the Commission.</p>
<p>NATIONAL SECURITY</p> <p>Maintenance of Peace and Order Act</p>	<p>An Act to make provision for the maintenance of peace, order and security in Zimbabwe; to repeal the Public Order and Security Act [Chapter 11:17].</p>	✓	✓	✓	✓	✓	<p>The Act was meant to repeal and replace the former Public Order and Security Act (POSA). As with most provisions of the Maintenance of Peace and Order Act the interpretation of section 2 refreshes that of POSA. It reconstitutes the conflation of public demonstrations and public meetings under the moniker of public gatherings.</p>
<p>Data Protection Act</p>	<p>The purpose of this Bill is to consolidate cyber related offences and provide for data protection with due regard to the Declaration of Rights under the Constitution and the public and national interest, to establish a Cyber Security Centre and a Data Protection Authority.</p>	✓	✓	✓	✓	✓	<p>The powers granted to the Postal and Telecommunications Regulatory Authority of Zimbabwe (POTRAZ) to be a three-tier regulatory body covering telecommunications, cybersecurity and data protection puts the entire digital infrastructure under the control of one entity that does not have clear independence from the government.</p>



LEGISLATION	OVERVIEW	RESEARCH AND DRAFTING BY ATTORNEY GENERAL AND MINISTER	CABINET STAGE		PARLIAMENTARY STAGE		REMARKS
			Drafting Principle Approved	Bill Approved	Bill Published	Bill Signed into Law	
Emergency Powers Bill	The Bill is meant to define the authority of the executive to utilize emergency powers and impose martial law when in a state of emergency.	✓					The Bill is in the research stage. It is too early to make an assessment.
Police Amendment Bill	An Act to amend the Police Act and align it to the Constitution of Zimbabwe	✓	✓	✓	✓		The Amendment maintains the President and Minister power to issue policy directives. Creating a vague sense of independence with its aspirational changes while leaving the crucial issue of separation from the executive to investigate without interference.
National Security Council Bill	This bill makes further provision in respect of National Security Council established by section 209 of the Constitution. The Bill provides for additional members and functions of the Council to those provided for in the Constitution. It also sets out general framework for the operations of the Council.	✓	✓	✓	✓		The National Security Council (NSC) is tasked with coming up with the security policy of the country and its establishment is provided for by the Section 209 of the Constitution. Their function is to review national security policies in view of prevailing national, regional and international security developments
Prisons and Correctional Services Bill	This Bill will provide for establishment functions and administration of the Prisons and Correctional Services; the Prisons and Correctional Service Commission; the establishment of prisons and correctional facilities among other provisions	✓	✓	✓	✓		This Bill is a part of raft of national security measures, which have been historically instituted and exploited by the government against its political opponents in the run up to elections.
Judicial Laws Amendment Bill	This Bill which makes provisions for virtual court hearings has been reported on by the Portfolio Committee and debated by MPs.	✓	✓	✓	✓		There are inconsistencies with the feasibility of the proposals for virtual hearings of court proceedings on both civil and criminal cases. It is yet to be seen what the final language of the bill will be. But with 2023 general elections coming it won't be a surprise the government will use their parliamentary majority to implement sections that harm CSOs ability to seek legal recourse.

LEGISLATION	OVERVIEW	RESEARCH AND DRAFTING BY ATTORNEY GENERAL AND MINISTER	CABINET STAGE		PARLIAMENTARY STAGE		REMARKS
			Drafting Principle Approved	Bill Approved	Bill Published	Bill Signed into Law	
ARTISTIC FREEDOMS AND CULTURAL RIGHTS Traditional Leaders Act	An Act to provide for the appointment of village heads, headmen and chiefs; to provide for the establishment of a Council of Chiefs and village, ward and provincial assemblies and to define their functions	✓	✓	✓	✓		
National Arts Council Act	An Act to provide for the establishment of the National Arts Council of Zimbabwe to foster, develop and improve the knowledge, understanding and practice of the arts in Zimbabwe; to provide for the structure and functions of the National Arts Council.	✓	✓				
Private Voluntary Organizations Bill	An Act to make provision for the maintenance of peace, order and security in Zimbabwe; to repeal the Public Order and Security Act [Chapter 11:17].	✓	✓	✓	✓		It infringes on the rights provided for in section 58 of the Constitution i.e., freedoms of association, movement. This may make the Bill unconstitutional. It allocates too much power to the Minister – who in the end is also just a political actor - to have oversight over CSOs, who in the end is also just a political actor. Creates a cumbersome regulatory process for applications. During the formation of the Bill Nhimbe Trust: monitored public hearings Developed a joint CSOs Position and Shadow Bill/alternative text Met as CSOs with the Parliamentary Portfolio Committee on Public Service, Labour and Social Welfare EU AML/CFT regional meeting in SA on FATF REC 8 - Mobilizing regional solidarity. Meeting with FIU ESAAMLG and FATF. CSOs met with the EU Delegation and Member States (regional and closed door national). CSOs met with Minister of Justice CSOs mobilized Global NPO Coalition on FATF. CSOs engaged with SADC Lawyers Association. CSOs made recommendations under the 3rd Cycle Human Rights Council Universal Periodic Review of the Government of Zimbabwe.
International Treaties Bill	This Bill will establish a uniform procedure for the consideration and approval of international treaties by the Cabinet and Parliament before their ratification by the President and for their publication after their ratification or, in some cases, before their ratification.	✓	✓	✓	✓		The Act does not lay down time frames for treaties to be integrated with domestic law.



The 7 Keys in Lilongwe

The City of Lilongwe's Seven Keys workshop was hosted on 15 December 2022, through a cooperation partnership between the UCLG Committee on Culture, Nhimbe Trust, Lilongwe City Assembly and Music Crossroads Malawi. The workshop approach designed by UCLG Committee on Culture for cities, local and regional governments all around the world, seeks to integrate the cultural dimension in the localisation of the Sustainable Development Goals (SDGs).

The process works with local development challenges faced by a municipality linking it to their cultural assets, activities, and policies with the lens of the document *Culture in the SDGs: A guide for local action* (UCLG, 2018). The "Seven Keys" represent concrete commitments that local actors make to localize SDGs through culture policy-making based on their specific conditions.





THE SEVEN KEYS IN LILONGWE

The following actions were developed by participants of the Seven Keys workshop in the City of Lilongwe, Malawi. Approaches taken in the development of the seven keys were:

- **NEW** idea development
- **INNOVATING** around an already existing initiative
- **RE-ENERGIZING** already approved concepts, for accelerated implementation

1 INNOVATING

FLOW OF CULTURAL GOODS AND SERVICES

INTRODUCE A BY-LAW THAT WILL REGULATE THE COMMERCIAL FLOW OF CULTURAL GOODS AND SERVICES PRODUCED IN MALAWI, TO SUPPORT PRODUCTION, TRADE, AND DISTRIBUTION (AS A MEASURE OF LOCALISING THE NATIONAL BUY MALAWI STRATEGY)

- THE BY-LAW WILL HAVE A PROVISION OF A % MANDATORY QUOTA SYSTEM FOR LOCAL GOODS THAT SHOULD BE SOLD OR TRADED IN BY BUSINESSES OPERATING IN LILONGWE

[SDGS 1, 8, 9, 11, 17]

4 INNOVATING

PUBLIC PARTICIPATION AND CITIZEN ENGAGEMENT

IN PUBLIC ENGAGEMENT STRATEGIES THAT INCLUDE BUT ARE NOT LIMITED TO TOWN HALL MEETINGS:

- USE CREATIVES AND CREATIVE EXPRESSIONS TO PROMOTE AND ENHANCE CIVIC ENGAGEMENT WITH THE CITY ASSEMBLY, AS A MEANS OF DECONSTRUCTING THE ELITE PACKAGING AND DISSEMINATION OF INFORMATION ON POLICIES, DEVELOPMENT STRATEGIES AND SERVICE DELIVERY ACTIONS
- PROVIDE INCOME OPPORTUNITIES FOR ARTISTS, CULTURAL PROFESSIONALS, AND CREATIVE CIVIL SOCIETY ORGANISATIONS BY EMPLOYING THEM TO PACKAGE AND DISSEMINATE INFORMATION THROUGH CREATIVE MEANS.

[SDGS 8, 11]

2 RE-ENERGIZING

ECOLOGICAL PRESERVATION

ENHANCE THE CITY'S ECOLOGICAL CORRIDOR PLAN AND ACCELERATE PROJECT IMPLEMENTATION

- CORE CHARACTERISTIC FEATURES OF THE PLAN SHOULD BE THE PLANTING OF TREES ALONG RIVERBANKS, SUSTAINABLE IRRIGATION, THE FORMULATION OF A CITY POLICY ON RIVER PROTECTION, THE ESTABLISHMENT OF SMALL BUSINESSES, THE AVAILING OF COMMERCIAL TRADE SPACE ALONG THE CORRIDOR TO ENVIRONMENTALLY CONSCIOUS BUSINESSES AND THE ESTABLISHMENT OF A CITY COMMEMORATIVE EVENT TO BE NAMED "GREEN LIFE AND CLIMATE DAY"

[SDGS 8, 11, 12, 13, 17]

5 NEW

HEALTH AND WELLNESS

FORMULATE A HEALTH AND WELLNESS POLICY FOR THE CITY OF LILONGWE TO ASSERT HEALTH AND WELLNESS AS A TRANSVERSAL PRIORITY THAT SHOULD FIND APPLICATION IN ALL CITY PROGRAMMING AND STRATEGIES

- CORE FEATURES OF THE POLICY: PROMOTION OF SPORTING AND FITNESS PROGRAMMES, MENTAL HEALTH AWARENESS, DRUG AND SUBSTANCE ABUSE ADVOCACY, AND THE CREATION OF A WELLNESS DAY TO BE OBSERVED IN THE CITY

[SDGS 3, 11, 16, 17]

3 INNOVATING

PUBLIC SPACES

DEVELOP A PUBLIC SPACES CITY STRATEGY FOCUSING EXCLUSIVELY ON THE CONSTRUCTION, DEVELOPMENT, MAINTENANCE AND ACCESSIBILITY OF PUBLIC SPACES THAT CAN BE UTILISED FOR THE PRODUCTION, PACKAGING AND COMMERCIAL FLOW OF CULTURAL GOODS AND SERVICES

- GIVE CULTURAL GOODS AND SERVICES (INCLUDING CULTURAL EXPRESSIONS) A COMPETITIVE COMMERCIAL EDGE BY PROVIDING INFRASTRUCTURAL FACILITIES
- CONTRIBUTE TO THE SUSTAINABLE LIVELIHOODS AND EMPLOYABILITY OF CITIZENS THROUGH INFRASTRUCTURAL FACILITIES

[SDGS 1, 2, 8, 9, 10, 11, 17]

6 NEW

CULTURAL ACCESS AND PARTICIPATION

CREATE OR PROMOTE CITY FESTIVALS THAT WILL UTILISE THE CITY'S PUBLIC SPACES IN THE PROMOTION, SHOWCASING AND CELEBRATION OF THE CITY'S CULTURAL DIVERSITY THAT IS REFLECTED IN CUISINES, MUSIC, DANCE, AND TANGIBLE CULTURAL HERITAGE.

[SDGS 8, 11, 12, 16, 17]

7 INNOVATING

CULTURAL DIVERSITY

HAVE A CULTURAL DIVERSITY DAY IN THE CITY AS A MEANS OF DE-PRIVATISING CULTURE DAY OBSERVANCE AND CELEBRATIONS

- INCLUDE THE PUBLIC IN THE CELEBRATION OF THE CITY'S CULTURE THROUGH SPORTS (WITH AN EMPHASIS ON INDIGENOUS GAMES), ARTISTIC EXPRESSIONS, LOCAL LANGUAGES AND LOCAL CUISINES
- PROVIDE INCOME GENERATION OPPORTUNITIES FOR PROFESSIONALS AND SMALL BUSINESSES THROUGH CULTURE PROMOTION

[SDGS 4, 8, 11, 12, 17]

CITT Graduates Turn Professional



Since the launch of Nhimbe Trust's Children in Theatre and Television programme (CITT), many of its graduates have turned professional in theatre, film and media-related fields both in Zimbabwe and internationally.

In 2022 CITT provided training to 20 students (on a gender ratio of 50:50). The students are drawn from high schools and youth centres in Bulawayo. In this report we celebrate and spotlight on our award-winning graduates who have started to provide a pipeline of entry opportunities for other CITT graduates. These are:



John Mabuyane

After graduating from CITT, the multi-faceted young filmmaker, screenwriter, director, acting coach and now producer made headlines soon after the COVID-induced lockdowns were eased, when he opened theatre doors in Zimbabwe with his one-hander stage play at Intwasa Arts Festival 2020, entitled 'Dick Print' which addressed issues of toxic masculinity. He went on to grab a role in a National Arts Merit Award (NAMA) award-winning Nelned production, 'Poor Cousins', 'The story of Nehanda', and the international award-winning film 'Gonarezhou: The Movie'. For 4 seasons, he was part of the main cast on the popular and NAMA-nominated telenovela 'Tangled.'

He founded John Mabuyane Films, and his short film 'Scars/Amanxeba' won the award for Best Short Film at the 2020 Roil Bulawayo Arts Awards, and was later adapted for 3KTV which won the RoilBAA for Best Television Production, and shown for 3 solid seasons. Most recently he produced and directed the hard-hitting coming-of-age series "A High School Diary" and a docu-series "Mother Nurture" for NRTV.

He has proven to be a force to reckon with, proving that Bulawayo is indeed an arts hub.

John is now back at CITT, as a trainer and mentor.



Pride 'Mentor' Mujoli

After graduating from CITT, Pride founded Yellow World, a youth-led organisation whose main objective is to increase the participation of young people living in less resourceful communities. Yellow World's Key to the City project aims to increase youth participation and safety of youth in the society through digital literacy.

Activities include small film festivals in public spaces, city-level 'alliance' meetings between young people and stakeholders on pressing issues in the community; uncovering underground talents in music, poetry, dance and theatre, and an annual film and music school initiative 'Herstory' - bringing young women together to empower them with knowledge in digital skills, marketing and producing content, aimed at helping to curb social injustices that threaten women by exploitation.

In 2022 the Yellow World film 'Ikasi: The Hood' received the National Arts Merit Award in the Screen Production Short film category. One of the actors from the film, Kumbilani Ncube, was honored with the Best Actor award.

Currently 75 youth are enrolled with Yellow World, and Pride is working on a short film involving Laura Ngwenya - 'Katso' - a graduate of Nhimbe's Women in Theatre and Television programme (WITT).



Promoting Human Rights and Fundamental Freedoms

SDG16

PEACE, JUSTICE AND
STRONG INSTITUTIONS



SDG05

GENDER EQUALITY





2022 and ongoing interventions supporting the protection and promotion of artistic freedom, including the status of the artist and cultural professionals:

Within the domain of protecting and promoting artistic freedom, including the status of the artist, Nhimbe Trust’s interventions have included the following:



Legislation tracking, monitoring, review and contributing to legislation development



Interviewing artists and cultural professionals who are victims of artistic freedom violations (including those who have encountered detention, arbitrary arrests, persecution, prosecution, sanctioning, threats and harassment etc. on grounds of defamation)



Monitoring, documenting and reporting on court processes and decisions involving artistic freedom litigation premised on defamation



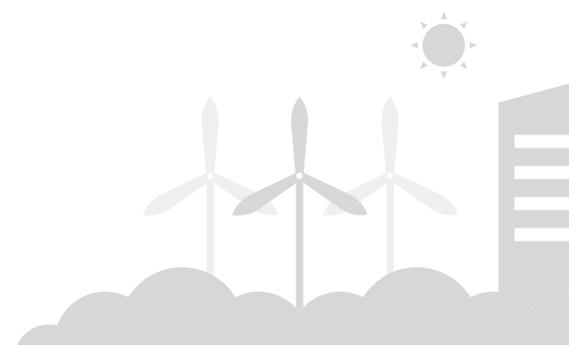
Monitoring, documenting, and reporting on artistic freedom violations, including those legitimated by allegations of defamation.



Monitoring, documenting and reporting on sanctions issued by state-sponsored regulatory bodies in response to artistic expressions bordering on alleged defamation



Implementing a project on the nexus between artistic freedom and electoral processes in Zimbabwe, Kenya and Zambia, for the strengthening of the contribution of artists and artistic expressions to democratisation (ongoing)





Monitoring, documenting, and reporting on violations to artistic freedom in Anglophone Africa (ongoing)



Monitoring, documenting, and reporting on court decisions, laws, policies and measures with implications on the exercise and enjoyment of artistic freedom in Anglophone Africa countries (ongoing)



Providing expert case assessments of artists at risk, with recommendations made to partner organisations on how best they can intervene to protect the artists and mitigate their vulnerability (as and when required)



Monitoring and tracking the formulation and implementation of legislation that has a bearing on the exercise and enjoyment of artistic freedom in Zimbabwe (ongoing)



Commissioning research on a policy brief and advocacy strategy calling for an African Union Declaration on Cultural Rights



Developing a body of research on decent work experiences of artists and cultural professionals within music value chains (ongoing)



Facilitating capacity enhancement trainings (for artists, cultural professionals, human rights defenders, government officials, journalists) on how to document decent work and artistic freedom violations (as and when required).





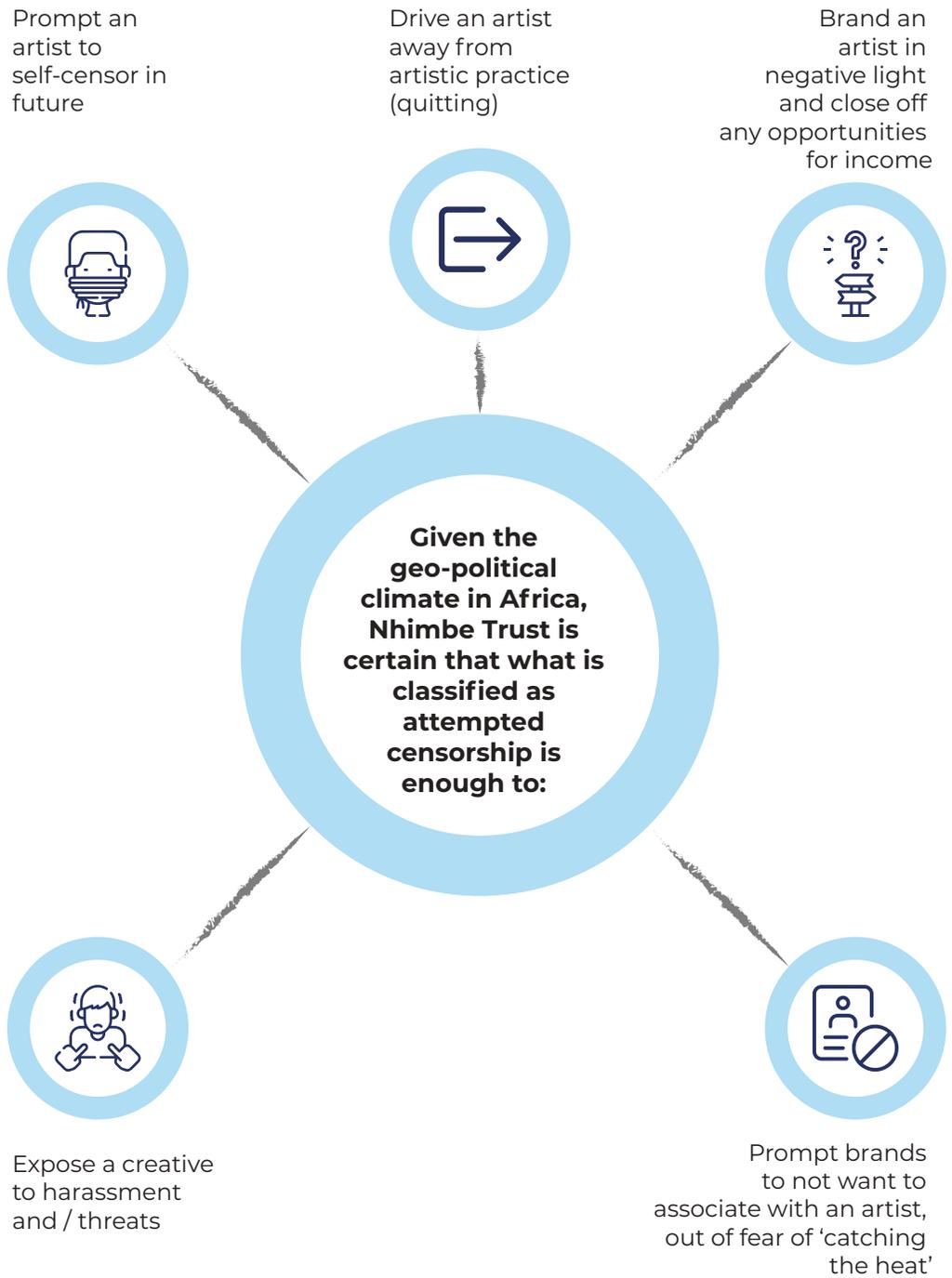
Monitoring artistic freedom and advocacy work

Case documentation started in 2021, with Nhimbe Trust contributing to 2 Freemuse global reports on the state of artistic freedom. Following the end of the partnership with Freemuse, Nhimbe Trust is committed to closing the void left by Freemuse by using the 2022 documented cases to publish mini-thematic reports during the period June - December 2023.

For example, one area Nhimbe Trust already sees as emerging and worth exploring (which we have never seen explored in any artistic freedom report before), is how economic / social / political groupings leverage on their proximity to government institutions to call for limitations to artistic expressions. Nhimbe Trust has some illustrative cases already in the documented cases for 2022.

In artistic freedom case documentation, these cases usually don't count as violations. They are just classified as attempted censorship. Even when a government institution succumbs to pressure and makes a decision to limit expressions or ban / sanction an artist, government is listed as the violator and not the group that would have applied pressure!







Awareness Campaigns

Nhimbe Trust leveraged its participation in various civic spaces and public policy dialogue engagements with the government of Zimbabwe, UNESCO ROSA, NANGO and 2005 UNESCO Convention IGC Meeting to make a case for artistic freedom. Key highlights were:



Artistic Freedom: Regional Creatives for

Development - A comprehensive program that supports the strengthening of creative sectors and the empowerment of artists and cultural professionals in Southern Africa by demonstrating how cultural and creative industries contribute to sustainable development. The national workshop was facilitated by Nhimbe Trust in partnership with UNESCO ROSA and ILO Geneva.

Artistic Freedom Election Monitoring mission in Kenya.

Zimbabwe national music strategy formulation of which Nhimbe Trust is member of the national panel of experts.

Activities implemented have cumulatively further strengthened the monitoring, tracking and reporting of emerging artistic freedom trends, nature of artistic freedom violations and challenges to artistic freedom, which are consequent to unfavourable legislation, policy measures and inadequate accountability mechanisms. These activities have further informed policy advocacy efforts aimed at raising national, regional and global awareness of the role of artistic freedom in democratisation, spotlighting state obligations and responsibilities with regards to the creation of an enabling environment for the exercise and enjoyment of artistic freedom.

Artistic Freedom Monitoring and data collection instruments



Nhimbe Trust conducted a weekly monitoring of artistic freedom violations and legislative developments that have an implication to artistic freedom in Kenya, Zimbabwe as per the 2022/2023 Work Plan, and the Anglophone Africa as provided for in the Nhimbe Trust Programme for Artistic Freedom (2021-2023).

A case sheet and a violations database were created as the outputs of the monitoring exercise. Cases that were recorded will inform advocacy initiatives and campaigns in the two countries in 2023 as well as the development of Nhimbe Trust's 2023 Thematic Reports on the state of artistic freedom in Africa in an endeavour to close the void left after Freemuse's State of Artistic Freedom Global Report, to which Nhimbe Trust was a key contributor for Anglophone Africa, covering 17 countries.



Summary of Emerging Thematic Areas from Documented Cases



Cultural participation and enjoyment of cultural rights restricted on grounds of curbing criminality and immorality



Religious, political and economic groups petitioning government institutions to ban artistic expressions deemed problematic



Satire work triggering violent responses from audiences



Artists encountering threats online as a response to their artistic expressions



Artists and culture professionals subjected to protracted legal proceedings



Enjoyment of cultural rights by minority groups restricted



Targeting of creatives in the commission of criminal acts, on perceptions that they are wealthy



Nexus between public health and artistic expressions



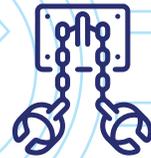
Nexus between public order, public safety, and artistic expressions



Death while in detention



Arbitrary detentions without charge



Punitive measures not proportional to offences alleged to have been committed



Policing of the dressing and conduct of women attending arts events



Government regulation and policing of digital streaming and analogue broadcasting



Limitations to the enjoyment of leverage rights to artistic freedom such as the right to public assembly and association, at the discretion of law enforcement agencies



Formulation and enforcement of official pre-requisites to police the portrayal of government, government officials and government functionaries in artistic content



Prosecution, persecution and sanctioning of artists on charges of defaming government officials





Artistic freedom limited on grounds of:



Religious standards of what is considered decent



Child protection



Preserving constitutional, legislative, and moral requisites of sexuality and gender identity



Enforcing perceived standards of decency, as they apply to women



Official pre-requisite standards that seek the mandatory pre-approval of creative content before distribution



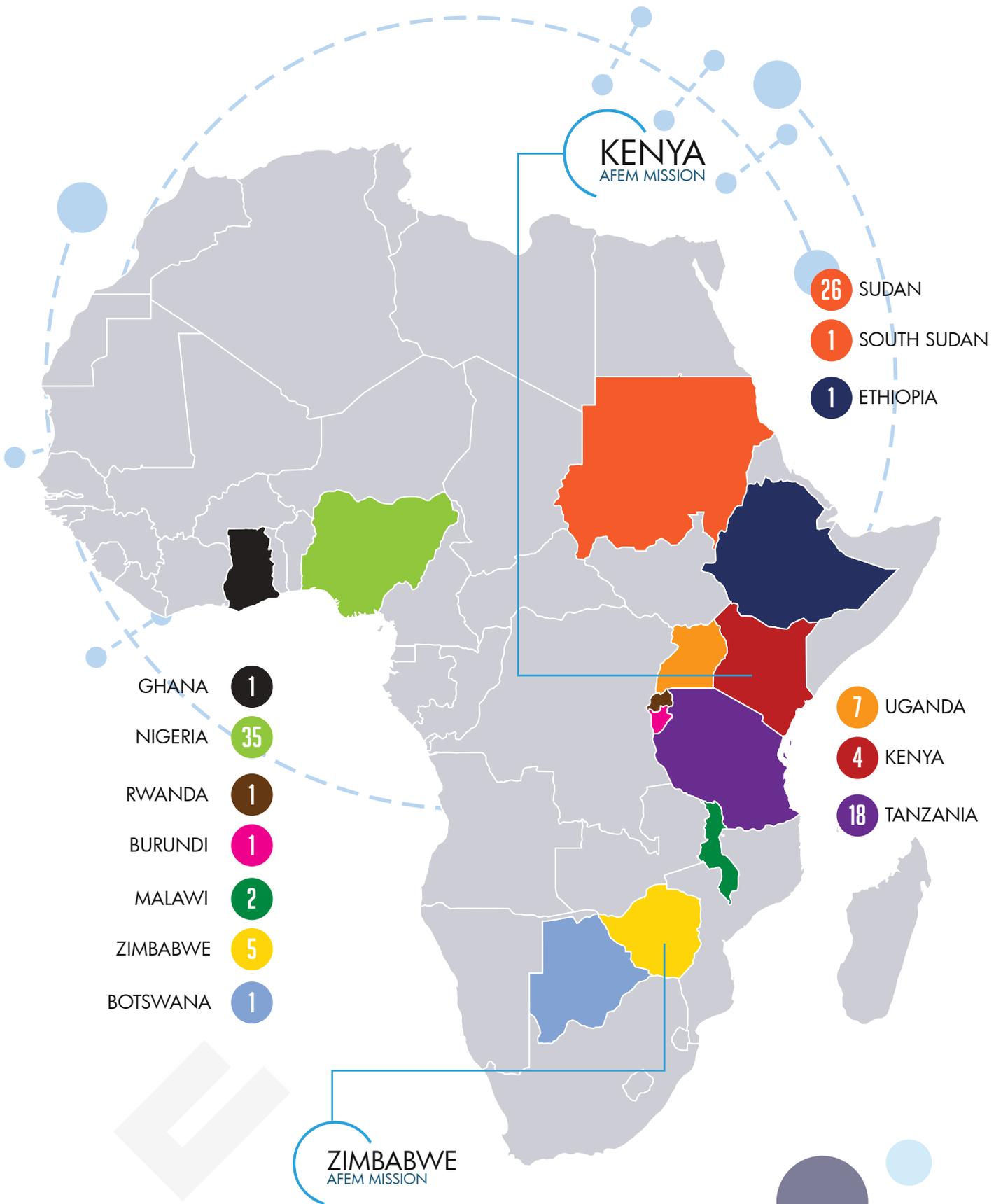
Protecting women from derogatory and offensive creative content



Counterterrorism

103 NUMBER OF DOCUMENTED CASES

13 COUNTRIES





Nature of Violations and Non-Violations

Attacks:	02 cases
Detention:	09 cases
Detention combined with prosecution:	26 cases
Detention combined with death while in detention:	01 case
Prosecution:	10 case
Persecution:	03 cases
Blanket ban:	07 cases
Censorship:	28 cases
Travel ban:	01 case
Threats:	01 case
Attempted censorship:	05 cases
Legislation / measures:	03 cases
Positive court decisions:	01 case
Confiscated / destroyed visual art:	10 cases
Abduction:	02 cases
Fines / sanctions imposed by state-sponsored regulatory bodies:	04 cases



Artistic Genres

Comedy:	5 cases
Visual arts:	26 cases
Music:	18 cases
Film:	14 cases
Multiple genres:	20 cases
Theatre:	01 case
Dance:	02 cases
Literature:	17 cases

Violators

Government:	91 cases
Unknown:	03 cases
Private individual / grouping:	05 cases
Political grouping:	01 cases
Religious grouping:	03 cases



AFEM | Artistic Freedom Election Monitoring

Context mapping of elections in Kenya and Zimbabwe through an Artistic Freedom Election Monitoring Scenario Tracker:

In the lead up to Kenya's national elections in 2022 and Zimbabwe's national elections in 2023, a scenario Tracker has been developed for data gathering, to monitor and track pre-election legislative, regulatory and political actions that could endanger the exercise of artistic freedom during elections, particularly within a context where some artistic expressions may be considered a threat to the political status quo. Scenarios that have been identified and featured in the Tracker have been informed by a context analysis of previous election-related actions in the two countries, with attendant predictions made on scales of best-case scenario, worst-case scenario and most-likely scenario for artistic freedom. Within the context of Kenya and Zimbabwe, scenarios that have been mapped to date include:

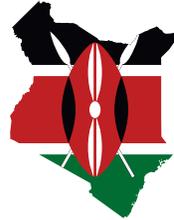


Limitations to freedom of assembly, association and expression



Limitations to digital access





Monitoring of online activities to identify and intimidate individuals deemed to be promoting dissent



The constraining of the activities of human rights-oriented CSOs



Abuse of law enforcement authorities through arbitrary arrests and detentions targeted at individuals deemed to be promoting dissent



Arbitrary censorship of artists and artistic expressions with political messaging



Limiting access to information



In the case of Zimbabwe, the Private Voluntary Organisations Amendment Bill seeks to outlaw CSOs promotion of political rights and foreign funding

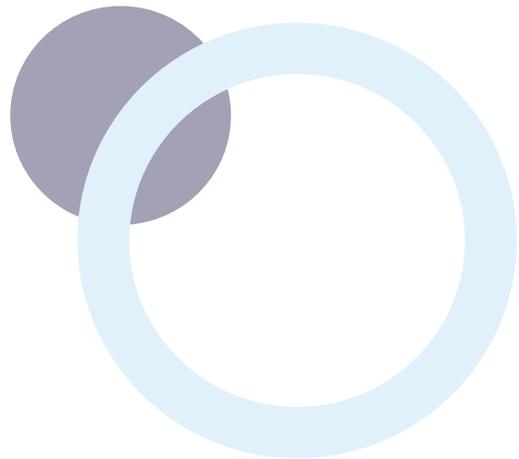


Social media community guidelines and their algorithmic enforcement play an out-sized role in determining the exposure and success of artists on social media. The wide-reaching impacts of these algorithms also imply a myriad of issues surrounding the censorship of art and free expression online. As part of Nhimbe Trust's efforts to combat online artistic censorship, Nhimbe Trust has signed up to **Don't Delete Art (DDA)**, a coalition dedicated to protecting artistic expression on social media.

DON'T DELETE ART



In the same vein, to that end, the **Don't Delete Art Manifesto** has been launched.



AFEM Kenya Highlights



As part of monitoring, documenting and defending artistic freedoms in Africa, Nhimbe Trust recruited, trained and deployed Artistic Freedom Election Monitors (AFEMs) to the Kenya 2022 general elections.



Nhimbe Trust also commissioned a pre-election assessment of the state of artistic freedom in Kenya to furnish the monitors with background information to facilitate their understanding of the context in the country.



The monitors used the UNESCO Guide on Elections in Digital Times.



Deployed AFEMs were joined by a Kenyan cultural professional specializing in artistic freedom activism with vast knowledge of the arts sector in Kenya. The activist was able to brief the AFEMs on the state of artistic freedom in Kenya before setting up meetings with interlocutors from the local creative civil society.



The monitors were tasked to track and assess how all elements of the Kenya electoral process affected artists and cultural professionals. The targeted observation effort was focused specifically on assessing the enjoyment, respect and enforcement of artistic freedoms during the Kenya 2022 General elections. The overall goal of the intervention was to bring creative civil society into the political process.



Using key informant interviews and focus group discussions, the AFEMs engaged with civil society stakeholders to gain an understanding of the state of artistic freedom during the elections circle.



The monitors also used prepared checklists to consolidate findings of their observation of election related processes ahead of, during and after the general elections. A debriefing session was held to consolidate the findings into a final report of the monitoring effort.

Main findings and recommendations



- * Restrictions on artistic freedom were more pronounced before the elections and during the campaign period than on election day itself.
- * Instrumentalization of art during the electoral cycle elections by CSOs and the Election management body was largely focused on civic voter education and peace-building.
- * Artistic freedom policies maybe prioritised if artists take it upon themselves to stand for political office.
- * Mechanisms to protect artistic freedom during the 2022 Kenyan general elections were weak and inaccessible to victims of violations.



Advocacy Actions

Development of an advocacy strategy to motivate for the adoption of African Union Principles and Guidelines on the Protection of Artistic Freedom in Africa

As part of an advocacy initiative aimed at engaging the African Union on the protection of cultural rights in Africa, Nhimbe developed an advocacy strategy that calls for the adoption of African Union Principles and Guidelines on the Protection of Cultural Rights in their diversity (that is including artistic freedom). The advocacy messaging calls for the re-energising of the debate on cultural rights, to put these rights at the centre of implementation and protective efforts by African Union member states. It further proposes that the declaration play the role of identifying and illustrating the nature of state obligations arising from cultural rights as a means of offering guidance on the nature of policy and legislative provisions which must be undertaken to protect and promote cultural rights. Areas that are identified as requiring attention

in this regard include the remedies which must be available to address cultural rights violations and protection guarantees that should be extended to cultural rights defenders. Avant Garde Lawyers, a France-based beneficiary of the Swedish Arts Council programme on artistic freedom was engaged in the review and finalisation of the policy brief, which was followed by Nhimbe staff participating in the Avant Garde Lawyers' virtual course on the Art of Defending Artists. This capacity-building initiative explored international and regional human rights mechanisms and how they can best be leveraged by cultural rights defenders in advocacy and litigation efforts aimed at protecting and promoting artistic freedom.

Promoting Gender Equality in the Cultural and Creative Sectors

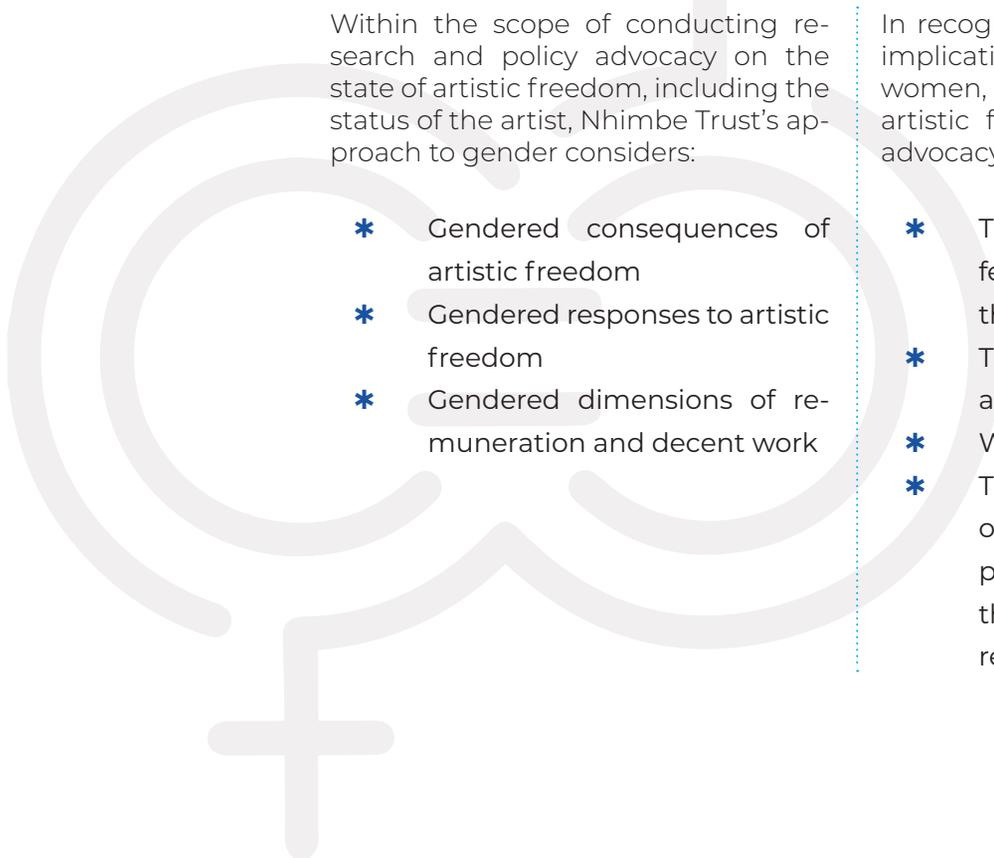
Nhimbe Trust's promotion of gender equality in cultural and creative industries has been beyond quantitatively ensuring there is gender balance in the composition of beneficiaries to implemented projects. An approach of equity has been a driving force within the organisation, particularly in the Women in Theatre and Television (WITT) initiative, which seeks to empower women with skills, knowledge, and capacities to be active participants in cultural and creative industries, while receiving equitable remuneration for their work. Within the scope of WITT, Nhimbe Trust has championed and funded women cultural exchange programs and women-only theatre productions. At the height of the COVID-19 period, the organisation also extended vulnerability mitigation grants to women artists and cultural professionals.

Within the scope of conducting research and policy advocacy on the state of artistic freedom, including the status of the artist, Nhimbe Trust's approach to gender considers:

- * Gendered consequences of artistic freedom
- * Gendered responses to artistic freedom
- * Gendered dimensions of remuneration and decent work

In recognition of the disproportionate implications of artistic expressions on women, Nhimbe Trust's approach to artistic freedom research and policy advocacy further considers:

- * The artistic presentation of the female, the female body and the female experience
- * The experience of a woman as a subject of art
- * Women's artistic expression
- * The policing of the conduct of a woman artist or cultural professional in her private life, through imposed social and religious standards of decency.





Key Outcomes



Intervention #1

Facilitating staff capacity enhancement in the area of human rights mechanisms, international human rights law and freedom of expression jurisprudence.

Nhimbe staff member Lisa Sidambe was enrolled in Avant Garde Lawyers' online capacity building course on the 'Art of Defending Artists.' The course enhanced Nhimbe's human resource capacity to engage human rights mechanisms for advocacy purposes and in defence of artists and cultural professionals at risk.



Intervention #2

Facilitating staff capacity enhancement in the area of artistic freedom election monitoring within the context of Kenyan electoral laws and processes.

Music Crossroads Academy Zimbabwe (Melody Zambuko), Youth for Innovation Trust (Thando Gwinji) and Margaret Aduto (Kenya) were enrolled in Nhimbe Trust's online capacity-building course on 'Artistic Freedom Election Monitoring', which was co-facilitated by Dr Justice Mavedzenge and Tawanda Chimhini. The course enhanced the AFEMs to observe Kenyan general elections for the purposes of monitoring and documenting violations on artistic freedom during the Kenyan electoral cycle.



Top: Melody Zambuko Bottom: Thando Gwinji



Civic Space Risk Analysis

UN experts urged Zimbabwe's President to reject enacting a Private Voluntary Organisations (PVO) Amendment Bill for civil society organisations (CSOs) that would severely restrict civic space and the right to freedom of association. The Senate passed the bill in February 2023, and legislation is currently before the President for his decision on its enactment. The experts expressed deep concern that:



The bill provides for disproportionate and discretionary powers to the newly established Office of the Registrar of PVOs, without independence from the executive branch.



Its powers will include the ability to grant or reject the registration of PVOs, with little to no judicial recourse against such decisions.



The requirements would render existing lawful organisations illegal.



The Registrar has extensive powers to intervene/monitor PVO activities.

Civic Space Risk Analysis



The vagueness or non-definition of many provisions mean proposed law could be misapplied.



Actions 'in breach' of certain provisions could lead to criminal prosecution, heavy fines or imprisonment.



The restrictions, although to counter terrorism and money-laundering, would have a chilling effect on CSOs/dissenting voices, and effectively be closing an already shrinking civic space.

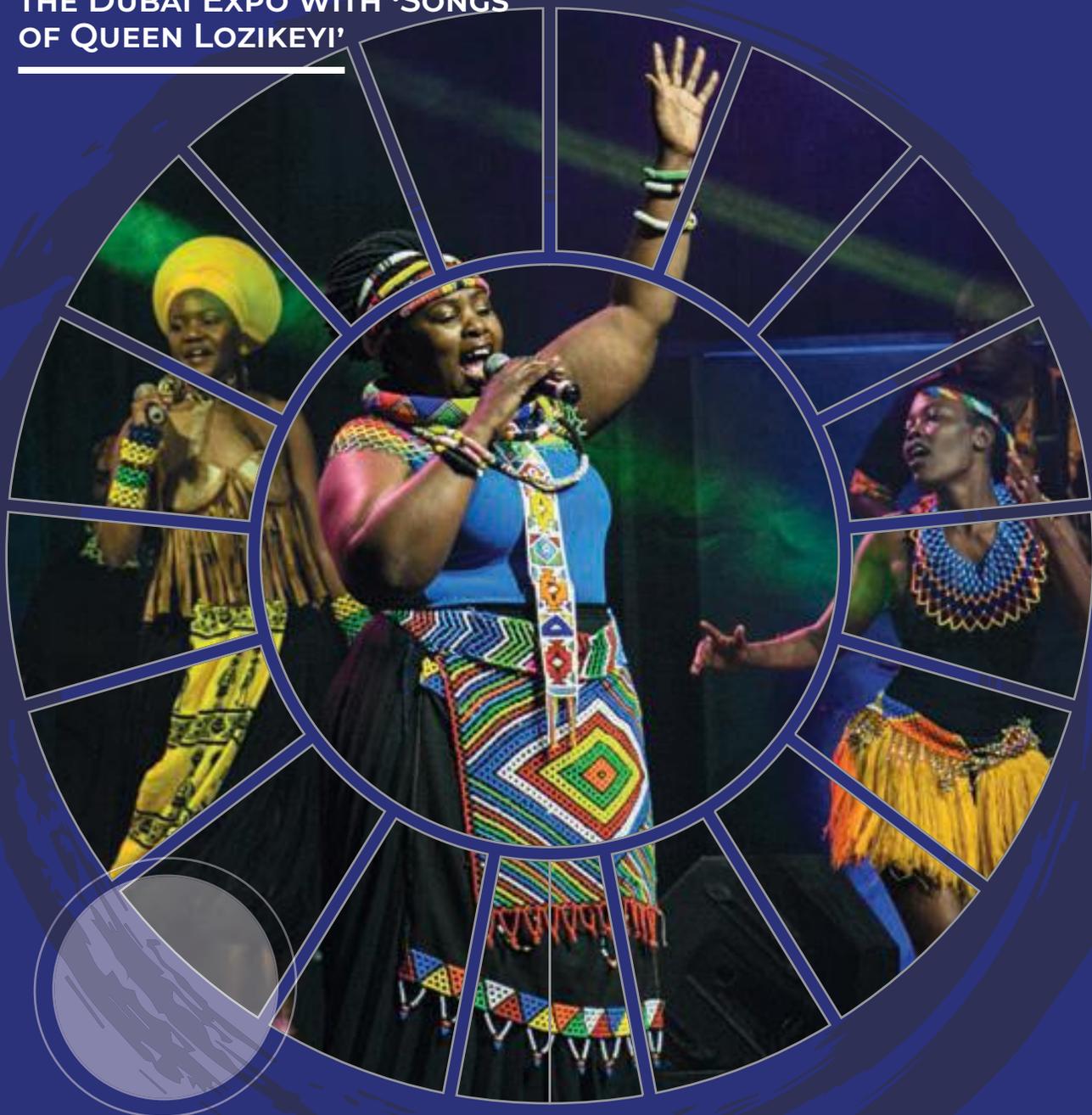
The experts noted that the Bill has faced strong opposition, especially from CSOs and the international community. They submitted an analysis of the bill to the Government in 2021, concluding that the Amendment was incompatible with international human rights obligations, in particular the right to freedom of association. The current version of the PVO Bill does not address these concerns.



EMERGING TO THE BIG STAGE

from Bulawayo to The World

CELEBRATING ZIMBABWE DAY AT
THE DUBAI EXPO WITH 'SONGS
OF QUEEN LOZIKEYI'



In a successful joint presentation between Nhimbe Trust and the Government of Zimbabwe, the exciting and colourful 30-minute-long musical production from Bulawayo - **'Songs of Queen Lozikeyi'** - landed in the United Arab Emirates in March 2022 to participate in the world famous Dubai Expo, for a performance on 'Zimbabwe Day' - graced by the attendance of Zimbabwe President ED Mnangagwa and the Crown Prince of Dubai.

A music collaboration by artists of Bulawayo which made its debut as the headline act at the 2021 edition of the Bulawayo Arts Festival, *Songs of Queen Lozikeyi* celebrates the powerful Queen Lozikeyi Dlodlo, senior wife of the great King Lobengula, and later Queen Regent of the Ndebele people; warrior queen of the 1896 Anglo-Ndebele war, champion of women and justice.

The cast of the production performed in send-off shows in Bulawayo and Harare to wide acclaim. The send-offs were hosted by the City of Bulawayo and Ministry of Foreign Affairs respectively. Upon its return *Songs of Queen Lozikeyi* was performed at the ZIMTRADE-CBZ event as part of the Zimbabwe-Rwanda Trade and Investment Conference held in Harare; a ground-breaking ceremony of the PPC Cement Solar Park on the outskirts of Bulawayo, a State House banquet in Harare, and the Zimbabwe Tourism Authority's Sanganai/Hlanganani Tourism Expo at the Zimbabwe International Trade Fair in Bulawayo.

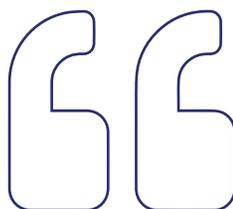
With vibrant performances in song, dance and poetry, the production offers a vivid musical tribute to the life and history of the great Queen. Guided by the writings of acclaimed Bulawayo historian Pathisa Nyathi in

Lozikeyi Dlodlo: Queen of the Ndebele and other research, the production was written by Nomatshawekazi Damasane ('Lady Tshawe') and Thabani H Moyo, conceptualised and directed by Saimon Phiri, with Josh Nyapimbi, Executive Director of Nhimbe Trust as executive creative producer.

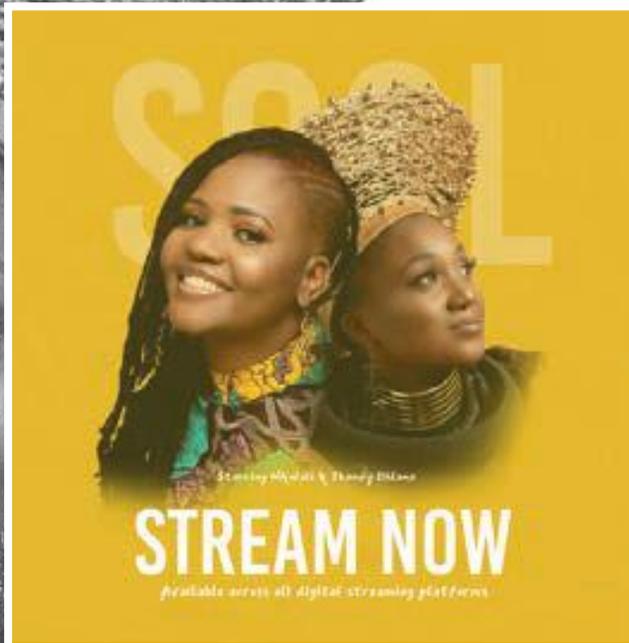
The cast included lead singers Nomathamsanqa 'Nkwali' Mkwanzani and Thandeka 'Thandy' Dhlana Jele; backing vocalists Laura 'Katso' Ngwenya and Nomatshawekazi 'Lady Tshawe' Damasane (poet); Dancers Cheryl Mabaya, Dorcas Ngwenya, Alice Guru and Makhula Moyo. All these were backed by musicians Raymond Takawira (lead guitar), Caleb Mujere (drums), Paul Maseko (bass), Samuel Mabhena (keyb), Gomez Dube (percussion) and Vuyile Qongo (saxophone).



The production is an initiative of Nhimbe Trust, and executive director Josh Nyapimbi said:



*We are honoured to represent Zimbabwe with the **Songs of Queen Lozikeyi**, working with some of Bulawayo's finest musicians. We believe the music will cut a niche for itself on the world stage both live and digitally."*



Zimbabwean musician and producer Clive 'Mono' Mukundu said of the Harare send-off show:

"I always marvel at the level of performance by Bulawayo dance groups. The choreography, the confidence ... is just a marvel to watch. Last night I was invited to the send-off gig of Songs of Queen Lozikeyi. They will be performing at the Dubai Expo... If it's a competition I'm expecting a win. ... Artists from Bulawayo have always been known for their excellent stage presence and confidence. This is exactly how this group performs. It's a group that is sellable on any world stage."

"The Dubai Expo was an incredible experience for me. Performing in front of the Sheik of the Emirates and our own President, for the second time, was such a great honour and also being able to showcase our music and our Queen Lozikeyi to the whole world. The expo had a lot of people from different parts of the world who got to know about Lozikeyi, and it's because of us, and because of Nhimbe Trust, who are the ones who decided to do this production, also using the song Halala Lozikeyi which I had written long before. Many thanks to them. Thanks also to the people of Bulawayo and Zimbabwe for supporting us. I can say it was really a breath-taking moment for me and for all of us."

– Nkwali

*The
Artists
said*





The Artists said

"It was an honour to be picked to represent the country, and such an opportunity does not come along very often. ... Performing on an international stage is always about representing your own country, and many artists aspire to have such opportunity. As a result, for me, this is about more than just my own trade; it's about the entire arts industry in Zimbabwe. It's a significant step forward for the country's entire art business; we didn't travel there to represent ourselves, but rather the entire industry while exporting our culture through music. I believe that each of us that was a part of the team learned a lot, and that this will help shape our industry. I'd like to express my gratitude to the National Arts Council for inviting us to an expo and I'm hoping that our performance will go a long way in demonstrating what Zimbabwe as a whole is capable of."

– Thandy Dhlana





KAYAYA JR, Producer and TV Host (Angola), and one of the producers at the Dubai Expo's Angola Stage said:

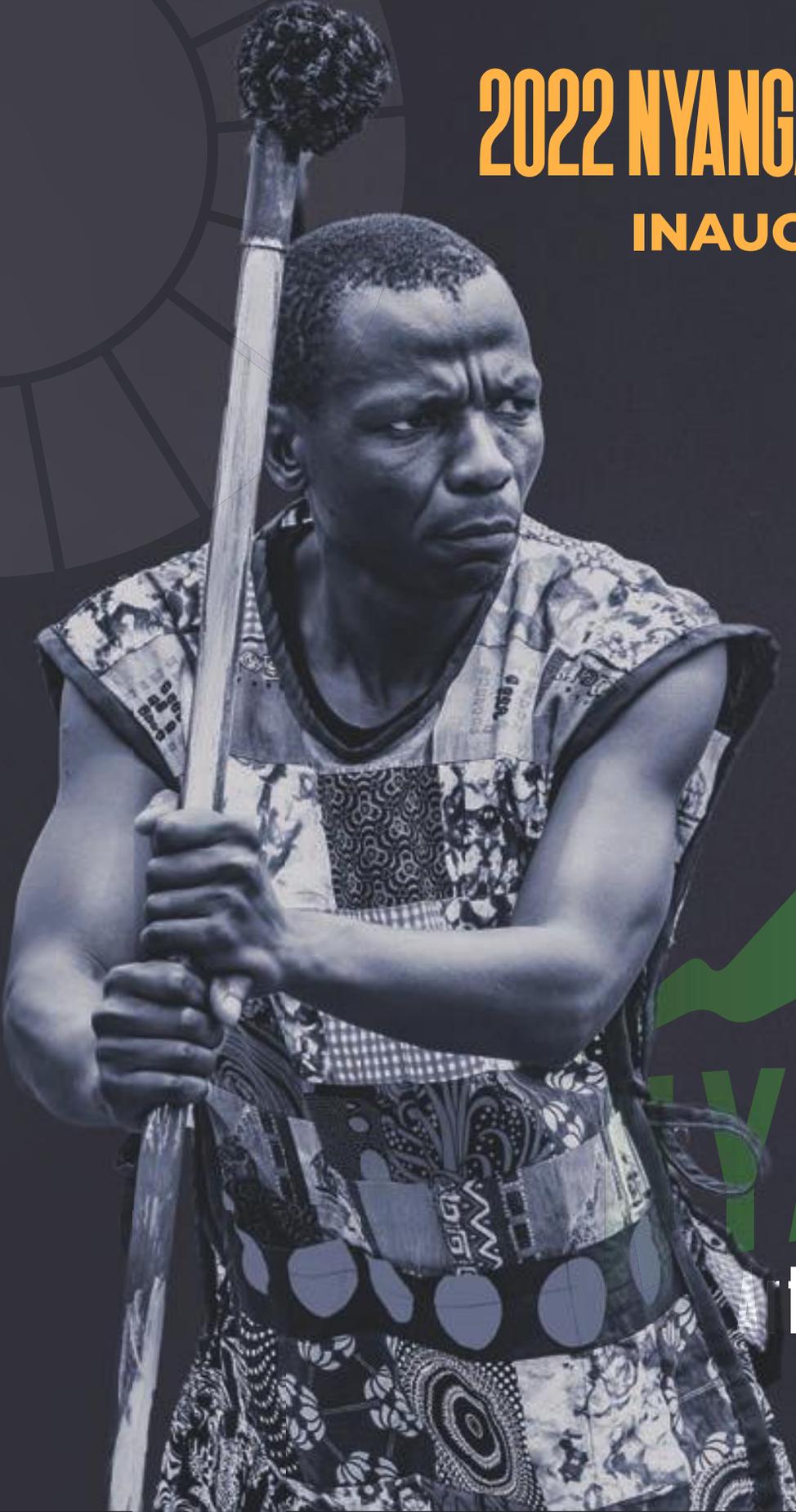
“The cultural show that the group from the brother country Zimbabwe offered to the visiting public of Expo 2020 Dubai, was very well received by everyone who was present at the Angolan Pavilion on the day ... good structure and artistic conduction that we got a clearer idea about the cultural potential of this project. This show has everything to work out if it is shown for the world to see, and being here at the Dubai Expo is already a window of opportunity for African music in general to be valued and respected, because what Zimbabwe has done with this show and we Angola are also doing, is precisely to give the possibility for the world to look at us with another look. There is a lot of potential and we Africans have to unite much more, culturally, just as we do here in our Pavilion, which has come to be called the African Pavilion, all because we are and will always be with open arms to make collaborations between us and with the rest of the world. The public has always received African music very well, and the Songs Of Queen Lozikeyi, the “Lusophony Festival” and other events that were held during these 6 months, were certainly an opportunity for Africa and its music to be seen in another way, with more respect and appreciation, because the world is only now beginning to look at our culture. Of the 8 Expos in which I have worked, this was the one that created the most opportunities for a more culturally integrated world, so there is the challenge for our leaders to continue, and make events of this dimension happen in Africa, so that the world goes to Africa just as we went out to show what is ours.”

- Kayaya Jr, Producer, Angola Pavilion, Dubai Expo



2022 NYANGA ARTS FESTIVAL

INAUGURAL EDITION





2 stages

6 musical performances

2 workshops

conference + theatre performance

Vision

To ensure that the town of Nyanga becomes the leading global eco-friendly heritage hospitality destination of choice.

Mission

To enhance leisure heritage in Nyanga through amplifying its eco-friendliness through arts, culture and heritage.





NAF Hotel Occupancy Statistics

Below are the statistics for hotels room occupancy during the 2022 inaugural edition of the Nyanga Arts Festival

% TOTAL OCCUPANCY - TO

% ATTRIBUTABLE TO NAF LESS COMPLIMENTARY ROOMS - @NAF

MONTCLAIR HOTEL & CASINO

ZTAREG



ZORORO LODGE

ZTAREG



PINE INN

ZTAREG



VILLAGE INN HOTEL

ZTAREG



TROUTBECK INN

ZTAREG



BRONDESBURY PARK HOTEL

ZTAREG



NYANGA ARTS FESTIVAL 2022



Nhimbe Trust initiated and produced the inaugural Nyanga Arts Festival from 27-29 October 2022 in Zimbabwe’s mountainous Eastern Highlands, in partnership and consultation with the traditional Chief, hotels and service providers. The festival attracted a combined audience of over 4000 in the small picturesque town, to a diverse programme of music performances, theatre and workshops, and a holistic approach to tourism offering cultural heritage and nature tours, and focus on the environment.

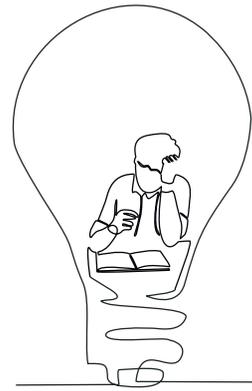
Artists, partners, sponsors and volunteers worked together effectively to ensure that all objectives were met at a very high level, which augurs well for the future of the festival, and the tourism potential of Nyanga.

The festival programme included a Music Business Masterclass for artists and arts practitioners, and also linked with the National Association of Non-Governmental Organisation’s NGO Director’s Summer Retreat, under the theme: **“Reclaiming an enabling CSO operating environment for inclusive sustainable development in Zimbabwe.”**





Donation to Bulawayo City Council Libraries



A North-East/South Tyneside (UK) initiative to boost young people’s education in Zimbabwe has taken a novel turn. Around 10,000 books donated to Bluez Cafe six years ago have found new homes. They were donated by South Tyneside College’s Dr Winterbottom Charitable Fund as part of its ‘Classroom in a Container’ project.

Alongside them in a giant metal transport box shipped to Bulawayo in 2014 were musical instruments and other schooling essentials. But the books have now been gifted by the Bluez Café, operated by the Nhimbe Trust, to ten libraries in and around Bulawayo.

Bluez Cafe, realised the novels and education manuals were being underused as the Bluez Café increased its focus on supporting the ambitions of performing artists rather than students seeking a more academic path.

The move has delighted Dr Winterbottom Charitable Fund organisers and Bulawayo residents, who now have thousands of extra tomes to read.

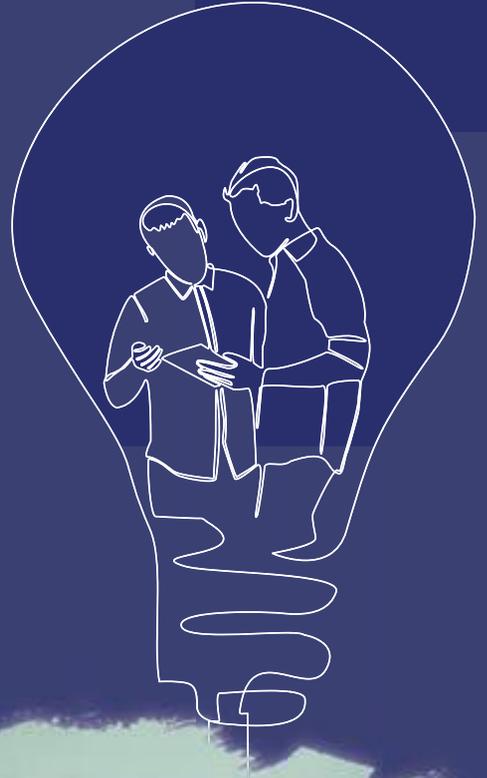
Leslie Watson, a Nhimbe Trustee based in the UK who helped found the Dr Winterbottom Charitable Fund, said: “It’s very good news that the books we donated have found a new but still educational use. The Bluez Café, which our original donation supported, is going from strength to strength as a centre which inspires young musicians and other creative types. Its success in those arenas means the books were destined not to be used as much as staff at the Bluez Café had originally foreseen. At the end of the day, there’s nowhere better for any book, or indeed for 10,000 of them, than in

public libraries. Everyone associated with the Dr Winterbottom Charitable Fund is thrilled the people of Bulawayo are continuing to benefit from our donation.”

Josh Nyapimbi, Executive Director of the Nhimbe Trust, said: *“Bulawayo’s Council libraries are incredibly grateful for this generous donation. We felt the books were not being used as much as we would have liked by our students, who are far more focused on music and theatre.”*

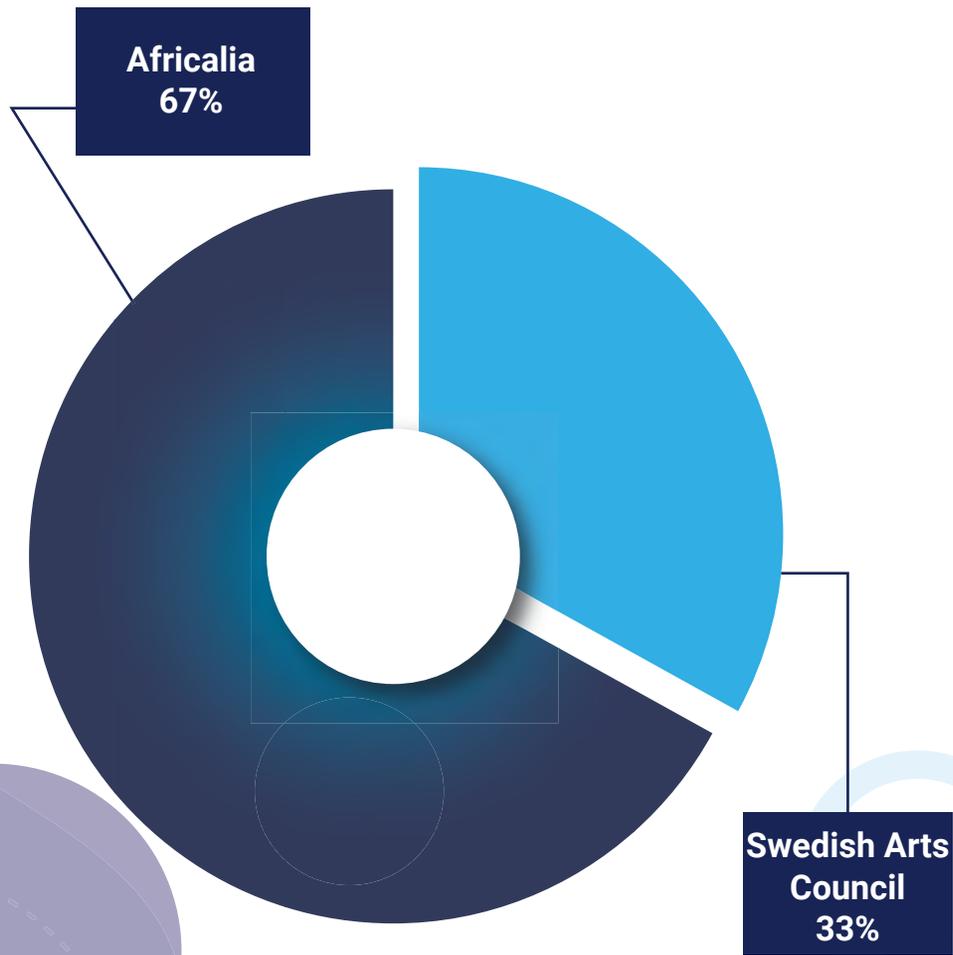
Upon receiving the books, Cllr Solomon Mguni, the Mayor of Bulawayo, added: *“I am delighted the books have found new homes in our Council libraries, where they will greatly benefit local people.”*

The Dr Winterbottom Charitable Fund, which is supported by schools and other South Tyneside organisations, helps students and good causes at home but sometimes also abroad. It is named after Dr Thomas Masterman Winterbottom, who was born in South Shields in 1766 and became a notable town GP. His financial bequest led to the founding of South Shields Marine School, which is today part of South Tyneside College, in the 1860s. South Tyneside College is now part of Tyne Coast College, whose brands also include Tyne Metropolitan College, in North Tyneside. Domestically, the fund enables students to study and progress effectively, form their own businesses or gain financial help in difficult times. It also has links with organisations overseas, assisting them or individuals when possible.





2022 Funding Outlook



Our Partners



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

Executive Director Josh Nyapimbi
on Email: joshnyap@nhimbe.org
OR WhatsApp: +263 784268614

CONTACT DETAILS & ADDRESS

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

+263 (292) 268931 info@nhimbe.org

www.nhimbe.org

Report Compiled By:

Josh Nyapimbi assisted by Penny Yon and Spencer Biningu

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Layout : Edwin Hwera



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Arts Festival.

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2022 FESTIVAL PHOTOBOOK



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