



The Journal of the Britain Zimbabwe Society

Touching a Nerve

The Catholic Church speaks out

The increasingly shrill and paranoid tone of ZANU-PF rhetoric and ever harsher efforts to retain control show that the junta, who ran out of ideas a couple of years ago, now know in their hearts that they have reached the end of the people's patience.

They have lost any control they had over the economy: in the first week of August the official exchange rate, defined by currency auctions, was 85 Zimbabwe units to the US\$ – not too different from the street rate of 95, but this seems to have been achieved at the expense of an 800 per cent annual inflation rate.

The increase in abductions and torture; the growing use of legal procedures to deny opponents' right to bail or to representation in court by a lawyer of their own choice; the random and senseless violence against not just vocal opponents, or victims of violence who are rash enough to complain to the police, but even to street vendors; people they allege are not observing precautions against COVID-19 and workers who cannot find buses to take them home before curfew (because the military will not allow any public transport they don't own or control) – these are all sure signs of desperation.

On Friday 14 August, the Catholic bishops published a pastoral letter, which touched a ZANU PF raw nerve. Writing on 16 August, I am unable to access it on the ZCBC (Zimbabwe Catholic Bishops' Conference) website, receiving a warning message that the site has been hacked and is not safe to open.

The paragraphs that gave most offence to the regime were these:

The struggle in Zimbabwe, between those who think they have arrived and those on the march has resulted in a multi-layered crisis of the convergence of economic collapse, deepening poverty, food insecurity, corruption and human rights abuses among other crises in urgent need of resolution.

The call for demonstrations is the expression of growing frustration and aggravation caused by the conditions that the majority of Zimbabweans find themselves in. Suppression

In this issue ...

- | | | |
|----|----------------------------------------------------------------------------|---------|
| 1 | <i>Touching a Nerve: the Catholic Church speaks out</i> | page 1 |
| 2 | <i>Zimbabwean Lives Matter:</i> | page 2 |
| 3 | <i>Black Lives Matter</i> | page 3 |
| 4 | <i>Poem: I am Black</i> | page 4 |
| 5 | <i>The UK and Covid: Zimbabweans in the NHS</i> | page 5 |
| 6 | <i>Poem: Scrublands</i> | page 5 |
| 7 | <i>Obituary: Grace Tafadzwa Mutandwa</i> | page 6 |
| 8 | <i>Obituary: Stella Madzimbamuto</i> | page 8 |
| 9 | <i>How artists have preserved the memory of Zimbabwe's 1980s massacres</i> | page 10 |
| 10 | <i>Obituary: Patsy Robertson</i> | page 11 |
| 11 | <i>Review of the exhibition: The Stars are Bright</i> | page 12 |
| 12 | <i>Christian Aid In Zimbabwe: a letter to Scotland</i> | page 14 |
| 13 | <i>News</i> | page 15 |
| 14 | <i>BZS AGM; Contact details; join BZS</i> | page 16 |

of people's anger can only serve to deepen the crisis and take the nation into deeper crisis.

This comes on the backdrop of unresolved past hurts like Gukurahundi, which continue to spawn even more angry new generations.

In the last couple of weeks the clampdown on information included attempts to criminalise quoting the street exchange rate and making any criticism of the government.

The only constant in the behaviour of the regime is its inability to give up the habit of corruptly transferring state property into the hands of often highly-placed individuals.

The end is in sight, but how long it will take is anyone's guess.

Zimbabwe is well into its Chernenko/Andropov era. But so far there is no Gorbachev. Vice-President Chiwenga has spoken out against corruption, even when the smell of it hangs around high places, but has he any alternative vision? Even if he has, will his health stand up to another round of infighting?

The significance of the letter

Where the opposition MDC is unavoidably preoccupied with surviving under threats that can obscure any policy they may be able to articulate, its

Continued on next page

Continued from previous page

president Nelson Chamisa has shown he can keep his personal image intact, but is that enough? Likewise, SADC is no longer the Southern Africa Dictators' Club, but has it proved it can move far enough?

This is where the ZCBC letter is significant, adding weight to other emerging groups and the Comprehensive National Settlement Framework issued on 5 August, as a SAPES seminar also did last week.

We need dialogue. We need to remember the two sides are not equally deaf or obtuse. ZANU-PF need to convince would-be partners that they understand 'give and take' or we may need to go forward without them. But in that case, can they still create chaos?

A sign of hope?

One sign of hope: some activists are happy that the 'demonstration' of 31 July was a success because it cost police and army a lot of extra hours of work, cancelled leave – and all to no effect.

A couple more days like that could undermine discipline and make the ordinary soldier and police officer question why they should be used against the obviously nonviolent people.

The author, who prefers to be anonymous, lives in Harare.

For more information about the pastoral letter, see: <https://www.indcatholicnews.com/news/40248> and <https://www.indcatholicnews.com/news/40249>

#ZimbabweanLivesMatter: social media in the current crisis

The restrictions imposed by Covid-19 and the actions of the security services have combined to make physical protest in Zimbabwe both difficult and dangerous.

Campaigners hope that social media may help provide a means of alerting the rest of the world to the situation in Zimbabwe. Two online forums held in mid-August under the heading 'Zimbabwean lives matter' attempted this: one by the South African publisher, *Jacana* and the other by *The Resistance Bureau* ('a global discussion on the most pressing issues that confront Africa today').

Jacana crowdcast

This was held on 13 August, and featured novelist Tsitsi Dangarembga; former vice-president of the MDC Tendai Biti, and MDC Senator David Coltart.

Tsitsi Dangarembga began by saying she believed that the state does not believe that all Zimbabwean lives matter, but that 'only ZANU PF lives matter'.

She spoke of the need for people to 'understand that they have a right to make demands on the government ... We need to push back to make space for people as citizens, not just political entities.'

How this can be done, though, without physical protest remains challenging. Senator David Coltart, at the same event, pointed to a long history of violence in Zimbabwe: too often, Zimbabwean lives have appeared not to matter. This history, he said, goes back to the 19th century and the beginnings of colonialism.

'Violence works', he said – and knowledge of this gives impunity to the Zimbabwean government as it arrests its opponents and was evident when a three-member delegation, including former South African Minister of Safety and Security Sydney Mufamadi, met with President Emmerson Mnangagwa, on Monday at the State House.

Senator Coltart's fears of violence echoed a chilling remark former Minister of Finance and MDC member

Tendai Biti had made earlier – that 'I look back to Rwanda with fear'. (Referring to the 1994 genocide in that country).

The Jacana event can be seen at: https://www.crowdcast.io/e/zimbabwe?utm_source=profile&utm_medium=profile_web&utm_campaign=profile

The Resistance Bureau

Speakers at *The Resistance Bureau's* broadcast on 19 August were Jestina Mukoko of the Zimbabwe Peace Project, writer Thandekile Moyo, lawyer Doug Coltart and UK-based Zimbabwean academic Alex Magaisa.

Jestina Mukoko described documenting flagrant abuses by the security services, while Alex Magaisa, one of the authors of the 2013 constitution (which should in theory protect Zimbabweans) noted how social media has made it possible for abuses to be widely known. Compared with 20 years ago, 'a judgement can be made in hours now.' Nevertheless, he warned, social media cannot 'save' or change Zimbabwe.

Lawyer Doug Coltart made the point that social media can provide a platform for resistance when physical demonstrations are dangerous – just sending out a picture of yourself holding out a placard is taking part. He said he was inspired by the people he has been representing, and added, 'I can tell you as someone who has been incarcerated, that coming out of those cells and seeing the solidarity of people in the courtroom is incredible encouragement.'

Thandekile Moyo, a writer and human rights defender, spoke of the need 'to make everyone count' – and how the hashtag *#ZimbabweanLivesMatter* has given the diaspora chance to take part. 'We are repressed, but the international community can help.'

This event can be seen at: <https://www.theresistancebureau.com>.

There is now an archive of news stories at: <https://zimbabwean-lives-matter.org>.

Jenny Vaughan, editor, Zimbabwe Review

Black Lives Matter: Dumi Senda offers 'some reflections of a poet and inclusion expert' in the fight against racism

The following article is a slightly shortened version of one originally published in the Leeds Beckett University *Expert Opinion* blog. Here, Dumi Senda discusses concepts of non-racialism versus racial inclusivism.

The events around the *Black Lives Matter* movement have highlighted how racism remains a salient issue in society and that people find it difficult to talk about it. Yet it seems like a straightforward issue; in a commonsensical way 'getting rid of it' would be the obvious thing to do.

However, when one considers what getting rid of it entails, it's apparent that there is no one ready-made solution. I do not claim to have one here, only a perspective informed by my experiences as an equality, diversity and inclusion practitioner who uses poetry as a tool to fight racism.

An individual attempt

This article represents an individual attempt to grapple with the concepts of non-racialism and racial inclusivism, which have emerged as key, distinct, and sometimes competing themes in my poetry.

My poetry has tended to promote notions of *non-racialism* as a way of fighting racism. This is because my thinking, and therefore my poetry, is influenced by my culture, which is underpinned by ideas of *Ubuntu* or *Hunhu*. This is a philosophy or way of being predominantly found in Southern Africa, including Zimbabwe – where I was born and raised before moving to Britain. There, I internalised the understanding that humans are inter-dependent beings whose humanness is, at its best, mutually enriching.

Therefore, the phrase 'I am because you are' rings through my poetry like a burglar alarm during a storm.

Influences

In other equally significant ways, my poetry is influenced by the legacies of people such as Bob Marley and his 'one love' mantra, Nelson Mandela and notions of forward-looking reconciliation, and Martin Luther King Jnr and his 'I have a dream'.

The ideas embodied by these social revolutionaries propound the idea of a 'race-neutral society.'

Such an idea is not without merit, given that racialised approaches to fighting racism unwittingly legitimate racialism, a social construction created by humans to divide and dominate other humans.

This construction of racialised identities is achieved through differentiation of humans by their phenotype or skin colour, presuming that such differentiation is biological. The biologisation of race conceals and legitimates a sordid agenda of hierarchisation of identities, creating a Maslow of scientifically, historically, intellectually, and morally dishonest 'need to civilise genetically inferior beings.'

Social mal-engineering

Worse, this social mal-engineering has a purpose: slave trade, colonialism, genocides, inter- and intra-state violence have resulted from and been justified by it. It also results in and justifies less blatant forms of human on human subjugation such as corporate imperialism, which need this social ordering as a winter fire needs logs. Similar hierarchisation has been used to justify delusions that have churned and turned the belly of power-hunger of individuals such as Hitler, Pinochet, and Idi Amin.

However, the issue is not so much that differentiation by skin colour is used as an instrument of hierarchisation, but that hierarchisation occurs at all. Differences in shoe size or height could be used to achieve and justify hierarchisation and potentially also lead to atrocities.

Racism not so much a problem of the differentiation of humans by skin colour, but the hierarchisation of humans following differentiation by attributes including but not limited to skin colour.

The problem is the valuing of one group over another based on a superficial attribute, leading to behaviour which justifies the perceived value-differential between different groups.

Inadvertently excusing injustice?

The realisation of the limitations of non-racialism I have highlighted above was a prick to my proverbial balloon: I began to doubt the veracity of my poetry and to wonder whether by avoiding confronting the racialised world on its racialised terms, I was inadvertently excusing its injustices.

The problem with the race-neutral society narrative is that it is denialist. We cannot deny that different people have ostensibly different traits such as skin shade, and that while identities such as White and Black are socially constructed based on superficial

Continued on next page

Dumi Senda: continued from previous page
traits, they are a socioeconomic and political reality by virtue of having been normalised.

Similarly, we cannot deny that the socioeconomic and political systems at the national and global levels are broadly designed and operated to proffer advantage to White people, while simultaneously disadvantaging Black people.

To pretend that life chances of people are uniform across racial divides is a false narrative that justifies an inequitable world. The consequence will be to gloss over the inequalities suffered by people who are perceived and treated as being inherently inferior to others. What is more, the race-neutral society myth compounds the lie that groups that benefit from the lopsided nature of national and global structures do so because they are either biologically superior or work harder than their marginalised counterparts.

Conversely, accepting the realness of the socially constructed world which attributes dominance to middle-aged white men allows us to accept the realness of the problems such a world creates. This can spur us to challenge the presumed inevitability of inequality and to reject the assumptions used to mould and justify the hierarchisation of the racialised world.

What is racial inclusivism?

Racial inclusivism acknowledges that race is a social construction, but it does not reject that it is a socioeconomic and political reality which, by virtue of having been constructed, exists and therefore should not be denied. In this regard, racial inclusivism can help us to understand racism as a problem of racial exclusivism and not merely differentiation by skin colour.

However, accepting the hierarchisation underpinning racism as an existential problem is only a first step: ultimately what will get rid of it are concerted efforts through the lived experiences of current and future generations of social revolutionaries of all colours, genders, etc. who benefit from learning from the achievements as well as shortcomings of social revolutionaries of old.

Therefore, it matters little what theoretical category my poetry fits into; its true essence remains in the undying values of *Ubuntu*, one love, forward-looking reconciliation, and 'I have a dream,' which inspire me as a poet and equality, diversity and inclusion practitioner.

Perhaps, we may never have one answer on how to get rid of racism. We may never even fully get rid of it. But when we are intentional about silencing our

biases and treating one another fairly across racial divides and other categories we have conjured up, then we will have found a way to give meaning to the words 'I am because you are' without merely glossing over persisting inequalities and injustices.

If you would like to know more about my work and services on workplace equality, diversity, and inclusion, connect with me at: www.dumisenda.com

Dumi Senda is an internationally acclaimed poet and children's book author, born in Zimbabwe.

For the original article, see: <https://www.leedsbeckett.ac.uk/blogs/expert-opinion/2015/10/reflections-of-a-poet-non-racialism-versus-racial-inclusivism/>

I am black

A poem by Pelagia Nyamayaro

I am black, I am traumatised by repeated acts of aggression and micro-aggression— this I know to be an immutable truth in my heart. In my heart a thousand words formulate themselves into a series of articulate yet ferocious arguments with the immutable strength of a thousand burning suns.

Yet my mouth cannot formulate a single utterance that would succinctly convey anything of equivalence to that which is in my heart.

Alas, I find myself at an odd juxtaposition because even I do not understand my own pain and rage for this there is only one antidote.

A complex elixir of all the letters in the alphabet carefully curated into words that become intricately woven into sentences and sewn together into eloquent arguments that deliver death knells to my very unfortunate condition that renders me mute in all the ways that count.

Alas, in the ways of old that afforded me the ability to describe and conceptualise the complex world in which I live, I will revisit these very same rudimentary concepts of relearning in order to converge the utterances of my heart, mouth and mind. I am black.

Pelagia Nyamayaro is a Zimbabwean-born British graduate in International Politics from Brunel University and a member of the BZS Executive.

At the Heart of the UK's Covid-19 Struggle: Zimbabweans in the NHS

The UK's NHS, like medical services everywhere, has struggled to meet the demands of the Covid 19 pandemic. At the heart of the struggle have been dedicated medical staff from all over the world, not least Zimbabwe.

A report on the Sky news website on 11 July emphasised just what a high price Zimbabwean workers have paid. The Zimbabwean embassy had announced that at least 37 Zimbabweans had died, 'the vast majority ... were working in the healthcare professions'.

The report claimed that, while Zimbabweans make 0.3 per cent of the NHS workforce they 'may constitute well over 10 per cent of all frontline workers who have died during the coronavirus crisis'.

It goes on to say, 'This startling disclosure suggests that Zimbabweans have proven particularly vulnerable in the UK and there is a team of researchers ... now trying to grapple with the reasons why.'

Among these is Dr Brighton Chireka, a Zimbabwean GP working in Folkestone. He has founded a Zimbabwean Diaspora Health Alliance and is among those who are trying to address this issue. He told Sky that: 'There is a perception amongst Zimbabweans and other BAME ... health workers in Britain that they are treated less favourably than white staff members ... They frequently tell us that they are being targeted to work in the Covid-19 wards,

Continued on page 7

Scrublands

A poem by Tapera Knox Chitiyo

Praise the unknown helper, the life in a day
meandering/ with purpose/ from shift to shift
They have journeyed from so far to be near,
have quarantined/ their/ fear

Midwife Chipo@Chipo, made in Chi-town, Harare
wears her buttoned-down phone
in her left hand, unlocked and loaded as
she prays for/ the new day /with /Anointed Apostle Ndini X,
an Angel descended [evicted!] from Heaven
Chipo saved a newborn from his baby mama's junkie fix
zviri ku sparka as she rides the 99 bus to St George's Hospital
Tooting

Meanwhile, six thousand and one miles away,
Her cousin B-, locked down on duty in Harare Hospital, asks
yet again for

known unknowns: PPEs

Sankoh, this dewy London morning, moves
wearily on to his next appointment
fresh from the pm to am frontline in the COVID ward
kneading, pleading with the human clay wracked, now
wrapped, on the bed,
a breath whisperer. Tired he is but now straight to his day job
His head nods on the bus, remembering his rice Jolof
and dreams/ of /an England/ Prime Minister/ speaking in
tongues, including Wolof.

Jaam nga fanane

And Bulgarian Christiana, from steppes to steps
care nursing to support her Aged – with those cheekbones,
she could've been a model. But her calling was bright-sized
life, not Size Zero.

And Ramon likes her. He shrugs off his scrubs, lights a wax
candle for his Cristina every night
who/ says/ you/ can't/ find / love/ during plague-time?

Mark Jones, FRCS, the suture king, steady as a rock in theatre but
so often loses in joy what he's earned thru pain
Selfie Elphie, 57, lived before she died
always cheerful, always working despite her body's malcontents,
with/ a smile/ that lit up/ London. Her son/was/ in a gang /but/

he kissed/ the deep water.
The younger one's just made partner in a law firm. But, last
night, death's trumpet called her
to come home/ alone/in A sharp minor

J'aanice does her ward rounds, seeing everything.
She wants to touch the sky, but –
her application for promotion has been denied again
y'all /can /reason /why
But still she's infected by joy. She's just bought her first
house.

The bleep/ bleep of the respirator, the bleep-holder, the agony
shoulders
the up-the-stairs/ down-the-stairs/ the stents and catheters
and ward rounds and care homes and live-ins and mental
health help
the living the dying the dead the resurrected;the tumult. Lives
of quiet respiration

and giving more than you can ever give,
'cos that's all you can give

But, pause the 'pause;
thuh ... this, is ... is not a praise poem
they wouldn't want it to be
it is/ ummm../The Humanisations /
imagined-reality chronicles of /lives lived with/ feeling,
without glamour.

Babatunde, a hospital cleaner for 28 years
and his wife Daisy from Jamaica, a care worker for 20,
their feet/knees/ hands/ scabbed/ from/ scrubbing:
those mops, pails and brushes have sent their children five to
University

They've seen it all. Babatunde says
Look/listen, yoh/ Remember us/ the unknown helpers, for we/
have
stories to tell. And, Daisy adds, with a tear and a twinkle –
remember too,

that sometimes, black/ do /crack, out here in the Scrublands
But. We .Don't. Break.We. R. Still. Here

'What is your *name* again?'

Tapera Knox Chitiyo is President of the BZS

Amazing Grace Pat Brickhill pays tribute to Grace Tafadzwa Mutandwa (1963 – 2020)

A few weeks before her own death Grace wrote a tribute to two colleagues, Gift Phiri and Ray Matikinye. It read:

We are born, we live and we die but it is never easy to accept the death part. It was a privilege to have known both of you. Fambai zvakanaka vako mana – Rest In Power – Nuff Respect.

Grace Tafadzwa Mutandwa was born in Bulawayo on 26 July, 1963. On social media she described herself as ‘Bookworm. Experimental cook. Supervisor of my own Feminism. A paragraph away from another story ... A free spirit. I stand for freedom of thought and expression’.

Grace loved books, writing, gardening and cooking. And people.

Early years in journalism

After studying journalism in the early 80s at Harare Polytechnic, Grace joined the *Sunday Mail*, beginning a career in journalism that would last for more than 30 years.

She had a somewhat wobbly start with the then editor, Willie Musarurwa, and described the incident in more detail in her memoir, *The Power and the Glory* (2012). She added, generously, that once confronted she never had any further problems with him nor were there any repercussions.

Grace went on to work at ZIANA and was, for a short time, a Media Liaison Officer at the Zimbabwe International Book Fair, where I had the privilege of working alongside her. We travelled to the Frankfurt Book Fair together in 1997 and shared lodgings in a house where the owner, a kind German woman, provided breakfast. We were on a tight budget and each morning we would take everything on the breakfast tray to eat during the day. This puzzled our host who kept adding more food every morning – thinking perhaps Zimbabweans had voracious appetites.

The Power and the Glory

After her brief sojourn at the Book Fair, Grace was appointed Arts Editor at the *Financial Gazette*, where she wrote the popular ‘Chilling Out’ column.

In 2002, seeking new challenges, Grace joined the British Embassy as Public Affairs Officer. This resulted in a fair amount of hostility from the Zimbabwean government and its supporters. Grace was a courageous and experienced journalist, but she said later that the terrible sights that she saw during

that time continued to haunt her.

After 2010 Grace worked as a media consultant and a freelance journalist on the *Standard* and other publications. At last she was able to indulge her great passion for writing and went on to publish her memoirs in 2012. She found the process of writing these cathartic and at the launch of *The Power and the Glory* said simply, ‘I am not the same Grace that I was a year ago’. She was, in her own words, ‘a woman who holds very strong opinions on certain issues’ and that certainly did not change.

Talking about the book’s title, she explained that she felt journalists in Zimbabwe did not always utilise the power they had professionally and that there was a misplaced conception of glory associated with journalism.

In all, Grace was either the author of, or a contributor to, five published books*.

Grace wrote from the heart and, describing her relationship with writing, said, ‘There are things in my life that I am not certain about, but one thing that I’m sure about is that I write well and I love writing.’

Recognition

She was particularly delighted at being selected as a Logan Non-fiction Fellow and, with an enthusiasm that was typical of Grace, tweeted that the opportunity of ‘meeting stunning writers and magnificent thinkers and being able to draw from all that wealth of experience is the greatest gift I could ever hope for.’

Grace was also recognised by the US Embassy and the Humanitarian Information Centre for her work in promoting gender equity in the media.

Family

Grace was the devoted mother of three children Tendai, Tanaka and Tawanda. To say she was over the moon when her grandson Tashinga Nathan was born is an understatement.

One never truly knows another human being but I know she loved her children unconditionally and with her whole being. She once said, ‘I love who I am – the children I have raised and I love the family that wipes my tears and laughs with me.’

In 2019 Grace was diagnosed with cancer. Her daughter, Tendy, returned from South Africa to care for her mother and I know that having Tendy with her was a priceless comfort to Grace.

Her family set up a GoFundMe page in June 2020



Photo: By kind permission of Andy Moyses and Tendy Mutandwa

in an effort to raise funds for Grace's medical costs in Zimbabwe. Such is the tragedy of healthcare in Zimbabwe that when Grace needed a blood transfusion only one of the three prescribed bags could be sourced. Grace was awaiting her second round of chemotherapy when she died.

Tributes from fellow-journalists

Nehanda Radio reported the following comments from some of Grace's fellow journalists:

Grace Tafadzwa Mutandwa was my mentor for the U.S. Embassy Harare Women Journalists Mentoring Programme ... Three things Grace would never tire talking about; God, family and writing. She taught me more about life than journalism because she knew the profession was only a component! Rest in Power elder.

Wendy Muperi

Saddened by the passing on of veteran journalist Grace Mutandwa ... what a painful year for the Zimbabwe journalism community.

Blessing Zulu

I'm saddened to learn about the passing on of Grace Mutandwa a fellow journalist and dear friend for many years. My heartfelt condolences to brother Andrew and the Mutandwa family on the sad loss.

John Masuku

I am saddened by the passing on of journalist, author and public affairs communication expert @Grace-Mutandwa1 this morning. She lost her battle with cancer. May her soul Rest in Peace. My condolences to her family, friends and the media fraternity which she contributed a lot to!

Hopewell Chin'ono

Last blog

In her final blog as Public Affairs Officer Grace wrote: 'I am still here because this is HOME and because I am a believer. I believe that my country will rise once again and take its place in the company of fellow great nations. I believe more than ever that the dark cloud we were under is passing and the sun will shine again. We will laugh again. In God's time we will dance again.'

Grace will be painfully missed. My deepest condolences to her three children Tendai, Tawanda and Tanaka, to her daughter-in-law, to her brother Andrew and all her family and friends. We loved her so dearly. 'It is never easy to accept the death part.'

Pat Brickhill is Secretary of the Britain Zimbabwe Society and was a close friend of Grace Mutandwa.

***Grace Tafadzwa Mutandwa publications:** *Africans on Africa 2000* (contributed a chapter on Zimbabwe); *Sui Generis – Zimbabwe's Genetic Inheritance 2002*; *Visions of Zimbabwe – Manchester Gallery exhibition on Zimbabwe 2004* (Contributed a chapter); *Whose Daughter my Child? – a novel on Gender and HIV/AIDS Amerdon Media 2006* (Now published on Amazon under the title; *Oh Daniel*); *The Power and The Glory* – a media book that discusses the permanent realities of journalism – MISA-Zimbabwe 2011

Her books can be found on Amazon: Oh Daniel, letters to you all: https://www.amazon.com/Oh-Daniel-Letters-you-all-ebook/dp/B01MS4P98K/ref=sr_1_1?dchild=1&keywords=oh+daniel+grace+mutandwa&qid=1598857885&s=books&sr=1-1; The Power and The Glory: <https://www.amazon.com/power-glory-memoir-Grace-Mutandwa/dp/1542463432>

Continued from page 5: At the Heart of the UK's Covid-19 Struggle

particularly those working for private agencies. We have been told that whites are more likely than blacks to be assigned ventilators in case of illness.'

In the same article, Rumbizai Bvunzawabaya, who runs a local chat show in Coventry, was reported as saying how Covid-19 has 'caused so much anxiety and fear because it seemed like everyone was dying, every single day'. She noted 'the tendency among Zimbabwean nurses to head to work regardless of how they are feeling ... we are a nation of very hard workers, it is difficult for us to stop working for fear of what will happen to us.'

The article also pointed to the extra demands on Zimbabweans in the UK resulting from the economic crisis in Zimbabwe – many Zimbabweans in the health service as elsewhere work extra shifts to send money home, where it is, of course, sorely needed.

For the full article, see: <https://news.sky.com/story/coronavirus-zimbabweans-particularly-vulnerable-to-covid-19-in-the-uk-embassy-warns-12021493>

For more information about the Zimbabwean Diaspora Health Alliance, see its Facebook page.

‘A Most Extraordinary Person’ Pat Brickhill on the life of Stella Madzimbamuto – 1930–2020 – nurse, political activist and campaigner for women’s rights

‘Your mother was a most extraordinary person who made a significant impression on my life and I clearly remember thinking she was a fine mother as well as a fine nurse when I worked with you for the first time. My regards and respect to your family and yourself’. (Dr Arthur Dunkley – message to Dr Farai Madzimbamuto)

Stella Nkolombe was born in Cape Town’s District 6 on 13 April 1930, the sixth-born of nine surviving children (of 11 in all) born to Fleecy Gwiba and Enock Nkolombe. Her life’s journey is an extraordinary tale of courage and determination.

Stella trained as a nurse at McCord Zulu Hospital in Durban. She returned with a general nursing diploma and honours pass in midwifery and secured a job in Ladysmith in Natal, saying, ‘My main reason for leaving Cape Town was ... a lack of choice of where one worked because of the colour of one’s skin. My parents ... were relieved because ... I had not applied for, and totally refused to carry, the *dompas*, the identity document that blacks had to carry at all times.’

In Ladysmith she met her future husband, Daniel Madzimbamuto, who came from the then Rhodesia.

By her own admission Stella ‘knew nothing about Rhodesia except the stories I had heard from Daniel.’

They married in 1955 and, expecting her first child, Stella travelled alone to Salisbury then on to Murewa. This was Stella’s first experience of a rural village and soon she wanted to ‘feel ownership of my own piece of land.’

A new country

Stella arrived in a country with similar conditions to those she had experienced in South Africa. Black Rhodesians were provided with only basic health care and education, and denied political rights.

Before 1958 there were no training facilities for black nurses in Southern Rhodesia. With a critical shortage of trained black nurses at Harare Hospital, the matron offered Stella a job soon after Farai’s birth in July 1956. This would prove a turning point in Stella’s professional life.

Women in Rhodesia were considered perpetual minors but Stella persuaded the matron to support her application for a house and was allocated one in New Highfield. She had moved from Cape Town to Murewa, to Mabvuku to Mbare and finally to Highfield.

In her memoir (*My Struggle, My Life*, 2017) Stella recalled ‘You had to squat to use the outside toilet, which doubled as a shower room with only cold water. This design was considered good enough for black people, which was the kind of problem that created friction between blacks and whites, and was part of the oppression the liberation war was all about.’

After Independence, The Legal Age of Majority Act, passed in 1982, ended women’s status as perpetual minors.

Harare Hospital

Around the time Stella started working at Harare Hospital, Laurence Levy arrived in Rhodesia as a consultant neurosurgeon – the only neurosurgeon in Africa. He was Professor at the UZ Medical School, for over 40 years.

In 1960 Stella was asked to move to neurosurgery (Ward B6). Later Stella said, ‘Professor Laurence Levy was the best person I could have worked with. He taught me to carry out medical procedures beyond those a nurse would normally have carried out ... It was I who taught junior doctors how to carry out lumbar punctures ... Laurence Levy gave me confidence in my abilities.’

Stella achieved most of her career goals against overwhelming odds and said Professor Laurence Levy was an excellent mentor, without whom her experiences could have been quite different.

He arranged for Stella to study in the UK at the Stoke-Mandeville Spinal Injuries Unit and Queens Square Hospital in London for Nervous Diseases.

Leaving Farai and Chipso with Daniel’s family in the village and four-month-old Tambudzai with her mother and sister in Kenya, Stella set off for a year’s study.

‘More use than a houseman and registrar combined’
When Stella was running B6 she was of more use than a houseman and registrar combined. She knew the history of every patient, what had been done, and what was planned, and had a considerable experience behind her.

Mr Pym Fleming, paediatric general surgeon in Harare.

I first got to know (Stella Madzimbamuto) in 1962 ... She ran a ‘very tight ship’, leading by example, rather than exhortation ... She had to teach me how

to do a lumbar puncture, then air encephalograms, and myelograms.... I remember her as one of several nurses from South Africa ... they were all quite exceptional as nurses, in addition to speaking six or seven languages! (Dr John Axton, who worked at Harare Hospital from 1962-64.)

The Madzimbamuto constitutional case

Stella's husband Daniel was first detained as a political activist against the Rhodesian government in 1959. With his incarceration, her role as the wife of a political detainee began. She worked full-time at Harare Hospital while arranging visits and supporting the family in the village. This would continue till 1974 as he was in and out of detention.

Incarceration placed great stress on families. Stella knew many detainees' wives who understood what the fight was all about. The women were powerful and would go to any lengths to support their husbands. Stella longed for the contribution of the women of Zimbabwe to the struggle for Independence to be recognised and honoured.

After UDI (1965) Stella decided to fight for the release of her husband. This was the beginning of the Madzimbamuto Constitutional Test Case. According to Bryant Elliot of Zimbabwe Lawyers for Human Rights, Stella Madzimbamuto challenged the legality of her husband's continued detention without trial.

The Madzimbamuto case was the main constitutional court case in Rhodesia publicly challenging the legitimacy of the Smith regime.

The influence of the case spread much further than Rhodesia. Bennie Goldin QC (one of the Judges involved in the case) stated: 'Of the great cases decided since World War II, few can surpass the Rhodesian case of Madzimbamuto v Lardner-Burke and Another in interest ... The legal problems raised in argument will be discussed ... for years to come until they find permanent resting place in the standard works on constitutional law, public international law and jurisprudence.'

A single parent

Stella raised four children, mostly as a single parent and breadwinner. When Daniel was finally released in 1974 after 17 years their relationship became strained. The long struggle had left its mark and they separated.

In 1982 Stella obtained a Diploma in Nursing Administration. She became night matron after 17 years on Ward B6 under very difficult conditions.



Stella Madzimbamuto: 'A part of me will remain in Zimbabwe for all eternity. Photo: © Sunanda Ray

She worked as night matron for 13 years until her retirement in 1995.

In 1999 Daniel died. Stella felt a deep sense of loss. The loss of her daughter Tambudzai only six months later was another huge blow.

Both Stella and Tambudzai's daughter Shamisa struggled with their grief.

Return to South Africa

In 2003, Stella returned to live in South Africa. But her homecoming was more bitter than sweet. After 47 years in Zimbabwe, 39 of which she had worked in the health service, Stella felt 'A part of me will remain in Zimbabwe for all eternity.'

Stella said, 'I feel peace in my heart and what I have achieved has not been only from my own strength. I have been made stronger through my sorrow and hardships'

Stella died on 30 June 2020 in George, where she had been living with her granddaughter Shamiso. She was 90 years old.

Pat Brickhill is Secretary of the Britain Zimbabwe Society

How Artists Have Preserved the Memory of Zimbabwe's 1980s Massacres

Gibson Ncube, Associate Professor at the University of Zimbabwe contributed the following article to the website The Conversation.

'Let people vent,' lamented performing artist and television personality Kudzai Sevenzo in a tweet, as Zimbabweans on social media reacted to the death of Perence Shiri. Shiri was the Minister of Lands, Agriculture and Rural Resettlement.

Zenzele Ndebele, an investigative journalist, also spoke out in a tweet: 'Shiri gets to be buried like a hero. We never got a chance to mourn our relatives who were killed by the 5th Brigade.'

Shiri was a military man who commanded a praetorian army that killed over 20,000 civilians in the provinces of Matabeleland and the Midlands between 1983 and 1987.

Gukurahundi saw his North Korean-trained unit, the Fifth Brigade, descend on provinces inhabited by the Ndebele people to quell dissent. 'Gukurahundi' is a Shona term referring to the early summer rains that remove chaff and dirt from the fields.

The death of Shiri on 29 July 2020 has kindled flames of debate that the ruling party has tried to shut down for many years.

I argue, in a paper on *Gukurahundi* (<https://journals.sagepub.com/doi/abs/10.1177/002198941561564>), that writers and artists have left behind a richly textured memory on what writer Novuyo Rosa Tshuma has called the country's 'original sin'.

Enforced 'collective amnesia'

In the aftermath of *Gukurahundi*, former president Robert Mugabe enforced collective forgetting of this period in Zimbabwe's history. He referred to it simply as a 'moment of madness' and suggested that discussing the events would undermine attempts to nurture national unity.

His successor, Emmerson Mnangagwa, Minister of State Security at the time of the *Gukurahundi* genocide, has also implored Zimbabweans to 'let bygones be bygones'. At his 2017 inauguration he said that the past cannot be changed, but 'there is a lot we can do in the present and the future to give our nation a different positive direction'.

However, silence on *Gukurahundi* has not led to any national cohesion. Instead, it has been a part of what's responsible for the culture of state violence and impunity in Zimbabwe since independence in 1980.

Writing against forgetting

Yet a rich body of literary and visual artworks has emerged thematising the genocide. There have been books in indigenous languages such as *Uyangisinda Lumhlaba* (*This world is unbearable*) in Ndebele by Ezekiel Hleza and *Mhandu Dzorusununguko* (*Enemies of independence*)

Perence Shiri 1955–2020

Former agriculture minister Perence Shiri died on 29 July 2020. It is believed he suffered from the coronavirus.

Shiri was born in Gweru in 1955. He gained notoriety in 1983/4 as the commander of the Fifth Brigade, responsible for the *Gukurahundi* massacres in the early 1980s Matabeleland, in which over 20,000 people died.

Despite being a cousin of the late President Robert Mugabe, Shiri played a key role in overthrowing him in the 2017 'coup' which brought President Emmerson Mnangagwa to power. Mnangagwa made him Minister of Agriculture and promoted him to Air Chief Marshall. President Mnangagwa was reported to have said, 'Shiri was a true patriot, who devoted his life to the liberation, independence and service of his country.'

<https://uk.reuters.com/article/uk-zimbabwe-minister/zimbabwe-minister-shiri-who-helped-plot-mugabe-ouster-dies-at-65-idUKKCN24U0MI>

<https://www.aa.com.tr/en/africa/zimbabwe-s-agriculture-minister-dies-at-65/1925957>

in Shona by Edward Masundire.

There has been an even bigger corpus of texts written in English. Among them is the late Yvonne Vera's 2002 novel *The Stone Virgins*. It details the horrors faced by villagers from a ruthless army. *In Running with Mother*, a 2012 novel by Christopher Mlalazi, a child narrator, Rudo, recounts the arrival of the Fifth Brigade in her village.

Peter Godwin's largely autobiographical *Mukiwa: A White Boy in Africa* in 1996 gives a picture of *Gukurahundi* from the eyes of a young white journalist. And *House of Stone*, the 2018 novel by Novuyo Rosa Tshuma, tells the story of an orphaned young man trying to explore his past. He'll find out that his father is Black Jesus (a name by which Shiri was known). Tshuma's descriptions of the genocide are detailed, graphic and ghastly.

Literary creativity has made it possible to remember, commemorate and document experiences that otherwise would have been forgotten or dispersed through wilful omission. In doing so, literary texts create narratives of Zimbabwe's history and national identity.

'To write is to banish silence,' writes Vera in her 1995 doctoral thesis on colonialism and narratives of resistance*.

'As a writer, you don't want to suppress history, you want to be one of the people liberating stories.'

She explains that 'to write is to engage possibilities for triumphant and repeated exits, inversion and recuperation of identity'. In this line of thinking, writing can offer victims of *Gukurahundi* a voice which the state continues to deny them.

Art of torture

Visual artworks have also engaged with *Gukurahundi*, such as in the exhibition *Sibathontisele* by Owen Maseko, which has stood for years as a material text-under-erasure in Zimbabwe. *Sibathontisele* is a Ndebele word meaning 'we drip it on them'. It refers to an infamous torture

technique used by the Fifth Brigade in which they dripped hot and melted plastic on victims.

Unlike literary texts, which have remained unbanned and uncensored, Maseko's 2010 exhibition was banned by state security a day after its opening at the National Arts Gallery in Bulawayo and the artist was arrested. Visual art, it appears, is deemed more subversive than written texts. In spite of such restrictions, Maseko's exhibition has been hosted outside Zimbabwe.

The artist explains that art, justice and human rights are intricately interrelated. Visual art plays a role in bringing to the surface narratives on *Gukurahundi*, which have been buried for almost three decades.

The rich memory

Writers and visual artists are able to create alternative spaces for marginalised and forgotten stories. And Zimbabwe's artists have created a rich memory and

archive that counters the culture of forgetting and criminalising open discussion of *Gukurahundi*.

Through their works, histories are revisited so that they can be better understood and can be accorded their rightful recognition. They have opened new spaces of discussion and have gestured towards the importance of remembering and learning from the past.

*This article was originally published on 4 August 2020 at: <https://theconversation.com/how-artists-have-preserved-the-memory-of-zimbabwes-1980s-massacres-143847>
It is printed here under a Creative Commons Licence.*

**Yvonne Vera's thesis is at:*

https://ocul-yor.primo.exlibrisgroup.com/discovery/fulldisplay?context=L&vid=01OCUL_YOR:YOR_DEFAULT&search_scope=MyInst_and_CI&tab=Everything&docid=alma991010694059705164

Obituary for Patsy Robertson: 1933 – 2020

Richard Bourne remembers the anti-racist campaigner who headed up the Commonwealth Secretariat's Media Department and who played an important role in the 1979 Lancaster House Agreement that brought independence to Zimbabwe.

Patsy Robertson, who died on 18 August just ten days short of her 87th birthday, will be remembered with affection by many in the African Commonwealth, not least for her sterling work as Shridath Ramphal's spokesperson in the long struggle for justice in southern Africa.

Patsy was present at the Lusaka Commonwealth summit in 1979, which opened the door to the Lancaster House agreement and the elections and independence of Zimbabwe the following year.

In the briefing battles with the Thatcher government then and afterwards she made it clear that the great majority of Commonwealth states wanted to have done with racism and apartheid as soon as possible.

A Jamaican, who had started as a journalist on the *Gleaner* newspaper, she worked as an information officer at her new High Commission in London and was recruited by Arnold Smith, first Commonwealth Secretary-General, in the same role. She was his third hire when he set up the Secretariat in 1965, and she went on to work with distinction for Ramphal and Emeka Anyaoku before leaving in the early 90s to join UN Women in New York.

Passionate in her concern for developing countries and racial justice, Patsy was trusted throughout the Commonwealth, a good friend to many and a mentor for the young. Working with her at the Ramphal Institute, where she chaired the trustees from 2007



Jamaican-born Patsy Robertson: 'Passionate in her concern for developing countries and racial justice'.

Photo © Trevor Grundy

until her death, I was constantly delighted by her charm, knowledge and good humour.

She is genuinely irreplaceable.

Richard Bourne

Advisor, The Ramphal Institute

See also: <https://www.aamarchives.org/archive/interviews/patsy-robertson/int20t-patsy-robertson-transcript/viewdocument.html>

Patsy Robertson was a patron of the Zimbabwe Association, the organisation of Zimbabwean asylum-seekers in the UK.

Review

Love Letters to A Landscape: Andy Ross visited the Theatre Courtyard Green Rooms, Shoreditch, to see a remarkable exhibition of paintings from 1940s Zimbabwe

A pandemic is a strange time, one might think, to open an exhibition in Central London but, it turns out, in some ways, the perfect moment for a little bit of generosity and hope.

The Stars are Bright, an exhibition of paintings from Cyrene Mission students in the 1940s, opened in London on 15 July 2020.

Showing student paintings with a few artefacts, some stories, along with sounds from rural Zimbabwe in the arches of a railway viaduct in the East End of London, just as restrictions were easing might seem, at first, perverse. It is anything but.

Cyrene Mission School

In the 1940s, Cyrene Mission School started operating in what was then Southern Rhodesia.

Cyrene was a school for black African boys but, because there was no age restriction on starting or finishing primary education, many of the students were in their teens, up to twenty years old.

From the very beginning of the school, the focus was on skills development and with that came art and craft. Canon Edward ('Ned') Paterson had studied art in London and with his posting to run Cyrene he saw the opportunity to devise a curriculum that would develop art skills, possibly even a unique art style, for the students at the school.

The success of Ned Paterson's approach to education was evident. In the years he worked at the school, the students were encouraged to 'fill the page' with drawings and paintings based on their observation and imagination. The walls of the chapel were decorated, too, with murals.

An exhibition in Bulawayo and in South Africa was followed by a London showing in 1949, and then in Paris and America, all spurred on by the visit of Queen Elizabeth (later the Queen Mother) in 1947.

Some of the art shown was sold and has found its way into private collections as well as public museums such as the Smithsonian in the USA and the Bodleian Library in Oxford.

Subsequently, many of the pieces were stored away and forgotten.

In 1978, an architectural salvage company, Lassco, purchased two large folios and a cardboard box of paintings from a church clearance auction in east London, UK. These, it turned out, were the earliest collected works from Cyrene Mission School.

Now, thanks to the current custodians of the collection, The Belvedere Trust, the paintings are on display in Shoreditch after nearly seventy years of obscurity.

Sparking an interest

My own interest in Cyrene began in the 1990s when my sister and brother-in-law married in the chapel at the Cyrene mission. I was lucky enough to sing at the wedding, attending it with my own partner, Andrew.

This joyous day left lingering thoughts of going back to Cyrene to look at the artwork because of its immediate impact and unique sensibility. Now that artwork was to be in a public exhibition in London where, with the benefit of years of collecting art and visiting galleries, I could look afresh at the art that had come from my home.

Since the first visit, when Andrew and I were bowled over by the art, Cyrene has not left my imagination or thoughts. It has become almost an obsession at this time of lockdown to find out as much as possible about the art and the people who made it so I arranged to meet one of the curators, Chiedza Mhondoro, a Zimbabwean-born British art historian, in the middle of July, for a chat.

Why show the collection now?

We began by talking about how the exhibition came about and why it was being shown during a pandemic. It was touchingly revealing that the Belvedere Trust had approached the curators in early June with the intention to share with Londoners 'a gift' of the paintings to help cope with lockdown. It was a quick turn-around to select which pieces to show and how to display them under the railway arches to good effect.

Since then a slow but steady trickle of visitors have made their way to see the paintings. Some were familiar with the story of Cyrene, and others have made known their own acquisitions of pieces from the original showings. I asked what people thought of the show and was told that, for many, the story fills in an important gap in Zimbabwean art and creativity.

Some see links to Persian storytelling traditions, and some, like me, to textile designs from Zimbabwe. Yet others see the first hints of modernism and a unique style developing in the work.

Using sound

One unusual thing I noticed when I entered the space was the use of sound broadcast from speakers. I asked what and why this was, and discovered that the decision was part of the curatorial process. The sound of doves and mbira, people chatting and working, marimba and singing help create an atmospheric sense of Zimbabwean rural life, one of the influences for the young artists.

As for the paintings, they show a mix of subjects: religious stories, rural life, a young man's journey to

The Stars are Bright

Zimbabwe through the eyes of its young painters from Cyrene (1940-1947)

15 July - 30 September 2020
The Theatre Courtyard Green Rooms,
Shoreditch
Free Admission

#TheStarsAreBrightExhibition #TheStarsAreBright



adulthood, the balancing rocks of the Matobo Hills, animals and birds. Just as the students were encouraged to 'fill the paper', so the paintings fill the space of the galleried arches too.

From these beginnings I can clearly see how a uniquely Cyrene style was born, one which continues today in the batik textiles, and in sewing and appliqué pieces that we have in our own collection of Zimbabwean fabrics. Bright colours and a distinctive outline are evident in most of the pieces and with many comes a sense of stillness, peace and tranquillity.

The title of this article is derived from the working title the curators used for one wall of the show, nicknaming it 'Love letter to the landscape'. With such a joyful, thoughtful, and creative exhibition it seems apt to use the same words.

I left feeling inspired, hopeful and eager to know much more, and as Chiedza says: 'proud and privileged that this is from Zimbabwe'.

Future plans

And what of the future?

There are plans for the exhibition to go to Zimbabwe in the near future to tour around the country. If the story of Cyrene Mission and Ned Paterson's passion to nurture a unique style of art can be told to a bigger audience nationally and internationally, it may become more than a passing footnote in the story of the world's art. After all, in the vast pantheon of creativity from Africa, Cyrene deserves to be more widely recognised.

The poster from the exhibition, which was presented by The Belvedere Trust in conjunction with The Theatre Courtyard Gallery; Aberfoyle Lodge and Patrick Mavros.

My thanks to Chiedza for the conversation and to Phoebe who organised the meeting. Special thanks to BZS for informing me of the show in the first place. Thank you to the Belvedere Trust and the curators for safekeeping these works and for your generosity in showing them during the pandemic.

The Stars are Bright has a web link at <https://www.thestarsarebright.com/exhibition/>

Further sources of information are listed below.

Andy Ross comes from Zimbabwe but now lives and works in Shetland. He leads a charity, GlobalYell which works in textiles education and training.

Further notes

US-based art historian Jonathan Zilberg has put together a paper on the Cyrene paintings, *Revisiting the LASSCO Cyrene Collection, 2012*, which includes an essay by the late Professor Terence Ranger, a founder member of the Britain Zimbabwe Society. You can find the paper at: https://www.academia.edu/41813215/Revisiting_the_LASSCO_Cyrene_Collection_2012_along_with_more_information_about_the_collection.

Jonathan has also has put us in touch with photographer Philip Chudy, whose father David collected a small 'gallery' of Cyrene paintings, which you can see at: <http://www.philipchudyfineart.com/Cyrene>

Christian Aid in Zimbabwe: a letter to Scotland

The following letter from a Zimbabwean colleague and friend has been passed on to *Zimbabwe Review* by Iain Whyte, of North Queensferry. Iain is ex-Head of Christian Aid Scotland and former Treasurer of BZS.

I am delighted that you have been such long-standing and faithful supporters of the work of Christian Aid, and I am pleased to be able to share examples with you of projects we have in Zimbabwe, which mirror similar projects all around the world.

Zimbabwe work

Our Zimbabwe work is divided into three streams: accountable governance, resilience-building and humanitarian response. All our work focuses on reducing poverty, caused by lack of power as is the case in most of the poor and or inequalities bestowed by society – hence our work in accountable governance aims to address that.

Natural calamities, climate change and global pandemics also cause poverty, suffering and death; our work in humanitarian responses is aimed to serve lives, help them recover and develop.

Resilience-building

In the resilience-building, market works ensure the poor have access to basic services to improve on their livelihoods.

In our humanitarian response, the country programme managed to assist more than 2,000 households that have been affected by the cyclone-induced disaster in Chipinge, Buhera and Bikita, with rehabilitation of water points, building houses and toilets and helping the families get inputs in the form of seeds so that they can start their livelihoods again.

In markets and resilience-building in Mudzi and Mutoko districts, Christian Aid is supporting 14,000 households to develop capacity in doing livelihood activities that are resilient to climate change. Together with their institutions, they are trained in disaster risk-reduction, how to produce in climate-smart ways and including the collection of non-timber forest products and generating value out of the normally underutilised forest products. Farmers in Mutare, Binga and around Harare are trained in the production of crops and small livestock, such as chicken, and linked to lucrative markets like selling direct to hotels so they can increase their income.

Accountable governance

In our accountable governance work, six districts in Manicaland (Mutasa, Buhera, Chipinge, Nyanga, Chimanimani and Makoni) are addressing gender-based violence, targeting men and faith leaders and working through church structures such as women and men's guilds, pastors, youth fellowship. Men's groups are encouraged to reach out to men in the community and traditional leaders.

Direct and indirect reach should be 360,000 – both men and women. In Matebeleland North (two districts: Binga

and Lupane) – and Manicaland (Mutasa and Mutare) Christian Aid is addressing the marginalisation of women and people with disabilities, fostering inclusion in development, decision-making participation and social services access. Christian Aid has a direct and indirect target of 200,000 of women and people with disabilities.

In fact, now more than ever, our gifts, prayers and action are desperately needed. At such a time as this, our God is able.

Netsai Mafinyani, finance manager

Christian Aid, Southern Africa

<https://www.christianaid.org.uk>

Epilogue: A Scottish-African Tale

*The following article is by Iain Whyte (see column opposite) and is from *Football's Faithful Fans*, published last year to raise funds for African teams and projects in the Homeless World Cup.*

In 2016, the Homeless World Cup was held in Glasgow's George Square. Fifty-two nations took part including eight teams from Africa. African teams faced difficulties with funding, travel and the British immigration system.

The Zimbabwe team, managed by Petros Chatiza, travelled from Hatcliffe, one of the poorest communities near to Harare. Not all the players selected that year were given visas to enter Britain and take part in the tournament.

One of the rules of the HWC, designed to promote the idea that all are winners, is that the host nation provides spare players to help teams that are under strength.

This is when Joe from Glasgow found himself playing for Zimbabwe. Like many, he came from a troubled background. He had no idea where Zimbabwe was. But this tall blond white guy soon became a brother to the Zimbabweans.

Awkwardness vanished as Joe celebrated or shared disappointment with his new friends, getting alongside Blessing, who was profoundly deaf and only able to communicate by sign language. It was an eloquent plea from Joe that led to the referee putting a card back in his pocket when Blessing had put in a particularly hard tackle!

For Joe it was, as he said, the most 'magic' experience of his life. It gave him new hope and dignity, and he was thrilled when his teenage son came to watch the Zimbabwe team.

Joe's and Blessing's stories can be echoed in so many different ways. In Cape Town in 2006 the irrepressible Desmond Tutu with a huge chuckle, let the whole stadium know that he had heard 'a rumour of a romance between a lad in the Scottish team and a young South African lassie.' David Duke, the founder of Street Soccer Scotland, in 2009 gave me a dozen jerseys for the project run by Martin Asamoah, manager of the Ghana HWC team. The Ghanaians proudly donned the Scottish strips half way through a match when they were ahead and, you've guessed it, they lost! But, as Mel Young likes to say, 'A Ball can Change the World.'

Football's Faithful Fans, edited by Iain Whyte, is published by Siglum, ISBN: 9781916173309. Price £9.99.

News

Rhodes (and others) must fall

In response to the debate about the appropriateness or otherwise of celebrating slave owners and colonialists with public memorials, Zimbabwean Simukai Chigudu, Associate Professor of African Politics at the University of Oxford published a lengthy article in The Guardian on 12 June. It was headed: *As one of Oxford's few black professors, let me tell you why I care about Rhodes* and went on to say of Oxford that the city is 'a former imperial training ground ... strewn with tributes to the great men of the British empire. In contrast, the histories of conquest, famine and dispossession that these men left in their wake are routinely forgotten.'

After discussing and defending the long campaign to remove the statue of Cecil Rhodes from Oriel College, Simukai Chigudu ends with a wider, positive view: 'When the righteous fury and indignation over the present moment begins to simmer down, the messy work of challenging racism in all its structural, institutional and interpersonal guises must continue. But, this time, it will have a greater critical mass.'

See: https://www.theguardian.com/commentisfree/2020/jun/12/oxford-black-professors-cecil-rhodes-british-empire?CMP=Share_iOSApp_Other

International support for Hopewell Chin'ono

Zimbabwean journalist Hopewell Chin'ono, arrested on 20 July along with Jacob Ngarivhume of the opposition Transform Zimbabwe movement, was released on bail on 2 September. He is reported to have symptoms of Covid-19. His arrest highlighted for the rest of the world the extent of the government crackdown: around to 100 opposition party officials, writers, labour activists and others have been arrested and often detained. (Among the most famous was the Booker Prize longlisted writer Tsitsi Dangarembga.)

Fellow journalists' organisations made statements of solidarity and support for Hopewell Chin'ono. The

London Freelance Branch of the UK and Ireland's National Union of Journalists commented that, 'Hopewell is of course not the only journalist under arrest in these increasingly authoritarian times, ... worldwide. ... We urge the government of Zimbabwe to release him ... and to respect the necessary role of journalists in holding them and others to account.' The branch sent a message of support to Chin'ono.

The International Federation of Journalists said: 'We call on Zimbabwean authorities to stop this type of intimidation to silence journalists.'

Other messages came from the international Committee to Protect Journalists (CPJ) and Amnesty International.

See: http://www.londonfreelance.org/fl/2007zimb.html?i=flindex&d=20_20_08

Appeal

The Umguza Rural communities are amongst those affected by the lockdown due to the Covid-19 pandemic that has led to food shortages and loss of livelihoods for survival.

Through this fundraiser we at *Inspire Women Men and Children* want to support rural women and children with the provisions of emergency food parcels. We want to support 200 families and about 400 children this way.

This project will bring emergency food rations to the less privileged and vulnerable in Zimbabwe Umguza to help them survive the lockdown. Many of them are farm labourers, unemployed and vendors who depend on daily earnings to feed themselves and their families.

The project will create awareness, provide both food supplies and educational support amongst most vulnerable rural 200 women – widows, single mothers, elderly and child headed families that will enable them to feed their families and also educate them on how to prevent contracting Covid-19.

Challenge

Umguza families, who find themselves unable to work as a result of Covid-19 restrictions do not have resources to

feed themselves. They depend on a day's labour to feed their families: if they can't work, they will starve. This project will therefore, provide rations to the most vulnerable families and isolated elderly people .

Solution

By providing basic food supplies at well-managed distribution points, we are ensuring that families have enough to eat until this crisis is over. This project will create awareness, provide both food supplies and educational support to the most vulnerable groups especially 200 women and children, and that will enable them to feed their families and also educate them on how to prevent contracting the virus.

Inspire Women Men and Children will also use this opportunity to encourage social distancing and educate the community on hygiene and disease prevention at this critical time.

Your donation to this project will help the most vulnerable families in Umguza, Zimbabwe to procure essential food items during the lockdown. It will also help us to prepare parcels with essential ration of mealie-meal, cooking oil, sugar, bar of soap, flour and salt.

Long-term impact

With the support of our donors and well wishers in Umguza, women and their families will not be hungry during this Covid-19 pandemic. The mothers and their children will stay healthy and, as they await for the situation to calm down, this will help reduce the impact of Covid-19 on their families.

If you are in Zimbabwe and can send money by Ecocash please use telephone number. 0772743113

You can donate directly to our UK bank account:

Bank name: HSBC

Sort Code: 40 43 65

Account no. 60021709

Account name: *Inspire Women Men and Children.*

You can donate on Paypal: www.inspirewmc/donate

Please feel free to contact us in the UK on: 07951231046



MEMBERS MEETING and 2020 AGM

Saturday 10th October 2020 2.00 to 3.00pm

All members and friends of BZS are welcome

AGENDA: BZS 39th ANNUAL GENERAL MEETING

THE BRITAIN ZIMBABWE SOCIETY WILL BE HOLDING THE AGM ONLINE USING ZOOM. ANYONE WISHING TO ATTEND SHOULD SEND THEIR EMAIL ADDRESS TO zimgekko@aol.com

THEY WILL RECEIVE A LINK AND FURTHER INSTRUCTIONS ON JOINING THE MEETING

- | | | | |
|----|-------------------------------------------------------------------------------------------------------------------------|-----|--------------------------------------------------------------------|
| | <i>Welcome and introduction</i> | 7. | Reports from other officers, national committees and regions |
| 1. | Apologies | 8. | Motions for debate |
| 2. | Minutes of AGM 26th October 2019:
Hilda Clark Room 3, Friends Meeting House,
173– 177 Euston Road, London NW1 2BJ | 9. | Election of officers and executive committee members |
| 3. | Matters arising | 10. | 2021 Programme |
| 4. | Chair's report | 11. | Any other business |
| 5. | Treasurer's report and accounts | | <i>See insert in this issue for more information about the AGM</i> |
| 6. | Secretaries' reports | | |

Contact the Britain Zimbabwe Society

President: Knox Chitiyo

2019–2020 Officers and Executive

Chair: Kathy Mansfield Higgins

Vice-Chairs: Millius Palayiwa, Rori Masiane

Secretary (Minutes/Correspondence): Pat Brickhill

Secretary (Membership): Margaret Ling

Information and Publications Officer: Jenny Vaughan

Web Officer: Philip Weiss

Treasurer: Margaret Ling

Other Executive members:

Pauline Dodgson-Katiyo Diana Jeater

Ranka Primorac Richard Pantlin

Victor de Waal Pelagia Nyamayaro

Julius Mugwagwa

The Stevenage-Kadoma Link Association

Vacancies exist on the BZS Executive.

If you are interested in joining the Executive, please contact Pat Brickhill.

Britain Zimbabwe Society Membership Form

To join and receive your regular copy of the Zimbabwe Review, postings on the members e-mail discussion forum, and Research Day discount, please print and send the completed form below with your subscription cheque to:

Margaret Ling, BZS Membership Secretary, 25 Endymion Road, London N4 1EE

Please enrol me/us in the BZS at the following annual rate (tick relevant box).

(You may also join the BZS online, payment by credit/debit card or PayPal, via our website:

www.britainzimbabwe.org.uk/membership)

Rate

Ordinary £21 **Unwaged/student** £10

Joint (two at one address) £25 **Institution** £50

Membership runs by calendar year; renewals are due on 1 January each year.

NAME

TELEPHONE:

ADDRESS

POSTCODE

EMAIL