



REPUBLIC OF ZAMBIA
Ministry of Youth, Sport and Arts

Creative Industries Recovery Strategy

Building Balanced Social Enterprises



Resource Of Open Minds (ROOM)
Voices for Just Climate Action (VCA)
National Arts Council of Zambia (NAC)



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Participants

(The full list of participants is contained in [Appendix 1.](#))

ORGANISING INSTITUTIONS

- HIVOS – Southern Africa Regional Office
- Ministry of Youth, Sports and Arts - Zambia
- National Arts Council - Zambia

ARTS ORGANISATIONS

- Alliance for Community Action
- Bongo Hive
- Creative Writers Bureau
- Music for Change
- Nerd Otaku

PROVINCES REPRESENTED

- Central (Mkushi)
- Copperbelt (Ndola)
- Eastern (Chipata)
- Luapula (Samfya)
- Muchinga (Chinsali)
- North Western (Mwinilunga)
- Northern
- Southern (Livingstone)
- Western (Senanga)

ARTISTS – LUSAKA

- Africa Directions
- Bantu Ndiwo
- Graffiti
- Music Promoter
- NAMA
- NAPSA
- Northern Film Production
- Peoples Action Zambia
- Sotrane Publishers
- Southern Writers Bureau
- Zambia Arts Adjudicating Panel (ZAAP)

TECHNICAL TEAM

- Moderator
- Rapporteur

Day 1

Introduction

The Ministry of Youth, Sports and Arts (MYSA), in partnership with HIVOS and the National Arts Council (NAC), facilitated a two-day workshop that brought together representatives from across the arts sector from all regions of Zambia. The gathering was held at Palmwood Lodge, Lusaka on 10th and 11th November 2022.

The workshop had three **objectives**, as follows:

1. To engage in a capacity-building participatory workshop discussing how to build balanced social enterprises in the creative sector;
2. To review and explore opportunities in the draft National Arts Policy and the draft revised National Film Policy and how they can be instrumental in strengthening social enterprises;
3. To initiate thinking around social entrepreneurship and stabilization of the arts and media industry.



Figure 2: Ms. Samantha Nengomasha from Hivos addressing the workshop

Welcoming participants to the workshop, the Moderator for the two days, **Mr. Boniface Mumba** encouraged participants to participate fully and freely. In his remarks, Mr. Mumba recognized the high-level representation from the Ministry and the financial support from HIVOS that was key to enabling the gathering.

As part of the introductions, participants were asked to share a personal interest and an expectation of the workshop.

Expectations

Common themes amongst the expectations expressed can be summarised as: (the full list is included in the appendices):

- Opportunities for networking – sharing – learning;
- Learn about funding opportunities/ improving financial sustainability in the sector;
- Review the National Arts Policy and the National Film Policy – ensuring it is inclusive and responsive – no Arts discipline left out!
- Learn about and share information on arts and media linkages;
- Work towards a professional, coordinated, well managed and economical Arts sector

Opening Remarks

HIVOS

In the first address of the workshop, **Ms. Samantha Nengomasha** the Project Manager for HIVOS, Southern Africa, began by giving an overview of HIVOS and its areas of work. She informed participants that HIVOS works towards solutions to persistent issues. In particular, key focus areas include climate justice, gender and equality issues.

Ms. Nengomasha also highlighted two HIVOS programs supporting the workshop's agenda:

- Voices for Just Climate Action (VCA), which deals with issues of climate justice, and Resource of Open Minds (ROOM), which works with creatives to, amongst other things, open up society and offer alternative narratives towards:

- Creating open inclusive institutions;
- Meaningful and diverse civic participation;
- Closing up the digital gap;
- Bringing underrepresented voices into the digital space.

Some of the values promoted include;

- Decentralization of resources;
- Working in a bottom up approach;
- Encouraging independent critical voices that counter hegemony
- Promoting creative independence and freedom of expression.

In closing, Ms. Nengomasha encouraged participants to freely share opinions, ideas, expertise and useful information that can be applied to formulating solutions.

Ministry of Youth, Sport and Arts

In her keynote remarks, the Director for the Arts Department, **Ms. Esther Ng’ambi** welcomed and thanked all the participants for prioritising the workshop. She thanked HIVOS for partnering on the workshop, enabling representatives from the sector to gather amongst other things, review and input into the finalisation of the first ever Arts Policy.

Ms. Ngambi announced that the draft Arts policy was the first for the sector and provided an opportunity for better coordination and development of the industry. She highlighted some principles underpinning the policy, such as equity and engagement of minorities.

She also informed participants of the existence of a revised National Film Policy which had been finalized years earlier but never launched. She hoped that it would also be reviewed, updated and launched alongside the National Arts policy.



Figure 3: Guest of Honour, MYSA Director Esther Ngambi delivering her opening remarks

Other key messages from her address include:

- Acknowledgement that the constant migration of the Arts between different government ministries had resulted in a poorly coordinated sector and was a source of frustration for many people in the industry;
- A commendation of the government for moving from a unit to a full arts department in the new ministry (MYSA);
- Hope that the new arts policy would reflect the many voices in the sector and result in an inclusive policy;

Hope that the National Arts Council Act would help create an enabling environment and legal framework supporting the sector;

Acknowledgement that a policy development process was long, however she urged participants to move quickly so that, once approved, the new policy could pave way for an implementation plan for the industry.

In closing, she urged participants to:

Actively participate, reflect and continue engaging with the Ministry and the National Arts Council;

Share the policy within their networks to further expand and diversify the voices in the revision pool.

? Questions from Participants

To what extent did NAC/MYSA learn from other countries e.g. Zimbabwe?

- ✓ Mr. Chipindi explained that Zambia was part of an international federation (IFACA), and part of the desk review involved looking at what was happening in other countries. He explained that the consultation process was not limited and would go as far and as wide as the resource envelope would allow.

Was 2 weeks enough time to consult after the workshop?

- ✓ Director Ng'ambi explained that the ministry aimed to strike the right balance between consulting and coming up with a product that would help transform the sector. However, she assured participants that adequate time would be given to the process.

Would the Policy be translated into other languages/audio?

- ✓ Director Ngambi encouraged participants, that are able to, to translate as they were consulting within their networks.

National Arts Council

Director for the National Arts Council, **Mr. Maanka Chipindi**, used his address to present a context analysis of the issues underpinning the workshop agenda. He informed participants that NAC was a government agency established by an Act of Parliament. He also gave a brief history of how the arts sector had migrated through different ministries over the years.

Reflecting on the governments' and publics' interaction with the arts, Mr. Chipindi highlighted the shift in perception over the years, moving from:

- Arts mainly consumed as entertainment - "art for arts sake", to:
- Being viewed as community service, for entertainment and recreation, to:
- Being considered as a possible contributor to the economy, to:
- Arts being seen as a business.

The Director explained that, with this shift, impact created by the arts has become an important consideration. Thus, in recent years, data on the arts has been collected, however, this data was aggregated with data from other recreation areas, such as sports.

Mr. Chipindi, however, cautioned against narrow classifications, explaining that the arts were complex and had a diverse contribution which could not be narrowly packaged simply as a business or commodity.

Mr. Chipindi used the final part of the presentation to trace the process of developing the National Arts Policy, thus far:

- The Ministry / National Arts Council proposing/ conducting desk reviews
- In conjunction with the Cabinet office, consultations with stakeholders around the country (800 people consulted)
- Collected information drafted into a draft policy
- Draft satisfying required standard cleared by Cabinet Secretariat for further consultations/ E.g. with participants at the workshop

Mr. Chipindi informed participants that following the workshop, there would be further consultations and revisions for a further few weeks. The plan was for the policy to be completed and launched before the end of December, 2022 for implementation in January 2023.

He highlighted limitations in resources and capacity both at the ministry and NAC as some of the challenges confronting the process, resulting in some voices not being reached.

Voices for Just Climate Action (VCA)

Mr. William Chilufya from HIVOS used his presentation on the Voices for Just Climate Action program to highlight some innovative ways of fundraising for the not for profit sector. He defined some terms in the climate discourse. (Full presentation is available in the appendices)



Figure 4: NAC Director, Mr. Maanka Chipindi (Centre) addressing the workshop.

He informed participants that Voices for Just Climate Action (VCA) is a consortium with WWF, AKINA mama wa Afrika, Slum Dwellers International and Avina which aims to amplify underrepresented citizens' voices and scale up locally shaped climate solutions. Even if, the letter J was missing in the acronym VCA, he explained that climate change was firmly a justice issue.

Turning to issues of funding, Mr. Chilufya explained that creatives were not always able to source funds because;

- Sometimes, their accounting and management of funds was below par;
- Some were not always able to decipher complex funding applications, or
- Properly able to articulate their worth and what they have to offer.

Next Level Grant Facility

Mr. Chilufya used the forum to announce the availability of a funding source that participants could access – the Next Level Grant Facility form VCA.

He also reminded participants of the availability of funds from government via the Constituency Development Fund (CDF). 28 million Zambian Kwacha was granted to each constituency in the country.

In closing, Mr. Chilufya informed participants that more information could be accessed via the HIVOS social media pages on Twitter or Facebook. He also provided a contact email: wchilufya@hivos.org Ms. Nengomasha explained that HIVOS had systems and cycles for their grants, all of which were publicly advertised and transparent.

Group Work

What Ideologies are Arts and Media Perpetuating?

Participants were divided into groups according to whether they predominantly identify as:

- Artists
- Representing civil society organisations, or
- Creative Enterprises

Each group answered some questions that helped explore ongoing trends impacting on their sub-group.

Artists' Group

This group examined the role of artists and current trends and ideologies in the arts scene and came up with following:

Current ideologies in the arts scene:

- There are many ideologies influencing artists
- Freedom of expression is a dominant ideology in the Zambian art scene

? Questions/ comments from Participants

How does HIVOS want to work with ARTISTS?

- ✓ Mr. Chilufya explained that historically, Artists had helped with information dissemination. Artists had a responsibility of tackling social issues such as climate change and had experience in packaging information in a manner that is lasting.
- ✓ Artists could consider the impact that they can make in the climate agenda, towards climate justice and come up with simple local based solutions.

Are there deliberate ways of engaging youths that are in Rural and remote areas for financing?

- ✓ Not specifically in the Next Level Funding Facility, however, Mr. Chilufya explained that HIVOS had a history of working with and growing with small organisations as long as they met the specified requirements.
- ✓ In the case of CDF, youths had an increased chance of accessing funds because 20% of the funding was allocated to youths.

Application processes can be complex. How has it been simplified?

- ✓ In the case of CDF, participants were informed that Council Planning Officers were oriented on CDF funding and could guide on the application process.

HIVOS was commended for encouraging local ownership and not interfering with artistic content by a former beneficiary. (Ms. Sampa Kangwa- Wilkie)

- Social commentary is important to Zambian artists
- Money-making ideologies are influential in the arts – value addition
- Aesthetics – are artists expected to look a certain way?
- Artists may be ‘used’ by organisations
- Artists are used as a platform to communicate ideas
- Art belongs to the people of Zambia
- Art is a public good
- Arts must challenge vs arts must conform and reflect
- The economic situation in Zambia is limiting so artists often forced to conform
- Artists should try to create norms and be legendry
- Artists should be self-sustaining so that artists have freedom

Art/artists and issues of national identity: This group reflected on the following questions:

- Are artists influencing people to visit Zambia?
- Is Zambia experiencing an identity crisis? - People want to be American because art from the US has cultural influence
- Should artists strengthen Zambian identity?
- Zambia must export values through artistic products
- Is there a pan African identity and should Zambians appropriate African cultures?
- The importance of arts has not been fully understood

Group 2: Civil Society Organisations – What are the trends?

- Artists are slowly gaining control
- The advent of Covid – which limited artists work with CSO’s forced artists to tap into other opportunities
- Growth of satire, infographics
- Increase in collaborations between artists and organisations
 - More artists making contributions at higher levels

Confidence and Trust in Artists and CSO?

- Where is the entity to equip artists and fill capacity gaps in legal and financial matters?

Role of art/artists within civil society organisations

- Voice – emote - Social cohesion;
- The lack of a definition of its role leads to dissatisfaction among artists;
- To translate difficult ideas for the general public to understand;
- CSO messaging has no essence without art. Art gives value to the message;

- Artists are strategic partners in development;
- Public documents are translated/simplified.

Group 3: Creative Enterprises -What is happening in the arts?

- Serious growth of talent in the arts discipline– encouraging diversification in the arts industry in the country;
- Social media platforms are giving to artists' new opportunities – positive ways;
- Advancements in technology are also accepted in rural areas;
- Evolution of arts due to technology – Improving eg. In the film sector – how music is recorded (Can be done simply on a laptop)– progressive;
- Photography has evolved – advancements in technology has positively impacted photography – move to digital photography;
- Cultural erosion has affected activities in the traditional visual arts.

What are the trends?

- Perceptions that politicians are using artists;
- Arts contributes to the tourism sector as a global marketer;
- Mentorship – improving competitive advantage.

What do creative enterprises want to achieve?

- Decentralisation of awards from traditional centralised system which focuses on Lusaka
- An economically viable sector where artists benefit from their art



A plenary session with, open discussion, questions and comments followed the group feedback.

E-money: Is it used and trusted?

- ✓ Travelling participants from Zimbabwe were educated on the extent to which e- money was used. In the main, mobile money was very widely accepted and trusted across the country, however there was an increase in fraud on the platforms.

Do creative enterprises invest in other ventures aside from art?

- ✓ Most responded that they did not because of limited financial capacity, the idea was welcomed by others

What was the criteria for granting monies? – Appears that grants were awarded to already established artists

- ✓ NAC Director explained that in the case of NAC, this was the first of the kind – a 30 million funding pot attracted applications worth 680 million.

Was there a sense of entitlement to funding amongst some artists?

- ✓ Appears to be different benchmarks amongst artists, in some sectors there was a big move towards professionalism
- ✓ 5 new private visual galleries had opened in recent years

*“A cry to be valued should go with offering a product that is valuable.”
(Jennifer Zulu – Southern Writers Bureau)*

Inequality in pay: Should the industry prescribe minimum payments?

- formalization – transparency?

CSO – Gatekeepers in terms of ideologies: Do you refuse work when it is not aligned with your organisation’s values/ideologies?

- ✓ One organisation, Soltrane Publishers, indicated that they only undertook work that was aligned to its values.

It was felt by some participant that the moral standard “beyond reproach” expected of artists was unrealistic – some artists were clear that they did not subscribe to being viewed as role models.

End of Day 1

Day 2

Day 1 Recap

Day 2 began with a recap of Day 1. The Moderator, **Mr. Boniface Mumba**, asked participants to highlight the key take-home points from the previous day. Below is a summary of some key points:

- Opportunities provided by the new Arts Policy and Film Policy
- Discussion of challenges within the sector and the opportunity to come up with solutions
- The relationship between Civil Society Organisations and Artists -
- There was a reflection that the views on culture that were aired on day one may have missed out
- Art as a business and added investment opportunities to support art work

Presentation of the National Arts Policy

A broad overview of the draft national arts policy was presented to solicit input from participants. As a preamble to the presentation, participants were asked to give a word/words that defined what a policy document was. The words commonly used include:

- Guide
- Framework
- Roadmap

Mr. Chipindi began by highlighting the reasons why the policy was developed:

- To respond to the changes in the arts value chain;
- To respond to the demands of a growing arts sector in Zambia;
- To domesticate regional and international protocols;
- To improve artists' welfare;
- To create an enabling environment, responsive to current needs
- To leverage arts to achieve social and economic change.

The full presentation of the Art policy is included in the appendices. Following the presentation, participants were split into the same groups from day one to review and provide recommendations towards the finalization of the policy. Participants were urged to focus attention on the reasons for the policy and ensure that the policy addressed the points mentioned above.

A compilation of all the recommendations is included in the appendices.

In the discussions following the plenary presentation of the recommendations the following themes dominated:

- Language – some words (e.g. promote) were seen to be overused, while others were seen to be too prescriptive (e.g. should);
- Appreciation for NAC and the Ministry for engaging artists at this stage;
- Concern /advice - request to give the review process more time and end up with a very good document, rather rush to a mediocre document that could only be reviewed after 5 years;
- Others viewed that it was better to move and have a working document and an opportunity to review later;

- Participants were invited to go back to their communities and networks – share the document and send back recommendations to the prescribed email (2 weeks' deadline).

Summary of recurring themes

- Agreement that, thus far, the arts are treated as 'tenants', being constantly moved from one ministry to another; Art was shifted by every new government, without artists being consulted, leaving them feeling dispensable.
- Need for a professional, well managed, well-coordinated and economical arts sector;
- Need for more information on sources of funding for the sector;

Presentation of the National Film Policy

- NAC Director, Mr. Chipindi presented on the Film Policy. He highlighted the reasons why the policy was developed:
- To strengthen the coordination of the film industry;
- To promote skills development;
- To strengthen public/private partnership;
- To promote collaboration;
- Promote the creation of data collection systems
- Strengthen legal framework

Mr. Chipindi, explained that the policy had already been approved, however, it had never been launched. This was therefore an opportunity to review and revise, before launching. (see the full presentation in the appendices) and invited Participants were invited to review the policy and send feedback and comments to:

zedartspolicy2022@gmail.com

Question: Why was film singled out to have a policy?

- ✓ Mr. Chipindi explained that there was also a Cultural Policy from 2003.
- ✓ In relation to the film policy – it was suggested that its origins might have come from the need to regulate and respond to big international studios coming to make films in Zambia in the last decade.

Presentation on Negotiation skills

Since artists are often called to be activists and lobbyists, Mr. Mumba made a presentation on negotiation skills to share some key skills needed to achieve consensus. A summary of the consensus requirements and 7 keys to negotiation are shared below. (Please see the full presentation in the appendices)

Consensus

- Requirement need – what brings parties together?
- Agreement - both parties care that their respective interest is reflected in the outcome

- Bigger picture – what part of a discussion matters most. Not everything

7 keys to successful negotiations

- Posture – Affirmative but not arrogant
- Present themselves well
- Display confidence
- Find common ground
- Keep an open mind – flexibility is critical
- Explore instead of offering – dialogue is critical
- Accept that silence is golden

In the discussion that ensued, participants agreed on the need to be aware of social and other norms that influence how behaviors /posture are perceived.

Closing and conclusions

Speaking on behalf of the participants, **Mr. Sydney Muponda**, from Soltrane Publishers, thanked the organizing partners, HIVOS, MYSA and NAC for bringing together artists from different disciplines to learn from each other. He thanked fellow participants for the value brought to the discussion. Whilst acknowledging that a lot of learning had taken place – he reflected that there was room for arts to get better. He urged everyone to continue the conversation and continue networking. He thanked the moderator for allowing free and open discussions and the support team for ensuring the workshop ran smoothly.

The moderator, **Mr. Mumba** thanked all the organisers, for the opportunity to work on the workshop. In particular, the thanked Mr. Chilufya from HIVOS for mentoring him.

Speaking on behalf of HIVOS, **Ms. Nengomasha** extended her appreciation to NAC and the Ministry for creating an environment where critical discussions could be had. She thanked all the participants for sharing their thoughts and contributions. Artists were encouraged to look out for the call for Next level funding which would open in March 2022

In her closing remarks, Director for the arts at the MYSA, Ms. **Ngambi** echoed the appreciation expressed by the other speakers. In addition, she urged participants to consult as much as possible and send feedback on the Art Policy to ensure that the recommendations fed into the first ever art policy that would make a difference to the sector. She also thanked the Chief Planner at the Ministry, Madam Audrey, for all her efforts. She declared the meeting closed.

End of meeting

Post Workshop Organisers' Debrief

During the online post-workshop organisers debrief held on the 16th November, the 3 partnering organisations reflected on the following:

1. How far they had achieved the objectives set before the meeting:

- HIVOS:

HIVOS announced that all three objectives were fully met. (Awaiting workshop report)

- MYSA/NAC:

The NAC Director reported that all objectives were fully met - there was an explosion of feedback on the Art Policy - information via email was still being received.

2. **Next Steps:**

- **HIVOS**

- Administratively – most payments already processed
- Awaiting reports
- Report internally – to the global Program Manager and the Regional Director for Southern Africa
- Publish tools
- Follow up on any continuing or upcoming work (VCA)

- **MYSA/NAC**

- Follow up on photos from HIVOS
- Awaiting reports
- Conclude consultations on Art Policy by the end of November
- Conclude Policy by end of December

Appendix 1: Workshop List of Stakeholders

CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

10th to 11th November 2022 - Palm wood Lodge Lusaka

#	INSTITUTION	#	PARTICIPANT
MYSA			
1	Director Arts Departments	Esther	Ngambi
2	Senior Planner	Audrey	Hampekema
3	Cabinet Policy Analyst	Mervis	Sooli
NAC			
4	Director	Maanka	Chipindi
5	Assistant Director VAC	Cliff	Chinyama
6	NAC Registrar	Towela	Tembo
HIVOS			
7	Hivos staff	Samantha	Nengomasha
8	Hivos staff	Bright	Edward
9	Hivos staff	Wiliam	Chilufya
10	Hivos staff	Tambudzai	Matenga
11	Hivos staff	Lizwe	Chitanganya
ARTS ORGANISATIONS			
11	Music for Change	Brian	Bwembya
12	Bongo Hive,	Silumesi	Bongo
13	Alliance for Community Action	Jimmy	Maliseni
14	Nerd Otaku	Olga Rodon	Shinondo
15	Creative Writer	Anna	Zgambo
PROVINCE			

16	Northern	Sunga	Mwila
17	Luapula (Samfya)	Ngosa	Kaputula
18	North Western (Mwinilunga)	Elizabeth	Mbaka
19	Muchinga (Chinsali)	Charles	Banda
20	Copperbelt (Ndola)	Happy	Kaunda
21	Central (Mkushi)	Emmanuel	Zulu
22	Southern (Livingstone)	Augustine	Sikambala
23	Western (Senanga)	Anawana	Alibandila
24	Eastern (Chipata)	Kaybin	Pupe

ARTISTS - LUSAKA

25	Graffiti	London	Kamwengo
26	NAPSA	Vivien	Ngoma
27	NAMA	Paxina	Mpundu
28	Bantu Ndiwo	Chabu	Jere
29	Music Promoter	Marvis	Njobvu
30	Africa Directions	John	Phiri
31	Southern Writers Bureau	Jennifer	Zulu
32	Adjudicator	Martin	Chewe
33	Sotrane Publishers	Sydney	Muponda
34	Peoples Action Zambia	Fumba	Chama
35	Northern Film Production	Patrick	Mpakatheni

Technical Team

37	Moderator	Boniface	Mumba
38	Rapporteur	Moono	Nyambe

Appendix 2: Participants Expectations

CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

10th to 11th November 2022 - Palm wood Lodge Lusaka

- Attending fully and participate fully
- Have a coherent meeting
- To have all art disciplines included
- Understand the program fully
- Networking with other participants
- Wanting to see a well-coordinated program
- Through the arts – to share multicultural values
- Learn
- Getting new perspectives – sharing cultural differences - an opportunity for narrative change
- Connecting to get more information
- Come up with a way of improving finances – improving financial sustainability
- For a recovery strategy that will be implemented
- A cohesive and open discussion and interaction
- To share knowledge on art administration and linkages
- Share history knowledge
- Seek collaborations
- To learn what is on the ground
- To find government spaces to paint murals
- To have an inclusive art policy
- To team up with other participants
- To learn what we don't know
- To know more on media linkages
- Learning how to share different arts in the arts industry
- To look at opportunities at narration change
- Being able to share more ideas
- Create space for artists

Appendix 3: HIVOS Presentation: Voices for Just Climate Action (VCA)

CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

VCA - Voices for Just Climate Action

The climate crisis hugely effects nature and has a devastating impact on human life – and rights. We are at a critical juncture. In our fight against raising temperatures and in transforming our societies in a sustainable, just and inclusive manner.

The tipping point is now. There are huge opportunities to effect change. We need to renegotiate unequal rights and reimagine and recover the balance between people and nature.

We believe this is only possible through next level local civil society leadership and ownership. Through innovation, a climate justice approach, and strong coalitions for just climate action.

What is the problem?

The climate crisis hits the most vulnerable the hardest. People already living in poverty are far more vulnerable to climate shocks because of their unsafe living conditions, insecure livelihoods, and the lack of access to resources to adapt and build resilience. Nature and biodiversity are at great risk, worsening vulnerable people's situation even more due to their dependence on them. Seen through this lens, the climate crisis exacerbates inequalities, undermines democracy, and threatens development and our ecosystem at large.

The current economic system that brought us the climate crisis persist and is part of the problem.

Existing climate governance does not adequately support inclusivity. On the contrary, as the climate crisis worsens, civic space is shrinking. The voices of local people are rarely heard when climate decisions are being made, with women, youth, indigenous people and other marginalized groups being the most noticeably absent - and yet it is these groups, especially in the global South, that will bear the brunt of climate change impacts.

This attitude is pervasive beyond decision making. Climate finance is repeatedly failing to reach local solutions and the people and nature that need it most. Currently, only 1 out of 10 USD of climate finance goes to local-level climate action.

A troublesome trend and missed opportunities as local communities and civil society organizations are often innovative agents of change. They take highly contextualized and integrated development action that benefit from critical local and ecosystem knowledge, yield greater and more inclusive social and economic returns, and are ultimately more sustainable in the long run. Hence, they are indispensable in the global fight against climate change. We need a new approach that connects these diverse groups and acknowledges their power, agency and voice to lead transformational change. Only when local civil society has ownership over climate action, the transition will be effective, inclusive and just.

Who are We?

We are Voices for Just Climate Action (VCA). Our alliance brings together global and local voices by connecting a diverse range of civil society organizations representing women, youth, indigenous people, urban poor, digital activists and more. The alliance is led by four strong Southern CSOs – Akina Mama wa Afrika (AMwA), Fundacion Avina, Slum Dwellers International (SDI) and SouthSouthNorth (SSN) – and two Global CSOs – Hivos and WWF-Netherlands.

OUR SHARED VISION

A world where civil society is heard and respected. A world where civil society co-creates locally relevant, inclusive and fundable climate solutions. A world where local civil society is an agent of change and influences policies and practices to the benefit of these solutions. As part of local and global responses to the climate crisis, these climate solutions will deliver real benefits to people and nature.

We will work on this vision through three strategic interventions

1. Mutual capacity strengthening for co-creating alternative scaled climate solutions
2. Agenda-setting and movement in climate action through amplified storytelling
3. Joint lobbying and advocacy to make policy and financial flows responsive to locally shaped climate solutions.

OUR APPROACH

VCA presents a fair, just and solution-oriented agenda that integrates social and economic rights into climate action. Together – alliance partners and local civil society organizations - we create a democratic playing field and amplify the inventive local solutions to spur a broader development. By doing so, we are set to shape a new reality for people and nature.

COUNTRY SELECTION

The countries we work in are strategic choices based on economic importance and challenges faced in terms of climate vulnerabilities and limited civic space. At the same time, many interesting local initiatives and movements are emerging in these countries, providing opportunities to show how we can transition to a just, fair and sustainable world.

Participating regions and countries include:

- East Africa: Kenya
- Southern Africa: Zambia
- Latin America: Brazil, Bolivia, Paraguay
- Southeast Asia: Indonesia
- North Africa: Tunisia

Local ownership

We build broad societal support for local solutions and stimulate action from diverse perspectives and alternative approaches. We facilitate new unexpected coalitions that protect and expand civic space and engage in inclusive dialogue that builds mutual trust. In doing so, we shift ownership to local civil society and support them in movement building, raising their voice to the global level and challenging power balances.

Climate justice through gender justice

We see women leadership as key to ensuring the voices of marginalized groups are heard. Gender equality is a building block for a powerful approach to climate justice. By acknowledging the root causes of the problem and integrating an intersectional analysis, we seek to address inequalities and transform power relationships based on gender and identity, race, and class, among others.

JOIN VOICES FOR JUST CLIMATE ACTION

VCA is set to effect the amplification of locally-shaped climate action and play a pivotal role in the global climate debate. For more information about the program, our agenda and how to collaborate with us, Please contact us via info@voicesforclimateaction.org.

Next Level Grant Facility - NLGF

1. Small informal organizations that do not have the capacity to apply and report on more formal grants but that represent local right holders and work on local climate solutions. Initial guidance on “small” is organizations with yearly cashflow below 100.000 EUR/yr and with only few (partly) paid staff members.
2. Individuals: NLGF will also fund to individuals. Climate activists, journalists, local climate champions are not always acting on behalf of a (formal) organization, while threats to these individuals can be very serious.

Purpose

- Emergencies, unforeseen activities or newly arisen opportunities contributing to the VCA Theory of Change. Examples **include:**
- Tools or other equipment to respond to (political or human rights) climate emergencies (**please note this of limited size – not more than Euro 10,000, only with respect to climate activists/human defenders**)

- Support to grass root organisations to join meetings (and need to cover costs for transport) or quickly respond on (proposed) decision by local or regional governments (communication costs, travel) to strengthen local activism.
- Rapid response for the safety of environmental defenders/ climate activists.

NLGF to start next year.

Appendix 4: NAC Presentation: NATIONAL ARTS POLICY

CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

 <p>Republic of Zambia</p> <p>Stakeholder Consultations for NATIONAL ARTS POLICY</p> <p>November 2022</p>	 <h3>Content</h3> <ul style="list-style-type: none"> • Introduction • Session Objectives • 2022 Draft National Arts Policy • Implementation Plan (print-out, just an overview) 		
<h3>Session Objectives</h3> <ul style="list-style-type: none"> • To obtain widespread stakeholder input on: <ul style="list-style-type: none"> ✓ National Arts Policy ✓ Implementation Plan for the National Arts Policy 	 <h3>Introduction</h3> <p>The Ministry Youth, Sport and Arts has undertaken to develop the National Arts Policy and its implementation plan, due to the following reasons:</p> <ul style="list-style-type: none"> ➔ Changes in the arts value chain ➔ Lack of comprehensive arts policy framework ➔ Growth of the arts in Zambia ➔ Need to domesticate regional and international protocols ➔ Improve artists welfare and working conditions ➔ Leveraging Arts to achieve social and economic development ➔ To create an enabling environment that is responsive to the needs of the sector 		
<h3>Situational Analysis</h3> <p>Key Focus Areas:</p> <ul style="list-style-type: none"> • Arts business and creative industries • Increasing role of ICT in the arts • Arts education and capacity building • Arts infrastructure development • Arts research and development • Legal and Institutional Framework • National Identity and social development • Cross-cutting issues <p>Highlights</p> <ul style="list-style-type: none"> • Arts mandate moved from Ministry of Tourism to Ministry of Youth, Sport and Arts • The arts, entertainment and recreation's GDP growth has been unstable. In 2017 it the AER shrank by -4.0%, then grew by 12.2% in 2018, then shrank again in 2019 by 3.8%, then the COVID brought about downturn of up to 71.6%. In the post COVID of 2021 the AER grew by 25.2% • The Zambia Labour Force Survey of 2019 indicates that, the arts, entertainment and recreation contribute a total of 22,118 jobs  	 <h3>Vision, Rationale and Guiding Principles</h3> <p>VISION</p> <p>"A creative, dynamic and sustainable arts sector contributing to national development"</p> <table border="0"> <tr> <td data-bbox="820 1381 1144 1598"> <p>RATIONALE</p> <ul style="list-style-type: none"> • Lack of policy framework to sustain growth and undermined coordination • Rapid changes and development in the Arts sector • Challenges such as limited infrastructure, limited access to finance, opportunities for capacity building • Low leveraging of ICT growth • Unfavourable working conditions for artists </td> <td data-bbox="1161 1381 1485 1669"> <p>GUIDING PRINCIPLES</p> <ul style="list-style-type: none"> ◦ Patriotism and National Unity ◦ Human Dignity ◦ Equity and Social Justice ◦ Morality and Ethics ◦ Democracy and Constitutionalism ◦ Non - discrimination ◦ Right to art ◦ Accountability and transparency ◦ Good governance ◦ Sustainable Development ◦ Artistic expression </td> </tr> </table>	<p>RATIONALE</p> <ul style="list-style-type: none"> • Lack of policy framework to sustain growth and undermined coordination • Rapid changes and development in the Arts sector • Challenges such as limited infrastructure, limited access to finance, opportunities for capacity building • Low leveraging of ICT growth • Unfavourable working conditions for artists 	<p>GUIDING PRINCIPLES</p> <ul style="list-style-type: none"> ◦ Patriotism and National Unity ◦ Human Dignity ◦ Equity and Social Justice ◦ Morality and Ethics ◦ Democracy and Constitutionalism ◦ Non - discrimination ◦ Right to art ◦ Accountability and transparency ◦ Good governance ◦ Sustainable Development ◦ Artistic expression
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Objectives and Measures – Growth of the Arts Sector



OBJECTIVE: To promote the growth of the arts sector in Zambia.

MEASURES:

- Facilitate increased access to finance
- Promote investments in the arts sector
- Promotes arts management skills development
- Facilitate the creation of quality control system for arts products and services
- Facilitate increased access to arts products and services
- Promote access to markets



Objectives and Measures – Arts and ICT



OBJECTIVE: To promote the increased utilization of ICT in the arts sector

MEASURES:

- Facilitate increased access to ICT in the arts sector
- Facilitate monetisation of digital content



Objectives and Measures – Arts Infrastructure



OBJECTIVE: To promote the investment and development of the Arts sector Infrastructure and spaces.

MEASURES:

- Promote the inclusion of arts infrastructure in Local Authority planning, zoning and development
- Facilitate Public and Private sector investment in arts Infrastructure and spaces
- Promote equitable availability and access to arts sector infrastructure and spaces.



Objectives and Measures – Arts Research and Development



OBJECTIVE: To promote research for the development of the arts sector

MEASURES:

- Facilitate research of various art forms
- Promotion of the creation of systems for art data and statistics collection



Objectives and Measures – Arts Education and Capacity Building



OBJECTIVE: To facilitate the provision of Arts Education

MEASURES:

- Ensure that arts education is available and accessible in schools and communities.
- Encourage prioritisation of qualified Zambian professionals in the sector



Objectives and Measures – Legal Framework



OBJECTIVE: To strengthen the legal framework for a thriving arts value chain.

MEASURES:

- Facilitate the review of existing pieces of legislation and regulations that govern the arts sector
- Facilitate the ratification and domestication of International Instruments



Objectives and Measures – National Identity, Values and Principles



OBJECTIVE: To promote national values, principles and identity

MEASURE:

- Encourage the embodiment of national values in the artistic expressions



Objectives and Measures – Cross - Cutting Issues



OBJECTIVE: To the mainstream, Gender, HIV/AIDS, Disability and Environment in Arts Development.

MEASURES:

- Integrate gender, HIV/AIDS, disability and environment in all policies and programmes.



Implementation Framework - Institutional



Ministry/Institution responsible for:

- o Arts development
- o Education
- o Small and Medium Enterprise Development
- o Labour and Social Security
- o Foreign Affairs and International Cooperation
- o Health
- o Local Government and Rural Development
- o Information and Media
- o Commerce Trade and Industry
- o Finance
- o Tourism

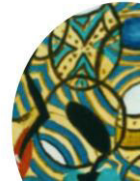
Other Relevant Institutions:

- o National Arts Council of Zambia
- o Citizen Economic Empowerment Commission
- o Zambia Law Development Commission
- o Business Review Regulatory Agency
- o Zambia Statistical Agency
- o Private Sector
- o National Arts Associations
- o Arts Promoters and arts venues
- o Development Partners
- o Civil Society Organisations
- o Non-Governmental Organisations (NGO)

Implementation Framework - Legal



- The National Arts Council of Zambia Act 1994 Chapter 170 of the Laws of Zambia;
- Theatres and Cinematography Exhibitions Act, 1929;
- Protection of Traditional Knowledge, Genetic Resources and Expressions of Folklore Act, 2016;
- Copyrights and Performance Rights Act, Chapter 404 of the Laws of Zambia;
- Independent Broadcasting Act No. 2 of 2021
- Zambia National Broadcasting Act Chapter 156 of the Laws of Zambia;
- Zambia National Commission of UNESCO Act Chapter 139 of the Laws of Zambia;
- National Pension Scheme Authority Act Chapter 256 of the Laws of Zambia;
- Information and Communication Technology Act No. 15 of 2009
- Customs and Excise Act Chapter 322 of the Laws of Zambia;
- Persons with Disability Act No.6 of 2012;
- Education Act Chapter 154 of the Laws of Zambia
- Cyber Security and Cyber Crimes Act No. 2 of 2021
- Business Regulatory Act No. 3 of 2014
- Public Private Partnership Act No. 4 of 2009
- Zambia Development Agency Act No. 11 of 2008
- Competition and Consumer Protection Act No. 24 of 2010



Discussions & Comments



Implementation Plan Matrix - Highlights



Thematic area - Arts Business and Creative Industries Objective: a. To promote the growth of the creative industry in Zambia		
Measures	Activities	Responsible Institutions
(a) Facilitate increased access to finance	1. Conduct an Arts financial opportunities mapping exercise 2. Publish and circulate the arts finance toolkit 3. Set up 23 Arts business hubs in Youth Resource Centers 4. Conduct business development services 5. Activate the arts development fund and fund arts businesses (Revolving Fund) 6. Allocate 5% for arts businesses under CDF at ward level	MYSANAC/ZIPAR/ZSA MYSACPs/MIHUD/MTS/MSMEM/CTI MYSAZD/IL/ON/HTBC/NAC/CEEC/CPs MYSANAC/CEEC/CPs MLGRD/MYSANAC
(b) Promote investments in the art sector	1. Undertake investment needs assessment in the arts sector 2. Conduct marketing and promotion of investment opportunities in the arts business	MYSA (Lead)/MoF/MP/MoF/AC/NAC/ART/ITA/ZDA NAAZ/AMSTATS, Cooperating Partners MYSA (Lead)/MoF/MP/MoF/AC/NAC/ART/ITA/ZDA NAAZ/AMSTATS, Cooperating Partners
(c) Promote arts management skills development	1. Develop training programmes in Art management 2. Train artists in arts management programmes	TEVETA (Lead)/MYSANAC/MoC/MSME/ZRAPAC/RAIL/OUNDP/EU/TEVETA/HEA TEVETA (Lead)/MYSANAC/MoC/MSME/ZRAPAC/RAIL/OUNDP/EU/TEVETA/HEA
(d) Facilitate the creation of a quality control system for arts product and services	1. Develop quality standards for arts products 2. Support the hosting of arts awards 13. Support exchange programmes	ZABS (Lead)/MoC/MYSA MYSALeAD/MoT/MoM/MoF/NAC/MF/AC/NA/CPs MYSALeAD/MoT/MoM/MoF/NAC/MF/AC/NA/CPs
(e) Facilitate increased access to art products and services	1. Hold annual National Arts Provincial, District festivals, fairs and events Expo 2. Participate in Regional and International Festivals	MYSA (Lead)/NAC/MoC/MoF/MoSME/MLGUD/PA/CPs MYSANAC/MoC/MoF/MoSME/MLGUD/PA/CPs
(f) Promote access to markets	1. Develop an arts directory biannually 2. Conduct marketing initiatives through media platforms	MYSANAC/MoC/MoF/MoSME/MLGUD/PA/CPs MYSANAC/MoC/MoF/MoSME/MLGUD/PA/CPs

Thematic area - Arts and ICT Objective: To promote the increased utilization of ICT in the Arts Sector		
Measures	Activities	Responsible Institutions
(a) Facilitate increased access to ICT in the art sector	1. Provide art ICT equipment to the art centres and youth resource centre hubs. 2. Train artists in ICT skills in arts centres and youth resource centres	MYSALeAD/NAC/CEEC/SZ/MoTS/ZDA/ZICTA/CP MYSALeAD/NAC/CEEC/SZ/MoTS/ZDA/ZICTA/CP
(b) Facilitate monetisation of digital content	3. Conduct awareness on commercialization skills of social media platforms	MYSALeAD/NAC/CEEC/SZ/MoTS/ZDA/ZICTA/CP

Thematic area – Arts Infrastructure Development Objective: To promote the investment and development of Arts Sector Infrastructure and spaces.		
Measures	Activities	Responsible Institutions
(a) Promote the inclusion of arts infrastructure in Local Authority planning, zoning and development.	1. Review city planning guidelines to include the arts sector. 2. Develop a toolkit for arts city planning	MYSANAC/MLGDD/MOF/ASZ/EI/Z/NAC/NAA MYSANAC/MLGDD/MOF/ASZ/EI/Z/NAC/NAA
(b) Facilitate Public and Private sector investment in Creative Infrastructure and spaces	a. Implement PPP partnership in the arts sector.	MYSANAC/MOF/MOC/MoJ/CPs/PPP
(c) Promote equitable availability and access to Creative industry infrastructure and spaces.	1. Establish the National Arts Centre 2. Establish/Renovate art centres at provincial and districts levels	Mol/MYSANAC/MLGDD/MSME/CP/MOF/FIs Mol/MYSANAC/MLGDD/MSME/CP/MOF/FIs


Thematic area – Arts Research and Development Objective: To promote research for the development of the Arts sector		
Measures	Activities	Responsible Institutions
(a) Facilitate Research of various arts forms	1. Undertake Art research annually 2. Publish research findings 3. Disseminate research findings	MYSANAC/MOE/MOT/ZIPA/Universities/Colleges MYSANAC/MOE/MOT/ZIPA/Universities/Colleges MYSANAC/MOE/MOT/ZIPAR/CPs
(b) Promote the creation of systems for art data and statistics collection	1. Establish an ongoing data collection mechanism 2. Setup a National Arts information repository	UNESCO/ZSA/ZIPAR/INNESOR/MYSANAC/NAC/UNZA/NAA/Universities UNESCO/ZSA/ZIPAR/INNESOR/MYSANAC/NAC/UNZA/NAA/Universities


Thematic area – Arts Education Objective: To facilitate the provision of Arts Education		
Measures	Activities	Responsible Institutions
a. Ensure that arts education is available and accessible in schools and communities	1. Hold meetings with key stakeholders on curriculum reforms and review	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	2. Undertake revision of the curriculum to increase the number of arts subjects.	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	2. Engage parents and teachers through the PTA in discussions around career options for the arts	MYSANAC/MOE/PTA
	Undertake human resource development in arts-in-service training and fast track training	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	Procure teaching equipment, tools, and arts teaching materials for learning institutions	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	Provide funding to school arts, competitions, awards and arts projects	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
Conduct professional development workshops, conferences, exchange visits, and arts residential collaboration,	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP	

Thematic area – Legal Framework Objective: To strengthen the legal framework in the arts sector		
Measures	Activities	Responsible Institutions
(a) Facilitate the review of existing pieces of legislation and institutional framework that govern the Arts	1) Review the NAC Act 31 of 1994	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	2) Review the Theatre and Cinematography Exhibitions Act 1929	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	3) Review of the Copyright and Performance Rights Act of 1994	MCTMYSAC/MO
	4) Conduct sensitization programmes in districts and provinces.	MCTMYSAC/MO/CSO
	5) Develop and Implement the National Arts Coordination Mechanism	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	6) Develop and implement National Arts Association labour standards and regulations	NAAM/SSAC/SSMYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	7) Enroll artists on National Health Insurance programme	NHMA/NAAM/SSAC/SSMYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	8) Enroll Artists on National NMPISA Scheme	NMPISA/SSAC/SSMYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	9) Develop and Implement Artists Code of Conduct	NAANAC
	11) Establish the Professional Artists Council of Zambia	MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
	(b) Facilitate the ratification and domestication of International Instruments	1) Ratify the 2005 UNESCO Convention on Promotion and Protection of the Expressions of Cultural Diversity
2) Domesticate arts aspect of the SADC Protocol on Sport, Culture and Information		MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
3) Domesticate African Charter on Creative and Cultural Industries		MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
4) Domesticate the UNESCO recommendation on the status of artists		MYSANAC/MOE/CDC/TEVETA/ZAQA /CP
5) Domesticate the WIPO Copyright Treaties of 19		MCTMYSANAC/MO/CPACRA/WPORNAA
6) Domesticate the WIPO Performance and Phonograms Treaty		MCTMYSANAC/MO/CPACRA/WPORNAA

Thematic area – National Identity, Values and Principles Objective: To promote national values, principles and identity		
Measures	Activities	Responsible Institutions
(a) Encourage the embodiment of national values in the artistic expressions	1) Undertake sensitization campaigns programmes with the artists on the important of national identity, values and principles	OVP/NAAC/MYSANAC
	2) Develop national identity branding toolkit/guideline	OVP/ZTA/NAAC/MYSANAC/MFAIC

Thematic area – Crosscutting issues Objective: To mainstream gender, disability, HIV/AIDS and environment in national development		
Measures	Activities	Responsible Institutions
(a) Integrate gender, HIV/AIDS, disability and environment in all arts programmes	1. Review and incorporate crosscutting issues in key programme guidelines	MYSANAC/ZAPD/GIDD
	2. Conduct sensitization on cross cutting issues in arts work spaces (through associations)	MYSANAC/ZAPD/GIDD
	3. Lobby institutions for the engagement of artists on cross cutting issues.	MYSANAC/NAAC/CP
	4. Identify, appoint ambassadors of change	MYSANAC/NAAC/CP
	5. Award Socially Conscious Artists	MYSANAC/NAAC/CP


FURTHER COMMENTS AND OBSERVATIONS CAN BE SUBMITTED TO;
The Permanent Secretary
Ministry of Youth, Sport and Arts
Government Complex Lusaka
Email: zedartspolicy2022@gmail.com


 5



Appendix 5: National Art Policy: STAKEHOLDER CONSULTATIONS – Recommendations Writing


CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

S/N	INSTITUTION COMMENTING	SPECIFIC QUERY OR COMMENT (N.B. Include Chapter, Section, Page Number or any reference information)	GENERAL COMMENTS/ SUBMISSIONS	ACTION-TAKEN/RESPONSE PROVIDED
1.	Artists	Prescriptive language in the guiding principles under 5.0, page 12. "Artists should " is problematic.	The policy is commanding artists. It is dictatorial. "It is prudent for artists to be patriotic..." The policy should address itself not artists.	Use non-prescriptive language.
2.	Artists	5.1 to 5.11 neglects artists. The guidelines are one-sided. Pages 12 to 14	5.1 to 5.11 needs to focus on mutual benefit	The policy must address the human dignity of artists.
3	Artists	5.4 has a problematic definition of art. Page 13	Art is not just about morality. Let us not restrict artists.	Use general language to promote the importance of morality in art.
4	Artists	6.0 "promote" has been overused Page 14	Synonyms have to be used.	Use words like: deliver, provide, enhance, disseminate, foster, market, supply and create.
5		Formalization is missing.	The policy can address the need to end informal work in the arts sector.	Please include formalization as a policy objective.
6		Ministry of Justice is missing Pages 17 to 22	It is vital to include the Ministry of Justice	Add the Ministry of Justice in the implementation framework
7		The policy is focusing on issues that have nothing to do with arts production.	The policy can try to empower artists to be creative and well-funded.	Arts Policy needs to concentrate on the creation of art.
8		Policy Objectives (H) -	Why are Gender, HIV and Disability specified	Why not just mention cross cutting issues and let them be named as urgency demands
9		5.0 - Guiding Principles – 6.0	Speaks of Art business etc	But omits to mention the Artist.

10		6.1 - bullet 3	No mention of helping the artist to develop the silence imposes a danger	
11			Prescriptive language is problematic E.g 5.0(Artists have an Obligation	Remove prescriptive language
		5.4 (Page 34)	Let the policy use general language	
			Formalization is missing	Policy needs to include formalization as a policy objective
		Page 14 – Policy Objectives	Gap	IT sensitisation should be included
		Page 15	Artists enterprises and freelances should be engaged	
		6.7 Page 17 – National Identity	Foster a sense of pride in our national identity	
			Careful of putting the burden of morality on artists – do away with that clause – good aspiration but not realistic	
			Vision	Include National Identity and development in the wording of the vision statement. -

Appendix 6: NAC Presentation: NATIONAL FILM POLICY

CREATIVE ECONOMY RECOVERY STRATEGIC WORKSHOP

 <p>Republic of Zambia</p> <p>Stakeholder Consultations for NATIONAL FILM POLICY</p> <p>November 2022</p>	<h3>Session Objectives</h3> <ul style="list-style-type: none"> To obtain widespread stakeholder input on: <ul style="list-style-type: none"> ✓ National Film Policy ✓ Implementation Plan for the National Film Policy 	<h3>Introduction</h3> <p>The Ministry Youth, Sport and Arts has undertaken to review the National Film Policy of 2017 and its implementation plan, due to the following reasons:</p> <ul style="list-style-type: none"> ➤ The National Film Policy was approved in 2017 but implementation did not commence ➤ The existing policy framework was not sufficient to respond to the growth of the film industry ➤ Growth of the Film in Zambia ➤ Need for a structured financing mechanism ➤ There is need for a coordinated film governance system ➤ Strengthen private sector involvement in the film value chain ➤ To create an enabling environment that is responsive to the needs of the sector
<h3>Situational Analysis</h3> <p>Key Focus Areas:</p> <ul style="list-style-type: none"> Film Infrastructure, Equipment and ICT Coordination in the Film Industry Skills development and partnership Financing of the Film Industry Research and Development National Identity, Values and Principle Legal Framework Cross-Cutting Issues <p>Highlights</p> <ul style="list-style-type: none"> Film mandate moved from Ministry of Tourism to Ministry of Youth, Sport and Film Number of television stations increased from 6 to 53 expanding opportunities for filmmakers Local content policy has further expanded demand for the audiovisual content 	<h3>Vision, Rationale and Guiding Principles</h3> <p>VISION</p> <p>"A competitive, sustainable, responsive Zambian film industry that contributes to national development"</p> <p>RATIONALE</p> <ul style="list-style-type: none"> Social, political, technological and economic developments have changed the complexion of the film industry Time lapsed between approval and implementation Key challenges of skills, infrastructure, equipment and financing Lack of a central coordination mechanism Growing role of film in national development in terms of jobs and GDP contribution <p>GUIDING PRINCIPLES</p> <ul style="list-style-type: none"> Patriotism and National Unity Human Dignity Equity and Social Justice Morality and Ethics Democracy and Constitutionalism Non-discrimination Right to art Accountability and transparency Good governance Sustainable Development Filmakers Artistic expression 	<h3>Objectives and Measures – Infrastructure, Equipment and ICT</h3> <p>OBJECTIVE: To promote investment in film infrastructure, equipment and ICT</p> <p>MEASURES:</p> <ul style="list-style-type: none"> Facilitate film infrastructure development. Promote the use of ICT in the film value chain Support acquisition of film equipment, and
<h3>Objectives and Measures – Coordination of the Film Industry</h3> <p>OBJECTIVE: To strengthen the coordination of the film industry</p> <p>MEASURES:</p> <ul style="list-style-type: none"> Strengthen collaborative mechanisms in the film value chain Facilitate the establishment of the Film Commission and Strengthen governance systems in the film industry. 	<h3>Objectives and Measures – Skills Development & Partnerships</h3> <p>OBJECTIVE: To promote skills development in the film industry,</p> <p>MEASURES:</p> <ul style="list-style-type: none"> Facilitate the review of the curriculum to include film Strengthen Public-Private Partnerships in skill development in the film industry; 	<h3>Objectives and Measures – Financing the Film Industry</h3> <p>OBJECTIVE: To enhance the financing of the film industry;</p> <p>MEASURES:</p> <ul style="list-style-type: none"> Strengthen existing film financing mechanisms Promote the formation of partnerships for financial and technical support.

Objectives and Measures – Research and Development

OBJECTIVE: To promote research for the development of the film industry.

MEASURES:

- Promotes the creation of systems data and statistics collection
- Develop the National Film Information Depository

Objectives and Measures – Legal Framework

OBJECTIVE: To strengthen the legal framework for a thriving Film value chain.

MEASURES:

- Facilitate the review of the existing legal framework for the film industry
- Facilitate the domestication of regional and international treaties.

Objectives and Measures – National Identity, Values and Principles

OBJECTIVE: To promote national values, principles and identity through film.

MEASURE:

- Facilitate the inclusion of national identity, values and principles in film production.

Objectives and Measures – National Identity, Values and Principles

OBJECTIVE: To promote national values, principles and identity through film.

MEASURE:

- Facilitate the inclusion of national identity, values and principles in film production.

Objectives and Measures – Cross - Cutting Issues

OBJECTIVE: To mainstream Gender, HIV/AIDS, Disability and Environment in the Film Industry.

MEASURES:

- Integrate gender, HIV/AIDS, disability and climate change in all policies and programmes
- Promote gender balance in the film industry workforce
- Promote workplace policies that do not discriminate against people living with HIV/AIDS and disability.
- Engage filmmakers as ambassadors of change and influencers advancing visibility and awareness on the cross-cutting issues: and

Objectives and Measures – National Identity, Values and Principles

OBJECTIVE: To promote national values, principles and identity through film.

MEASURE:

- Facilitate the inclusion of national identity, values and principles in film production.

Implementation Framework - Institutional

Ministry/Institution responsible for:

- Film
- Education
- Small and Medium Enterprise Development
- Labour and Social Security
- Foreign Affairs and International Cooperation
- Technology and Science
- Local Government and Rural Development
- Information and Media
- Intellectual Property Rights
- Finance
- Tourism

Other Relevant Institutions:

- National Film Commission
- National Film Council of Zambia
- Citizen Economic Empowerment Commission
- Zambia Law Development Commission
- Business Review Regulatory Agency
- Zambia Statistical Agency
- Public and Private Media Institutions
- National Film Associations
- Film Production Houses and Studios
- Development Partners
- Civil Society Organisations
- Non-Governmental Organisations (NGO)

Implementation Framework - Legal

- The National Arts Council of Zambia Act 1994 Chapter 170 of the Laws of Zambia;
- Theatres and Cinematography Exhibitions Act, 1929;
- Protection of Traditional Knowledge, Genetic Resources and Expressions of Folklore Act, 2016;
- Copyrights and Performance Rights Act, Chapter 404 of the Laws of Zambia;
- Independent Broadcasting Act No. 2 of 2021
- Zambia National Broadcasting Act Chapter 156 of the Laws of Zambia;
- Zambia National Commission of UNESCO Act Chapter 139 of the Laws of Zambia;
- National Pension Scheme Authority Act Chapter 206 of the Laws of Zambia;
- Information and Communication Technology Act No. 15 of 2009
- Customs and Excise Act Chapter 322 of the Laws of Zambia;
- Persons with Disability Act No 6 of 2012;
- Education Act Chapter 134 of the Laws of Zambia
- Cyber Security and Cyber Crimes Act No. 2 of 2021
- Business Regulatory Act No. 3 of 2014
- Public Private Partnership Act No. 4 of 2009
- Zambia Development Agency Act No. 11 of 2008
- Competition and Consumer Protection Act No. 24 of 2010

Discussions & Comments

Implementation Plan Matrix Highlights

FILM INFRASTRUCTURE DEVELOPMENT, EQUIPMENT AND ICT		
Objective:	To promote investment in film infrastructure and equipment	
Measure	Activities	Responsible Institution(s)
Facilitate for film infrastructure development	Conduct mapping exercise to establish the availability and accessibility of film infrastructure	MYS/AG/ED/MD/MO/NA/C/TA/EN/BC/NEC/DO/PP/MT/PPP/CF/NA
	Construct Production House, Cinema or other studios at National, Provincial, and District level	MYS/AG/ED/MD/NA/C/TA/EN/BC/NEC/DO/PP/MT/PPP/CF/NA
	Rehabilitate existing cinemas annually	MR/ED/MD/MT/NA/MT/EN/BC/NA/CF/NA/PPP
	Carry out mapping exercise to establish digital availability	MOD/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
(1) Support acquisition of film equipment	Construct digital Distribution Hubs	MOD/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Construct Production House, Cinema or studios under PPP	PPP/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Conduct the needs assessment on the availability of investments in film equipment	NA/NA/MYS/AG/ED/MD/EN/BC/NA/CF/PPP
	Carry out a needs assessment on the availability of investments in film equipment	NA/NA/MYS/AG/ED/MD/EN/BC/NA/CF/PPP
Promote the Effective Use of Digital Technologies in the Film Value Chain	Conduct a digital technology needs assessment on the film value chain	MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Implement recommendations from the Needs Assessment	MYS/AG/ED/MD/EN/BC/NA/NA/PPP

FILM INFRASTRUCTURE DEVELOPMENT, EQUIPMENT AND ICT		
Objective:	To promote investment in film infrastructure and equipment	
Measure	Activities	Responsible Institution(s)
Facilitate for film infrastructure development	Conduct mapping exercise to establish the availability and accessibility of film infrastructure	MYS/AG/ED/MD/MO/NA/C/TA/EN/BC/NEC/DO/PP/MT/PPP/CF/NA
	Construct Production House, Cinema or other studios at National, Provincial, and District level	MOD/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Rehabilitate existing cinemas annually	MR/ED/MD/MT/NA/MT/EN/BC/NA/CF/NA/PPP
	Carry out mapping exercise annually to establish digital availability	MOD/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
(1) Support acquisition of film equipment	Construct digital Distribution Hubs	MOD/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Construct Production House, Cinema or studios under PPP	PPP/MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Conduct the needs assessment on the availability of investments in film equipment	NA/NA/MYS/AG/ED/MD/EN/BC/NA/CF/PPP
	Carry out a needs assessment on the availability of investments in film equipment	NA/NA/MYS/AG/ED/MD/EN/BC/NA/CF/PPP
Promote the Effective Use Of Digital Technologies in the Film Value Chain	Conduct a digital technology needs assessment on the film value chain	MYS/AG/ED/MD/EN/BC/NA/NA/PPP
	Implement recommendations from the Needs Assessment	MYS/AG/ED/MD/EN/BC/NA/NA/PPP

COORDINATION OF THE FILM INDUSTRY		
Objective:	To strengthen the coordination of the film industry	
Measure	Activities	Responsible Institution(s)
Strengthen collaborative mechanisms in the film value chain	Undertake consultations on the Establishment of the National Film Commission	MYSAM/M/MFNP/NAMA/NAACP CO/ZLDC/BBRA
	Operationalise of the National Film Commission	MYSAM/M/MFNP/NAMA/NAACP CO/ZLDC/BBRA
Strengthen governance systems in the film industry	Appoint of film focal persons in each relevant line ministry or government agency	MYSAM/M/MFNP/NAMA/NAACP CO/ZLDC/BBRA
	2. Train Film Focal Persons in Each Relevant Line Ministry and Government Agency at all level	MYSAM/M/MFNP/NAMA/NAACP CO/ZLDC/BBRA

SKILLS DEVELOPMENT, REGIONAL AND INTERNATIONAL PARTNERSHIP		
Objective:	To promote skills development in the film industry	
Measure	Activities	Responsible Institution(s)
Facilitate the review of the curriculum to include film	Conduct research to include Film syllabus into the Curriculum	CDC/MOE/MYSA TEVETA/MOTS/MOT/NAC/NAAC/CP/EATAZ/ZAQUA
	Operationalize Film syllabus	CDC/MOE/MYSA TEVETA/MOTS/MOT/NAC/NAAC/CP/EATAZ/ZAQUA
Strengthen Public-Private Partnerships in skill development in the film industry	Establish the Public and Private Sector Skill Training Partnership	TEVETA/MOE/MYSA/MITS/CP/Z/AGQA
	Develop short courses for filmmakers in support skills by private sector institutions	MOE (BIA)/MOTS/TEVETA/MYSA/MOT/NAC/NAAC/CP
	Review the partnership of public and private sector implementation plan	TEVETA/MOE/MYSA/MITS/CP/Z/AGQA

FINANCING THE FILM INDUSTRY		
Objective:	To enhance the financing of the film industry	
Measure	Activities	Responsible Institution(s)
Strengthen existing film financing mechanisms	Set up a National Film Fund	MYSAM/MFNP/NAC/NAMA/NAAC/IBACP
	Operationalize the National Film Fund	MYSAM/MFNP/NAC/NAMA/NAAC/IBACP
	Create a National Film marketing Hub	MYSAM/MFNP/NAC/NAMA/NAAC/IBACP
Promote the formation of partnerships for financial and technical support	Conduct film expos locally and internationally	MYSAM/MFNP/NAC/NAMA/NAAC/IBACP
	Undertake exchange programs for the film industry	NAMA/MYSA/NAC/NAAM/FC/MFNP/IBACP
	Hold film festivals provincial and national annually	NAMA/MYSA/NAC/NAAM/FC/MFNP/IBACP

RESEARCH AND DEVELOPMENT		
Objective:	To promote research for the development of the film industry	
Measure	Activities	Responsible Institution(s)
Promote the creation of systems for film data and statistics collection	Carry out a baseline on the scope and impact of the film industry	MYSAM/MLSS/ZA/TEVETA/NAAC/NAAC/ZIPAR/UNESCO/CP
	2. Establish ongoing data collection mechanism	MYSAM/MLSS/ZA/ZIPAR/UNESCO/NAAC/MFNP
Develop the National Film information repository	3. Set up the national film information repository	MYSAM/MLSS/ZA/ZIPAR/UNESCO/NAAC/MFNP


LEGAL FRAMEWORK		
Objective:	To strengthen the legal framework	
Measure	Activities	Responsible Institution(s)
i) Facilitate the review of existing legal framework for the film industry	1) Inspect the National Film Commission Act	MYSAM/OVP/ZLDC/BBRA/NAAC/MI/MT/NAAC
	2) Review the Theatre and Cinematography Exhibition Act 1929	MYSAM/ZLDC/BBRA/NAAC/MD/MT
ii) Facilitate the domestication of regional and international treaties	4) Conduct sensitization programmes in districts and provinces	MYSAM/NAAC/NAAC/CP/CBO
	9) Develop and Implement Filmmaker Code of Conduct	MYSAM/NAAC/NAAC/CP/CBO
iii) Facilitate the domestication of regional and international treaties	1) Hold meetings with key stakeholders to advocate for the domestication of regional and international treaties	MYSAM/NAAC/NAAC/MOC/MOD/UNESCO/WIP/O/Commit/CP
	Initiate signing of domesticated treaties	MOC/MYSAM/MOF/NAAC/NAMA

NATIONAL IDENTITY, VALUES AND PRINCIPLES		
Objective:	To promote national identity, values and principles through film	
Measure	Activities	Responsible Institution(s)
Facilitate the inclusion of national identity, values and principles in filmmaking	1) Undertake sensitization campaigns programmes with the artists on the importance of national identity, values and principles	OVP/NAAC/NAAC/MYSA
	2) Undertake development of national identity branding toolkit/guideline	OVP/ZIT/NAAC/MYSA/MFA/IC

CROSS - CUTTING ISSUES		
Objective:	To mainstream gender, disability, HIV/AIDS and environment in the film industry	
Measure	Activities	Responsible Institution(s)
Integrate gender, HIV/AIDS, disability and environment in all film programmes and activities	Review and incorporate crosscutting issues in key programme guidelines targeting filmmakers	MYSAM/NAAC/ZAPD/GIDD
	Conduct provincial sensitization on cross cutting issues in arts work spaces (through associations)	MYSAM/NAAC/ZAPD/GIDD
	Lobby institutions for the engagement of filmmakers on cross cutting issues.	NAMA/MYSA/NAAC/CP
	Identify, appoint ambassadors of change	NAMA/MYSA/NAAC/CP
	Award Socially Conscious filmmakers	NAMA/MYSA/NAAC/CP



FURTHER COMMENTS AND OBSERVATIONS CAN BE SUBMITTED TO:
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Government Complex Lusaka
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