

REPORT OF THE COMMITTEE ON INFORMATION AND BROADCASTING SERVICES FOR THE FIRST SESSION OF THE TWELFTH NATIONAL ASSEMBLY, APPOINTED ON THURSDAY, 6TH OCTOBER, 2016

Consisting of:

Mr R Mwewa, MP (Chairperson); Mr D M Kundoti, MP; Mr M Mukumbuta, MP; Mrs P C Kucheka, MP; Dr E I Chibanda, MP; Mr C K Mwiinga, MP; Mr M L Kafwaya, MP; and Mr M K Tembo, MP.

The composition of your Committee changed when Mr C K Mwiinga, MP, and Mr M L Kafwaya, MP, were replaced by Ms M Lubezhi, MP and Mr A Kasandwe, MP.

The Honourable Mr Speaker
National Assembly
Parliament Buildings
LUSAKA

Sir,

Your Committee has the honour to present its report for the First Session of the Twelfth National Assembly.

Functions of the Committee

2.0 In addition to duties conferred upon it by Mr Speaker, a Standing Order or order of the Assembly, the duties of the Committee on Information and Broadcasting Services are as follows:

- i) study, report and make appropriate recommendations to the Government through the House on the mandate, management and operations of the Government ministries, departments and/or agencies under its portfolio;
- ii) carry out detailed scrutiny of certain activities being undertaken by the Government ministries, departments and/or agencies under its portfolio and make appropriate recommendations to the House for ultimate consideration by the Government;
- iii) make, if considered necessary, recommendations to the Government on the need to review certain policies and certain existing legislation;
- iv) examine annual reports of Government ministries and departments under its portfolio in the context of the autonomy and efficiency of Government ministries and departments and determine whether the affairs of the said bodies are being managed according to relevant Acts of Parliament, established regulations, rules and general orders;

- v) consider any Bills that may be referred to it by the House;
- vi) consider International Agreements and Treaties in accordance with Article 63 of the Constitution;
- vii) consider special audit reports referred to it by the Speaker or an Order of the House;
- viii) where appropriate, hold public hearings on a matter under its consideration; and
- ix) consider any matter referred to it by the Speaker on an Order of the House.

Programme of Work

3.0 Your Committee's Programme of Work for the First Session of the Twelfth National Assembly was as follows:

- (i) consideration of the topical issue: *"The Role of the Zambian Film Industry in the Promotion and Preservation of Cultural Heritage"*;
- (ii) consideration of Action-Taken Reports; and
- (iii) consideration and adoption of the Committee's draft Report for the First Session of the Twelfth National Assembly.

Procedure adopted by the Committee

4.0 Your Committee held a total of twelve meetings to interact with the various stakeholders in line with its programme of work. Your Committee requested for detailed written memoranda on the topical issue from the various stakeholders. The stakeholders also appeared before your Committee and made oral submissions.

Report of the Committee

5.0 Your Committee's Report is organised in three Parts. Part I contains the topical issue on which your Committee undertook a detailed study. Part II which is on the Local Tour presents the findings, observations and recommendations of your Committee's Report. Part III contains outstanding issues from the Action-Taken Reports on your Committee's Reports for the Fifth Session of the Eleventh National Assembly.

PART I

CONSIDERATION OF TOPICAL ISSUE

THE ROLE OF THE ZAMBIAN FILM INDUSTRY IN THE PROMOTION AND PRESERVATION OF THE CULTURAL HERITAGE

Background/Rationale

6.0 The Zambian film industry has vast potential to contribute to national development. However, the stakeholders have expressed concern regarding the country's poor performance with respect to promotion and preservation of culture and heritage in the country. In some instances, films produced in Zambia depict the Western culture. This concern was also raised by His Excellency, President Edgar Chagwa Lungu, during the 20th Anniversary of Multi-choice Zambia on 17th December, 2015. The President observed that the film industry is vital for the preservation of culture and heritage. He raised concern during his speech that:

"As you are aware, the film industry is vital for the preservation of our culture and heritage. I wish to direct the Minister of Information and Broadcasting Services to bring to Cabinet a film policy before the end of February next year, for us to provide clear guidelines aimed at developing this important sector".

President Lungu said the Zambian Government, among other things, was determined to roll out digital terrestrial television broadcasting network to cover the whole country. He added that the requirement for 35 percent local content threshold was one such measure that could promote the local film industry and create employment for the people. President Lungu directed the Independent Broadcasting Authority (IBA) to ensure that the policy measure was enforced without delay.

It was against this backdrop that your Committee resolved to undertake a study on the *Role of the Film Industry in the Promotion and Preservation of Cultural Heritage* with intent to appreciate challenges the film industry was facing and how these could be addressed.

The objectives of the study were to:

- i. appreciate the legal and policy framework within which the film industry operates;
- ii. determine strategies put in place to promote the film industry;
- iii. ascertain the availability and adequacy of requisite infrastructure and skills development for the promotion of the film industry and preservation of cultural heritage for national development;
- iv. examine the extent to which the Zambian film industry recognises, respects and promotes the Zambian cultural heritage;

- v. appreciate the contribution of the Zambian cultural heritage to sustainable economic growth and national development;
- vi. find out the spiritual, cultural, social and economic value attached to traditional knowledge and cultural heritage in the film industry in Zambia; and
- vii. make recommendations to the Executive on the way-forward.

In order to acquaint itself with the topical issue under review, your Committee interacted with the following:

- i. Ministry of Information and Broadcasting Services;
- ii. Ministry of General Education;
- iii. Ministry of Tourism and Arts;
- iv. Ministry of Commerce, Trade and Industry;
- v. National Heritage Conservation Commission (NHCC);
- vi. Patents and Companies Registration Agency (PACRA);
- vii. Zambia National Broadcasting Corporation (ZNBC);
- viii. Multi-Choice Zambia;
- ix. Muvi Television;
- x. Yezi Arts Promotions and Productions;
- xi. National Arts Council of Zambia (NAC);
- xii. University of Zambia, School of Education, Languages Department;
- xiii. Zambia Open University;
- xiv. Evelyn Hone College of Applied Arts and Commerce, Department of Education;
- xv. Zambia Institute of Mass Communications (ZAMCOM);
- xvi. Visual Arts Council;
- xvii. Zambia National Service (ZNS);
- xviii. Zambia Association of Musicians;
- xix. Zambia Music Copyright Protection Society;
- xx. National Association of Media Arts;
- xxi. National Museum Board;
- xxii. Common Grounds Network; and
- xxiii. Members of the Public.

Summary of Submissions by Stakeholders

Definitions

Culture

6.1 Your Committee was informed that it had been difficult to define the term culture. As a result, no single conventional definition had been recognised by any nation and culture. However, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) defined culture as “that complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by a human

as a member of society.” The stakeholders added that culture is a way of life that has been practiced and accepted by people who lived together for a period of time.

Heritage

6.2 Your Committee was informed that heritage is that which is transmitted from generation to generation. The International Council on Monuments and Sites (ICOMOS) defined cultural heritage as “an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural heritage was often expressed as either intangible or tangible cultural heritage”. Cultural heritage was, therefore, passed on from earlier generations to the present generation to be maintained for the benefit of the future generations. Further, UNESCO classified cultural heritage in three categories. That is, cultural heritage, natural heritage and heritage in the event of armed conflict. Cultural heritage was further divided into two main categories: tangible and intangible cultural heritage.

Tangible and Intangible Cultural Heritage

6.3 Your Committee was informed that tangible cultural heritage comprised movable cultural heritage which include paintings, sculptures, coins, and manuscripts, while immovable cultural heritage include monuments and archaeological sites, among others. In Zambia, the list includes various sites of rock paintings. Further, underwater cultural heritage includes shipwrecks, underwater ruins and cities, among others. Intangible cultural heritage, on the other hand, included: oral traditions, performing arts, and rituals. Article 2 of the 2003 UNESCO Convention for the Safeguarding of the intangible cultural heritage defined intangible cultural heritage as: “practices, representations, expressions, knowledge, skills and the instruments, objects, artefacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognised as part of their cultural heritage”.

Your Committee was further informed that intangible cultural heritage, transmitted from generation to generation, was persistently being recreated by communities and groups in response to their environment, interaction with nature and history which provided them with a sense of identity and continuity, thereby promoting respect for cultural diversity and human creativity.

The Convention further states that intangible cultural Heritage as defined above manifested itself in a number of domains that included: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts, social practice, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship. Evidently, Zambian languages were a critical part of the intangible cultural heritage. Hence, the use of Zambian languages in film was a critical part of the preservation of the country’s cultural heritage.

Natural Heritage

6.4 According to UNESCO, natural heritage included natural sites with cultural aspects such as cultural landscapes, physical, biological or geological formations. The stakeholders submitted that the foregoing definitions gave them a basis to argue that, since film was an art, it was an important form of cultural expression. It was also a means by which society that produced it reflected its own culture back to itself and to the viewers beyond its borders. They added that film was a powerful tool that any nation could use to market its culture and image to the rest of the world. For instance, Hollywood was perhaps the best and most powerful avenue that America used to export its culture to the rest of the world. Similarly, Nollywood exported the Nigerian culture, and Bollywood, the Indian culture through film. It was against this backdrop that your Committee felt that Zambia should work extremely hard to establish a strong and vibrant film industry anchored on the various domains of Zambia's culture, namely: knowledge, beliefs, morals, laws, customs and the Zambian way of life.

Policy and Legal framework

7.0 Your Committee was informed that successive Governments had inherited an industry that relied on distribution and promotion of films that were primarily foreign produced. Since 1920, this consumptive pattern became the norm for the few commercial plazas that were owned and directed at European audiences.

In the late 1920s, mining companies in Luanshya and Nchanga introduced cinema as a form of recreation using built open air cinemas in compound blocks. Most of what was screened then was censored by the Censorship Board whose purpose was to limit the corrupting influence of Western films. The Censorship Board continued even in the post-independence era. During that time, early initiatives to produce films with local content was primarily a preserve of the Government with support from the colonial Government and secondarily private. The films were produced for transmitting developmental information and also recording of some Zambian cultural heritage. This was done through individual efforts of directors and officers at the Ministry of Information and Broadcasting Services. The primary goal of colonial films was modernisation of the colonised people. Films of pre-independence days were quite patronising to the African people and had stock characters of wise and foolish people.

With regard to post-independence initiatives and strategies, your Committee was informed that there had been initiatives directed at policy formulation. In the First and Second Republics, there were no comprehensive policies to promote the industry, but independent film makers emerged and an organisation for the film industry called Film and Television Co-operative (FITECO) was registered in 1986, although it did not last long and wound up after distributing one film *Love Brewed in an African Pot* by the Ghanaian film producer Kwaw Ansah.

Further, Presidential directives were made by the late President, Mr Micheal Chilufya Sata who instructed the formation of an arts commission. In 2015, the current President, Mr Edgar Chagwa Lungu, also noted that arts had not been given the

attention it deserved and emphasised the importance of culture in development. As a result, he directed the formation of a Film Board. Thus, in 2015, a National Film Policy was formulated, but has not yet been adopted. Suffice to state that the film industry had been governed by various pieces of legislation lying in different ministries.

Your Committee was informed that the existing legal and policy framework is inadequate. Currently, there is no piece of legislation or policy tailored to promote the development of the film industry. The existing pieces of legislation that govern the film industry are stated hereunder.

Theatres and Cinematography Exhibition Act No. 54 of 1929

7.1 Your Committee was informed that the Act provided for the classification of all cinematography exhibitions and stage plays intended for public viewing. It also provided for the establishment of a Public Exhibition and Entertainment Classification Board that examined every cinematography exhibition or stage play. However, this law was outdated and needed to be repealed and replaced with modern legislation that could take into account current developments in the film and technology industry and provide an updated regulatory framework. This law was under the Ministry of Local Government and Housing.

Zambia National Broadcasting Corporation Act, Cap. 154 of the Laws of Zambia

7.2 Your Committee was informed that the *Zambia National Broadcasting Corporation (ZNBC) Act* provided for initiating, commissioning and promotion of television local content productions. This law should be reviewed to ensure that the Corporation provided a minimum time allocation for local content. This law was under the Ministry of Information and Broadcasting Services.

National Arts Council of Zambia Act No. 31 of 1994

7.3 The stakeholders submitted that the Act provided for the regulation, registration, and coordination and monitoring of all the artistic activities including those related to film production. The Act focused on the establishment of the National Arts Council of Zambia (NAC) and its role in the promotion and development of arts and culture in general and not specifically on the development of the Film Industry in Zambia. NAC's mandate was to regulate and monitor national arts programmes presented in Zambia and not to promote the film industry. They also noted that this law was domiciled in the Ministry of Tourism and Arts.

Copyright and Performance Rights Act, Cap. 406 of the Laws of Zambia

7.4 Your Committee was informed that this Act provided for the protection of the musical and artistic works, computer programmes, audio-visual works, sound recordings, broadcasts and cable programmes. They also noted that until October, 2016, this law was under the Ministry of Information and Broadcasting Services which

introduced a Hologram feature that distinguished pirated works from original works. However, the stakeholders felt that the law was not implemented adequately. It had since been taken to Ministry of Commerce, Trade and Industry through the October, 2016 Gazette notice.

National Cultural Policy of 2003

7.5 The stakeholders stated that Zambia had produced the National Cultural Policy of 2003. They observed that while the policy was a useful document, its weakness was that it sought to embrace and provide a policy framework for all forms of cultural expressions. It did not deal with any specific aspects of the development of the Film Industry in Zambia. This Policy was lying under the Ministry of Tourism and Arts. However, the stakeholders noted that after a directive by His Excellency the President, Mr Edgar Chagwa Lungu, in 2015, to develop a National Film Policy, tremendous progress had been made on the document. The policy was expected to be launched by the end of February, 2016. The Stakeholders submitted that the draft policy had been circulated to all Ministries. Currently, the Ministry of Information and Broadcasting Services was receiving comments from other ministries.

Strategies put in place to promote the Film Industry

8.0 Your Committee was informed that the strategies to promote the film industry was pitched at three levels which included a broad scope of works being undertaken by most training institutions throughout the country. This training was more specific and focused at the level of media training institutions. Promotion of Independent Film Producers was in the third leg of the strategy. This was in addition to the Government's efforts to perform its role as a catalyst in the social and economic transformation of the Zambian film industry. Thus, your Committee's interaction with the stakeholders brought to the fore the efforts that media and training institutions in Zambia were making towards improving the film industry. Others included independent film producers and the Government.

Training institutions

8.1 Your Committee was informed that almost all training institutions in the country were working on programmes to introduce film training courses at various levels such as certificate, diploma and degree, both at undergraduate and post-graduate levels. These training institutions included the University of Zambia, (UNZA), Zambia Open University (ZAOU), Evelyn Hone College of Applied Arts and Commerce and Zambia Mass Communication (ZAMCOM). These institutions were working on strategies to introduce theatre and drama studies so that more trained actors and directors were produced. These strategies would also enhance the production of materials and human resources that could be used in film study programmes and the Industry. They also intended to introduce short courses on specific aspects of theatre and film. The institutions were also considering twinning with other institutions while others had embarked on a strategy to sign memorandums of understanding (MoU) with other

institutions in the region that had well-developed programmes and infrastructure for the teaching of film studies.

Media institutions

8.2 Your Committee was informed that among the mandatory statutory obligations assigned to the Media was to provide information, entertainment, educate, reflect and promote Zambia's cultural diversity and unity and promote productions of Zambian origin. These Media institutions included: Zambia National Broadcasting Corporation (ZNBC), Muvi TV, Zambezi Magic and Multi-Choice Zambia Limited.

The stakeholders submitted that they had over the years tried to promote the film industry by encouraging and partnering with Zambian film producers in the production of local content in order to achieve their objective of informing, educating and entertaining the Zambian public. They had also been acquiring local content from local film makers despite the challenge of poor quality productions. For instance, ZNBC had put in place a deliberate policy to encourage more people to get into film production. Annually, ZNBC procured a minimum of five titles from local film producers. The Corporation had not only partnered with producers in production of local content, but also markets the movies on their behalf.

In order to uphold good industrial practices, honesty, transparency and predictable engagements with producers, the Corporation's procurement procedures were in tandem with the *Public Procurement Act No. 12 of 2008*. It also developed a commissioning policy which guided and provided both technical and artistic parameters for content productions. Thus, the Corporation felt that if the film policy was implemented, it could help in setting standards for the industry in terms of promoting quality television programmes and, ultimately, increase distribution of Zambian local content.

Further, the Corporation was also exploring possibilities of opening up specific timeslots for television schedules to accommodate upcoming local film makers. This could increase local productions on the national broadcaster with technical standards waived and deliberately focused on the relevance, quality and public appeal and most importantly, strengthen the moral statement of the story. However, all the Media institutions bemoaned the challenges as set out below.

i. Lack of Training

Your Committee was informed that training was a key issue that affected local content production. One of the areas in which local producers were lacking was that of content management. A local content producer often disregarded issues of duration once a contract was signed and sometimes delivered episodes that were below the agreed duration in the contract.

ii. High Cost of Production

The stakeholders complained that local content was more expensive than foreign. This was because foreign producers had a larger market to supply on a mass scale and access to finances and equipment unlike local producers. For instance, a Zambian episode could cost K3,500 while an episode of a foreign soap could cost an average of K2,500. This sometimes made the local content unattractive.

iii. **Lack of Capital**

The stakeholders submitted that in most cases local content producers failed to meet their contractual obligations because of inadequate financial resources. When awarded a contract to produce a series, they rushed to the market or the banks to solicit for finances to produce the episodes required. This tended to take time and also affected the rate at which they supplied their content. Thus, a number of producers failed to meet the deadlines even after signing contracts because of lack of funds to produce content. Other stakeholders argued that local content in the long run became cheaper as it could be broadcast over and over once rights were acquired while foreign content required payment each time content was rebroadcast.

iv. **Lack of Discipline**

The stakeholders stated that a number of local producers could not deliver content as per agreement once given down-payment. This could be a result of the absence of good work ethics and self-discipline among local producers.

v. **Increased Piracy**

Despite the introduction of the Hologram, piracy levels increased because of weak enforcement of the law, lack of general awareness by the public and under-pricing of pirated products that made legally available content more expensive.

vi. **Currency Fluctuations**

The stakeholders lamented that film production equipment was imported and filmmakers struggled to acquire equipment such as cameras, lighting and editing suites. Therefore, currency fluctuations on the market put pressure on producers as products were not always sold at the stable price.

Independent Film Producers

8.3 Your Committee was also informed that independent producing companies had emerged, though the major production companies did not exist. These had, to a certain

extent, contributed to re-orienting the audio-visual productions in form of music, soaps and films with DVD and the informal channels of distribution. The smaller production companies with their own market niche struggled to maintain their enthusiasm and appetite to positively contribute to the sector, but made significant attempts to produce docu-dramas and documentaries.

The stakeholders informed your Committee that productions were largely funded by a number of civil society organisations. Despite the challenges faced by independent producers, the standards and quality of these outlets had improved although they could not meet international standards. The stakeholders further observed that the increase in the number of production houses and filmmakers had not been in relation to the development in training of filmmakers. This meant that the personnel engaged in the film and television industry lacked appropriate training in production.

The Government

8.4 Your Committee was informed that the Government was committed to ensuring that the film industry developed and performed its role as a catalyst in the social and economic transformation process. As such, the Government in collaboration with the stakeholders had formulated the National Film Policy, which aimed at enhancing the film industry, improve coordination among different Government agencies involved and ensure preservation of Zambia's culture as well as harnessing the film industry as a contributor to national economic development and job creation. However, the film policy had not been launched and the Ministry of Information and Broadcasting Services which was currently responsible for the film policy submitted that the document had been circulated and awaited Cabinet approval.

In addition, migration from analogue to digital broadcasting through the Digital Migration Project would provide massive opportunities for the development of the film industry in Zambia. Globally, digital technologies had facilitated the increased convergence of arts through broadcasting, telecommunications and the internet. The convergence brought with it increased coverage capacity with regard to multiple channels for the distribution of films in countries such as Nigeria, India and South Africa. The Digital Migration Policy had provided for a minimum of 35% local content to be broadcast under the digital television platform. There was also a possibility of creating a channel dedicated to cultural activities once the project was fully implemented. However, the stakeholders also raised concern that while ZNBC was migrating to digital broadcasting, it appeared that content that was on reels had not been transferred into digital formats. They feared that if that was not done as quickly as possible, there was a high risk of the country losing content such as Dr Kenneth Kaunda's "Watershed" Speech of 1975, and other cultural contents that were captured some time back.

During your Committee's interaction with the Ministry of Information and broadcasting Services, it was highlighted that Cabinet approved the Digital Migration Policy in 2014, which would provide measures to guide the process. The Policy would provide for the

separation of broadcasting content from signal distribution, review of Zambia National Broadcasting Corporation (ZNBC) operations and the establishment of the Public Signal distributor. In addition, the Policy would provide for means to build capacity for local content development, and standards to be used in the migration process.

Your Committee was further informed that currently, the Ministry was implementing Phases II and III of the Digital Migration Project through a loan that was acquired from Exim Bank of China. However, concerns were raised regarding the loan that was contracted by the Zambian Government on behalf of *TopStar*. Your Committee was informed that *TopStar* was an organisation that was formed after ZNBC entered into a joint venture with a company called *Star Times* which had since been registered by the Patents and Companies Registration Agency (PACRA) under the name *TopStar*. In short, *TopStar* was a subsidiary of *Star Times*. The Ministry explained that ZNBC did not have the capacity to contract such a loan. As a result, the Exim Bank gave a condition that it would give out the loan to the Government only if a Chinese company was involved. This was because the Bank wanted to be sure that the loan would be repaid. However, your Committee wondered who was going to repay the loan that was contracted by the Zambian Government on behalf of the two companies, that is, *TopStar* and ZNBC.

Availability of Infrastructure and Skills Development

9.0 The Stakeholders bemoaned the absence of established institutions for education and training in the art of film making, acting and business management for the industry. Currently, most actors, writers, editors and directors had no formal training. They learnt most of what they knew through practical experience. The stakeholders argued that although film producers had fancy titles like film director, they lacked in-depth knowledge of how film production was done. An analysis of local films indicated that they lacked a professional touch in terms of acting, script writing, shooting, directing, sound and video editing. They argued that this was not just a case of lack of appropriate equipment, but also lack of requisite training and skills.

They, however, acknowledged that some amount of training was taking place, but at a very basic level, and with little impact on the quality of films as well as distribution. They stated that the Ministry of Higher Education provided some basic training under the Technical Education, Vocational and Entrepreneurship Training Authority (TEVETA). Some training was being provided by the Zambia Institute of Mass Communication (ZAMCOM) as well as the privately-owned Kilimanjaro Film Institute though it was still at a basic level.

Your Committee was also informed that the film industry lacked synergies with book publishers, writers, musicians and fine artists. The stakeholders observed that the poor reading culture had injured the country in many areas and film was one of them. They argued that anyone who understood filmmaking knew that the industry's foundation was based on the formulation of stories or imaginations, or as United States filmmaker, John Singleton put it, "What controls the film industry are screenplays". Thus, screenplays could not only be written by people who had been to film schools, but also passionate

readers. Reading did not only help people perfect their reading and writing skills, but it was also something that built their imagination.

They also noted that many film makers did not have access to readily available funds to promote their works. In countries where the industry had been developed, deliberate efforts had been put in place to unlock resources which supported filmmakers through grants and loans and other linkages among players in the industry. These grants had been provided through Film Commissions that had been established in countries such as South Africa and Kenya.

In terms of infrastructure, your Committee was informed that there was a serious lack of studios for film production. There was, similarly, inadequate infrastructure for the promotion or marketing of films. The cinema halls and little theatres dotted along the line of rail were not adequate and some of them were no longer being used for their original purpose. The stakeholders stated that filmmakers required studios to produce their films. Critical film production infrastructure such as production studios, developed location sets, editing and post-production studios were lacking in the country. The few distribution points in form of cinema halls were concentrated along the line of rail and most of them were in a dilapidated state. They also observed that filmmakers outside the line of rail had limited opportunities to showcase their films and resorted to distributing them through the DVD format and it was also becoming a norm to find a filmmaker selling their products from the boot of their car.

Zambian Film Industry vis-a-vis Respect, Recognition and Promotion of Cultural Heritage

10.0 The stakeholders submitted that film was a custodian of the people's primordial consciousness. It exposed, liberated, united, reproached, reprimanded, scorned, applauded and attracted attention, either positively or negatively. The stakeholders added that an essential element of film was to be the transmitter of culture and identity. By its nature, film interacted with its context, in this case culture. Film generated inspiration and stories from cultural identity. However, they argued that Zambia's cultural, political and general history was poorly told, documented or stored. As a result, the country was losing the history of its nation such that what was largely reflected on television screens was a representation of the current culture or way of life. Although most films had roots in Zambia's heritage, they did not reflect Zambia's journey. As a result, the domineering influence of foreign media threatened Zambia's cultural identity, behaviours and morals.

The stakeholders noted that an analysis of the Zambian society disclosed the challenge the country's cultural systems was facing. On a daily basis, Zambia's moral and cultural values were being influenced by Western ideologies and culture. This was propagated by the media who set a society's agenda on Western ideologies through the programmes that they broadcast. As a result, Zambians were being exposed to a wide range of programmes and communications content that in turn shaped their thought pattern, belief system and actions. They argued that while artistic topics or expression

could not be forced on filmmakers, strategies should be developed to stimulate production of content that was centred on the country's cultural heritage. Thus, the Government must be proactive by supporting existing efforts and develop programmes that could enhance production of content that portrayed the country's cultural heritage through film.

Your Committee was further informed that Zambia was endowed with a rich cultural heritage. As a result, the country's uniqueness lay predominantly in its culture. For instance, this country had rich music which could be used in film scripts depicting various scenarios and situations conveying appropriate messages as a way of conversing with the audience. The actors could represent the cultural heritage of the society in which they lived. The stakeholders added that films could be used to project the country's experiences. They noted that the few movies that were locally produced depicted issues such as marriages, hunger, disease challenges, employment and gender imbalances, among others. Since films depicted people's daily experiences, they attracted wider audiences as people related to what they could see in a film.

The stakeholders also noted that films could be stored and watched by successive generations. Thus, imparting and depicting today's Zambia to the Zambia of the future. The past could be brought to today through the actors. In other words, the past could be "re-created" to depict the values, habits, technology, dress and beliefs of the previous years. That way, the heritage of a nation could not be lost. They drew attention to a blossoming designing industry in Zambia which could design appropriate costumes to represent the way of life of the epoch being depicted. There were lots of design patterns in the country's museums which could be on textile prints for actors' costumes. Further, Zambia's cultural landscapes were ideal for art scenes. Zambian villages and urban areas provided good cultural landscapes. There were also natural land forms which could give good scenery such as hills, rivers, forests, wetlands, lakes, waterfalls and anthills.

Your Committee also heard that there was also a shortage of human resource in the industry. The challenges of white collar job deficiency in Zambia presented an opportunity for the unemployed youths to go into this industry. Zambia needed a school that could provide human resource for the film industry. When film production increased, there could be cultural preservation and restoration for shared cinematic heritage. Thus, film production could be used to promote a culture of a given society. To achieve this, film production should be exported to a wider audience. Consumers could easily imitate and assimilate a culture they regularly saw on their television. For example, the Americans had successfully exported their heritage worldwide mainly through television.

Contribution of the Zambian Cultural Heritage to Sustainable Economic Growth and National Development

11.0 The stakeholders submitted that without a properly structured film industry, it was difficult to establish the impact of film on the Zambian economy. However, the film

industry employed a lot of youths in the country. These youths were dependent on various genres and platforms of the film sector to sustain their livelihoods. Film had a low barrier to entry and had provided viable alternatives for many people. In a well-structured setup, with appropriate policy and legal framework, it would be possible to establish both the economic and social impact of the film sector.

The stakeholders were concerned that no study specifically on the contribution of the film industry in Zambia had been conducted to ascertain what the contribution of the film and television industry could be on the economy. Therefore, it could be potent for them to advance the argument that the industry could make significant and positive contributions to the economy. In some countries, the projected net output or value added from the audio-visual sector to the economy indicated that for any US\$1 spent on film production US\$3 went into the economy and for every person directly employed in film production, another three jobs were created benefiting ancillary services such as equipment rental, catering and transportation.

Your Committee was informed that the Zambian cultural heritage contributed to sustainable economic growth and national development through many ways such as promotion of traditional ceremonies and cultural festivals that attracted both local and foreign tourists. Therefore, with proper investment through infrastructure, technical equipment and skills development, the sector could grow and create employment. The production of films, stage plays, sketches, music, dance, sculptures, paintings, literature (Books), fashion and designing, among others, would economically absorb and sustain huge numbers of the unemployed youths.

The stakeholders added that with adequate infrastructure, technical equipment and appropriate skills development in place, the Zambian film industry could become a huge business opportunity for all practitioners. The stakeholders felt that if the film industry was properly harnessed, it could help to promote and preserve Zambia's cultural heritage and also contribute to economic growth and national development.

The stakeholders also submitted that the film industry could be a strong instrument for national development because, in big economies, it was a big business. For instance, the contribution of Hollywood to the United States economy in quantitative terms was enormous. It was reported that exports of arts and culture had increased. According to the United States Bureau of Economic Analysis and National Endowment for the Arts Report, the Arts and Culture Production (ACP) a 10-year trend of the ACP deficits was reversed beginning of 2008. By 2011, the USA exported \$10.4 billion more artistic and cultural commodities than it imported. In terms of cultural exports to other countries, this was visible in Zambia's daily lives as most people watched American movies.

The stakeholders further submitted that among countries that had improved film industries were Nigeria and India. According to the *People's Daily*, an online publication, an article entitled 'How Nigeria's film industry contribute to national economy' by Etuka Sunday, published on 29th March, 2015, the Nigerian Film Industry (Nollywood) was a key contributor to the growth of the country's gross domestic product (GDP). Under the

rebasing conducted by the State Statistics Agency, the film industry accounted for more than 1.4% of the GDP or \$7.2bn of Nigeria's economy. It was estimated that about 1 million people were working either directly or indirectly in production, distribution and screening of moving pictures in the industry. As a result, the industry had become the second biggest source of employment after agriculture in Nigeria.

In case of Nigeria and India, the Nollywood and Bollywood (Indian Film Industry) had tried to make an impact on their economy. However, according to the African Media Review Vol. 6 No. 1 1992, Matthew E. Sauer, observed that both Nigeria and India attempted to use the film industry for development, but in both cases, the full potential of the medium had been hindered by lack of Government support and a general feeling of disinterest among the nation's population. To a great extent, this was true about Zambia, as the Government had not invested in the development of the Film Industry since independence. This industry had been left to business persons who had the money to produce films. It was, however, questionable whether the private sector could direct the industry to foster the nation's developmental agenda. The stakeholders argued that where the Film Industry thrived, actors, directors, designers, digital technologists benefited. However, the distribution mechanisms should be efficient to reach consumers. Thus, the Film Industry could be a source of employment for the majority Zambians who could not be absorbed by the formal job market.

PART II

LOCAL TOUR

12.0 Based on the study on the role of the film industry in the promotion and preservation of cultural heritage, your Committee undertook local tours to selected districts of the Copperbelt, Lusaka and Southern provinces. During the tour, It paid courtesy calls on the Provincial Ministers of Copperbelt and Southern provinces. The purpose of the tour was to undertake an on-the-spot check to ascertain the availability of film production infrastructure and skill in the country.

In Southern Province, your Committee toured the Maramaba Cultural Village and the Livingstone Museum. On the Copperbelt Province, your Committee toured Lowenthal Theatre in Ndola, Rados Theatre in Luanshya and Little Theatres in Kitwe, Mufulira and Chingola districts.

During your Committee's interaction with the stakeholders, it came to light that there were buildings that could be used for screening films along the line of rail from Livingstone to Chililabombwe. The Little Theatres had seating capacities ranging from 250 to 400. These theatre halls were equipped with projection rooms and auditoria, but required refurbishing and capacitating them with modern lighting, sound and projection equipment. The theatres, welfare and community halls needed continuous funding to bring them to usable standards because some had fallen into disuse while others were being used as churches or had been taken over by other organisations.

For instance, the stakeholders complained that Venus Theatre in Kabwe had been taken over by a church while Lowenthal Theatre Hall in Ndola had been taken over by the Lions Club of Ndola which was even hiring it out for functions such as weddings and kitchen parties. At Rados Theatre in Luanshya, the stakeholders bemoaned the lack of support from Luanshya Copper Mine. They argued that it was difficult for them to carry out any maintenance works at the facility because it was owned by Mopani Copper Mines although the mine verbally indicated that it had nothing to do with the building. They argued that if Mopani was not ready to maintain the facility, they should surrender it to the Government so that the building could be used for school festivals in the district.

At Maramba Cultural Village in Livingstone, the stakeholders bemoaned the poor sound, screen and projectors. The auditorium was not suitable for film production. They proposed that a separate theatre and cinema hall should be constructed at the village. They also proposed that since Livingstone was the tourist capital, a Film Institute should be located in Livingstone. The stakeholders also complained that it was disheartening to see foreign artists getting accreditation from ZANIS for filming in the country without involving local artists and local communities.

In addition, the stakeholders noted that the earnings at theatre halls had reduced because of lack of sufficient audiences for sustainable growth. This was because the culture of watching films had not been nurtured in the current generation and the industry also faced competition from home video and satellite television programmes. They felt that the industry could earn some profit through diversification in packaging and marketing of theatre products.

Summary of Concerns Raised by Stakeholders

Absence of the Film Policy

13.0 Most of the stakeholders bemoaned the absence of a policy and legal framework that could guide the operations of the film industry in Zambia. They noted that the industry was operating without any formal legal or policy framework. They further argued that for many years, the Zambian Film makers had been operating without any policy direction as there had been no film policy in place. Film makers relied on existing pieces of legislation which have not met specific aspects and requirements for the development and advancement of the film industry.

Harmonisation of the Laws

13.1 The stakeholders observed that the laws that governed the film industry were lying in different ministries. Therefore, the Government must harmonise the scattered pieces of laws lying in different ministries into the Ministry of Information and Broadcasting Services to provide for proper supervision of the film industry.

Film Commission

13.2 The stakeholders also noted that countries such as South Africa and Kenya which had national film commissions proved how critical the commission was to the development of the film industry. This was because a film commission anchored the industry and provided strategic direction to the growth of the industry. A commission could also lead to Public Private Partnerships (PPPs) and co-production initiatives to enable the country become competitive on the international film scene.

Lack of a Film Board

13.3 The stakeholders noted that a film board could regulate the quality of films in order to preserve Zambia's cultural heritage. The Board will monitor all the activities and ensure that all the regulations were implemented.

Lack of Film Infrastructure

13.4 The stakeholders lamented that currently the country had no modern theatre halls. The available infrastructure was constructed by the mines and was in a dilapidated state. Others had been converted into churches or taken over by non players in the industry.

Financing of the Sector

13.5 The stakeholders also noted that finance was very critical to film and television development. Finance is not only a part of the value chain, but also catalyses the sector. Financing could be sourced from both the public treasury through a national film commission or through private sector investment. They observed that if the film industry was well structured, it could self-finance while generating a wider impact on the economy. However, self-financing required initial heavy public funding which could take various forms either through direct financing of specific films or subsidies on certain aspects such as rebates on taxes, wages, equipment and location development costs.

Equipment

13.6 The stakeholders also observed that most film equipment was imported. Thus, there were issues of costs and the timeframe before it could be received. As a result, they were of the view that there should be consideration for limited and targeted tax incentives for importation of film equipment. The intervention should be targeted as experience had shown that when the Government provided such incentives, the incentive did not benefit the intended audience.

Capacity and Training

13.7 Stakeholders submitted that there was need to encourage co-productions with countries (twinning) perceived to have more skilled filmmakers. This could be an effective short-term intervention that could ensure that skills were transferred in real

film making. In the medium term, the establishment of film schools within existing colleges and universities was a viable option.

Establishment of the Film Institute

13.8 In the long term, fully-fledged institutions for film training should be established. Some could be established through PPPs while others could be set up through the public higher education systems. Private institutions that had training schools should be supported in areas such as training of lecturers, development of training facilities and infrastructure.

Lack of Political Will

13.9 The stakeholders further noted that even if people were trained, they could be trained theoretically. This was because learning institutions did not have the platform for cinematography practical. Thus, even as Zambian institutions had neglected the film industry, the Government had also failed to support the industry in that regard.

Lack of Support from the General Public

13.10 The stakeholders noted that parents have not been encouraging their children to venture into film training. In other countries, parents encouraged their children to take up acting because they knew that it was a lucrative industry. In Zambia, the absence of training institutions and modern theatre halls simply showed that the industry was not considered lucrative.

Committee's Observations and Recommendations

14.0 From the local tour and the interactions with stakeholders, your Committee makes the observations and recommendations as set out hereunder.

- i. Your Committee observes that the film industry has been operating without any formal policy or legal framework.

Your Committee recommends that the Government should urgently launch the National Film Policy. The policy should provide clear policy guidelines in the development and growth of the sector. This is essential because once a policy is developed and implemented, it will boost investment in the sector.

- ii. Your Committee notes that the country has no higher training institution that offers training in the film industry and cultural preservation. The film industry had lagged behind in terms of development because of poor or nonexistence of production and training infrastructure to support the Industry.

Your Committee recommends that the Government establishes a Film Institute that will offer courses related to film production and cultural preservation.

- iii. Your Committee observes that there is an absence of sensitisation programmes for local communities regarding promotion and preservation of cultural heritage.

Your Committee recommends that the Government should devise systematic methods that will help sensitise local communities on the importance of cultural preservation.

- iv. It has been observed by your Committee that there is a lack of collaboration between the National Heritage Conservation Commission and other similar organisations in order to learn modern methods of preserving Zambia's culture.

Your Committee recommends that the National Heritage Conservation Commission should consider twining with other similar organisations in order to appreciate what other international organisations are doing to boost cultural preservation through the film industry.

- v. It has been observed by your Committee that there are no faculties in cultural preservation and film production at higher institutions of learning.

Your Committee recommends that the Government should ensure that universities create faculties in film and cultural studies. It should also make it mandatory for universities to introduce faculties in cultural preservation and film production.

- vi. Your Committee notes that there is no tax exemption on equipment and materials imported into the country for film production.

Your Committee recommends that in order to achieve phenomenal growth, the Government should implement measures that will exempt Import Tax on equipment imported for film production, training and television equipment.

- vii. Your Committee observes that there is no formal training syllabus for cultural preservation and theatre in schools that could help grow the industry. Drama is not examinable and thus it is considered a child's play subject by the general public.

Your Committee recommends that colleges and universities should develop and adopt standard well-researched national syllabi from certificate to full degree level with strong emphasis on low budget production techniques and entrepreneurship. The standardisation of the syllabuses should be extended to primary schools so that drama and cultural studies are examinable.

- viii. Your Committee notes that there is a possibility of losing content that was captured by ZNBC and had been stored on reels.

Your Committee recommends that the Government should compel ZNBC to transfer all the content on reels into digital formats. This process will result in the preservation of Zambian content produced and stored on film reel.

- ix. Your Committee notes that most film production companies are located along the line of rail. Most artists relocate to places like Lusaka: as a result, cultural activities cannot be captured from rural areas.

Your Committee recommends that there is need for the Government to put in place mechanisms that encourage and build capacity countrywide. The Government should also consider construction of modern theatre halls in provincial centres to be used by artists in the provinces which should be equipped with modern equipment for film production. The facilities should also be able to host film and cultural festivals.

- x. Your Committee notes that parents do not encourage their children to take up careers related to the film industry because they expect them to get sustainable and predictable pensionable jobs in the Government, banking or mining sector. In addition, theatre is considered as child's play because of lack of support from the Government in terms of training infrastructure and modern studios and equipment for film production.

Your Committee recommends that the Government should put in place infrastructure such as a film training institute, modern studios for film production and modern theatre halls that will boost the industry.

- xi. Your Committee observes that there is a lack of public awareness on theatre, arts and drama activities taking place at play houses, theatre halls and welfare halls.

Your Committee recommends that the Government should play a leading role in helping cinemas and arts institutions to devise ways of increasing public awareness of their activities.

- xii. Your Committee observes that the pieces of legislation that govern the film industry are scattered in the Ministry of Information and Broadcasting Services, Ministry of Tourism and Arts, Ministry of Commerce, Trade and Industry, and Ministry of Local Government, respectively.

Your Committee recommends that there is need for the Government to harmonise the pieces of legislation that are lying in different ministries to provide for smooth administration of the creative industry.

- xiii. Your Committee notes that there is an absence of a board or Film commission that can monitor and regulate the operations of the film and cultural industry.

Your Committee recommends that the Government establishes one single entity that will encompass the multiple aspects related to film and cultural sectors.

- xiv. Your Committee observes that there is a lack of proper documentation of cultural ceremonies.

Your Committee recommends that the Ministry of Tourism and Arts, Ministry of Chiefs and Traditional Affairs and Zambia Tourism Agency should play a leading role in documenting the major traditional ceremonies in the country. They should put in place a deliberate policy that will empower cultural associations with the necessary skills to enable them document cultural heritage ceremonies even in the absence of the other stakeholders.

- xv. Your Committee observes that the country lacks infrastructure such as theatre halls, studios, community halls and convention centres where filming and rehearsals can be conducted.

Your Committee recommends that the Government should urgently, through the Ministry of Infrastructure Development, construct infrastructure such as theatre halls, community halls and convention centres where filming and rehearsals can be conducted.

- xvi. Your Committee observes that there is inadequate financial support from the Government, private as well as other stakeholders in the industry.

Your Committee recommends that there is need for the Government to devise a well-rounded system of support of funding for film, arts and culture through public, private and charitable organisations. The Government should also establish a cultural or film fund that will provide resources to empower cultural associations with the necessary skills to enable them document cultural heritage, produce films on ceremonies.

- xvii. Your Committee observes that there is no institution that regulates the operations of the film and cultural industry to the country.

Your Committee recommends that a film commission should be established which will regulate the conduct of the stakeholders in the creative industry.

- xviii. Your Committee observes that there is nothing to show that the Government considers culture as something important.

Your Committee recommends that the Government should introduce an annual cultural week culminating in a day of cultural celebrations similar to what South

Africa has in the form of the Heritage Day. Consideration should be given to the creation of a national holiday to celebrate our national culture and heritage.

- xix. Your Committee observes that Mining companies that have bought the Zambia Consolidated Copper Mines (ZCCM) infrastructure which included theatre halls have neglected them.

Your Committee recommends that the Government should compel mining companies such as Luanshya Copper Mine and Mopani Copper Mine in Mufulira to rehabilitate the theatre halls in their locality as part of their social responsibility. If not, they should surrender them to the Government.

- xx. Your Committee observes that there is poor management of theatre halls in the country.

Your Committee recommends that the Government should seriously consider employing managers to manage the theatre facilities or compel mining companies to employ managers to manage them.

- xxi. Your Committee observes that the repayment of the loan acquired by the Zambian Government on behalf of TopStar and ZNBC is not clear.

Your Committee recommends that the Ministry should state clearly how the loan acquired by the two institutions will be repaid.

PART III

CONSIDERATION OF THE ACTION-TAKEN REPORT ON THE COMMITTEE'S REPORT FOR THE FIFTH SESSION OF THE ELEVENTH NATIONAL ASSEMBLY

The Importance of Access to Information in a Democracy: the Zambian Situation

Draft Access to Information Bill

15.0 Your previous Committee had urged the Executive to publish the revised version of the draft Access to Information Bill in order to create awareness and accommodate scrutiny and comments from members of the public, civil society and other stakeholders in order to build consensus. Further, the draft Bill should also be published in the seven official vernacular languages.

In the Action-Taken Report, the Government acknowledged the recommendation and that at an appropriate time, it would publish the draft Access to Information Bill.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on when the Access to Information Bill will be tabled in Parliament.

Enacting the Access to Information Bill

15.1 Your previous Committee had urged the Executive to “walk the talk” and show political will by enacting the Access to Information Law.

In response, the Government stated that it was committed to ensuring that the Access to Information Bill was enacted and indeed “walk the talk”. Access to information was a fundamental human right and not necessarily a media issue. Therefore, the Ministry of Justice had embarked on the process of reviewing laws that impede on media freedoms and access to information.

Committee’s Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on the matter as the Ministry of Justice has embarked on the process to review the laws that impede on media freedoms without stating the time when the process will be concluded.

PART IV

CONSIDERATION OF OUTSTANDING ISSUES FROM THE ACTION-TAKEN REPORT ON THE COMMITTEE’S REPORT FOR THE FOURTH SESSION OF THE ELEVENTH NATIONAL ASSEMBLY

Community Radio Stations in Zambia

Your Committee made recommendations as stated hereunder.

National Community Media Policy

16.0 Your previous Committee had recommended that the Government should formulate and implement a national community media policy that would recognise the unique role the sector was playing. Additionally, the policy should, among its objectives, aim at making the sector sustainable.

In the Action-Taken Report, the Government stated that the National Information and Media Policy had been prepared and submitted to Cabinet for approval.

Committee’s Observations and Recommendations

In noting the response from the Government, your Committee resolves to wait for a progress report on the matter.

Community Media Fund

16.1 Your previous Committee had recommended that the Government should expand the mandate of the Independent Broadcasting Authority (IBA) by creating a Community Media Fund, meant to support community radio stations. Additionally, the Government, through the local authorities, should come up with a deliberate policy to allocate an annual grant, possibly a percentage of the Constituency Development Fund (CDF) to progressive community radio stations in order to help them meet their operational costs. Further, the Government should also come up with a deliberate policy for public sector adverts to be channelled to community radio stations in order to support their financial base. Overall, the Government should encourage commercial, local and international agencies to support the development and operations of community radio stations through their corporate social responsibilities.

In the Action-Taken Report, the Government stated that during Digital Migration, a number of developments would take place in the broadcasting sector. This was in line with the global trends where broadcasting was migrating from analogue to digital technologies. The Government would review the IBA Act and make proposals to amend it. In addition, the IBA was working on a Broadcasting code and specific regulations on content.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to wait for a progress on the matter.

Independent Broadcasting Authority Mandate

16.2. Your previous Committee had urged the Government to provide a timeframe within which the IBA's mandate would be broadened to encompass new trends in broadcasting.

In the Action-Taken Report, the Government stated that during digital migration, a number of developments in the broadcasting sector would take place. This was in line with the global trends where broadcasting was migrating from analogue to digital technologies. The Government would review the Independent Broadcasting Authority (IBA) Act and make proposals to amend it. In addition, the IBA was working on a Broadcasting code and specific regulations on content.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on the matter.

Revision of Journalism Curriculum

16.3 Your previous Committee had recommended that the Government should revise the current journalism and mass communication curricula taking into account the concept of community radio in order to enhance the capacity of the radio stations.

In the Action-Taken Report, the Government stated that the curriculum was still undergoing the approval process under the Technical Education, Vocational and Entrepreneurship Training Authority (TEVETA) and Ministry of Higher Education before it could be released to the colleges.

Committee's Observation and Recommendation

In noting the response from the Government, your Committee resolves to await a progress report on the revision of the curriculum by the Ministry of Higher Education and TEVETA.

Statutory Debt

16.4. Your previous Committee had recommended that the Government should convert the two institutions' statutory debt into share capital.

In the Action-Taken Report, the Government stated that it was considering the issues of statutory debt. In the meantime, the institutions had been advised to enter into agreement with ZRA and NAPSA on the repayment plans. The Ministry had written to Secretary to the Treasury concerning the matter and awaits a response.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on the matter.

Terminal Benefits

16.5 Your previous Committee had recommended that the terminal benefits of K22.6 million affecting the operations at *Times Printpark* needed to be offset by the Government in a form of recapitalisation.

In the Action-Taken Report, the Government had maintained its stance that it would finance the acquisition of latest technical equipment for the company's improved performance. However, the issue of terminal benefits should be handled by the company itself.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on the matter as the Government has maintained its position of acquiring latest technical equipment while the issue of liquidating terminal benefits would be handled by the company itself.

Pension Scheme

16.6 Your previous Committee had recommended that upon liquidation of the accrued benefits, the Government should change the current pension scheme from benefit-defined to contribution-defined specifically for new entrants. This measure would, among other benefits, reduce the huge financial burden that the institution was currently facing.

In the Action Taken Report, the Government responded that all public media institutions had started working on their pension schemes. For instance, ZNBC had engaged an insurance pensions' institution on how to set up and identify a fund manager to handle gratuity schemes for the members of staff. Equally, the Times of Zambia and Zambia Daily Mail were in the process of putting all their employees on the schemes.

Committee's Observations and Recommendations

In noting the response from the Government, your Committee resolves to await a progress report on the matter until the processes of putting employees from the two institutions are on the schemes.

Certifying Body for Sign Language Interpretation

16.7 The Ministry of Community Development, Mother and Child Health, in collaboration with the Ministry of Education, Science, Technology and Early Education, was urged to develop a standardised curriculum for Sign Language Interpretation and identify a certifying body that would oversee the certification and licensing of Sign Language Interpreters. Furthermore, the Ministry of Community Development, Mother and Child Health should provide a list of accredited Sign Language Interpreters in order to provide guidance to both the public and private institutions.

In the Action-Taken Report, the Government stated that a certifying body had not yet been established because it was still consulting on the matter.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report on the tax incentives on subtitles and text decoding equipment.

Tax Incentives on subtitles and Text Decoding Equipment

16.8 Your previous Committee had recommended that the Government should provide tax incentives on subtitle and text decoding equipment for both public and private television stations in order to promote Sign Language in the Country.

In the Action-Taken Report, the Government through the Ministry of Community Development, Mother and Child Health wrote to Ministry of Finance to consider tax exemption on subtitle and text decoding equipment to promote sign language in the country. The consultations had continued to ensure such measures did not negatively affect Government revenue.

Committee's Observations and Recommendations

In noting the submission, your Committee resolved to wait for a progress report as the Government was still consulting on the matter.

Development of Relevant Guidelines by the IBA for Persons with Disabilities

16.9 Your previous Committee had recommended that the Independent Broadcasting Authority (IBA) should expedite the development of relevant guidelines on content regulations that would ensure all television stations adhered to Section 49 of the *Persons with Disabilities Act No. 6 of 2012*. Additionally, the guidelines should make it mandatory for both the public and private television stations to provide Sign Language interpretation inserts, captions or subtitles during the local news or when broadcasting important national events as well as televising documentaries and programmes containing critical issues of national importance.

In the Action-Taken Report, the Government stated that the IBA was working on the Broadcasting Code and specific regulations on content. When this is finalised, many aspects such as guidelines on adherence to the *Persons With Disability Act No. 6 of 2012* would be incorporated and disseminated to concerned institutions.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report on the development broadcasting code and specific regulations of the content.

Appointment of Inspectors

16.10 The Zambia Agency for Persons with Disabilities should expedite the appointment of inspectors as provided for under Section 57 of the *Persons with Disabilities Act No. 6 of 2012* to ensure that the provisions of the Act are complied with including accesses to information.

In the Action-Taken Report, the Government stated that it had made a provision in the 2017 National Budget for the recruitment of inspectors. The Zambia Agency for Persons with Disabilities Board was making necessary arrangements to undertake the task.

Committee's Observations and Recommendations

In noting the response, your Committee resolves to wait for a progress report on the recruitment of inspectors.

FOREIGN TOUR TO THE UNITED REPUBLIC OF TANZANIA

Translation of Digital Messages into Local Languages

17.0 Your previous Committee had recommended that ZICTA and other relevant stakeholders should venture into wider public sensitisation on the benefits of migrating from analogue to digital radio broadcasting and its ramifications. Further, the information about the migration must be translated in the seven major local languages for the rural communities to understand.

In the Action-Taken Report, the Government had stated that the sensitisation of provincial and district officials on digital migration had been done. Provincial and district information ZANIS officers had been trained to sensitise the public on the digital migration process as they carried out their normal duties of information dissemination. However, the sensitisation meetings had not commenced due to non-availability of funds.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report on the commencement of sensitisation meetings.

CONSIDERATION OF THE ACTION-TAKEN REPORT ON THE COMMITTEE REPORT FOR THE THIRD SESSION OF THE ELEVENTH NATIONAL ASSEMBLY

Funding Public Training Institutions

18.0 Your previous Committee had recommended that the Government should adequately fund public training institutions and ensure the timely release of funds to enable them purchase modern equipment that would respond to current media trends. Further, your Committee had requested for detailed information on the comparative analysis of the 2014/2015 funding to training institutions in the National Budget in order to confirm that there had been increased funding. Your Committee further requested

the Executive to provide information on which training institutions were currently being run through public private partnerships.

In the Action-Taken Report, the Government agreed with your Committee's recommendation. The Government would increase allocation to institutions subject to availability of funds.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report on the matter.

CONSIDERATION OF THE ACTION-TAKEN REPORT ON THE COMMITTEE'S REPORT FOR THE SECOND SESSION OF THE ELEVENTH NATIONAL ASSEMBLY

Digital Terrestrial Television Policy

19.0. Your previous Committee had requested for a progress report on the implementation of the Policy and whether it had been harmonised with existing laws such as the *Zambia National Broadcasting Corporation Act, Information and Communication Technologies Act, Independent Broadcasting Authority Act and Competition and Consumer Protection Act*.

In the Action-Taken Report, the Government stated that the review of ZNBC, IBA, ICT and the Electronic Communications and Transactions acts to provide for the smooth implementation of the Digital Migration Project had not started yet. The Government was still consulting on the matter.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report as the Government was still consulting on the matter.

Regulation to manage e-waste

19.1 Your previous Committee had resolved to wait for a progress report on whether regulations to protect the environment and avoid technological dumping had been developed and whether the recycling of e-waste had been promoted.

In the Action Report, the Government stated that the Ministry had been consulting and working closely with ZEMA and ZICTA on the best way to protect the environment and avoid technological dumping.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report on how to manage e-waste.

CONSIDERATION OF THE ACTION-TAKEN REPORT ON THE COMMITTEE'S REPORT FOR THE FIRST SESSION OF THE ELEVENTH NATIONAL ASSEMBLY

Decentralising Electoral Commission of Zambia

20.0 Your previous Committee had recommended that a progress report on the decentralisation of ECZ should be adequately addressed.

In the Action-Taken Report, the Government had stated that the Electoral Commission of Zambia had not yet been funded by Government to implement the decentralisation process. As provided for under Article 229 (1) of the Constitution of Zambia (Amendment) No. 2 of 2016, the Electoral Commission of Zambia shall have offices in provinces and progressively in districts.

In the Action-Taken Report, the Government recognised the need for the Electoral Commission of Zambia to decentralise its operations and enable the Commission to effectively carry out its mandate. Therefore, the Government, through the Ministry of Finance, would soon engage the Commission on how the decentralisation of its operations could be executed through an implementation plan and also to formulate a fund disbursement plan for the same purpose. This would allow for the securing of funds early enough to ensure that each stage of implementation was funded on time.

Committee's Observations and Recommendations

In noting the submission, your Committee resolves to wait for a progress report because the Government intends to engage the Commission on how the decentralisation of its operation could be executed.

CONCLUSION

21.0 Your Committee is hopeful that the observations and recommendations contained in this Report will be favourably considered by the Government for implementation by the concerned Ministries and Departments in the interest of the development of the Film Industry and the promotion and preservation of Zambia's cultural heritage.

Your Committee is indebted to you, Mr Speaker, for the guidance rendered to it throughout the Session. Your Committee further wish to express its gratitude to the office of the Clerk of the National Assembly for the services rendered during the Session.

R Mwewa, MP
CHAIRPERSON

June, 2017
LUSAKA

APPENDIX

LIST OF OFFICIALS

National Assembly

Mr S C Kawimbe, Principal Clerk of Committees
Ms M K Sampa, Deputy Principal Clerk of Committees
Mr F Nabulyato, Senior Committee Clerk (SC)
Ms C R Mulenga, Committee Clerk
Ms M Ngala, Senior Accounts Assistant
Ms S E Mwale, Stenographer
Ms L Chilala, Typist
Ms A Maluwa, Typist
Mr M Chikome, Committee Assistant
Mr C Bulaya, Committee Assistant
Mr D Lupiya, Parliamentary Messenger