



ZIMBABWE FILM STRATEGY

2025-2030



Towards A Sustainable, Innovative, Inclusive,
Globally Impactful Film Industry that Empowers
& Embraces Our Zimbabwean Identity



Championing Arts Development

FOREWORD



Dr Kirsty Coventry

The Government of Zimbabwe has identified the Film Sector as one of the low hanging fruits, strategically positioned to meaningfully contribute to the economy. The National Development Strategy 1 (NDS1) also expresses a renewed interest in supporting the development of various sectors in the economy including film.

Championed by the National Arts Council of Zimbabwe and strongly supported by my Ministry, the development of the Film Strategy marks another milestone in crafting sector-based strategies. This follows the finalization of the National Cultural and Creative Industries' Strategy.

It is designed to spur robust growth and development of the film sector just like the National Music Strategy of Zimbabwe (2022-2027). It is in sync with the trust of our National Vision 2030 as well as the participatory and inclusive approaches in policy review and formulation. The latter ensures ownership of the policies and measures by the various practitioners and professionals in the diverse Cultural and Creative sectors.

The Film Strategy is locally anchored and internationally connected. It enables Zimbabwe to tell her own story to the entire world through film and tap into the multibillion-dollar potential of this industry.

Our beautiful people, stunning landscapes and resourceful youths can attract the biggest film productions and create immense value. Stakeholders in the film sector are set to ride on this great potential.

I therefore call upon the corporate world, academic and training institutions, non-governmental organizations and development partners to actively participate in the implementation, monitoring and evaluation of this film strategy. This strategy is poised to become a vital component in the economic development of our nation.

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Hon K Coventry (Dr)

MINISTER OF SPORT, RECREATION, ARTS AND CULTURE

PREAMBLE



Dr J.N. Maraire

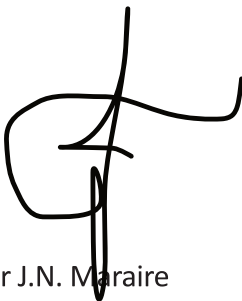
As Africans, we know we must own our own narrative and begin to tell a different more authentic story of Africa than what we have been presented with to date. By developing the Film Strategy, the National Arts Council of Zimbabwe, along with the Ministry of Sport, Recreation, Arts and Culture is supporting the power that Africans have and Zimbabwe wins in particular to tell her own stories through our own narratives, and to see ourselves reflected in the world in a way that makes sense to us as a people.

Film will allow us to project to the world, a new narrative of us as Africans. We can tell new stories; we can project new images, we can introduce new languages in our vocabulary while speaking to each other as Africans. The film industry also cements our identity and celebrates our diversity of experiences, origins and aspirations as Zimbabweans. Further, it gives us immense pleasure at the National Arts Council of Zimbabwe to present the National Film Strategy after extensive meetings, stakeholder engagements, discussions and consultations held nationally.

The sector has supported us through providing valuable feedback and contributions as the practitioners actively participated in the inclusive and participatory approach that birthed the strategy.

We are confident that through this Film Strategy we will all begin to implement the actions necessary to build a strong, profitable and proliferative film sector in our country.

Film contributes to employment creation, particularly amongst the youths and creatives. The sector also contributes immensely to the development of the cultural and creative sector that is in itself awash with abundant opportunities for sustainable sources of livelihoods. Today in a globalised world, film are effective sources of soft power and cultural diplomacy, vital tools for creating peace, harmony and co-existence at a global level. Lastly building a strong film sector contributes significantly to the nation's Gross Domestic Product while boosting tourism at the same time.



Dr J.N. Maraire

BOARD CHAIR

National Arts Council of Zimbabwe

DIRECTOR'S REMARKS



Napoleon Nyanhi

It is elating for the National Arts Council of Zimbabwe to present to the arts sector once again, a strategic document to spur the vision of professionalising the Cultural and Creative Industries in Zimbabwe. This Film Strategy is the work of dedicated film practitioners who committed themselves for two years to produce an all-encompassing action plan towards a sustainable, innovative, inclusive, globally impactful film industry that empowers and embraces our Zimbabwean identity.

My hope is that this document will serve as more than simply a guideline but it should seek to codify and embody a complete strategy. Hinged on the National Cultural and Creative Industries Strategy (NCCIS), this document lays bare the film development trajectory Zimbabwe is set to adopt in the establishment of an appropriate domestic production environment for the global audio-visual industry.

The purpose of the Zimbabwe Film Strategy is to provide a long-term strategic framework for the accelerated development of the film industry in Zimbabwe.

We endeavour to galvanise all film practitioners and stakeholders in the entire film value chain to transform the sector into a vibrant, sustainable and profitable industry that effectively contributes to the economic development of Zimbabwe with Vision 2030 in sight. The National Arts Council of Zimbabwe remains indebted to the Ministry of Sport, Recreation, Arts and Culture which oiled the strategy formulation process through funding and guidance together with the European Union whose timely financial support enabled the engagement of a strategy development expert for the actual crafting of the strategy document.

What was most encouraging and inspiring during the process was the buy-in and active participation by film practitioners themselves spanning directors, producers, actors, actresses, screen writers, script writers, cinematographers, and many others nationwide in the production of the Film Strategy. Indeed, the process enriched ownership of the strategy and the zeal exhibited by these practitioners is undeniably set to continue in the implementation, monitoring and evaluation of the Film Strategy. The participatory and inclusive approach in policymaking is set to continue as the Cultural and Creative Industries continue to occupy centre stage in the nation's economic development process.

The time for an integrated and focused approach to film policy and development is now; judgments and actions taken now are likely to set the course for the Zimbabwean film industry for the next 10-20 years. It is the intention that the strategy and its recommendations will lead to a sustainable, innovative, and vibrant film sector that enhances the cultural, social, and economic development potential of the country and its regions. It's time for the Zimbabwean story be heard! #Hande

A handwritten signature in black ink, appearing to read 'N. Nyanhi', written over a light blue geometric pattern.

Napoleon Nyanhi
EXECUTIVE DIRECTOR
National Arts Council of Zimbabwe

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EXECUTIVE SUMMARY



The Film Strategy drafting process was facilitated by Proficiency Consulting Group International whilst the National Arts Council of Zimbabwe (NACZ) was the process owner. NACZ team was represented by the Chief Executive Officer, Assistant Director for Arts Promotion and Development, Communication and Marketing Manager, Provincial Arts Manager and two Programme Officers. In the spirit of enhancing participation, ownership and inclusivity in policy making processes, a total of twenty two practitioners and other professionals from the film industry spanning filmmakers, film producers, directors, cinematographers, script writers, actors and actresses participated in this session and ultimately made the resolutions

contained in this strategic plan. These included members of the Film Strategy National Team that was established at the inception of crafting the Film Strategy in 2022 . Feedback from the national consultative engagements undertaken by NACZ working closely with the National Team and targeting provincial film practitioners and stakeholders was also presented at the strategic planning retreat and was harnessed in the strategic resolutions which were unanimously adopted by all the participants.

This strategic plan is therefore a direct product of an inclusive and participatory approach in policy and

measures making wherein film practitioners, stakeholders and other professionals in the film ecosystem actively participated in. NACZ with support of the Ministry of Sport, Recreation, Arts and Culture and working closely with the Film Strategy National Team played a crucial role in coordinating the entire process that birthed the Film Strategy including the national consultative engagements that enabled the gleaning of vital information from film practitioners domiciled in the provinces. The NACZ and the Ministry of Sport, Recreation, Arts & Culture also gave policy guidance during planning/ drafting retreat.

2

STRATEGY BACKGROUND AND CONTEXT

The Government of the Republic of Zimbabwe and its agencies has rolled out a national vision, contained in both the National Development Strategy 1 and Vision 2030.

In that respect, the National Arts Council of Zimbabwe being the major superintendent of the Cultural and Creative Industries is currently seized with the development of industry based strategies intended to rouse growth and development of the creative industries. The inaugural strategy for the music industry was launched in 2022 and the Film Strategy is the second one in a series of specific strategies for the various artistic genres. In essence, the Zimbabwe Film Strategy 2025 - 2030 contributes to the achievement of broader national economic development objectives. The strategy makes a contribution to the following;

VISION 2030

This is a national vision which seeks to achieve a prosperous and empowered middle income society by 2030.

At the centre of this vision is the inclusivity agenda where Government's aspiration is to ensure that no economic facet is left behind in the economic development trajectory the nation is pursuing. It is therefore not a coincidence that this strategy is the inaugural one for the film industry in Zimbabwe. The film industry is an economic industry whose contribution transcends the social and economic dimensions and for that reason, the film industry should not be left behind. Besides being a vehicle to enable the narration of the nation's own story underpinned by its culture, values and beliefs, the Film Industry is awash with economic opportunities that can easily contribute to the attainment of Vision 2030.

NATIONAL DEVELOPMENT STRATEGY 1 (NDS1)

NDS1 fully embraces and recognises the criticality of arts and culture industries in national development processes necessitating Government's support in terms of policy formulation, funding and infrastructural development.

NATIONAL ARTS, HERITAGE POLICY (NACHP)

This policy emphasizes the utility of culture as an imperative for social cohesion and inclusive development. Some of the areas of priority in the policy include Cultural and Creative Industry Development (Priority 4.5) and Infrastructure Development (Priority 4.6). In this vein, the Film Industry Strategic Plan formulated strategic resolutions addressing these priorities. Further to that, the strategy also addresses following Policy priority areas; Education and Training (Priority 4.7)
Culture and International Relations (Priority 4.8)

In a nutshell, the Zimbabwe Film Strategy 2025 - 2030 is aligned to NACHP.

NACZ is the agency created by the Government to champion the development of the arts industry in Zimbabwe. NACZ was created through an Act of Parliament, the National Arts Council of Zimbabwe Act Chapter 27 of 1985. NACZ is the agency created by the Government to champion the development of the arts industry in Zimbabwe. NACZ was created through an Act of Parliament, the National Arts Council of Zimbabwe Act Chapter 27 of 1985. NACZ is also further enabled by the operation of the Statutory Instrument, S.I 87 of 2006, National Arts Council of Zimbabwe General Regulations.

The NACZ Strategic Plan recognises and prioritises the need to formulate industry specific strategic plans, including one for the Film Industry in Zimbabwe. The desired outcome for the industry specific strategic plans is to drive growth and development which ultimately feed into the national vision, Vision 2030, NCCIS 2020-2030 and NDS1.

3

SYNOPSIS OF THE ZIMBABWE FILM INDUSTRY

The following issues emerged as the major characteristics of the Zimbabwe Film Industry from the colonial (pre-independence) era up to date;

1. The pre-independence structures were designed to mirror the colonial (British) set up.
2. Film infrastructure was set up during Rhodesia days and it was mainly utilised by foreign Film Makers.
3. During the pre-independence period, the focus of film productions was on colonial interest.
4. There used to be a thriving cinema industry during the pre-independence era.
5. National Archives remains a repository of information pertaining to the Zimbabwean Film industry from pre-independence to date.
6. Film funding structures were established through the National Arts Council of Zimbabwe.
7. At Independence perceptions on film were that it is more of entertainment than commerce/ industry.
8. There were limited indigenous film makers at independence but for the minority white population the film sector was booming.
9. The country grew in terms of industry players however what is lacking now are the formalised structures to develop the industry and more black people started to learn production beyond acting.
10. By the year 1990, the country had one television stations. These have since increased since 2020.
11. Historically, most of the local films have not been commercially viable.
12. Cinemas have focused more on foreign productions.
13. New distribution methods have since emerged, shifting from cinema as the primary distribution channel and exhibition.
14. Up to 2024, film training opportunities have been limited or erratic
15. Film infrastructure has remained underdeveloped.
16. Cinema houses collapsed due to various reasons.
17. The current film education system and training needs improvement on practical approaches to film making.
18. Generally, there is a tendency for the creative process to be influenced by funders who have their own agendas.
19. Access to funding and finance remains a challenge in the film industry.
20. There is underutilised funding and finance due to lack of business capacity or skills on the part of film practitioners.

4

SITUATIONAL ANALYSIS

Film Industry SWOT Analysis

STRENGTHS

- Resilience
- Innovation
- Committed players
- Skills
- Peer mentorship
- Emerging talent
- Literacy
- Exposure
- Open-minded players
- Government support & initiatives

WEAKNESSES

- Haphazard /unstructured mentorship | Infrastructure deficiencies
- Lack of professional training exposure | Lack of specialisation
- Absence of structures & systems | Lack of competitive film education
- Disunity | Absence of industry standards | Informality of the industry
- Lack of financial infrastructure/capacity or access to funding
- Lack of distribution | Lack of distribution channels
- Inadequate exhibition platforms | Lack of transparency
- Absence of crew and talent rate card
- Absence of a Film Commission
- Inadequate equipment and facilities | Fragmented production houses
- Inaccessible locations | Lack of research and development
- Lack of data and statistics | Absence of a Film Policy
- Lack of stakeholder exchange programmes
- Absence of a dedicated Government Film Fund

OPPORTUNITIES

- Rich cultural heritage
- Integration
- Favourable climate
- Diversity of locations
- Film-literate audience
- Growing genre trends
- Infrastructure development
- Government commitment
- Telling the Zimbabwean stories
- Employment opportunities
- Foreign direct investment
- Strategic alliances
- Vibrant advocacy
- Corporate involvement
- Entrepreneurship potential
- International talent exports (Ambassadorship)
- Preferential access to sites
- Technological advancements

THREATS

- Negative perception of the industry.
- Negative publicity of the country.
- Lack of trust on the industry to deliver.
- Currency instability
- Industry risks (ROI risk)
- Lack of effective intellectual property laws
- Competition from external players
- Fragmented regulations/institutions
- Lack of supporting structure dedicated to film
- Political environment
- Evolution of audience's preferences
- Piracy
- Illegal streaming
- Unfavourable Fees Structures
- Unfavourable Censorship Laws and Unfair administration.
- Disharmony with local Broadcasters.

SITUATIONAL ANALYSIS

Pestleg Analysis

1 POLITICAL	Political polarisation	5 LEGAL	By-laws Client procurement guidelines Inconsistent policies
2 ECONOMIC	Low buying power by clients Low disposable income Inflation Devaluation of currency	6 ENVIRONMENTAL	Workspace limitations Bureaucracy
3 SOCIAL	Culture and traditions Religion Evolving consumer trends	7 GOVERNANCE	Standards Procurement guidelines
4 TECHNOLOGICAL	Digitalisation Technological developments		



SITUATIONAL ANALYSIS

Zimbabwe Film Industry Competitiveness Benchmark

COMPETITIVE VARIABLES	HOLLYWOOD	NIGERIA	SOUTH AFRICA	ZIMBABWE
GOVERNANCE	VH	M	H	L
FUNDING AND FINANCE	VH	H	H	L
INFRASTRUCTURE	VH	M	H	L
NUMBER OF PLAYERS	H	H	M	M
QUALITY OF PRODUCTIONS	VH	M	H	L
DISTRIBUTION CHANNELS	VH	H	VH	L
TRAINING	VH	M	H	M
SUSTAINABILITY	VH	M	H	L

KEY: L = LOW M=MEDIUM H=HIGH VH=VERY HIGH

Zimbabwe Film Industry Competitiveness Benchmark

The list below constitutes some of the stakeholders in the Zimbabwe Film Sectors;

1. Film Commission (to be established)
2. Film Makers and Film Workers
3. National Arts Council of Zimbabwe
4. Ministry of Sport, Recreation, Arts and Culture
5. Registered film associations/unions/guilds/chambers
6. Film V researchers
7. Civil Society Organizations/ NGOs
8. Local and international development agencies
9. Learning institutions (elementary, secondary and tertiary), formal and non-formal

Other line Ministries and their agencies:

- Ministry of Home Affairs and Cultural Heritage (Department of Censorship, Zimbabwe Republic Police)
- Ministry of Justice and Parliamentary Affairs (The Patent Office)
- Ministry of Information, Publicity and Broadcasting Services (Broadcasting Authority of Zimbabwe, Zimbabwe Media Commission, Broadcasting Authority of Zimbabwe)
- Ministry of Tourism and Hospitality
- Ministry of Industry and Commerce
- Ministry of Foreign Affairs and International Trade
- Ministry of Finance and Economic Development

- Funding and Finance Institutions
- The Corporate/Private Industry
- Postal and Telecommunication Regulatory Authority of Zimbabwe (POTRAZ)
- Local Authorities
- Ministry of Local Government and Public Construction-
- Zimbabwe Revenue Authority
- ZIFTESSA – Educational
- Industrial Development Corporation
- National Archives–
- Government Agencies
- Broadcasters
- Film Production companies
- National Parks
- Film Critics and Media
- Cinema Houses
- Distribution companies
- Film Technology Developers
- Arts Managers and Talent Agencies
- Film Festivals

N.B The Sector is open to receive more stakeholders as part of the sector growth strategy contemplated in this Zimbabwe Film Strategy 2025 - 2030 document.

Stakeholder Needs Analysis

Stakeholder	Needs/Problem	Extent
National Arts Council Of Zimbabwe	<ul style="list-style-type: none"> • Film industry management structure • Industry funding support 	<ul style="list-style-type: none"> • Very High • Very High
Film makers	<ul style="list-style-type: none"> • Funding • Infrastructure • Training and capacity building • Distribution and marketing support • Local and international promotions 	<ul style="list-style-type: none"> • Very High • Very High • High • Very High • Very High
Cast	<ul style="list-style-type: none"> • Rate card policies/ guidelines • Investment and equity options • Meaningful roles and scripts • Safeworking conditions • Endorsements • Training • Talent Management Agencies 	<ul style="list-style-type: none"> • Very High • High • High • High • High • Very High • Very High

Crew	<ul style="list-style-type: none"> · Ratecard policy/guidelines · Recognition · Safeworking conditions · Social Service Requirements · Skill enhancement opportunities 	<ul style="list-style-type: none"> · Very High · Very High · Very High · High · High
Government	<ul style="list-style-type: none"> · Alignment with national vision and strategy · Partnerships (Local, Regional & International)- · Research and development 	<ul style="list-style-type: none"> · Very High · Very High · High
Media Houses	<ul style="list-style-type: none"> · Quality productions · Balanced Financing Sources · Collaborations and partnerships with industry player 	<ul style="list-style-type: none"> · Very High · Very High · High
Customers (End Market)	<ul style="list-style-type: none"> · Quality productions · Accessibility of products · Diversity and representation in films · Affordable products 	<ul style="list-style-type: none"> · Very High · Very High · High · Very High
Distributors	<ul style="list-style-type: none"> · Quality products · Distribution infrastructure · Product uptake · Return on investment (ROI) 	<ul style="list-style-type: none"> · Very High · Very High · Very High · Very High
Funders and Investors	<ul style="list-style-type: none"> · Alignment of concepts · Quality and impactful productions · Return or value on investment (VOI) · Professionalism of film practitioners · Tax incentives and rebates 	<ul style="list-style-type: none"> · Very High · Very High · High · High · High
Tourism & Hospitality Industries and Stakeholders eg ZTA, Ministry of Tourism, etc	<ul style="list-style-type: none"> · Destination Marketing · Environmentally friendly productions · Collaborations with film producers 	<ul style="list-style-type: none"> · High · Very High · Very High

Strategy Pillars (Thematic Areas)

Strategy themes are the broad pillars upon which the Zimbabwe Film Strategy 2025 - 2030 is anchored. The Situational Analysis, Synopsis of the Zimbabwe Film Industry and Competitiveness Benchmarking undertaken has led the stakeholders to identify the following Strategic Themes which will inform the subsequent Strategic Priorities and Key Performance Indicators (KPIs) or Outputs (impact) for the duration 2025 to 2030.

1. Governance and Regulations
2. Funding and Financing of the Industry
3. Infrastructure and Facilities

4. Copyright Protection
5. Local, Regional and International Collaborations
6. Markets and Distribution Channels
7. Film Education and Training
8. Inclusivity
9. Research and Development

Effectively, the Zimbabwe Film Five-year Strategy shall be anchored on the aforementioned strategy Themes and outlines of the strategic resolutions have been formulated to that effect.

5

2025-2030 Focus The Major Strategic Resolutions

The Zimbabwe Film Stakeholders resolved to implement the following strategic resolutions (priorities) for the planning horizon 2025 to 2030. For Each Strategic Pillar, the corresponding interventions, activities, performance indicators, implementation targets and the implementation responsibility was agreed upon as follows;

PILLAR 1: Governance and Regulation

OUTCOME: Regulated industry

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	To establish a comprehensive Film policy & regulations by 2025	·Stakeholder Consultations ·Policy Drafting ·Presentation in Parliament	Signed Film Policy	100%	100%	100%	100%	100%	NACZ, Attorney General, Ministries (Justice, MOSRAC, Information), Parliament, Home Affairs, Film Practitioners
			Gazetted Statutory Instrument	50%	100%	100%	100%	100%	
			Operationalized Policy	25%	50%	75%	100%	100%	
2	To establish a functional Film Commission by Q2 2026.	Recommendation & selection of Commissioners.	Commissioners appointed.	50%	100%	100%	100%	100%	NACZ, Attorney General, Ministries (Justice, MOSRAC, Information), Parliament, Home Affairs, Film Practitioners
3	Enforcement of the film policy	Civil education	Number of civil education programmes conducted.	25%	50%	75%	100%	100%	NACZ, Attorney General, Ministries (Justice, MOSRAC, Information), Parliament, Home Affairs, Film Practitioners
		Awareness programmes for Law Enforcement agencies.	Film policy enforcement efficiency	25%	50%	75%	100%	100%	

PILLAR 2: Funding and Finance

OUTCOME: Increased Funding and Financing in Film

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	To establish a government film industry fund by 2026	Lobbying and advocacy for the Budget.	Film Fund	100%	100%	100%	100%	100%	Ministries (Finance, MOSRAC, Justice), NAC, Film Commission, Film Practitioners
		To establish revenue streams e.g. levies.	Number or percentage of funded films.	25%	50%	75%	100%	100%	
		To establish a collection agency for film royalties by 2025.	Percentage of Film royalties collected.	25%	50%	100%	100%	100%	
2	To establish a Private film investment fund by 2025.	Engaging Private sector	Commercial Film Fund.	25%	50%	75%	100%	100%	Ministries (Finance, MOSRAC, Justice), NAC, Film Commission, Film Practitioners
		Lobby Government to give incentives to investors in Film sector.	Incentive scheme in place.	25%	50%	75%	100%	100%	
3	To establish strategic alliances/ public-private partnership with business communities by 2030.	Operationalise the Film commission	Number of strategic alliances	25%	50%	75%	100%	100%	Ministries (Finance, MOSRAC, Justice), NAC, Film Commission, Film Practitioners



PILLAR 3: Infrastructure and Facilities

OUTCOME: Developed Film Infrastructure across the country

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	Upgrade National Film Archives By 2027	Establish backend online facilities (Digital Infrastructure) Upgrade and rehabilitate national film facilities.	Upgraded film archives	20%	40%	50%	75%	100%	Home Affairs, NAC, Film Commission, Film Practitioners, Ministries (MOSRAC, Information, Industry & Commerce, Local Government), Film Practitioners
2	Establish National and Provincial Film Commission Offices By 2027	National and Provincial office established.	Number of Provincial Commission Offices	20%	40%	60%	80%	100%	
3	Fully equipped production Studios in each Province By 2028	Facilitate production companies to Import equipment at low/no tariffs	Number of fully equipped provincial studios	20%	40%	60%	80%	100%	
4	Revive platforms For film consumption By 2027	Establish cinemas in each province.	Number of cinemas established	20%	40%	60%	80%	100%	
5	Capacitate production companies to set up facilities warehouse in each province By 2027	Establish fully equipped training centres In each province	Number of fully equipped training centres.	20%	40%	60%	80%	100%	



PILLAR 4: Copyright Protection
OUTCOME: Safeguarded Intellectual Property

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	Robust enforcement of I.P	Establish dedicated resource person & Committee for I.P Protection.	Committee established	100%	100%	100%	100%	100%	NAC, Ministries (Home Affairs, Justice), Film Commission, AG's office
		Lobby government for specialised I.P court.	Specialised I.P Court established.	20%	50%	75%	100%	100%	
2	Copyright protection	Stakeholder Capacity building and awareness	Number of capacity building programmes	20%	60%	100%	100%	100%	
		Establish Film Royalties framework	Approve frame work	50%	100%	100%	100%	100%	
			No of registered patents	25%	50%	75%	100%	100%	

PILLAR 5: International Collaborations
OUTCOME: Recognition of Zimbabwe as an International Film Player

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	To lobby for Film Co-production Treaties	Develop a comprehensive film ambassador programme.	No of international treaties signed.	30%	50%	80%	100%	100%	Ministries (Foreign Affairs, Commerce, Immigration, Finance) Film Practitioners, Film Commission, ZIMRA
		To establish a film commission office for international collaboration.	No of International collaborations / co-productions	30%	60%	100%	100%	100%	
2	To establish strategic partnerships with local institutions e.g. universities, local authorities, ministries etc.	To host, participate & collaborate in international film festivals markets & events.	Number of films shot in Zimbabwe	25%	50%	75%	100%	100%	
		Lobby for conducive filming environment	Number of film policies formulated. Film policies and regulations implemented.	25%	50%	75%	100%	100%	

PILLAR 6: Film Education and Training
OUTCOME: Competent Film Practitioners

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	Inclusion of Film in the Education Curricular	Lobbying (concept papers etc.).	Number of institutions teaching film.	40%	60%	80%	100%	100%	Ministries (MOSRAC, Primary Secondary & Tertiary) NAC, Practitioners, ZIMDEF, HEXCO, ZIMSEC ZIMCHE
2	Film awareness programmes	Careerguidance programmes in educational institutions	Number of career guidance programmes conducted.	20%	50%	80%	80%	100%	
3	To establish film scholarships.	Budget allocation for film scholarships.	Budget Provision	20%	50%	70%	80%	100%	
4	Specialist certifications implemented.	Implementing Specialist Certifications (and Trade Tests).	Establishment of Film Sector Committee for trade testing.	25%	50%	75%	100%	100%	
5	Training the teachers/ trainers	Skills exchange programmes local & international.	Number of programmes	25%	50%	75%	100%	100%	
			Number of participants	25%	50%	75%	100%	100%	
		Specialised workshops	Number of Trainers trained	25%	50%	75%	100%	100%	



PILLAR 7: Market and Distribution

OUTCOME: Increased Markets, Distribution and consumption of Zimbabwean Film

INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY	
			YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5		
1	To develop national film distribution platforms by 2025	To develop cinema infrastructure.	Number of functional distribution platforms.	20%	40%	60%	80%	100%	Ministries (MoSRAC, Industry & Commerce, Tourism) ZTA, ZIMTRADE, NAC, Film Practitioners, Broadcasters, Cinema Houses. BAZ
2	To establish partnerships with online international streaming platforms	To develop a comprehensive film database and portal.	Database created	50%	75%	100%	100%	100%	
3	To promote and support independent film distribution	To deploy mobile cinema vans to communities.	No of mobile cinema vans	40%	60%	80%	100%	100%	
4	To create a film marketing & promotion fund by 2026	Market research	Market research conducted	25%	50%	100%	100%	100%	
5	Training the teachers / trainers	Skills exchange programmes local & international.	Number of programmes	25%	50%	75%	100%	100%	
			Number of participants	25%	50%	75%	100%	100%	
		Specialised workshops	Number of Trainers trained	25%	50%	75%	100%	100%	



PILLAR 8: Inclusivity

OUTCOME: Increased Participation across the Board

	INTERVENTIONS	ACTIVITIES	PERFORMANCE INDICATORS	IMPLEMENTATION TARGETS					RESPONSIBILITY
				YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	
1	To develop inclusivity policies (quota systems).	Lobby & advocacy for quota system.	No of diverse quotas	50%	80%	100%	100%	100%	Ministries (Social Welfare, Education, Women Affairs, MoSRAC) NAC, Film Commission,
2	To train various population groups.	To develop an inclusive training calendar	Training Calendar developed.	50%	100%	100%	100%	100%	
3	To create environments that allow inclusivity.	Policy formulation.	Inclusivity Policy adopted	50%	100%	100%	100%	100%	
4	To ensure inclusivity of curricular.	Develop learning materials & technologies for persons with disabilities	Number of persons with disabilities accessing learning materials and technologies.	25%	50%	75%	100%	100%	



6

STRATEGY MONITORING AND EVALUATION FRAMEWORK

Great strategies often fail at execution. Having a strategy is not a guarantee for its execution. The Zimbabwe Film Strategy 2025 - 2030's Deployment Matrix is a thought process and formula to enable seamless strategy execution. Below are the resolutions to ensure and to enable the strategy's deployment, monitoring and evaluation.

	INITIATIVE	CHAMPION	TIMELINE
1	Appoint Strategy Oversight Committee.	NACZ, Film Strategy National Team	Q4 2024
2	Establish Oversight Committees for each Strategic Pillar	NACZ, Film Strategy National Team	Q4 2024
3	Facilitate Strategy On-boarding & Oversight Training for the Committees	NACZ, Film Strategy National Team	Q1 2025
4	Develop Strategy Tracking Dashboards for each Thematic Committee	NACZ, Film Strategy National Team	Q1 2025
5	Facilitate bi-annual strategy reviews.	NACZ, Film Commission	Bi-Annually



7

ANNEXURES

ANNEXURE 1: SITUATIONAL ANALYSIS

This situational Analysis report focuses on the prevailing situation in the Zimbabwe Film Sector as part of a process initiated by the National Arts Council of Zimbabwe (NACZ) of developing a strategy to guide the development of the sector in the next five years. The analysis can be viewed as an audit of the Film Sector in Zimbabwe, identifying its strengths and weaknesses as well as related the opportunities and threats. It seeks to answer the “where are we?” question as a foundation for building the strategy.

The analysis was carried out by members of the National Team that was selected to spearhead the strategy development. Data was collected from two online survey tools (directed at practitioners and consumers) and physical interviews and focus group discussions carried out in Bulawayo, Harare, Masvingo and Mutare. Additional information was acquired from desk research by NACZ staff and written submissions by players in the sector and some members of the National Team.

The Film Sector in Zimbabwe

Background to the Zimbabwe Film Sector

The Zimbabwe film sector has undergone metamorphic changes since the country gained Independence in 1980. Since then, the sector has undergone three phases of development.

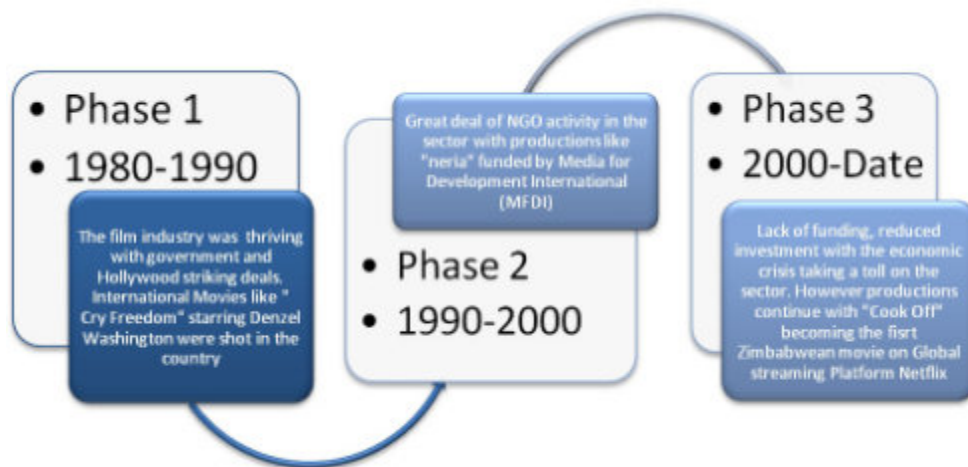


Figure 1: Representation of phases in the development of the Film Sector in Zimbabwe¹

Despite the drying of funding, the country has managed to produce a number of good films that have been successful within local circles and a few have made a good account of the sector at regional and international festivals. Currently about 20 local feature films are produced every year in Zimbabwe, plus a dozen international projects, mostly wildlife documentaries.

The sector has not developed into a fully-fledged industry with 79% of practitioners believing that it is struggling but with a capacity for future development. Only 4% of the practitioners believed the sector was good as it is, while 15% felt it was just average. Players in the sector generally understood that the current situation in the sector was a result of a plethora of challenges both internal and external to them. The sector has not been able to grow for many years because of the general economic challenges which affected investment in the sector.

The sector is generally not able to attract a lot of corporate players who genuinely have other competing priorities with film at the bottom of the food chain.

The economic environment had affected other potential revenue opportunities for filmmakers, for example advertising. Most corporates were no longer investing in good advertising productions like in the past. Most adverts now follow an almost similar script produced with bare minimum costs. Corporates have also contributed to the malaise in the sector as they sought to cut corners and commissioned amateurs to produce mediocre adverts.

Players also felt that the sector had stagnated over the years without any significant international shoot, which would work to improve the skills of local practitioners by exposing them to international production standards and equipment. The industry was also retarded by the exchange rate issues where practitioners could not afford to import state of the art equipment which required foreign currency when they were paid in local currency. Most corporates, except aid agencies commissioned productions in the local currency at the official exchange rate which was far less than the market rate resulting in producers cutting cornersto suit the budget. The Film sector in Zimbabwe has been identified by the government as one of the low hanging fruits to kick start economic revival. Under its economic blueprint National Development Strategy 1 (NDS1) Government has expressed a new interest to support the development of the sector². Stakeholders in the sector also foresee great potential in its ability to generate significant revenue for players, create employment and increase the consumption of local Cultural and Creative Industries products.

Market Overview

Zimbabwean productions are generally well received locally whether on Television or local cinema and now on social media and streaming platforms. Traditionally local productions were aired on the local Zimbabwe Broadcasting Corporation Television (ZBC TV) which heralded some of the first generation film stars like “Mukadota”, “Paraffin”, “Mutirowafanza”, “Silandulo” and later on “Gringo”. While very few Zimbabwean films have made it to Cinema, Neria became a box office hit heralding Jesesi Mungoshi to stardom as the lead actress. Viewers indicated that they were very much interested in watching Zimbabwean film productions. The viewers are also interested in watching a variety of film products. There is a demand for local productions in the country. Zimbabwean Films have performed very well on international platforms with “Cook-Off” becoming the first Zimbabwean production to be acquired by global streaming giant Netflix. The growth of the Television skits is also testimony of the demand for local film productions as these short, mostly unscripted products have produced household names like Madam Boss, Mai Titi, Nigel the Slick Pastor and the Comic Pastor.



Revenue Generation

Players in the sector indicated that while they invested a lot of resources in their productions, there were little to no returns to show for their investments. Most of the money made by practitioners was received as direct payment for contracted work. 32% of filmmakers have received direct funding from corporates for their productions with only 3% being commissioned by the Government to do productions. 27% of the corporate funding is for brand sponsorship and advertising, while 15% constitutes direct funding for commissioned works and another 15% being equity investment from private companies and individuals into productions.

The biggest source of revenue for filmmakers comes from direct grants from international institutions at 38%. Film makers in Zimbabwe do not generally make money from screening their works to the public as they upload their content for free on social media platforms like YouTube. Just 15% of filmmakers have received any money from YouTube with amounts ranging from \$50 to \$1000. Only 9% of filmmakers have managed to monetise their YouTube channels, while 68% have not managed to get anything. While YouTube provided a platform to reach a wider audience, the quick uploading of content proved a challenge for some producers who could not resale their work to broadcasters for content that was available online for free. The general industry practice is that filmmakers produce movies for passion or for the love of film and do not necessarily make money out of it. The successful filmmakers are the ones who receive grants for commissioned works by International Aid Agencies. These are able to make a living out of it and they end up being employers of other practitioners.

The emergence of new television stations has provided hope for filmmakers of new sources of revenue for commissioned works. The industry however lacks standard payment rates for productions which the new stations have also begun to take advantage of. Previously, ZBC TV did not pay directly for productions and offered producers airtime to sell to advertisers. New television stations have however come up with direct payments for productions and a hybrid co-production method where they pay for some services needed in the production and reduce the cost of production to the producer. Filmmakers are generally optimistic that the new channels will in the future come up with a proper funding structure. The dominance of grant aided productions and personal financing for productions however has affected the ability of the industry to offer full time employment to many professionals. Most productions are filmed at “Zero Budget” where the cast and crew are not offered anything other than the opportunity to practice their craft. The practitioners have to bring their own clothes, make-up and equipment, while also catering for their transport and food for the shoot. The payment is only offered as a promise of the film being successful (either being bought by Television Stations or making a good impression at a festival).

The film sector however has a huge potential to generate revenue for practitioners as the country boasts of its unique stories, culture and natural surroundings suitable for filming. Practitioners believe the world is thirsty for truly Zimbabwean stories but these have not been portrayed adequately as filmmakers lack the resources to produce them. In addition, the country needs to devise a strategy for marketing Zimbabwe as a location for international movies. This will lure big budget productions in the country with the benefits of being a location cutting across different economic sectors including retailing, tourism and hospitality, construction, beauty and cosmetics, manufacturing as well as aviation.

THE EXISTING FILM INDUSTRY VALUE CHAIN

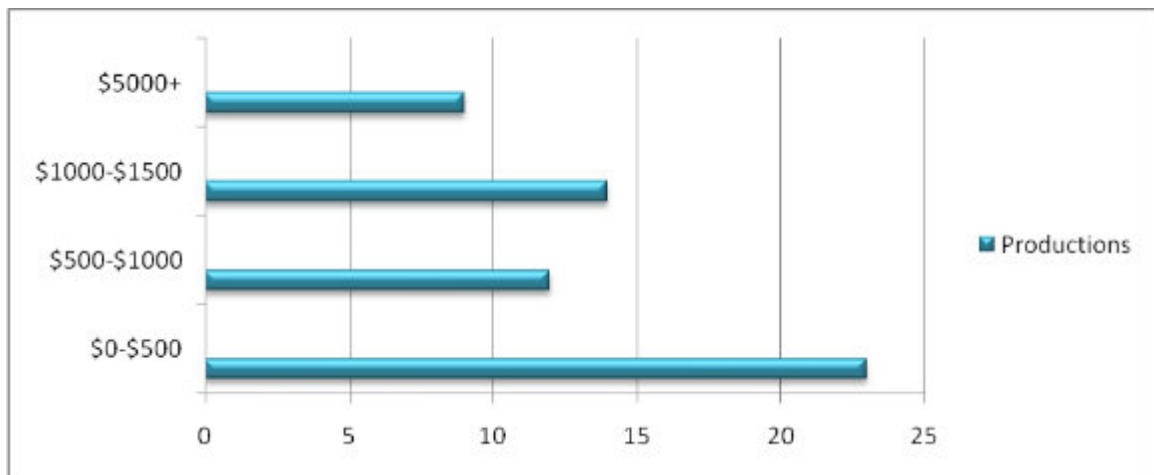
Creation/Production

This is where the majority of practitioners in the sector are located occupying or carrying out up to 4 different roles in a single production. 38% of practitioners are self-employed and 22% are employed in full time jobs in the sector working in different capacities on a variety of projects, including documentaries, advertising, music videos, foreign shoots, and creative narrative films or television. 16% of practitioners are engaged in freelance consultancy work, while 14% are part time, seasonal workers. Practitioners engage in multiple functions at this stage with the majority being Directors (59%), Script Writers (49%), Producers (32%) and Video Editors (21%). Most film makers entered the industry with one role but had to take up other roles either because they could not afford to pay other professionals to do the job or they ended up taking the role because someone hired or contracted did not pitch up.

The production process is the most delicate one of the film value chain which should normally employ scores of people. However with the taking up of multiple roles, fewer crew members are required to reduce the cost of production. Industry players confirmed that in most cases the size of the crew was determined by the budget with members increasing correspondingly with the amount set aside for production. Budgets for productions are very lean as either the filmmakers fund themselves or they try to maximise resources they would have been allocated by sponsors/donors for the production. The average cost of production is generally between 0 to \$1500.

Zimbabwe boasts of a huge pool of experienced and capable production crew personnel. Some of them have experience in working on international productions and they are regularly called as individuals to work on such productions in different African countries. The country needs to devise methods of utilising this man power that is exportable to boost local productions through skills transfer.

Fig 2: Average Budget for Film Production in Zimbabwe



Marketing

The challenges of securing funding for productions have severely affected the capability of marketing the films. Generally practitioners produce trailers which are shared on social media for their upcoming productions. Some produce posters which are also distributed electronically. The net result is that the public does not know much about upcoming local productions as there are no budgets for marketing and promotion. The most promoted productions are those commissioned by Television Stations as they are trailed frequently on the channels.

In addition 3Ktv and ZTN utilise their ownership relations with the Daily News and the Herald respectively to trail productions that they will have commissioned. The country is also not marketed as a destination for filming after efforts in the early 1980s did not yield the desired results for the country⁵. The situation has changed greatly and the Government can come up with a new way of making the country a suitable location for filming. The country can take advantage of its Zimbabwe is Open for Business mantra and international re-engagement policies to lure foreign production companies to shoot in Zimbabwe. Incentives for filming including tax breaks, production support and co-production opportunities can be offered to prospective companies.

The Government can also utilise its relations with China for example to attract film entities from that country to come and produce movies in Zimbabwe. Practitioners also generally feel that the marketing of Zimbabwe as a proper film location can be best handled by the formation of a National Film Commission that will secure funding, commission productions and promote the film industry in Zimbabwe⁶.

Practitioners utilised film festivals to market their works with the hope that festival success would bring financial success.

Distribution

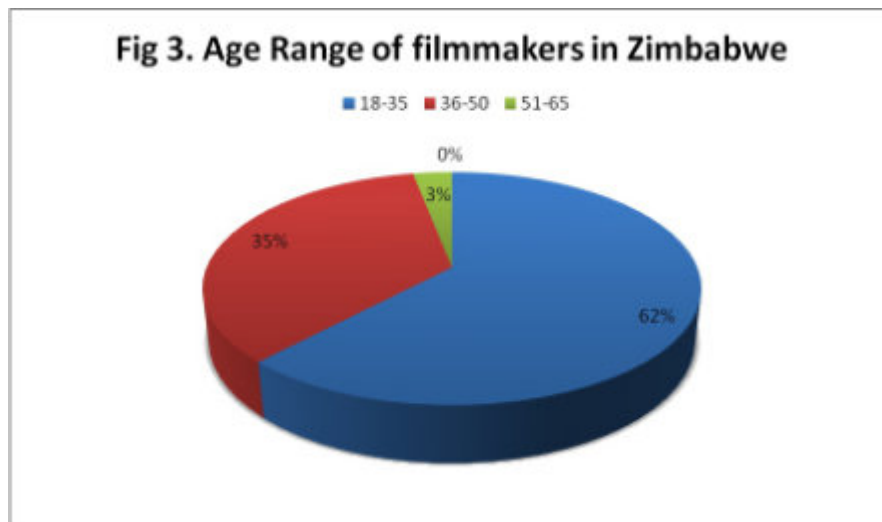
Distribution is the most significant and the only monetization component in the film value chain which can lead to the sustainability and development of the Zimbabwean film industry. Once the production of a film is complete, it has to reach the audiences through distribution. It is a very significant part of the film process where the revenue is generated. Stakeholders agreed that Zimbabwe has a very weak distribution infrastructure and hence the sector faced huge challenges in creating a sustainable film industry. While local audiences have a well-documented appetite for local films, distribution platforms have been decimated by the economic challenges the country has been facing. Over the past 20 years, cinema attendance has been steadily declining as many theatres were forced to close, and several of them were converted into clothing shops and churches. Currently, Zimbabwe counts two multiplexes in Harare and one multiplex and one independent cinema in Bulawayo. Most film producers in Zimbabwe do not however use the local cinemas to distribute their content. YouTube is the biggest distributor of local film content with 59% of creators using it as their primary distribution channel. 42% also utilised local Television stations to distribute their content while 19% had access to showcase their works on DSTV with 14% utilising online streaming platforms. 8% still use DVDs and Flash Disks to reach audiences. Practitioners feel that the cinemas that have been shut down need to be revitalised focusing specifically on Zimbabwean content to increase the distribution platforms. There is also a need to utilise the community halls that are lying idle to screen Zimbabwean films through engagement with local authorities.

The licensing of new television stations has also increased the number of distribution platforms for local content creators. The new channels while still in their infancy have taken in a lot of content that creators had been producing and banking or would have otherwise been distributed for free on online platforms. The television stations however come with their own standards which has affected the quality of productions. The new channels mostly seek the cheapest content which in most cases is produced at the barest minimum budget with glaring technical deficiencies. The television stations have opened up platforms for the emergence of new content creators and actors. The reach for these stations is still very low as both 3Ktv and ZTN are still only available on the DSTV and webcasting platforms. Practitioners believe the new channels should provide more incentives for content producers and also monitor productions so as to improve the quality and attract audiences. The new television stations are however hamstrung by their own financial challenges as they are still at the market penetration stage with huge operational overhead costs and little returns from advertising.

Women and Youth participation

Women and youths are perceived positively and valued in the Zimbabwean film sector and are highly believed to be the ones who can uplift it if they are well trained.

Women constitute 31% of practitioners in the Film sector with males contributing the bulk of practitioners (69%). The sector is dominated by the youth (18-35years old) who constitute 62% of practitioners.



The sector is poised for greater growth as practitioners felt that the high number of female practitioners created a good environment to attract more females and allow them to be independent and express themselves on set. Women are also good when working with children. They are kind and patient. Women have a good eye for editing. Women editors can do a good job. Women are better managers and are loyal more than men and can stay even when tempting offers from somewhere present themselves. Men should support women to participate in filmmaking and acting because the nature of the job is time and travel demanding and a lot of trust is required.

The dominance of the youth provides an opportunity that Government can take advantage of to make film one of the careers for the future. The youth are able to easily catch up with technology and the latest filmmaking tools. Some youth practitioners have entered film as a hobby because they are good with computers and are able to do graphics in addition to work for free as they hone their skills. Producers also preferred to work with the youths as they did not have many obligations and would accept any form of payment considering that most productions operated on zero budgets.



Policy Environment

The policy environment is generally seen by practitioners as stalling the development of the sector. Since the Federation era, the core of film production and distribution in Zimbabwe has been owned, operated and controlled through the Ministry of Information. This has created problems as practitioners in the sector are treated as journalists when they are content creators. The placement of the sector outside the realm of the Cultural and Creative Industries, but as part of information has affected the ability of the sector to attract investment as foreign ownership of media entities in Zimbabwe is prohibited.

The lack of an appropriate policy framework for the film sector has made film production fail to professionalise and work as proper businesses as investors and practitioners need to be registered and licensed by the Zimbabwe Media Commission yet they are not trained journalists.

The existing censorship regime seriously constrains the growth of the industry in Zimbabwe. The criminalisation of some breaches of the Censorship Act is inconsistent with the National Constitution and has the effect of scaring practitioners from producing some type of movies/productions.

The country also needs to have a clear policy for supporting and aiding foreign practitioners and productions to come and work in Zimbabwe. The current situation where foreign productions have to be processed and approved by the Ministry of Information has led the country to lose many opportunities as practitioners are treated as media personnel and are denied accreditation to shoot documentaries and other productions. There is rampant corruption and bureaucracy in licensing and clearance of film productions. This has developed an opportunity for “fixers” who facilitate corruption and registration of film crews while others enter as tourists and travel around with locals who will be filming. These clandestine operations can be addressed by the enactment of the National Film Commission which will be solely responsible for registering production houses and clearing foreign companies to work in Zimbabwe.

Policy Support

Zimbabwe currently has a number of supporting policies directly or indirectly related to the film sector. The Broadcasting Services Act (2001) mandated all local television stations to include 75% Local Content in their programming. The policy is directed at creating opportunities for local artists by increasing the audience for their works. The National Intellectual Property Policy seeks to strengthen the maintenance of legislation and raise awareness of Intellectual Property Rights (IPR) in the country.

The Government, through the National Arts Council of Zimbabwe provides a duty free facility to provide rebate of duty on music, sound, recording and broadcasting equipment imported by registered arts organisations, associations and promoters. The facility gives preferential treatment to creators, producers and distributors in the music, film and broadcasting sectors to import equipment duty free.

Training

The majority of practitioners (67%) have received some formal training in filmmaking while 15% have received their training on set and 16% are self-taught. While ZIFTESSA and other universities offer training in Film and Television Production most practitioners (59%) in the sector felt that the training is not aligned to the needs of the industry. Only 17% participants believed the courses were relevant. Practitioners were generally not confident about the training offered as it is not exclusively on film but is bundled with other disciplines for example journalism. The filmmaking component does not make the core of the training but is studied to complement other disciplines. The courses as such do not cater for the different elements of filmmaking resulting in graduates who only have the basic knowledge of film.

Interviews established that some practitioners got into the sector through their own passion and have had to learn hands on or trial and error. The university training is available up to PHD level. Midlands State University (MSU) offers a degree in Film and Theatre Arts, while the University of Zimbabwe (UZ) offers courses, through its Theatre Department, that include courses on film production and screenwriting, as well as short professional courses in film, radio and television production. ZIFTESSA offers two-year diplomas in film and television production and directing, along with a range of short courses. The universities have been producing hundreds of graduates who have knowledge in filmmaking but most did not end up taking film as a career because of the lack of formal opportunities. Most of the graduates who get opportunities in film begin with small productions or acting roles.

The past five years have seen a rise in the number of new film training programmes being created, but that the curriculums remain very theoretical across the board and need to be adapted to the practicalities of the field, with few students getting the opportunity to even hold a camera. Practitioners also note the multiplication of entry-level programmes while there is a lack of in-depth technical training, which is needed to upgrade the skills of working professionals to an international level¹⁰. Practitioners also lamented the lack of proper continuing education on filmmaking or certification institutions for various trades in the sector.

There are opportunities for entry level practitioner like the Zimbabwe International Film Festival Short Film Project; however after entry practitioners are left to their own devices to improve their skills. The absence of big well-funded projects or co-productions has affected the ability of up-skilling by practitioners working on set with international companies. The skills flight at the main local broadcaster has also affected the industry as young practitioners are thrown into the deep end to produce national television programmes with no experienced mentorship. There is need to have standardised professional development courses in the sector to certify practitioners so that they will be able to undertake certain roles.

Piracy and Copyright Protection

Piracy has emerged as the biggest thorn in the flesh for Zimbabwean Filmmakers to the extent that most have surrendered to the pirates and have resorted to uploading their works for free online. The history of the pirated CD era carries horrible memories for film makers. Practitioners believe there is not much protection against piracy as the pirates are not vigorously pursued; where they are arrested they are released thereafter without any punitive punishments. The growth of technology has exacerbated piracy.

SWOT Analysis

STRENGTHS

- Existence of seasoned and professional filmmakers inclusive of technical crew members;
- Propensity for women filmmakers to work with other women and the youth;
- Unique and vast untold Zimbabwean stories suitable for expression through film;
- Women and youth who bring diversity and depth in film projects;
- Solidarity amongst the film sector practitioners;
- Existence of a niche area, production of dramas and comedies;
- Film productions help in marketing Zimbabwe, its rich culture, flora and fauna;
- Strong work ethics;
- Resilient filmmakers;
- Great weather conditions;
- Spectacular locations including those of historical importance;
- Vast land;
- Friendly people;
- Good infrastructure e.g. hotels, transport, roads, airports etc;
- Government support and recognition of the creative sectors;
- Passion driven filmmakers;
- The Zimbabwean nature.

WEAKNESSES

- Lack of resources both financial and material;
- Mediocre marketing and distribution of film productions;
- Stiff competition from foreign productions;
- Inadequate dedicated broadcasters/channels for local films;
- Rampant piracy;
- Unstable economic situation;
- A lot of practitioners have not received proper training;
- Substandard (students) is it not productions due to lack of equipment????
- Exorbitant clearance fees as well as for permission to shoot in tourist spaces;
- Centralisation of operations???? Whose operations?
- Lack of adequate filmmaking equipment;
- Government funding gap; no specific budget allocated to film sector like other sectors;
- Lack of bank loans; Lack of investors both local and foreign;
- Low formalization of operations within the sector;
- Lack of a Film Commission;
- Lack of a supportive private sector; Limited distribution channels for films;
- Absence of film equipment manufacturers and suppliers;
- Lack of usable database of filmmakers and service providers;
- Lack of support for women filmmakers in terms of child care assume give the minimum performance or end up dropping????
- Lack of safe operating spaces for women filmmakers.
- Lack of recognition of the sector by the government?????
- Poor marketing and distribution channels;
- Lack of a National Film Policy;
- Lack of adequate specialized training;
- Lack of industry standards;
- Lack of incentives;

OPPORTUNITIES

- Broad skillsbase in the film sector;
- Existence of digital platforms like YouTube et al for marketing and publicity;
- Rich diversity in the arts and culture terrain that can be harnessed via films;
- Willingness and zeal by the filmmakers in contributing to the robust development of the sector;
- Resurgent interest and recognition of the entire arts and culture sector (film included) by Government as an
- important facet of the economy;
- Robust education system at all levels such that there is interest and confidence to venture into film and such that
- competent skills are developed;
- Establishment of strong associations, guilds and unions;
- Establishment of film policy documents;
- Cooperation/support from Government and other stakeholders;
- Establishment of a Film Commission;
- Introduction of rate cards;
- Existence of a growing animation industry with a propensity to be competitive soon;
- Zimbabweans, Africans and the world over are hungry to consume true African stories being told in the African
- way via films;
- Featuring in festivals and international film discussions;
- Possibility for collaborations and co-productions;
- Marketing of the country as a film location for international film companies;
- Possibility of reaching out to a wider audience online;
- Research personnel available.

THREATS

- Policy inconsistency in relation to film development;
- Film funding regime haphazard;
- Volatile economic environment affecting all facets of the economy;
- Lack of respect for women filmmakers;
- Film viewed as a non-income generating venture;
- Incompetent political appointments to key positions at broadcasting institutions especially state-owned ones;
- Content creators and producers' terrain largely remains a preserve for certain individuals, closed to others
- especially talented new entrants;
- Restrictive media laws that are at variance with creativity, a corner stone for film production;
- There is need to use the tourist attraction sites in filming so as to market the country????
- To stick to the Zimbabwean identity and culture in the films produced????
- Fast-paced technological advancement which Zimbabwean Filmmakers are not keeping up with;
- There is a general fear of the camera in Zimbabwe; the camera is associated with destruction rather than development;
- Corruption and nepotism when it comes to commissioning of productions at TV channels;
- Censorship and restrictive media laws;
- Political influence and control;
- Sponsors want creative control;
- Absence of insurance for film equipment;
- Digital induced piracy;
- Playing catch up is hard because of the situation in the country therefore????
- Lack of support from the government because Film is viewed as propaganda;
- There is no legal protection for the film sector;
- Sexual misconduct (harassment).

ANNEXURES

ANNEXURE 2: FILM STRATEGY NATIONAL TEAM MEMBERS

The List hereunder constitutes delegates that participated in the Strategy formulation process under the facilitation of Proficiency Consulting Group International;

	NAME	ORGANISATION REPRESENTED / CAPACITY
1	Napoleon Nyanhi	National Arts Council of Zimbabwe
2	Barbara Gotore	National Arts Council of Zimbabwe
3	William Ndinde	National Arts Council of Zimbabwe
4	Oliver Chauke	National Arts Council of Zimbabwe
5	Agga Nyabinde	National Arts Council of Zimbabwe
6	Terrence Tafara Vuta	National Arts Council of Zimbabwe
7	Nakai Matema	Zimbabwe International Film Festival Trust (ZIFFT)
8	Rumbidzai Katedza	Filmmaker
9	Marian Kunonga	Filmmaker
10	Tsitsi Dangarembga	Filmmaker
11	Stephen Chigorimbo	Africa Sun Motion Pictures
12	Ben Mahaka	Filmmaker
13	Munyaradzi Chidzonga	Filmmaker
14	Amanda Ranganawa	Filmmaker
15	Anthony Mutambira	Filmmaker
16	Charles Munganasa	Filmmaker
17	Daves Guzha	Rooftop Promotions – Theatre in the Park
18	Dr. Kelvin Chikonzo	University of Zimbabwe, Theatre Arts Department
19	Raphel Yobe	Film Practitioner
20	Joe Njagu	Filmmaker
21	Nhamo Mhiripiri	Filmmaker
22	Priscilla Sithole-Ncube	Filmmaker
23	Nocks Chatiza	Film Practitioner
24	Richard Tentone	Cinema Society of Zimbabwe
25	Pricilla Vhiriri	Ministry of Sport, Recreation, Arts and Culture
26	Noel Marerwa	FunCity Theatre
27	Joseph Bunga	Filmmaker
28	Raisedon Baya	Intwasa koBulawayo
29	Leonard Chibamu	LeoChi Media Consultancy
30	James Mukwindidza	Vuka Afrika Performing Arts Trust

	NAME	ORGANISATION REPRESENTED / CAPACITY
31	Shem Zemura	Zimbabwe Film Industry Development Platform (ZFIDP)
32	Tapiwa Kabudura	Television Practitioner (NRTV)
33	Collin Nyamuyaruka	Film Scholar
34	Josephine Mlanda-Zvikaramba	Film Practitioner
35	Request Machimbira	Strategy Consultant
37	Ignatious Matope	Filmmaker
39	Philani Ama Kinyabo	Filmmaker
40	Charlene Mangweni-Furusa	Actress
41	Dumoluhle Gift Dube	Filmmaker
42	Nicola Sibanda	Filmmaker
43	Nkosilesisa Kwanele Ncube	Filmmaker
44	Mhle Nzima	Filmmaker
45	Trust Prosper Gandidze	Filmmaker
46	Tichamupei Comfort Chivore	Filmmaker
47	Prof Batsirai Chivanga	Filmmaker
48	Content Maketo	Filmmaker
49	Vongai Bushe	Filmmaker
50	Sailos Gumunyu	Filmmaker
51	Sticks Mhlanga	Filmmaker
52	Lawrence Penpusher Moyo	Filmmaker
53	Tatenda Ngorima	Filmmaker
54	Edmore Kasinamunda	Filmmaker
55	Tsanangudzai Mateta	Filmmaker
56	Victoria Nyanhete	Filmmaker



ZIMBABWE FILM STRATEGY

2025-2030

