THE INFLUENCE OF INTERNAL AND EXTERNAL FACTORS AFFECTING THE KENYA FILM INDUSTRY

BY

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UNITED STATES INTERNATIONAL UNIVERSITY-AFRICA

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A Project Report Submitted to the Chandaria School of Business in Partial Fulfillment of the Requirement for the Degree of Masters in Business Administration (MBA)

UNITED STATES INTERNATIONAL UNIVERSITY-AFRICA

SUMMER, 2015
STUDENT’S DECLARATION

I, the undersigned, declare that this project is my original work and has not been submitted to any other college, institution or university other than the United States International University in Nairobi for academic credit.

Signed: ____________________________  Date: ______________________

Esther Nguma (Student ID: 639858)

This proposal has been presented for examination with my approval as the appointed supervisor.

Signed: ____________________________  Date: ______________________

Dr. George Achoki

Signed: ____________________________  Date: ______________________

Dean, Chandaria School of Business
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I wish to acknowledge everyone who played a role in one way or another towards the completion of this work.
ABSTRACT

The purpose of the study was to identify the strategies for revitalizing the film industry in Kenya. The study was guided by the following questions: What is the kind of environment that the Film Industry operates in? What are the factors that affect the Film Industry? And in what ways can the factors be used to better the Film Industry.

The study adopted a descriptive research design in studying the targeted population of Film makers. The population under study comprised of 30 producers of various film production houses. The study adopted random sampling technique to determine the sample population size. The data was collected using questionnaires. It was then edited and analyzed by use of Statistical Package for Social Sciences (SPSS) software using descriptive statistics indexes such as mean, percentages and frequency distribution method. The data was presented in the form of tables and figures according to the research questions.

On the first research question on the kind of environment that the Kenyan Film Producers operate in, the study found out that the film environment has not been conducive for filmmakers in Kenya due to tight government controls, tedious film requirements, unprecedented amount of foreign programmes, low quality of film and financial rewards. On the second research question, there were various factors that affected the film industry in the country. This was attributed to expensive equipments, heavy investments in film production, lack of training and proper film commissioning, lack of exhibition and distribution opportunities and poor communication network that inhibited film success in the country. On the third research question in relation to proactive action for the film industry to be made better, producers should be more creative, high quality film crew, more entertaining and less political films, formation of guild, workshops for intensive youth training, look for corporate sponsors, sharing of financial burdens and matching the audience expectations.

The major conclusion on the first research question on the kind of environment that the Kenyan Film Producers operate in indicate that the most pressing issue was on the productions companies not reflecting the Kenyan culture and the least pressing matter was on the unprecedented amount the second research question on the factors that affect the film industry the country, the study concludes that the most pressing issue in
affecting the film industry was on the lack of proper film commissioning procedures and production departments and the least pressing matter preventing the film industry was on the expense to produce the film, lack of studio systems in place, electrification in watching television, poor communication network and transport. In regard to the third research for the film industry to better local productions, the study concludes that the most proactive action in promotion of local films production should workshops for providing intensive training for youth to develop their film skills an least activity that required proactive action were on the key characters, plot of the film as one of way to gauge the quality of Kenyan film.

The study recommended that the government should not impose tight controls in the Kenyan film industry. Producers should be creative story telling in the Kenyan film industry to make them more appealing to the audience. The key characters, plot of the film were one of the ways to gauge the quality of Kenyan films. The quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen. The directors should make films that are more entertaining and less political in nature. The Kenyan film crew should form a guild for writers, actors, and directors. Film workshops should provide intensive training for youth to develop their skills. Producers should look for corporate sponsors to support the film and form co-production partners to share the film financial burdens. The film industry should know the audience to match their expectations.

The researcher suggests further research on evaluation of the determinants of film success in Hollywood, Nollywood and Bollywood. In addition, future researchers can look at the role of film crew such as actors, directors, cinematographers, sound technicians in determining the success or failure of the Kenyan film industry.
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<tbody>
<tr>
<td>BBC-</td>
<td>British Broadcasting Corporation</td>
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<tr>
<td>CBC-</td>
<td>Canadian Broadcasting Corporation</td>
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<tr>
<td>CNN-</td>
<td>Cable Channel</td>
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<tr>
<td>DVD-</td>
<td>Digital Versatile Disc</td>
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<tr>
<td>DSTV-</td>
<td>Digital Satellite Television</td>
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<tr>
<td>KBC-</td>
<td>Kenya Broadcasting Corporation</td>
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<tr>
<td>KES-</td>
<td>Kenya Shilling</td>
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<tr>
<td>KISS TV-</td>
<td>Kiss Television</td>
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<td>KTN-</td>
<td>Kenya Television Network</td>
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<tr>
<td>MNET-</td>
<td>Electric Media Network</td>
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<tr>
<td>NTV-</td>
<td>Nation Television</td>
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<tr>
<td>SABC-</td>
<td>South African Broadcasting Corporation</td>
</tr>
<tr>
<td>TV-</td>
<td>Television</td>
</tr>
<tr>
<td>USA-</td>
<td>United States of America</td>
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<tr>
<td>USD-</td>
<td>United States Dollar</td>
</tr>
<tr>
<td>VCD-</td>
<td>Video Compact Disc</td>
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CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

Film and television are vital tools for education, entertainment, social mobilization and economic empowerment. In this regard, transmission of what viewers can identify with in terms of their needs and aspiration becomes important (Maloba, 2002). Nationally, exposing viewers to foreign content brings with it some advantages, which, if well harnessed, can propel positive development. Equally, if not well balanced, such content could be a source of discontent and retrogression (Gersetschlaeger, 2004).

Some scholars, among them Schudson (2004), avers that broadcasting in most nations has emerged under strict control or regulation of the state. As such legislation establishing broadcast systems identifies and safeguards national, integrative, and participatory objective of the nation state (Bourgault, 2005). For instance, in Canada broadcasting began as an effort to assert cultural autonomy against the hegemony of the United States of America (USA). It was on this platform that seeking to renew its license in 1978, Canadian Broadcasting Corporation (CBC) suggested that the station was all about was the creation of a national consciousness. It was claimed that the aim was to express the “Canadian Identity” which was critical in binding the country together. Under such circumstances, it was deemed that the Canadian populace could have an opportunity to tell their stories, their experiences, their worldview, their hopes and aspirations and their contributions to world civilization away from the influence of the US media (Jones, 2002).

The notion of stressing the content of media houses is not only a preserve of governments, but rather other non state actors such as scholars, cultural activists and nationals who, more often, are interested in the preservation of cultures and identities (Hachten, 2001). For instance those who have a strong affinity to the French culture insist that the content and certainly the language of their audio-visual media must be predominantly French, or be perceived to have a French cultural or national character (Brunsvick et al, 1999).
Consequently, the importance of content regulation in the development of the screen industry cannot be gained as immense opportunities for film production, development of skills as well as support infrastructure, which increases a strong domestic television market, are observed. (Koul, 2002). The licensing of new operators has led to setting up of independent television stations making many Kenyans enjoy unprecedented variety of viewing options all the way to the village (Bourgault, 2005).

Moggi and Tessier (2001) explains that it is expected that with the increase in the number of audio-visual practitioners and supporting establishments around the country, coupled with related positive impacts on national economy and governance as well as the creation of progressive policies in the broadcast and audio-visual sectors, the film industry will be invigorated to higher levels of value (Barson, 2007). This will accrue in terms of employment, increased revenues, as well as increased awareness of the wider global view. Recent technological advancement in the information technology sector has made access to information much easier. While this gives advantage to the developed economies to access wider global markets, the expected benefits are not forthcoming for many developing countries such as Kenya.

Though there has been a significant increase in the number of licensed radio and TV stations, there has not been an equivalent growth in the level of their local content programmes, mainly local films. For instance by the year 2000 more than 80% of the television broadcasting stations in East Africa allocated 61% to 100% of their total airtime to foreign programmes (Gerestsclaeger, 2004). In Kenya, the urban stations, largely reaching the Nairobi metropolis, engage in fierce competition for advertising revenues. In order for these stations to make some profit they resort to cutting down on production costs of local films by relying on imported programmes (series, soap operas, films, documentaries). Further, in order to be operational for 24 hours a day they complement local newscast with international new relayed from Cable Channel (CNN), Deutsche Welle, Sky News and British Broadcasting Company (BBC) among others (Moggi and Tessier, 2001).

This phenomenon has been occasioned by a number of factors among them prohibitive production costs, elementary production skills coupled with inadequate institutions, tedious, cumbersome, inconsistent and sometimes contradictory legislation and
regulations related to film production, and low income levels of the larger populace that hinders a robust market. This notwithstanding, there has been a remarkable increase by the ‘diaspora’ film industry using Kenya as a location, where they tap into its varied and serene landscape and friendly peoples and cultures. On some occasions foreign producers select Kenya merely as a setting for prohibitive Western or ‘settler; story (Edwards, 2008). Most local films in Kenya have been confined to selected Kenyan audiences without international release. Those that have made a global compact are chiefly wildlife films shot by National Geographic, Discovery Chanel, or BBC. At best, a major Kenyan production has a premiere in cinemas around Nairobi before going direct-to-video for sale on the streets (Bourgault, 2005). To date, there have been no major Kenyan films produced that have made a mark on global audiences.

Film in Kenya has been marked by external film industries using Kenya as a location to tell their own stories. According to the Kenya Film Commission website (2008), the first Hollywood pictures in Kenya came in the 1930’s, African Holiday, Stanley and Livingstone, and Trader Horn among them. Memorable adventure films like the Snows of Kilimanjaro, King Solomon’s mines, and Mogambo reached wider audiences in the 1950s and showcased Hollywood stars on wild adventures in the rugged Kenyan terrain. In 1981, the BBC produced a widely acclaimed 7-part television miniseries based on the life of Elspeth Huxley and her white settler memoir, The Flame Trees of Thika.

The films discussed thus far have all been foreign productions using Kenya as the landscape to produce their own stories, with Kenya merely being a settling for a prohibitive Western or settler story (Githii, 2001). Other than wildlife films, such as those shot by National Geographic, Discovery Channel, or BBC, indigenous film in Kenya has been confined to selected Kenyan audiences without international release. At best, a major Kenyan production has a premiere in cinemas around Nairobi before going direct to video for sale on the streets. (Micheni, 2008).

Despite this, Kenyan filmmakers who are on the rise hope to breakdown the wall preventing Kenyan films from being shown and celebrated beyond Kenyan Borders. In 2007 the short film Kibera kid showcased local Kenyan talent in film festivals around the world, winning seven awards (Kopecky, 2007). Currently, the Kenyan film industry is worth KES 3 billion annually. At optimal performance, the industry is reputed to have a
potential of over KES 40 billion annually and creating more than 250,000 jobs over the same period. Specifically, Kenya will thus realize economic benefits as a result of a vibrant local film industry (Kenya Film Commission, 2008).

1.2 Statement of the Problem

In Kenya, the quest for opened democratic space came hand in hand with the demand to free the airwaves. This drive was further propelled by the global push to liberalize airwaves. Since then, governments such as Kenya that have wanted to be seen to be accepting tenets of democracy, have, increasingly sought ways that would avoid controlling broadcasters, albeit grudgingly. This has however only happened to the extent that the state does not perceive any contravention of national security and the broadcaster’s code of discipline (Moggi and Tessier, 2001).

As such, a remarkable number of television stations emerged Kenya Television Network (KTN), Family TV, Nation Television (NTV), KISS TV, Classic TV and Citizen TV among others. In total over thirteen TV stations have been licensed with a myriad of other FM Radio stations. With the proliferation of these media houses, a self-regulating mechanism by the media themselves has been instituted. This mechanism allows for growth and control of programmes (Bakari, 2010). Despite this, there has been laxity in the regulation of films and TV programming due to the absence of proper legislation leading to TV stations drawing out their own policies regarding ‘content’ televised (Yambo, 2003). While this approach is desirable, the TV stations are found in a delicate position to strike a balance between promoting nationhood and culture by increasing local content aired versus generating profits for investors in an environment that has a strong film appetite for foreign productions (Barson, 2007).

This study aptly notes this predisposition and asks: How does a film find an audience, not just in Kenya, but also beyond its borders? What distribution methods are available for Kenyan film? Given the existing or perceived ‘socio-economic’ dilemma, how does Kenyan film help build nationhood through promotion of local cultures and peoples as well as talents through airing local contents on the one hand and generating significant returns to investments on the other given the high affinity of the Kenyan audience to foreign film? What are the generic factors that affect local productions and what mitigate approaches can be taken to overcome them in order to promote the film industry? That
the film industry potential exists in increasing measure is not in doubt. The country is awash with talents in drama, comedy, documentaries, soap operas, features and music among others (Alukwe, 2006).

1.3 Purpose of the Study

The purpose of this study is to examine the internal and external factors that affect the Kenya Film Industry.

1.4 Research Questions

The study was directed by the following research questions prepared to aid in gathering the information concerning the research topic.

1.4.1 What is the kind of environment that the Film Industry operates in?
1.4.2 What are the factors that affect the Film Industry?
1.4.3 In what ways can the factors be used to better the Film Industry?

1.5 Significance of the Study

The study aimed at analyzing the factors that affect the Kenya Film Industry. The benefits that can accrue from this study are numerous:

1.5.1 Researchers

The study of this nature will help researchers in contributing to the pool of knowledge about strategies in making local content relevant to its citizens and their importance by providing variables for assessing the role of these criteria on the content produced. In addition it is noted that a continuous research to chat out a proper path that such criteria and TV stations’ growth should follow into the future is now greater than before.

1.5.2 Planners and Policy Makers

This study will help education and training planners in the industry to develop suitable criteria that can equip upcoming TV stations to take a leading role in televising content that is commensurate with local people’s needs and aspirations. It will also enable planners identify what the government needs to practically apply in order to create an enabling environment for suitable criteria vis a vis issuance of broadcasting licenses to thrive.
1.5.3 Investors in the Industry

The study also sensitizes TV stations to understand the importance of having a criterion that can necessitate the televising of content that is commensurate with people’s needs and aspirations. The study aims at making them appreciate the dynamics of fulfilling the investment drive side by side with promotion of nationhood, culture and local content.

1.6 Scope of the Study

Although this study focuses on relevant government agencies in the film industry, local movie producers, production houses, film students and the Kenyan audience, it is limited in scope to two key players namely; filmmakers and production houses based in Nairobi totaling up to 30. These professionals are also limited to those having worked for not less than five years active operation since being licensed.

1.7 Definition of Terms

This section provides definition of unique terminologies and concepts based on authoritative sources of reference in the context of film and Television Production.

1.7.1 Film

A film is a form of entertainment that enacts a story by sequence of images giving the illusion of continuous movement (Ainslie, 2006).

1.7.2 Local Content

Programming which is produced under the creative control of nationals of the country while the Subject matter produced by an individual or individuals, a production organization or television station based in the country under study (Bhattacharjee, 2001).

1.8 Chapter Summary

This chapter presents the background on the influences of internal and external factors in the Kenya Film Industry. The first chapter is separated into six main sectors. Section one gives the comprehensive background of the organization; section two describes the problem in the framework of the organization. The following chapter presents an outline of the literature review conferring to the research questions. Chapter three then tackles the research methodology that will be used in the gathering of data, including the research design, population, sample size and sampling technique. Also refer to chapters four and five.
CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature on and the section attempts to answer the questions raised in the first chapter. The questions include: What is the kind of environment that the Kenya Film Industry operates in? What are the factors that affect Kenya Film Industry? And in what ways can they be used to better Kenya Film Industry?

2.2 The Environment in which the Film Industry Operates

This was aimed at obtaining a good understanding of the environment under which the Local Film producers operate with the intention of better understanding the circumstances they find themselves in as well as the possible challenges they normally face as they go about executing their roles.

2.2.1 Legal Environment of the Film Industry

There is no single law regulating media in Kenya. Only the Constitution, and a range of Acts, as well as civil and criminal law statutes, includes provisions relating to both print and broadcast media (Githii. 2001). Many Acts, mainly referring to English Statutes of the nineteenth century, were inherited from the colonial government, and still provide for tight government control on information and mass media (Moggi and Tessicr. 2001).

Filming done in Kenya for public exhibition or sale either within or outside Kenya are produced under and in accordance with the terms and conditions of filming license issued by the film licensing officer (Mohammed, 2007). All applications for licenses to film in Kenya are made to the Permanent Secretary in the Ministry of Information and Communication. The Ministry requires that private companies or individuals submit their applications through local agents who are accredited with the Ministry (Nyanja, 2008).

Crews wishing to film in Kenya have to meet filming requirements that are laid down by the Ministry such as providing details of crew members, equipment to be imported itinerary etc. Applications are processed and approval granted by a film licensing committee consisting of a multi-sectoral team. The committee approves requests for
feature films commercial films, documentary films and skills for commercial purposes (Simiyu, 2009).

This is what is deemed punitive laws, like the 50 Kenya Shillings(KES) stamps duty slumped on film products whish is counterproductive. This pushes the cost of production and makes the final price inaccessible to the consumer especially since there already is a thirty percent tax on profits, so why have another tax levied on top of this (Nyanja 2008). Numerous licensees and bureaucratic procedures hinder independent filmmakers from operating efficiently. Simiyu (2009) asserts that film producers’ organizations could lobby governments, offer filmmakers support, while also monitoring their local industry and enhance unity and networking.

2.2.2 The Business Environment of the Film Industry

Before 2005, local film producers did not raise a positive interest from buyers, audiences and disappointingly, the broadcasting houses that had a responsibility in developing audiences for such material by airing them (Koul, 2002). Today the local productions are broad in their genres, many of which do not reflect any specific Kenyan culture or identity, but often borrow from the West and the African region (Kiome, 2010).

Since 2002, the so-called “Riverwood’ phenomenon characterized by the low budget short films in the slapstick genre, that made a parody of everyday social situation, have a huge market – though declining due to the increased popularity of cheap multi-film Digital Versatile Disc’s (DVD) of Western films and Nollywood (Nigerian) films – in Kenya. “Riverwood” is a derivative hybrid of River Road – a Nairobi Central Business District street where everything cheap and low-cost is available to those who want to spend less – and Hollywood. “Riverwood” films are shot on cheap digital cameras and burnt on DVD for quick distribution and consumption, never mind the low quality (Kiome, 2010).

The Kenya Broadcasting Corporation (KBC) established in 1962 and still state-owned, with a nationwide geographic coverage of between 40% to over 80%, has had programmes both in English and Kiswahili. With its two fully equipped play-out centers in Nairobi and Mombasa, one (Mombasa) produced local drama, music and cultural programmes for national transmission (Githii. 2001). KBC TV channel had for sometime
set its ratio of local to foreign content at 60% to 40%. However the 60% local content target has been realized due to high cost of local production (Yambo, 2003). This study takes cognizance of established media industry in developed economics in an attempt to shade light on the path that the Film and Television production in Kenya might take in the future as a response to the challenges of televising local content in relation to liberalization of airwaves.

This is aimed at drawing out criteria for issuing out broadcasting licenses that are tailor made to the televising of local content in Kenya. Dalton (2002) asserts that the importance of content regulation to the development of the screen industry cannot be overestimated. It not only creates the opportunities for production, the development of skills and the support infrastructure, but also creates a growing and increasingly strong domestic television market.

During the past decades, Kenyan film makers have tried to break into the African cinematography market but the evident domination by film companies from the developed world have rendered this worthy effort fruitless (Yambo, 2003). As a result of this monopoly the majority of Kenyan filmmakers are incapable of playing an important and consistent role in the African film market. Despite the fact that there are many Kenyan film professionals, the development of this industry is hampered by various challenges which according to Dalton (2002) include: post-production: through filming equipment is generally available. Kenya does not have a film-processing laboratory - the 16mm facility that exists at the Kenya Institute of Mass Communication has collapsed due to lack of spare parts and maintenance. There is lack of an enabling government film production policy and piracy is a concern.

Nyanja (2008) identifies lack of cultural policy framework that recognizes the role of the film industry in employment creation and lack of a strong government involvement as is done elsewhere in Europe where governments use the industry to spur growth. With the liberalization of airwaves in most countries in Africa, viewers now enjoy unprecedented amount of programmes some of which are of foreign origin. Promotion of the film industry in Kenya is expected to be a promotion of the local cultures and aspirations (Mohammed, 2007).
However the assertion presents a dilemma since most African films stand little opportunity for exhibition on the continent itself due to low financial returns in comparison to Hollywood films (Gebre-Egziabher, 2005). For instance, while the American Motion picture industry accounts for about half of the world’s box office releases with revenues in excess of USD 4.5 billion at the turn of the last century, Kenyan movies still battle for space in the cinema theatres, surviving on the few Video Compact Disc (VCD) sales (Micheni, 2008). There are obvious hindrances to growth, which include bureaucratic procedures and numerous licenses. They unnecessarily make the films expensive for the residents who incidentally survive on less than a dollar a day (Simiyu, 2009).

There is mostly lack of proper film commissioning procedures and production departments that would liaise more with independent producers as most stations prefer in-house productions. Lop-sided contracts have disheartened most independent producers (Githii. 2001). For instance, television stations insist on retaining copyright on series’ rights. Broadcast stations demand that show/film creators buy airtime to have their films screened on their channel when they should instead pay the filmmakers as is standard practice around the world (Simiyu, 2009).

2.3 Factors that Affect the Film Industry

This was aimed at obtaining some background information pertinent to specific objectives of the study. It assisted in appreciating the challenges that are faced in the Kenyan industry with aim of suggesting possible solutions.

2.3.1 Lack of Financial Backing

It costs a lot of money to produce a film. Producers in Kenya have to raise their own funding through any means necessary, since there is no studio system in place (Edwards, 2008). Equipment is expensive and out of reach for many independent filmmakers. For many of them hiring is out of the question since professional film cameras are either unavailable or too expensive. KIMC for instance had the only 16mm lab facility in Eastern and Central Africa, which was broken down by mid-eighties. To process 35mm the only labs available within the continent were in countries such as South Africa or Egypt (Gebre-Egziabher, 2005).
Television outlets, seen as a cheaper solution to telling independent stories, have also not been successful because of low television financing, which has not helped in improving the quality of production. Lost, an American television series, averaged $4 million financing per episode yet in 2009 Kenyan television offer a meager Ksh 150,000 (US $2,000) per episode. South African stations offer better rates with stations such as Electronic Media Network (MNET) and South African Broadcasting Corporation (SABC) whose budgets for television average US$ 40,000 (Simiyu, 2009).

There is mostly lack of proper film commissioning procedures and production departments that would liaise more with independent producers as most stations prefer in-house productions. Lop-sided contracts have disheartened most independent producers (Gitte, 2001). For instance, television stations insist on retaining copyright on series’ rights. In some cases, stations demand that show/film creators buy airtime to have their film screened on their channel when they should instead of paying the filmmakers as is standard practice around the world (Simiyu, 2009). Corporations have found supporting the Kenyan film industry in its infancy to be yet worth the risk (Edwards, 2008).

2.3.2 Lack of Exhibition and Distribution opportunities

African films have little opportunity for exhibition on the continent itself because it is more profitable for theaters owners to rent Hollywood films than the independently made African films perceived as too intellectual for popular consumption (Gebre-Egziabher 2005). In addition, there are several idle cinema theatres on one side, and so many African films seeking exhibition space on the other. Attempts by Africans to control distribution of their own films are yet to bear fruits. Promotion of these items to match the American Emmy’s for TV and Oscars for film is however low hence a wide divide between the locals and the foreign film enthusiasts, promoters, producers, directors, cast and crew (Edwards, 2008).

Broadcast stations demand that film producers must buy airtime to have their film screened on their channel instead of paying filmmakers as is standard practice around the world (Simiyu 2009). Many African independent filmmakers have resorted to selling their work to the South African Pan African broadcasters (MNET, Movie Magic. DSTV) who actually pay for content. In Kenya, many film producers are still experimenting with home videos produced by Riverwood while cinema theatres are yet to accept these
movies as most of the bookings are made in Hollywood. Whereas the American motion-picture industry accounts for about half of the world's box-office releases, grossing annual revenues of over $4.5 billion at the turn of the last century, Kenyan movies still battle for space in the cinema theatres, surviving on the few VCD sales (Micheni 2008). According to Ondego (2010), Jitu Films is in the process of introducing the idea of mass production of Kenyan made feature films on DVD and VCD. They hope to create a dependable market for Kenyan Films by promoting a cinema-going and DVD-buying culture for local films. This aims to also get round the problem of piracy within the industry.

2.3.3 Lack of Proper Training

Obonyo (2007) explains that Kenya lacks a school that focuses on film. There have been few colleges and institutes that offer training in media and other related areas of interest. Currently in Kenya there are no film schools to offer rigorous training in film production. The Kenya Institute of Mass Communication was for a extensive time the foremost training institution. It offered only 9-12 month courses electronic media and print leading to diplomas and certificates in Journalism. This is barely adequate time to properly train professional producers.

Universities like Daystar and the University of Nairobi teach communication courses. They teach media, but concentrate heavily on journalism. However, they don't have film lecturers who can make people to know more about the art of film (Sitati 2008). A few programs in Nairobi offer film production workshops: Wilnag and Magenta are two such programs. They offer one or two training sessions, but nothing thorough (Dalby, 2010). These programs are akin to the “Learn Filmmaking in two weeks” crash courses that advertise in magazines in the United States.

For any Kenyan who wants to pursue film they have to leave the country for a film school on the African continent or overseas (Edwards, 2008). One film professor, Dr. Mary Beth Feilder, from the university of Southern Carolina came to Kenya and held training sessions with youth from the Kibera slums, “They were made to sit and critique films and write their own scripts (Sitati 2008, pg.4).

The students who participated have since been involved in the scriptwriting process for the feature film adaptation of Kibera Kid. Dr. Fielder was onto something by bringing
such focused film education to Kenya (Bourgault, 2005). One of the ways to overcome the challenges facing the Kenyan film industry is to have willing and able educators share their film education with Kenyans. These Kenyans can then share their experience and achievements with others, which will, over time, build up the first generation of schooled filmmakers (Edwards, 2008).

2.3.4 Lack of Significant Audience

A film may play on six screens around the country at most, though, since most screens are reserved for the latest Hollywood and Indian hits. Six screens in Kenya compared to films that open in the United States on over 2,000 screens underscores the futility of expecting too much from a theatrical run in Kenya. More often, a Kenyan film will find its audience at home, in the direct-to-video market. The home video market competition is a fierce one, however. Currently, the film market is saturated with cheap movies from China and Nigeria for as little as 200 Kenyan shillings (about $3), the price of one local film (Kihang'ah, 2008).

De Beer (2005) explains that television has not made a major impact in Kenya's countryside. The cost of a television set, to start with, is prohibitive for rural people. A 21-inch colour television plus a VCR, for example, would cost at minimum five to 10 times the official typical income of a primary school teacher.

Ochieng (2002) dismisses television as being of little communication importance to Kenyans for these two reasons. He says, "Television, is out of reach for the majority of the individuals as it is urban-based and urban-oriented and because TV receivers are too pricey. Secondly, both radio and television deal with particular ideas which have to do with the fortification of the integrity and security of the state, and not necessarily with societal enlightenment as such". Majority of Kenyans have better access to transistor radio receivers. These radios today are cheap and readily available at almost every street corner from hawkers.

Abuoga and Mutere (1999) propose that the reason as to why this medium is common is largely due to the low rate of functional literacy, the poor communication network, the poor economy, transport system and the people's lifestyles. Knowledge shows that the largest single groups of media consumers in the rural area are the agricultural extension
workers and teachers (Faringer. 2001). They are reasonably well educated, have a regular monthly income, are more concerned with current affairs and are often opinion leaders (Barson, 2007). Most schools are situated in far-flung areas that are inaccessible so that this one single large market does not have an chance to buy newspapers let alone watch a movie (Dalby, 2010).

2.4 Ways to Better the Kenya Film Industry

As the Kenyan Film industry grows, so will the audience following the product. A locally produced film will be able to be relied upon to provide quality, unique, challenging, noteworthy, and important films as time goes on. This should be the vision for a self-sustaining, indigenous film industry in Kenya (Edwards 2008).

2.4.1 Organization of Talent

In order for a film industry to run as well as a well-oiled machine, each aspect of the industry needs to be cared for. This includes writers, actors, and directors, commonly referred to as above-the-line, all the way down to miscellaneous crew members, extras, costume designers, lighting technicians, caterers and so on, which are referred to as below-the-line. The Kenyan film industry would be well advised to form for themselves at the very least a guide for writers, actors, and directors (Edwards 2008).

There are many talented youth who need to develop and practice their craft, yet because of financial limitations are unable to do so. Workshops are helpful but more intensive ongoing training is required for youth to truly develop their skills (Ochieng, 2002). That is why organizations like The Hot Sun Foundation opened a Film school known as ‘The Kibera Film School’, the first-ever film school of its kind in Kenya, based in East Africa’s largest slum. The school is a six-month intensive educational experience. It trains youth in scriptwriting, camera work, editing, directing and producing (Gebre-Egziabher, 2005).

Actors (especially those with little experience) want to work. They are hungry for it and their passion drives them, and they want credits for their resume and reel. This will make them even more valuable. They don’t want to waste their time on subpar projects, as many would do. The best way to find your talent is to just hold an audition and wait to discover the next best actor/actress (Oladipo, 2007). Naturally one would wish to hire an
actor/actress with immense exposure and talent, availing oneself of the best of all possible worlds (Koster, 2004). There are some very talented actors out there, waiting for an opportunity to shine. Film producers should therefore not short-change their vision by looking for their friends or relatives who are cheap low pay or may even do it for free when a little extra effort put would have them in an entirely different league of storytelling (Eggleston, 2010).

In American cinema, many facets of the film industry have formed unions and guilds. The workers in the industry formed labor unions for the standard reasons that: they sought worker representation, equity in pay and working conditions, safety standards, and job security (Barson, 2007). Today the Screen Actors Guild, Director's Guild of America, Writer's Guild of America, American Society of Cinematographers, American Cinema Editor and others ensure that professionals working in the film industry in the United States work hard on behalf of their members to insure that they are treated fairly. The Kenyan film industry would be well advised to form for themselves at the very least a guild for writers, actors, and directors (Edwards, 2008).

2.4.2 Finding Funding and Financial Backers

The development of cinema cannot be credited exclusively to artistic ambition or disinterested scientific endeavor. Unlike television and radio broadcasting, the cinema has not been an expression of the state: as a “free enterprise’ system, as its inception and growth are closely linked to the profit motive as it is pressed in and through Western Capitalism (Armes, 1997).

Films around the world feel the sting of a basic fact of filmmaking: it costs money. More often than not, it costs a lot of money, whatever the level of production value. Kenya’s film industry is no different. Producers in Kenya have to raise their own funding through any means necessary, since there is no studio system in place. Producers should go to corporations, such as Kenya’s cellular giant, Safaricom, the national grocer, Nakumatt or Coca-Cola. They encourage pitching films and seeing if they go for the idea (Sitati, 2008). Film producers ought to look for various options that include barter whereby they offer product placement to corporate brands as a source of finance (Dalby, 2009).
Feature films bring in co-production partners to share the financial burden and recoup some of the investment through theatrical and video releases and international sales, can enable the producers to develop quality projects with high production values to be programmed as highlights of their schedules (Pramaggiore and Wallis, 2006). Good feature film production would give sponsors the opportunity to invest relatively large sums in properly authored projects involving internationally renowned talent and bring them to the screen at an affordable price to their Corporations (Thompson and Wright, 2007).

The financial strategy can involve four main approaches: internal funding by drawing on private revenue sources, external funding through co-production and/or outside investment, key licensing arrangements in television and emerging media, generating new revenue streams through international content distribution (Ochieng, 2002). These strategies are characteristic of filmmakers worldwide. The film producers should have an energetic pursuit of new, and hitherto untapped, channels within the standard financial pipelines (Viswanathan, 2008).

It is important to note that investors will demand financial transparency. They may also seek a measure of decision-making ability as to how funds are invested, what risks are assumed, how theatrical releases and television rights are balanced and so forth. Film producers will have to determine, as indeed any entrepreneur must decide, the degree to which they are willing to allow outside forces to shape his course (Viswanathan, 2008). All in all one should not assume that they will find money in the same place and, that they should learn from the other filmmaker’s method (Levison 2004).

2.4.3 Understanding the Potential Audience

When shooting a film, the intended audience might simply be a producer’s immediate family and close friends or it could be an audience they are trying to sell a particular product, service or message (Pramaggiore and Wallis, 2006). They might all belong to a single age group or might all be of the same sex. They might all be children. In fact, the audience could be clearly defined or made up of people from several different ages, cultures and backgrounds (Thompson and Wright. 2007). The key is to know the audience as best possible before they make the film and to tailor it to suit the audience as much as possible (De Beer, Kasoma Megwa & Steyn. 2005).
Producers in Kenya should ask themselves the following questions: how does a Kenyan film find an audience, not just in Kenya, but beyond its borders? What distribution methods are available for a Kenyan film? And how does a Kenyan film make any money back? One of the ways a Kenyan film can find an audience, both within Kenya and without, is to be that irresistibly good. This is an inevitable consequence of the development of the Kenyan film industry. Beginning with a solid foundation in film education, the films to come from Kenya's educated filmmakers can't help but eventually be deserving of international attention. A great film will get noticed (Edwards. 2008). Bakari (2009) states that it is time for filmmakers to reach out to the audience and not go with a begging bowl, Nollywood has shown people that it can be done and from doing it, one earns respect. With the existence of fibre optics, the Internet is one of the important distribution channels that the producers should explore.

2.5 Chapter Summary

This chapter has clearly reviewed the various literatures in relation to research questions presented in the study. It has expounded on the background and the challenges faced in Kenyan Film Industry and various studies that have been done to show how the industry can positively impact this huge potential market. Chapter three describes the research methods and procedures as used to carry out the study.
CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter provides a discussion of the research methodology that is used in this study. It discusses the research design especially with respect to the choice of the design. The research design is the blueprint that glues the research together. The methodology specifies the scope and characteristics of the entire population under study and the methods used to select the sample. In addition, the methodology discusses the techniques used for data collection, analysis and presentation.

3.2 Research Design

The research design used in this study was a descriptive research design. Cooper and Schindler (2006) defines descriptive design as an approach that attempts to identify and explain variables that exist in a given situation and to describe the relationship that exists between these variables in order to provide a picture of a particular phenomenon. In descriptive research design, there is a survey, which is a detailed inspection or investigation of wide and inclusive coverage with the quest for detail of tangible facts.

According to Garson (2007), a survey research is a method of gathering data from respondents thought to be representative of the population. Additionally, surveys use instruments that are aimed at giving systematic, representative and reliable information or characteristics about the population (Piatt et al, 2002). The use of a survey is important to this study as it enabled future replication. Further, this study was designed in a way that solicits response from individuals deemed to have the relevant information through interviews. The response(s) were then summed up to produce results that are representative of the whole population.

3.3 Population and Sampling Design

3.3.1 Population

Cooper and Schindler (2003) term a population as the total compilation of elements with similar characteristics from which inferences are made. In this study, the population was
taken on all Film Production Houses located in Kenya and legally registered under the laws of Kenya. This population stands at 83 Film Production Houses in which 81 of those Film Production Houses are located in Nairobi with only two located at the coast (Department of Film Services, 2009).

3.3.2 Sampling Design

3.3.2.1 Sampling Frame

Sampling is a means of choosing some part of the group to represent the entire group or the population of interest (Yin, 2003). It lowers the amount of time required to complete the study, it's controllable, it cuts costs and is almost a reflection of the sample population. According to Sharp and Howard (2006), using sampling allows a higher overall accuracy than a census. In addition gathering data from fewer cases means that one can gather information that is more detailed. A sampling frame is a list of elements from which the sample is essentially drawn and closely related to the population (Sharp and Howard, 2006). The sampling frame was acquired from the department of film services in Kenya. This ensured that the sampling frame was up-to-date, complete and pertinent to the attainment of the study objectives.

3.3.2.2 Sampling Techniques

This study adopted random sampling technique. According to Sharp and Howard (2006) random surveys are suitably for large samples in allowing any one to determine the average, the variations to a definable level of statistical confidence. Using a directory of registered Film Production Houses, the desired percentage forming the sample was selected randomly using a random numbers table and with a number allocated to each registered production house. The identified sample formed the key sources of raw data for this study.

3.3.2.3 Sample Size

A research sample is a selected representative portion of the 'population' of registered Film Production Houses in Kenya as documented by the Department of Film Services, which is the government agency, charged with registering all Film Production Houses. The sample size taken at 36% of the total population gave a sample of 30 Film Production Houses. The
sample size was based on Grinnell (2001, pg. 77) provisions, which states, "For a sample to be statistically significant, a minimum of 30 or 10% of study population (whichever is greater) is required for each comparison group so as to give a 95% level of confidence". Further, according to Cooper and Schindler (2003), under judgmental sampling, the researcher selects a sample to conform to certain criteria. The sampling technique used here will help in providing adequate data for analysis. Normally, a research sample represents the variability in the population as closely as possible. Samples indeed reduce costs and increases accuracy of findings (Harper, 2001).

3.4 Data Collection Methods

Primary data was used to carry out the research on Film Production Houses. Secondary data was mainly used to analyze information on film audience in Kenya. The advantage of using primary data is that it's more reliable as it is collected specifically for this study (Harper, 2001). The research used questionnaires to collect the data and this is because they are easy to analyze and data entry and tabulation can be easily done with many computer software packages like SPSS. Questionnaires are a common method of data collection and are familiar to most people. Nearly everyone has had some experience completing questionnaires and they generally do not make people apprehensive. The use of uniform questions also reduces the biases that arise with face to face interviews as the researchers own opinion will not influence the respondent to answer questions in a certain manner.

3.5 Research Procedures

Having identified the sample size, a pilot test was conducted on three Film Production Houses in Nairobi to make sure the data collection instruments captured all the areas of the study. Feedback and opinions from the pilot respondents was incorporated to ensure the reliability of the data collection instruments (Yin, 2003). Thereafter, the research questionnaire was amended in line with the feedback obtained from the Film Production Houses. This then ensured the reliability of the data collected and justify the instruments used. Before collecting data, a letter of introduction was first handed out to the proposed units that form the sample size as it explains the purpose of the study.
The questionnaires were personally administered. This was a more preferred method since it affords clarification of questions that are not clearly understood, besides, increasing the level of response that is more often hindered by posting questionnaires to respondents.

3.6 Data Analysis Methods

The collected data was revised and entered into the Statistical Package for the Social Sciences (SPSS) software to allow the carrying out of the analysis. This study used descriptive statistics. According to Denscombe (1998), descriptive analysis comprises of a process of transforming a mass of raw data into tables and figures with frequency distribution and percentages, which are a fundamental part of making sense of the data. In this study, mean and frequency distribution were used and the data is presented in the form of tables and figures according to the research questions.

3.7 Chapter Summary

This chapter explains the procedure that was used in carrying out the research that forms the basis of this study. The chapter began by describing the research design to be used and its justification. The population, sampling techniques and the sample size were specified. The chapter has also indicated how the data was collected, research procedure and data analysis methods. The next section is chapter four and it will present an analysis of the information gathered from the field on the basis of the research concerned.
CHAPTER FOUR

4.0 RESULTS AND FINDINGS

4.1 Introduction

This chapter presents the findings of the primary data collected from the field using the questionnaire as a tool. The purpose of this study was to identify the internal and external factors that affect the Kenyan Film Industry. The study was directed by the following research questions: What is the kind of environment that the Film Producers operate in? What are the prohibitive factors that Kenyan producers face in local productions? And what proactive ways can be used to better the local film productions?

The section gives an evaluation of the information designed to respond to the research questions as summarized in the study. There are four subdivisions presented on the questionnaire. The first is a general section that addresses the respondents' characteristics. The following four subsections address specific research questions. Thirty questionnaires were distributed to the respondents, however, 28 replied thereby creating a response effective rate of 93%. The results are indicated on the following Table 4.1

Table 4.1 Response Rate

<table>
<thead>
<tr>
<th>Respondent</th>
<th>No. Of Respondents</th>
<th>Responses</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Production Houses</td>
<td>30</td>
<td>28</td>
<td>93</td>
</tr>
</tbody>
</table>

4.2 General Information

The general information for the study comprised of the respondents' age, gender, education, income level and duration in the film industry.

4.2.1 Age of Respondents

The researcher sought to find out the age of the target respondents involved in the study. The results on Table 4.2 illustrates that 11% of the respondents were below 25 years, 14 between 25 to 35 years, 39% were between 36 to 45 years and 36% of the respondents were between 46 to 55 years. Thus, the conclusions indicate that majority of the respondents are above 35 years old.
Table 4.2: Age of Respondents

<table>
<thead>
<tr>
<th>Age Bracket</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Below 25 yrs</td>
<td>3</td>
<td>10.7</td>
</tr>
<tr>
<td>25-35 yrs</td>
<td>4</td>
<td>14.3</td>
</tr>
<tr>
<td>36-45 yrs</td>
<td>11</td>
<td>39.3</td>
</tr>
<tr>
<td>46-55 yrs</td>
<td>10</td>
<td>35.7</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
<td>100.0</td>
</tr>
</tbody>
</table>

4.2.2 Gender of Respondents

The researcher wanted to find out the gender of the target respondents involved in the study. The findings on figure 4.1 established that 36% of the respondents were female as compared to 64% who were males. Thus, the results indicate that majority of the respondents are male.

![Gender of Respondents](image)

Figure 4.1: Gender of Respondents

4.2.3 Education of Respondents

The researcher sought to find out the education level of the target respondents involved in the study. The findings on Figure 4.2 illustrates that 54% of the respondents had college level education and 46% of the respondents had university level of education. Thus, the outcomes show that most of the respondents are relatively educated.
4.2.4 Income Level of Respondents

The researcher wanted to find out the income level of the target respondents involved in the study. The findings on Table 4.3 illustrate that 61% of the respondents earned between Ksh. 30,000 to 50,000 and 39% of the respondents earned 50,000 and above. Thus, the findings indicate that majority of the respondents earned above Ksh. 30,000.

Table 4.3: Income Level of Respondents

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>30,001 - 50,000</td>
<td>61</td>
</tr>
<tr>
<td>50,001 and above</td>
<td>39</td>
</tr>
<tr>
<td>Total</td>
<td>100.0</td>
</tr>
</tbody>
</table>

4.2.5 Duration in the film industry

The researcher required to find out the duration of the target respondents in the film industry from those involved in the study. The results on Figure 4.3 illustrate that 11% of the respondents had between 6 to 10 years experience, 14% had less than 5 years experience, 46% of the respondents had between 16 to 20 years and 29% had more than 20 years of experience. Thus, the findings indicate that majority of the respondents had more than 5 years of experience in film production.
Figure 4.3: Duration of Film Production

4.3 Film Producers Business Environment

4.3.1 Tight Government Control

The researcher sought to find out whether there were tight government controls in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.4 illustrate that 14% of the respondents were neutral on tight government controls in the film industry, 25% agreed and 57% strongly agreed. Therefore, the findings indicate that the government controls the content and information of the film industry.

Figure 4.4: Tight Government Control
4.3.2 Punitive Tax Laws

The researcher wanted to find out whether there were punitive tax laws in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.5 illustrates that 29% of the respondents were neutral on are punitive tax laws in the films industry, 46% agreed and 25% strongly agreed. Hence, the findings indicate that the government had imposed punitive tax laws in the film industry.

![Figure 4.5: Punitive Tax Laws](image)

4.3.3 Licenses and Bureaucratic Procedure

The researcher required to find out whether there were numerous licenses and bureaucratic procedures that hinder independent filmmakers from operating efficiently from the target respondents involved in the study. The findings on Figure 4.6 illustrates that 57% of the respondents were neutral and 43% agreed that there were numerous licenses and bureaucratic procedures that hinders independent filmmakers from operating efficiently in the films industry.
Figure 4.6: Numerous Licenses and Bureaucratic Procedures

4.3.4 Lack of Kenyan culture

The researcher sought to find out whether the productions companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.7 illustrates that 29% of the respondents were neutral, 32% agreed and 39% strongly agreed that the productions companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region. Thus the findings indicate that most of the respondents agreed that the productions companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region.
4.3.5 Low Quality Films

The research required to find out whether Kenyan films are of low quality from the target respondents involved in the study. The findings on Figure 4.8 illustrates that 18% of the respondents were neutral, 54% agreed and 21% strongly agreed that low quality of the Kenyan film industry prevented its success. Hence, the findings indicate that low quality of the Kenyan film industry prevented its success.
4.3.6 Government Support

The researcher wanted to find out whether government does not create a conducive film production policy in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.9 illustrates that 73% of the respondents were neutral and 27% agreed that the government does not create a conducive film production policy in the films industry. Thus, most of the respondents were uncertain on government creation of a conducive film production policy.

![Government Support Chart]

Figure 4.9: Government Support

4.3.7 Lack of Film Processing Lab

The researcher required to find out whether there was lack of film processing laboratory in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.10 illustrates that 30% of the respondents were neutral and 70% agreed that the lack of film processing laboratory in the films industry prohibited its success, 25% agreed and 57% strongly agreed. Thus the findings indicate that lack of film processing laboratory was a hindrance in film production success.
4.3.8 Lack of Spare Parts and Maintenance of Film Processors

The researcher sought to find out whether there was lack of spare parts and maintenance of film processors in the Kenyan film industry. The findings on Figure 4.11 illustrates that 46% of the respondents were neutral, another 46% agreed and 7% strongly agreed that the lack of spare parts and maintenance of film processors in the films industry hindered the success in Kenyan film industry.
4.3.9 Unprecedented Amount of Foreign Programmes

The researcher required to find out whether the unprecedented amount of foreign programmes prevented the success of the Kenyan film industry from the respondents involved in the study. The findings on Figure 4.12 illustrates that 71% and 29% of the respondents agreed and strongly agreed, respectively. Therefore, majority of the respondents agreed that the unprecedented amount of foreign programmes prevent the success of local film industry.

![Figure 4.12: Unprecedented Amount of Foreign Programmes](image)

4.3.10 Low Financial Returns

The researcher wanted to find out whether the low financial returns in Kenya film industry inhibited its success from the target respondents involved in the study. The findings on Figure 4.11 reveal that 54% of the respondents agreed and 46% strongly agreed that there low returns in the Kenyan film industry.
4.3.11 Bureaucratic Procedures in Film Industry

The researcher required to find out whether there were hindrances to film growth due to bureaucratic procedures in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.14 illustrates that 11% of the respondents were neutral, 82% agreed and 7% strongly agreed that there were hindrances to film growth due to bureaucratic procedures.
4.3.12 Lack of Enough Film Festivals to Showcase Local Talent and Productions

The researcher sought to find out if there were not enough Film festivals locally to showcase local talent and productions from the target respondents involved in the study. The findings on Figure 4.15 illustrate that 29% agree and 71% strongly agree that there are not enough local film festivals to showcase local talent and productions.

![Chart showing the percentage of respondents who agree or strongly agree that there are not enough film festivals.](chart)

Figure 4.15 Lack of enough film festivals to showcase local talent and productions

4.3.13 Pirated Productions Are a Hindrance to Film Growth

The researcher wanted to find out if ‘Riverwood’ or pirated productions were a major hindrance to film growth from the respondents involved in the study. The findings on Figure 4.16 illustrate that 46% agree and 54% strongly agreed that pirated productions were a great hindrance to film growth.
Figure 4.16 Pirated Productions a major hindrance to Film Growth

4.3.14 International Film Companies Affect Negatively the Local Film Industry

The researcher required to find out whether international film companies negatively affect the local film industry from the target respondents involved in the study. The findings on Figure 4.17 illustrates that 71% were neutral on the matter while 18% agreed and 11% strongly agreed that international film companies negatively affect the local film industry.

Figure 4.17 International Film Companies Negatively Affect Local Film
4.3.15 Local Productions Imitating Western Culture

The researcher sought to find out if local productions imitate the Western Culture hence lack of uniqueness from the target respondents involved in the study. The findings in figure 4.18 illustrate that 7% of the respondents were neutral, 46% agreed and another 46% strongly agreed that local productions imitate the western culture hence lack of uniqueness in all local productions.

![Figure 4.18 Local Productions Imitate Western Culture](image)

**Figure 4.18 Local Productions Imitate Western Culture**

4.3.16 Film Producers Business Environment

According to Table 4.4, the most pressing issue was on the productions companies do not reflect Kenyan culture and the least pressing matter was on the unprecedented amount of foreign programmes in local television stations.
Table 4.4: Film Producers Business Environment

<table>
<thead>
<tr>
<th></th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tight Government Control</td>
<td>Frequency 4</td>
<td>7</td>
<td>16</td>
<td>0.751</td>
</tr>
<tr>
<td></td>
<td>Percentage 14</td>
<td>25</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>Punitive Tax Laws</td>
<td>Frequency 8</td>
<td>13</td>
<td>7</td>
<td>0.744</td>
</tr>
<tr>
<td></td>
<td>Percentage 29</td>
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<td>25</td>
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<td>12</td>
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<tr>
<td></td>
<td>Percentage 57</td>
<td>43</td>
<td></td>
<td></td>
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<tr>
<td>Productions Companies Do not Reflect Kenyan Culture</td>
<td>Frequency 8</td>
<td>9</td>
<td>11</td>
<td>0.832</td>
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<tr>
<td></td>
<td>Percentage 29</td>
<td>32</td>
<td>39</td>
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<tr>
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<td>6</td>
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<tr>
<td></td>
<td>Percentage 18</td>
<td>54</td>
<td>21</td>
<td></td>
</tr>
<tr>
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<td>Frequency 19</td>
<td>7</td>
<td></td>
<td>0.452</td>
</tr>
<tr>
<td></td>
<td>Percentage 68</td>
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<td></td>
</tr>
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<tr>
<td></td>
<td>Percentage 30</td>
<td>70</td>
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<td></td>
</tr>
<tr>
<td>Lack of Spare Parts and Maintenance of Film</td>
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<td>13</td>
<td>2</td>
<td>0.692</td>
</tr>
<tr>
<td></td>
<td>Percentage 46</td>
<td>46</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Unprecedented Amount of Foreign Programmes</td>
<td>Frequency 20</td>
<td>8</td>
<td></td>
<td>0.49</td>
</tr>
<tr>
<td></td>
<td>Percentage 71</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Low Financial Returns in Kenya Film Industry</td>
<td>Frequency 15</td>
<td>13</td>
<td></td>
<td>0.508</td>
</tr>
<tr>
<td></td>
<td>Percentage 54</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bureaucratic Procedures</td>
<td>Frequency 3</td>
<td>23</td>
<td>2</td>
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<tr>
<td></td>
<td>Percentage 11</td>
<td>82</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Not enough Local Film Festivals Showcasing Local Talent and Productions</td>
<td>Frequency 8</td>
<td>20</td>
<td></td>
<td>0.49</td>
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<tr>
<td></td>
<td>Percentage 29</td>
<td>71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pirated productions are a major growth hindrance in Film</td>
<td>Frequency 13</td>
<td>15</td>
<td></td>
<td>0.508</td>
</tr>
<tr>
<td></td>
<td>Percentage 46</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
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<tr>
<td></td>
<td>Percentage 71</td>
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<tr>
<td>Local Productions Imitate the Western Culture hence lack of Uniqueness</td>
<td>Frequency 2</td>
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<td>13</td>
<td>0.692</td>
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<tr>
<td></td>
<td>Percentage 7</td>
<td>46</td>
<td>46</td>
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4.3.17 One Sample Test

The results on Table 4.5 indicate that the significance level was less than $p< 0.05$. This implies that each variable on film producer's business environment is significant and hence there is a relationship between the variables that the producer's business environment hindered the success of local films.
Table 4.5: One-Sample Test

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<th></th>
<th>Test Value=0</th>
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<th>df</th>
<th>Sig. (2-tailed)</th>
<th>Mean Difference</th>
<th>95% Confidence Interval of Difference Lower</th>
<th>Upper</th>
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<td>.000</td>
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<td>3.68</td>
<td>4.15</td>
<td>4.74</td>
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<tr>
<td>Punitive Tax Laws</td>
<td>28.177</td>
<td>27</td>
<td>.000</td>
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<td>3.78</td>
<td>4.25</td>
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<td>Numerous Licenses and Bureaucratic Procedures</td>
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<td>.000</td>
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<td>3.23</td>
<td>4.43</td>
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<tr>
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<td>27</td>
<td>.000</td>
<td>4.11</td>
<td>3.78</td>
<td>4.43</td>
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</tr>
<tr>
<td>Kenyan Films are of Low Quality</td>
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<td>25</td>
<td>.000</td>
<td>4.04</td>
<td>3.77</td>
<td>4.31</td>
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<td>Government Does Not Create A Conducive Film Productive Policy</td>
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<td>3.09</td>
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<td>3.36</td>
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<tr>
<td>Unprecedented Amount of Foreign Programmes</td>
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<td>27</td>
<td>.000</td>
<td>4.29</td>
<td>4.11</td>
<td>4.46</td>
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<tr>
<td>Low Financial Returns in Kenya Film Industry</td>
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<td>.000</td>
<td>4.46</td>
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<td>4.66</td>
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<td>.000</td>
<td>3.96</td>
<td>3.80</td>
<td>4.13</td>
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<tr>
<td>Not enough Local Film Festivals Showcasing Local Talent and Productions</td>
<td>49.295</td>
<td>27</td>
<td>.000</td>
<td>4.29</td>
<td>4.11</td>
<td>4.46</td>
<td></td>
</tr>
<tr>
<td>Pirated productions are a major growth hindrance in Film</td>
<td>49.295</td>
<td>25</td>
<td>.000</td>
<td>4.25</td>
<td>3.98</td>
<td>4.52</td>
<td></td>
</tr>
<tr>
<td>International Film Companies Affect Negatively the local Industry</td>
<td>30.748</td>
<td>26</td>
<td>.000</td>
<td>4.44</td>
<td>4.15</td>
<td>4.74</td>
<td></td>
</tr>
<tr>
<td>Local Productions Imitate the Western Culture hence lack of Uniqueness</td>
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<td>27</td>
<td>.000</td>
<td>4.54</td>
<td>4.34</td>
<td>4.73</td>
<td></td>
</tr>
</tbody>
</table>

4.4 Prohibitive Factors in Film Production

4.4.1 Expensive to Produce Film

The researcher sought to find out whether there was a huge sum of money involved in the production of films from the target respondents involved in the study. The findings on Figure 4.18 illustrates that 71% of the respondents agreed and 29% strongly agreed that was a lot of money involved in the production of film.
4.4.2 Lack of Studio Systems

The researcher required to find out whether there are no studio systems in place in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.19 illustrate that that 71% of the respondents agreed and 29% strongly agreed that there are no studio systems in place in the films industry. Therefore, the findings indicate that majority of the respondents agreed that there are no studio systems in place to promote Kenyan film.

Figure 4.19: Expensive to Produce Film

4.4.3 Expensive Equipments

The researcher wanted to find out whether the equipments are expensive and out of reach for many independent filmmakers in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.20 illustrates that 46% of
the respondents agreed and 54% strongly agreed that the equipments are expensive and out of reach for many independent filmmakers in the country.

![Figure 4.21: Expensive Equipment](image)

**Figure 4.21: Expensive Equipment**

### 4.4.4 Lack of Proper Film Commissioning

The researcher required to find out whether there was lack of proper film commissioning procedures and production departments to liaise with independent producers from the target respondents involved in the study. The findings on Figure 4.21 illustrates that 14% of the respondents were neutral on is lack of proper film commissioning procedures and production departments to liaise with independent producers in the films industry, 46% agreed and 39% strongly agreed. Therefore, the findings indicate that majority of the respondents agreed that there was lack of proper film commissioning procedures and production departments to liaise with independent producers.
4.4.5 In House Productions

The researcher sought to find out whether most production stations prefer in-house productions in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.22 illustrates that 11% of the respondents were neutral on most production stations prefer in-house productions as compared to 71% agreed and 18% of the respondents who strongly agreed. Therefore, the findings indicate that most production stations prefer in-house productions.

4.4.6 Lack of Exhibition and Distribution opportunities

The researcher required to find out whether there was lack of exhibition and distribution
opportunities of Kenyan films from the target respondents involved in the study. The findings on Figure 4.23 illustrates that 57% and 39% of the respondents agreed and strongly agreed that there was lack of exhibition and distribution opportunities.

Figure 4.24: Lack of Exhibition Opportunities

4.4.7 Lack of Proper Training

The researcher wanted to find out whether there was lack of proper training in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.24 illustrates that 4% of the respondents were neutral on lack of proper training in the films industry, 54% agreed and 39% strongly agreed. Therefore, the findings indicate that proper training was a key factor in the success of the film industry in Kenya.

Figure 4.25: Lack of Proper Training
4.4.8 Lack of Audience

The researcher required to find out whether there was lack of a significant audience in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.25 illustrates that 64% of the respondents agreed and 36% strongly agreed that there was lack of a significant audience.

![Pie chart showing the percentages of respondents agreeing and strongly agreeing on lack of audience.](image)

**Figure 4.26: Lack of Audience**

4.4.9 Limited Electrification for Television Viewing

The researcher sought to find out whether the rural electrification programme is limited in accessing television from the target respondents involved in the study. The findings on Figure 4.26 illustrates that 29% of the respondents were neutral and 71% who were majority of the respondents agreed that electrification programme limited access to television in the film industry.
4.4.10 Lower Literacy Rate

The researcher wanted to find out whether the Kenyan film is not popular due to the low rate of functional literacy from the target respondents involved in the study. The findings on Figure 4.27 illustrate that 39% of the respondents were neutral and 61% of the respondents agreed that the Kenyan film industry is not popular because of the low rate of functional literacy.

Figure 4.27: Limited Electrification on TV Viewing

Figure 4.28: Lower Literacy Rate
4.4.11 Poor Economic Conditions

The researcher required to find out whether the economy was poor to support the film industry from the target respondents involved in the study. The findings on Figure 4.28 illustrates that 64% of the respondents agreed and 29% strongly agreed that the economy was poor to support the film industry. Therefore, the economy was critical in promoting local films.

Figure 4.29: Poor Economy for Supporting Film

4.4.12 Poor Communication Network

The researcher aimed to find out whether poor communication network and transport system inhibited the success of the film industry from the target respondents involved in the study. The findings on Figure 4.29 illustrates that 71% of the respondents agreed and 29% strongly agreed that poor communication network and transport system was responsible for the failure of the films industry in Kenya.
4.4.13 Lack of Access to Shooting Locations

The researcher wanted to find out whether there was lack of access to shooting locations from the target respondents involved in the study. The findings on Figure 4.30 illustrate that 11% of the respondents were neutral on lack of shooting locations in Kenya, 82% agreed and 7% strongly agree.

Figure 4.30: Poor Communication Network

Figure 4.31: Lack of Shooting Locations
4.4.14 Difficulty in Obtaining Filming Licenses

The researcher sought to find out whether there was a difficulty in obtaining filming licences from the target respondents involved in the study. The findings on Figure 4.31 illustrate that 54% of the respondents were agreed and 46% strongly agreed that there was difficulty in obtaining filming Licenses.

![Difficulty In Obtaining Filming Licenses](image)

**Figure 4.32: Difficulty In Obtaining Filming Licenses**

4.4.15 Prohibitive Factors in Film Production

According to Table 4.6, the most pressing issue in preventing the success of the film industry was on the lack of proper film commissioning procedures and production departments and the least pressing matter on the prevention of film industry success was on expensive to produce film, no studio systems in place, rural electrification programme which limited in access to television and poor communication network and transport system.
Table 4.6: Prohibitive Factors in Film Production

<table>
<thead>
<tr>
<th>Factor</th>
<th>Neutral Frequency</th>
<th>Agree Frequency</th>
<th>Strongly Agree Frequency</th>
<th>Mean</th>
</tr>
</thead>
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<td>Expensive to Produce Film</td>
<td>20</td>
<td>8</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td>No Studio System In Place</td>
<td>20</td>
<td>8</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td>Equipments are Expensive and Out of Reach for many Independent Filmmakers</td>
<td>13</td>
<td>15</td>
<td>0.508</td>
<td></td>
</tr>
<tr>
<td>Lack of Proper Film Commissioning Procedures and Production Departments</td>
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<tr>
<td>Production Station Prefer In-house Productions</td>
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<tr>
<td>Lack of Exhibition and Distribution opportunities</td>
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<td>18</td>
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<tr>
<td>Lack of Proper Training</td>
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<td>0.565</td>
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<td>Lack of a Significant Audience</td>
<td>4</td>
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<td>0.565</td>
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<tr>
<td>Rural Electrification Programme is Limited in Accessing television</td>
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<td>0.460</td>
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<tr>
<td>Low Rate of Functional Literacy</td>
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<td>17</td>
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<td>Poor Economy is to support Film Industry</td>
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<td>0.471</td>
<td></td>
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<tr>
<td>Poor Communication Network and Transport System</td>
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<td>0.460</td>
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<tr>
<td>People's lifestyles Inhibit Success of Film Industry</td>
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<td>8</td>
<td>0.471</td>
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<td>Lack of access to Shooting locations in Kenya</td>
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</tr>
<tr>
<td>Difficulty in Obtaining Filming Licenses</td>
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<td>13</td>
<td>0.508</td>
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</table>

4.4.16 Correlation of Variables

From the results presented on the Table 4.7, there is a strong positive correlation among the variables on the pressing issues preventing the success of the local film industry. Though the correlation was significant on the lack of training which lack exhibition and distribution opportunities and lack of proper training at 0.455 and 0.455 respectively.
### Table 4.7: Correlation of Variables

<table>
<thead>
<tr>
<th></th>
<th>Expensive Film Equipments for Independent Film Producers</th>
<th>Lack of Proper Commissioning Procedure</th>
<th>In house Productions</th>
<th>Lack of Exhibition and Distribution Opportunities</th>
<th>Lack of Proper Training</th>
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<td></td>
<td>1</td>
<td>.130</td>
<td>.126</td>
<td>.287</td>
<td>.060</td>
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<tr>
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<td>.524</td>
<td>.147</td>
<td>.767</td>
<td></td>
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<td>.147</td>
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<td>.445*</td>
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<td>.409</td>
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<td></td>
<td>.060</td>
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<td>-.092</td>
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<td>Sig. (2-tailed)</td>
<td>.767</td>
<td>.079</td>
<td>.649</td>
<td>.023</td>
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<tr>
<td>N</td>
<td>27</td>
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<td>27</td>
<td>26</td>
<td>27</td>
</tr>
</tbody>
</table>

*Correlation is significant at the 0.05 level (2-tailed)

### 4.5 Proactive Actions to Better the Local Film Productions

#### 4.5.1 Creative Story Telling

The researcher wanted to find out whether there should be creative story telling in the Kenyan film industry to make them more appealing to the audience from the respondents involved in the study. The findings on Figure 4.32 illustrates that 54% of the respondents
agreed and 46% strongly agreed that there should be creative story telling in the films industry to make them successful.

Figure 4.33: Creative Story Telling

4.5.2 High Quality of Film Characters and Plot

The researcher required to find out whether the key characters, plot of the film are one of the ways to gauge the quality of Kenyan film from the target respondents involved in the study. The findings on Figure 4.33 illustrates that 11% of the respondents were neutral on the key characters, plot of the film as one way to gauge the quality of Kenyan film industry, 82% agreed and 7% strongly agreed. Therefore, the findings indicate that the quality of the characters, plot of the film can gauge the quality of Kenyan film.

4.34: High Quality of Film Characters and Plot
4.5.3 Quality Film Crew are Important in Promoting Local Films

The researcher sought to find out whether the quality film crew; actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen in the Kenyan film industry. The findings on Figure 4.34 illustrates that 71% agreed and 29% of the respondents strongly agreed that the quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen.

![Figure 4.35: Quality Film Crew in Promoting Local Films](image)

4.5.4 Entertaining Films

The researcher required to find out whether the directors should make films that are more entertaining and less political in nature from the target respondents involved in the study. The findings on Figure 4.35 illustrates that 71% agreed and 29% of the respondents strongly agreed that the directors should make films that are more entertaining and less political in nature in the film industry.
Figure 4.36: Entertaining Films

4.5.5 Formation of Guild Film Crew

The researcher sought to find out whether the Kenyan film industry should form a guild for writers, actors, and directors from the target respondents involved in the study. The findings on Figure 4.36 illustrates that 46% and 54% of the respondents strongly agreed that the Kenyan film industry should form guild for writers, actors and directors for it to be successful.

Figure 4.37: Formation of Guild Film Crew
4.5.6 Workshops for Youth Training

The researcher wanted to find out whether there should be workshops to provide intensive training for youth to develop their skills from the target respondents involved in the study. The findings on Figure 4.37 illustrates that 14% of the respondents were neutral on should be workshops to provide intensive training for youth to truly develop their skills in the films industry, 46% agreed and 39% strongly agreed. Therefore, most of the respondents agreed that there should be workshops to provide intensive training for youth to truly develop their skills.

![Figure 4.38: Workshop for Youth Training](image)

4.5.7 Youth Training

The researcher sought to find out whether the producers should train youth in scriptwriting, camera, editing, directing and producing in the Kenyan film industry from the target respondents involved in the study. The findings on Figure 4.38 illustrates that 11% of the respondents were neutral that the producers should train youth in scriptwriting, camera, editing, directing and producing in the films industry, 71% agreed and 18% strongly agreed. This indicates that producers should train youth in scriptwriting, camera, editing, directing and producing as suggested by most of the respondents.
4.5.8 Seeking Corporate Sponsorship

The researcher required to find out whether the producers should look for corporate sponsors to support the Kenya Film Industry from the target respondents involved in the study. The findings of Figure 4.39 illustrates that 57% of the respondents agreed and 43% strongly agreed that the producers should look for corporate sponsors to support the film industry in Kenya.
4.5.9 Formation of Co-Production Partners

The researcher wanted to find out whether the Kenyan film industry should form co-production partners to share the financial burdens from the target respondents involved in the study. The findings on Figure 4.40 illustrates that 4% of the respondents were neutral on whether the Kenyan film industry should form co-production partners to share the financial burdens, 54% of the respondents agreed and 43% strongly agreed that the Kenyan film industry should form co-production partners to share the financial burdens.

![Bar chart showing the percent of respondents]

**Figure 4.41: Production of Co-production Partners**

4.5.10 Understanding the Audience

The researcher sought to find out whether the Kenyan film industry should know the audience to match their expectations from the target respondents involved in the study. The findings on Figure 4.41 illustrates that 64% of the respondents agreed and 36% of the respondents strongly agreed that the Kenyan film industry should know the audience to match their expectations in the films industry. Therefore, producing films that match the audience tastes and preference are crucial for film success.
4.5.11 Proactive Actions to Promote Local Film Production

According to Table 4.8, the activity that required the most proactive action in promotion of local films production was on whether there should be workshops to provide intensive training for youth to develop their film skills and the least activity that required proactive action were on the key characters, plot of the film as the one way to gauge the quality of Kenyan film.
Table 4.8: Proactive Action to Promote Local Film Production

<table>
<thead>
<tr>
<th>Suggestion</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producers Should be Creative Story Telling</td>
<td>Frequency: 15</td>
<td>13</td>
<td>0.508</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 54</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Characters, Plot of the Film is the One way to Gauge the Quality of Kenyan Film</td>
<td>Frequency: 3</td>
<td>23</td>
<td>2</td>
<td>0.429</td>
</tr>
<tr>
<td></td>
<td>Percentage: 11</td>
<td>82</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Quality Actors, Directors, Cinematogrophers, Sound Technicians are Paramount in Bringing the Story to the Screen</td>
<td>Frequency: 20</td>
<td>8</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 71</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directors Should make Films that are More Entertaining and Less Political in Nature</td>
<td>Frequency: 20</td>
<td>8</td>
<td>0.46</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 71</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenyan Film Industry Crew Should form Guilds For writers, Actors, and Directors</td>
<td>Frequency: 13</td>
<td>15</td>
<td>0.508</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 46</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>There should be Workshops to Provide Intensive Training for Youth to Develop their Film Skills.</td>
<td>Frequency: 4</td>
<td>13</td>
<td>11</td>
<td>0.701</td>
</tr>
<tr>
<td></td>
<td>Percentage: 14</td>
<td>46</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>Producers Should Train Youth in Scriptwriting, Camera work, Editing, Directing and Producing</td>
<td>Frequency: 3</td>
<td>20</td>
<td>5</td>
<td>0.539</td>
</tr>
<tr>
<td></td>
<td>Percentage: 11</td>
<td>71</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>Producers Should Look for Corporate Sponsors</td>
<td>Frequency: 16</td>
<td>12</td>
<td>0.504</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 57</td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenyan Film Industry Should Form Co-production Partners to Share Financial Burdens</td>
<td>Frequency: 1</td>
<td>15</td>
<td>12</td>
<td>0.567</td>
</tr>
<tr>
<td></td>
<td>Percentage: 4</td>
<td>54</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>Kenyan Film Industry Should Know The Audience and Match Their Expectations</td>
<td>Frequency: 18</td>
<td>10</td>
<td>0.488</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Percentage: 64</td>
<td>36</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.5.12 One Sample Test

The results on Table 4.9 indicate that the significance level are less than p< 0.05. This implies that each variable on the proactive action in promotion of local films production was significant and hence there is a relationship between the variables in promoting the local film industry.
Table 4.9: One Sample Test

<table>
<thead>
<tr>
<th></th>
<th>Test Value=0</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
<th>Mean Difference</th>
<th>95% Confidence Interval of Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>t</td>
<td></td>
<td></td>
<td></td>
<td>Lower</td>
</tr>
<tr>
<td>Creative Story Telling</td>
<td>46.513</td>
<td>27</td>
<td>.000</td>
<td>4.46</td>
<td>4.27</td>
</tr>
<tr>
<td>High Quality of Film Characters and Plot</td>
<td>48.921</td>
<td>27</td>
<td>.000</td>
<td>3.96</td>
<td>3.80</td>
</tr>
<tr>
<td>Quality Film Crew are Important in Promoting Local Films</td>
<td>49.295</td>
<td>27</td>
<td>.000</td>
<td>4.29</td>
<td>4.11</td>
</tr>
<tr>
<td>Films Should be Entertaining and less Political</td>
<td>49.295</td>
<td>27</td>
<td>.000</td>
<td>4.29</td>
<td>4.11</td>
</tr>
<tr>
<td>Formation of Guild Film Crew</td>
<td>47.257</td>
<td>27</td>
<td>.000</td>
<td>4.54</td>
<td>4.34</td>
</tr>
<tr>
<td>Workshops for Youth Training</td>
<td>32.103</td>
<td>27</td>
<td>.000</td>
<td>4.25</td>
<td>3.98</td>
</tr>
<tr>
<td>Youth Training</td>
<td>39.937</td>
<td>27</td>
<td>.000</td>
<td>4.07</td>
<td>3.86</td>
</tr>
<tr>
<td>Seeking Corporate Sponsors</td>
<td>46.500</td>
<td>27</td>
<td>.000</td>
<td>4.43</td>
<td>4.23</td>
</tr>
<tr>
<td>Formation of Co-Production Partners</td>
<td>41.000</td>
<td>27</td>
<td>.000</td>
<td>4.39</td>
<td>4.17</td>
</tr>
<tr>
<td>Understanding the Audience</td>
<td>47.250</td>
<td>27</td>
<td>.000</td>
<td>4.36</td>
<td>4.17</td>
</tr>
</tbody>
</table>

4.6 Chapter Summary

The most pressing issue was on the tight government control in regulating the film production crews and the least pressing matter was on the unprecedented amount of foreign programmes in local television stations. On the factors preventing the success of the film industry, the most pressing issue was on the lack of proper film commissioning procedures and production departments and the least pressing matter on the prevention of film industry success was on expensive to produce film, no studio systems in place, rural electrification programme is limited in accessing television and poor communication network and transport system. On adopting actions to better the local films productions, most of the respondents recommended on workshops to provide intensive training for youth to develop their film skills and the least activity that required proactive action were on the key characters; plot of the film is the one way to gauge the quality of Kenyan film.
CHAPTER FIVE

5.0 DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

In this section, the researcher provides a discussion on the findings of the research as related to the findings in the literature review, the summary of the study and recommendations for further improvement on identifying the measures to be taken to restore the Kenyan Film Industry to the audience. The research is determined on the basis of the conclusions drawn from the research questions.

5.2 Summary

The purpose of this study was to identify the internal and external factors that affect the Kenyan Film Industry. The research was guided by the following research questions: What is the kind of environment that the Film Producers operate in? What are the prohibitive factors that affect the film industry? And what proactive ways can be used to better the local film productions?

Descriptive Research Design was used in the study. The population under study comprised of 30 film production house in Nairobi. Purposive and convenience sampling technique was used in determining the sample population size. The data was collected using questionnaires. It was then edited and analyzed by use of Statistical Package for Social Sciences (SPSS) software using descriptive statistics indexes such as percentages and frequency distribution and average method. The data was presented in the form of figures and tables according to the research questions.

The first research question was on the kind of environment that the Kenyan Film Producers operate in. The findings indicated that the government imposed tight controls in the Kenyan film industry as mentioned by 82% of the respondents who agreed. The findings established that there were punitive tax laws in the Kenyan film industry from the target respondents involved in the study as evidenced by 71% of the respondents who agreed. The researcher find out that the production companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region in the Kenyan film industry as mentioned by 71% of the respondents. The findings indicate that
the Kenyan films are of low quality as agreed by 75% of the respondents. The researcher found out that the government does not create a conducive film production policy as mentioned by 83% of the respondents. The researcher found out that there was lack of film processing laboratory in the Kenyan film industry as mentioned by 83% of the respondents. The findings established that there were unprecedented amount of foreign programmes that prevented the success of the Kenyan film industry as mentioned by most of the respondents. The researcher established that there were low financial returns in Kenya film industry that inhibited its success from the target respondents involved in the study as mentioned by 100% of the respondents. The research found out that there were not enough film festivals locally to showcase local talent and productions as mentioned by 71% of the target respondents. The study established that pirated productions are a major hindrance to film growth in Kenya. International film companies in Kenya do not necessarily negatively affect the local film industry as mentioned by 71% of the respondents. The findings indicate that 92% of the respondents agree that local productions imitate the Western Culture hence a lack of uniqueness in local productions.

The second research question was on prohibitive factors that affect Kenyan film production. The researcher found out there was a lot of money involved in the production of films. The study established that the equipments are expensive and out of reach for many independent filmmakers. The researcher established that there was lack of proper film commissioning procedures and production departments to liaise with independent producers as mentioned 85% of the target respondents. The researcher found out that lack of exhibition and distribution opportunities of Kenyan films inhibited its success as mentioned by 96% of the respondents. The findings indicate that 93% of the respondents lacked proper training on how to produce films in the film industry. The researcher found out that the rural electrification programme limited access to television in the film industry as mentioned by majority of the respondents (71%). The findings indicate that Kenyan films are not popular due to the low rate of functional literacy as agreed by 61% of target respondents. The findings established that the economy is not able to support the film industry as mentioned by 64% of the target respondents who agreed. The researcher found out that there was poor communication and transport system in the film industry. The researcher found out that there was a lack of access to shooting locations in Kenya as mentioned by 82% of the respondents. The researcher also found out that there is a difficulty in obtaining filming licenses causing a hindrance in film production.
The third research question was on the proactive ways to better local film productions that need to penetrate this market which has a very high potential. The researcher found that there should be creative story telling in the Kenyan film industry to make them more appealing to the audience as agreed by 100% of the respondents. The findings established that key characters, plot of the film were one of the ways to gauge the quality of Kenyan films. The researcher found out 100% of the respondents agreed that the quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen. The researcher established that the directors should make films that are more entertaining and less political in nature as mentioned by 100% of the respondents. The researcher established that workshops will provide intensive training for youth to develop their skills as agreed by 85% of the respondents that they were essential in developing film skills. The researcher found that the producers should look for corporate sponsors to support the film industry in Kenya. The findings showed that the Kenyan film industry should form co-production partners to share the financial burdens as mentioned by 97% of the respondents. The researcher found out that the Kenyan film industry should know the audience to match their expectations.

5.3 Discussion
5.3.1 The Environment that the Kenyan Film Producers Operate in

The findings indicated that the government imposed tight controls in the Kenyan film industry as mentioned by 82% of the respondents who agreed. Since there are no laws regulating the film industry in Kenya, the colonial inherited Acts still provide for tight government control on information and mass media. Filming done in Kenya for public exhibition or sale either within or outside Kenya are produced under and in accordance with the terms and conditions of filming license issued by the film licensing officer.

Crews wishing to film in Kenya have to meet stringent filming requirements that require details of crew members, equipment to be imported, itinerary (Moggi and Tessier, 2001). The findings established that there were punitive tax laws in the Kenyan film industry from the target respondents involved in the study. The findings were evidenced by 71% of the respondents who agreed. This is consistent with Nyanja (2008) findings that the punitive tax laws pushes the cost of production and makes the final price of Film accessible to the consumer costly.
The findings showed that the respondents were neutral on the numerous licenses and bureaucratic procedures that hinder independent filmmakers from operating efficiently in the films industry. The passing of the Electronic Media bill in March 1996 created a framework for licensing private television stations. The Bill also established a broadcasting council, which was mandated to regulate existing stations and provide guidelines on programing content. Simiyu (2009) also asserts that numerous licenses and bureaucratic procedures hinder independent filmmakers from operating efficiently.

The researcher find out that the productions companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region in the Kenyan film industry as mentioned by 71% of the respondents. Today, the local productions are broad in their genres, many of which do not reflect any specific Kenyan culture or identity, but often borrow from the West and the African region (Kiome, 2010).

The findings indicate that the Kenyan films are of low quality as agreed by 75% of the respondents. This is attributed to the so-called "Riverwood" phenomenon characterized by low budget short films in the slapstick genre, that made a parody of everyday social situation, have a huge market - though declining due to the increased popularity of cheap multi-film DVDs of Western films and the Nollywood (Nigerian) films in Kenya (Kiome 2010).

The researcher found out that the government does not create a conducive film production policy as mentioned by 83% of the respondents. That is why the Kenyan film makers have been unable to break into the African cinematography market which is dominated by film companies from the developed world have rendered this worthy effort fruitless. As a result of this monopoly the majority of Kenyan film makers are incapable of playing an important and consistent role in the African film market hence lack of government support to overcome the challenges (Kiome 2010).

The researcher found out that there was lack of film processing laboratory in the Kenyan film industry as mentioned by 83% of the respondents. For instance, there was only one film processing laboratory at the Kenya Institute of Mass Communication which collapsed due to lack of spare parts and maintenance. Lack of spare parts and
maintenance of film processors in the Kenyan films can hinder the industry success (Simiyu, 2009).

The findings established that there were unprecedented amount of foreign programmes that prevented the success of the Kenyan film industry as mentioned by most of the respondents. Nyanja (2008) argues that lack of cultural policy framework that recognizes the role of the film industry in employment creation and lack of a strong government involvement as is done elsewhere in Europe where governments use the industry to spur growth exposes the local film industry to a lot of foreign competition.

The researcher established that there were low financial returns in Kenya film industry that inhibited its success from the target respondents involved in the study as mentioned by 100% of the respondents. Generally, the results indicate that there was significance level for are less than \( p < 0.05 \). This implies that each variable on film producer's business environment is significant and hence there is a relationship between the variables. Gebre-Egziabher (2005) argues that promotion of the film industry in Kenya can spur its inspiration; however, the dilemma at the moment is that there is little opportunity for exhibition on the continent itself due low financial returns in comparison to Hollywood films in the film business environment.

5.3.2 Prohibitive Factors in Film Production

The researcher found out there was a lot of money involved in the production of films from the target respondents involved in the study as mentioned by 100% of the respondents. Edwards (2008) argues that producers in Kenya have to raise their own funding through any means necessary, since there is no studio system in place. The equipments are expensive and out of reach for many independent filmmakers. For many of them hiring is out of the question since professional film cameras are either unavailable or too expensive to be afforded.

The researcher found out that the equipments are expensive and out of reach for many independent filmmakers as mentioned by 100% of the respondent involved in the study. Simiyu (2009) argues that television outlets, seen as a cheaper solution to telling independent stories, has also not been successful because of low television financing which has not helped in improving the quality of production. Lost, an American television
series, averaged $4 million financing per episode (the pilot cost US $ 10M) yet in 2012 Kenyan television stations (as of 2012) offer a meager Ksh 200,000 (US$ 2,000) per episode. South African stations offer better rates with stations such as MNET and SABC whose budgets for television average US$ 40,000.

The researcher established that there was lack of proper film commissioning procedures and production departments to liaise with independent producers as mentioned 85% of the target respondents. This is consistent with Simiyu (2009) findings asserts that there is lack of proper film commissioning procedures and production departments that would liaise more with independent producers as most stations prefer in-house productions. Lop-sided contracts have disheartened most independent producers. Many independent filmmakers have resorted to sell their work to the South African Pan African broadcasters (Mnet, Movie Magic, DSTV) who actually pay for content.

The researcher established that lack of exhibition and distribution opportunities of Kenyan films inhibited its success as mentioned by 96% of the respondents. African films have little opportunity for exhibition on the continent itself because it is more profitable for theaters owners to rent Hollywood films than the independently made African films perceived as too intellectual for popular consumption (Gebre-Egziabher, 2005). There are several idle cinema theatres on one side, and so many African films seeking exhibition space on the other. Attempts by Africans to control distribution of their own films are yet to bear fruits. Promotion of these items to match the American Emmys for TV and Oscars for film is however low hence a wide divide between the locals and the foreign film enthusiasts, promoters, producers, directors, cast and crew (Gebre-Egziabher, 2005).

The findings indicate that 93% of the respondents lacked proper training on how to produce films in the film industry. Obonyo (2007) argues that Kenya lacks school that concentrates on film production. There have been few colleges and institutes that offer training in media and other associated areas of interest. Currently in Kenya there are no film schools to offer rigorous training in film production. The Kenya Institute of Mass Communication was for a period of time the main training institution. It offered only 9-12 month courses in print and electronic media leading to certificates and diplomas in journalism. This is hardly enough time to properly train professional producers.

The researcher established that the Kenyan film industry lacked significant audience as
agreed by all the respondents. More often, a Kenyan film will find its audience at home, in the direct-to-video market. The home video market competition is a fierce one, however. Currently, there is "a flooding of the market with cheap, 20-in-one DVDs mostly from China and Nigeria for as little as 200 Kenyan shillings (about $3) the price of one local film" as argued by Kihang’ah (2008).

The researcher found out that the rural electrification programme limited access to television in the film industry as mentioned by majority of the respondents (71%). De Beer (2005) asserts that television has not made an impact in Kenya's countryside. To start with, the price of a television set is excessive for rural people. A 21-inch colour television plus a DVD, for example, would cost at least five to 10 times the formal average income of a primary school teacher. As a result television is of low importance for rural population that can barely afford it. Owning a television is complicated by another factor: the rural electrification programme. Most of the rural areas have little access to electricity.

The findings indicate that the Kenyan film is not popular due to the low rate of functional literacy as agreed by 61% of target respondents. Abuoga, Mutere and Mytton (1988) propose that the reason this medium is less common is mainly due to the low rate of functional literacy, the poor communication network, the poor economy, transport system and the people's lifestyles. In addition, the researcher found out that the economy and communication infrastructure was poor to support the film industry as agreed by 94% and 100% of the respondents, respectively. This shows how the economy and enhanced communication network and transport system are critical in promoting local films.

From the results there is a strong positive correlation among the variables on the pressing issues preventing the success of the local film industry. Though the strongest correlation was significant on the lack of training which lack exhibition and distribution opportunities and lack of proper training at 0.445 and 0.445, respectively.

5.3.3 Proactive Ways To Better The Local Film Productions

The researcher found that there should be creative story telling in the Kenyan film industry to make them more appealing to the audience as agreed by 100% of the respondents. Sitati (2008) asserts that attention to cinematic storytelling is the key. There are excellent stories being told, but sitting and formulating a story and creatively bringing out
the true aspect of what it is that needs to be brought out is what is lacking. There are excellent cameramen, but it's important to have a creative story.

The findings established that key characters, plot of the film were one of the ways to gauge the quality of Kenyan films. Edwards (2008) asserts that the screenplay holds all the cards at the beginning. The components comprise an effective screenplay include memorable characters, new explorations of old themes, and strong moral dilemmas. Dialogue, pacing, properly placed climax and plot resolutions also make their mark. The list could be expanded indefinitely by reviewing classic screenplay successes across multiple genres and national traditions and charting their unique features.

The researcher found out 100% of the respondents agreed that the quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen. Cham (2009) explains that as great screenplays begin to come out of Kenya, the need for quality actors, directors, cinematographers, sound technicians, and so on will be paramount in bringing the story to the screen. A great tragedy would be to see excellent screenplays not given the vision and performances they require to be fully realized (Edwards, 2008).

The researcher established that the directors should make films that are more entertaining and less political in nature as mentioned by 100% of the respondents. In order for a film industry to run as a well-oiled machine, each aspect of the industry needs to be cared for. This includes writers, actors, and directors, commonly referred to as above-the-line, all the way down to miscellaneous crew members, extras, costume designers, lighting technicians, caterers, and so on, which are referred to as below-the-line. The Kenyan film industry would be well advised to form for themselves at the very least a guild for writers, actors, and directors as argued by Edwards (2008).

The researcher established that workshops would provide intensive training for youth to develop their skills as agreed by 85% of the respondents that they were essential in developing film skills. Workshops are helpful but more intensive ongoing training is required for youth to truly develop their skills. That is why organizations like The Hot Sun Foundation opened a Film school known as "The Kibera Film School", the first-ever film school of its kind in Kenya, based in east Africa's largest slum. The Kibera Film School is a six-month intensive educational experience. It will train youth in scriptwriting, camera
work, editing, directing and producing (Cham, 2009).

The researcher found that the producers should look for corporate sponsors to support the film industry in Kenya. Films around the world feel the sting of a basic fact of filmmaking: it costs money. More often than not, it costs a lot of money, whatever the level of production value. Kenya's film industry is no different. Sitati (2008) argues that producers in Kenya have to raise their own funding through any means necessary especially looking for corporate sponsors. Thompson (2007) suggests that good feature film production would give sponsors the opportunity to invest relatively large sums in properly authored projects involving internationally renowned talent and bring them to the screen at an affordable price to their Corporations.

The findings showed that the Kenyan film industry should form co-production partners to share the financial burdens as mentioned by 97% of the respondents. Dalby (2009) asserts that Film producers ought to look for various options, which include barter whereby they offer product placement to corporate brands as a source of finance. Feature films that bring in co-production partners to share the financial burden and recoup some of the investment through theatrical and video releases and international sales, can enable the producers to develop quality projects with high production values to be programmed as highlights of their schedules.

The researcher found out that the Kenyan film industry should know the audience to match their expectations. Therefore, producing films that match the audience tastes and preference are crucial for film success as agreed by most of the respondents (100%). Hoban (2003) argues that audience aspirations are an important determining factor to how good a film is perceived to be. Audiences react to specific films. In a specific film, there is specific information content and a specific story treatment of this content. The story treatment is also information content of the film to which the audience reaction is recognized. Bakari (2009) states that it is time for filmmakers to reach out to the audience and not go with a begging bowl, Nollywood has shown people that it can be done and from doing it, one earns respect. With the existence of fibre optics, the Internet is one of the important distribution channels that the producers should explore. Generally, the results indicate that the significance level was less than p< 0.05. This implies that each variable on the proactive action in promotion of local films production was significant and hence there is a relationship between the variables in proactive actions in promoting the local film
industry.

5.4 Conclusions

5.4.1 The Environment that the Kenyan Film Producers Operate in

The film environment has not been conducive for filmmakers in Kenya. This has been attributed to tight government controls, tedious film requirements, imposition of numerous licenses, unprecedented amount of foreign programmes that prevented the success of the Kenyan film industry, low quality of film and low financial rewards, lack of enough local film festivals and pirated productions of local films associated with the production of Kenyan films.

5.4.2 Prohibitive Factors that Affect Film Production

There were various factors that inhibited the success of film production in the country. This was attributed to expensive equipments, heavy investments in film production, lack of training and proper film commissioning procedures and production departments, lack of exhibition and distribution opportunities and poor communication network, lack of shooting locations and difficult film licenses to obtain inhibited film success in the country.

5.4.3 Proactive Ways to Better Local Film Productions

For the film industry to be successful, producers should be more creative, high quality film crew, more entertaining and less political films, formation of the writers, actors, and directors guild, workshops for intensive youth training, producers should look for corporate sponsors, sharing of financial burdens and matching the audience expectations.

5.5 Recommendations

5.5.1 Recommendation for Improvement

5.5.1.1 The Environment that the Kenyan Film Producers Operate in

The government should not impose tight controls in the Kenyan film industry. Film crews wishing to film in Kenya should not have to meet stringent filming requirements that require details of crew members, equipment to be imported and itinerary. The government should do away with punitive tax laws that prevent the development of the Kenyan film
industry. There should be less licenses and bureaucratic procedures that hinder independent filmmakers from operating efficiently in the films industry. Productions companies should reflect the national culture in local film productions. The quality of local firms should be enhanced. Generally, the government should create a conducive film environment by developing and maintaining an enhanced film processing laboratory with spare parts so as to increase the financial returns in Kenya film industry. All if not most of the bureaucratic procedures should be done away with to remove hindrances to film growth. There should be put in place local film festivals that showcase local talent and productions. Also, pirated productions should be done away with, as they are a major hindrance to the local film industry. International film companies, though they are heavily present in Kenya, do not negatively affect the local film industry.

5.5.1.2 Prohibitive Factors that Affect Film Production

Corporate sponsors and the government should help in financing local productions so as to cushion the producers' financial burden. Film equipments should also be subsidized so as to be easily available and affordable. Local television stations should offer better deals for local film productions. There should be proper film commissioning procedures and production departments to liaise with independent producers. Production houses should create exhibition and distribution opportunities of Kenyan films. There should be schools and frequent workshops that provide adequate training on how to produce films. There should be better communication and transport network systems. There should be easy access to filming locations in Kenya and filming licenses.

5.5.1.3 Proactive Ways To Better The Local Film Productions

Producers should be creative story telling in the Kenyan film industry to make them more appealing to the audience. The key characters, plot of the film were one of the ways to gauge the quality of Kenyan films. The quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen. The directors should make films that are more entertaining and less political in nature. The Kenyan film crew should form a guild for writers, actors, and directors. Film workshops should provide intensive training for youth to develop their skills. Producers should look for corporate sponsors to support the film and form co-production partners to share the film financial burdens. The film industry should know the audience to match their expectations.
5.5.2 Suggestions for Further Studies

The researcher suggests further research on evaluation of the determinants of film success in Hollywood, Nollywood and Bollywood. In addition, future researchers can look at the role of film crew such as actors, directors, cinematographers, and sound technicians in determining the success or failure of the Kenyan film industry.
REFERENCES:


APPENDIX I: QUESTIONNAIRE

To Whom It May Concern

Dear Sir/Madam,

I am pleased to inform you that am a graduate student at United States International University pursuing a Masters degree in Business Administration, with a bias on strategic management. As partial fulfillment of my MBA degree. I am conducting a research on the factors affecting the film industry in Kenya.

I request your participation in answering the questionnaire to the best of your knowledge. Please note that any information you give will be treated with confidentiality and at no instance will it be used for any other purpose other than for this project. Your assistance will be highly appreciated. I look forward to your prompt response.

Yours Faithfully,

ESTHER NGUMA.
SECTION A: BIO DATA

1. Age
   - Below 25 yrs [  ]
   - 36-45 yrs [  ]
   - 56-65 yrs [  ]
   - 25-35 yrs [  ]
   - 46-55 yrs [  ]
   - 66 and over [  ]

2. Gender:
   - Male [  ]
   - Female [  ]

3. Education:
   - Primary school [  ]
   - Secondary school [  ]
   - College level [  ]
   - University level [  ]

4. Business Income Level (In Kenya Shillings) per Month
   - 0 - 10,000 [  ]
   - 10,001 - 30,000 [  ]
   - 30,000-50,000 [  ]
   - 50,001 and above [  ]

5. For how long have you been involved in the film industry?
   - 0-5 yrs [  ]
   - 6-10 yrs [  ]
   - 20 yrs and over [  ]
   - 11-15 yrs [  ]
   - 16-20 yrs [  ]
SECTION B: ENVIRONMENT IN WHICH FILM PRODUCERS OPERATE

Indicate the extent to which you agree with the following statements influenced the environment in which film producers operate in. Circle (O) which best describes your opinion in reference to the above statement.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. There are tight government control on information and mass media</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
</tr>
<tr>
<td>2. There are punitive tax laws</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
</tr>
<tr>
<td>3. There numerous licenses and bureaucratic procedures that hinders independent filmmakers from operating efficiently?</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>4. Productions companies do not reflect any specific Kenyan culture or identity but borrow from the West and the African region</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5. Kenyan films are of low quality</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>6. The government does not create a conducive film production policy</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>7. There is lack of film processing laboratory</td>
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<td>2</td>
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<tr>
<td>8. There is lack of spare parts and maintenance of film processors</td>
<td>1</td>
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</tr>
<tr>
<td>9. There is unprecedented amount of foreign programmes</td>
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<tr>
<td></td>
<td></td>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Agree</td>
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<tr>
<td>10. There are low financial returns in Kenya Film Industry</td>
<td></td>
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<td>4</td>
</tr>
<tr>
<td>11. There are obvious hindrances to film growth due to bureaucratic procedures</td>
<td></td>
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<td>4</td>
</tr>
<tr>
<td>12. There are not enough Film festivals locally to showcase local talent and productions</td>
<td></td>
<td>1</td>
<td>2</td>
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<td>4</td>
</tr>
<tr>
<td>13. ‘Riverwood’ or pirated productions are a major hindrance to film growth</td>
<td></td>
<td>1</td>
<td>2</td>
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<td>4</td>
</tr>
<tr>
<td>14. International film companies in Kenya affect negatively the local film industry</td>
<td></td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>15. Local productions imitate the Western culture hence lack of uniqueness</td>
<td></td>
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</tbody>
</table>

16. What other environmental factors inhibit film production?

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<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Agree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>16. What other environmental factors inhibit film production?</td>
<td></td>
<td>1</td>
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<td>4</td>
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</tr>
</tbody>
</table>
### SECTION C: PROHIBITIVE FACTORS IN FILM PRODUCTION

Indicate the extent to which you agree with the following statements that acted as prohibitive factors in film production in the Kenyan Film Industry. Circle (O) which best describes your opinion in reference to the above statement.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. It costs a lot of money to produce a film</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
</tr>
<tr>
<td>2. There are no studio systems in place</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
</tr>
<tr>
<td>3. The equipments are expensive and out of reach for many independent filmmakers</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>4. There is lack of proper film commissioning procedures and production departments to liaise with independent producers</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5. Most production stations prefer in-house productions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>6. Lack of Exhibition and Distribution opportunities</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7. Lack of Proper Training</td>
<td>1</td>
<td>2</td>
<td>3</td>
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</tr>
<tr>
<td>8. Lack of a significant audience</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>9. Rural electrification programme is limited in accessing television</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>10. Kenyan film is not popular mainly due to the low rate of functional literacy</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>11. The economy is poor to support the film industry</td>
<td>1</td>
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</tr>
<tr>
<td>12. There is poor communication network and transport system</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>13. The success of the Kenyan film industry is inhibited by people's lifestyles</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>Question</td>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Neutral</td>
<td>Agree</td>
<td>Strongly Agree</td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>14. There is lack of access to shooting locations in Kenya</td>
<td>1</td>
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<td>5</td>
</tr>
<tr>
<td>15. There is a difficulty in obtaining filming licenses</td>
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</tr>
</tbody>
</table>

16. What other factors prohibit Local Producers in promoting local productions?

........................................................................................................................................
........................................................................................................................................
SECTION D: PROACTIVE WAYS TO BETTER THE LOCAL FILM PRODUCTIONS

Indicate the extent to which you agree with the following statements are proactive actions to promote local film productions. Circle (O) which best describes your opinion in reference to the above statement.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. There should be creative story telling</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>2. The key characters, plot of the film is the one way to gauge the quality of Kenyan film</td>
<td>1</td>
<td>2</td>
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</tr>
<tr>
<td>3. Quality actors, directors, cinematographers, sound technicians are paramount in bringing the story to the screen</td>
<td>1</td>
<td>2</td>
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<td>4</td>
<td>5</td>
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<tr>
<td>4. Directors should make films that are more entertaining and less political in nature</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>5. The Kenyan film industry should be well advised to form guild for writers, actors, and directors</td>
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<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>6. There should be workshops to provide intensive training for youth to truly develop their skills.</td>
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<td>2</td>
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<td>5</td>
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<tr>
<td>7. Producers should train youth in scriptwriting, camera work, editing, directing and producing</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<td>5</td>
</tr>
<tr>
<td>8. Producers should look for corporate sponsors</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>9. Kenyan film industry should form co-production partners to share the financial burdens</td>
<td>1</td>
<td>2</td>
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<td>5</td>
</tr>
<tr>
<td>10. Kenyan film industry should know the audience to match their expectations.</td>
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</tr>
</tbody>
</table>

11. In your opinion, what do you think the government can do to help revitalize the Film Industry in Kenya?

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THANK YOU FOR YOUR RESPONSE