Dalberg Research

KII DISCUSSION GUIDE- DISTRIBUTORS

PROJECT: Unlocking the Growth and Impact in Africa Film Industry

TARGET: Key Informants with Distributers

LOCATIONS: Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria,

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Complete the consent form before proceeding to introduction

Introduction

Thank you for joining our discussion today. My name is_____,and I am representing Dalberg Research, a company specializing in market and social research conducting this study on behalf of GIZ &Afrexim. Today, we will be having a discussion to evaluate the Red Sea Opportunity for African films in Africa through understanding the financing, distribution, audience, sales and marketing of African films across 6 countries (Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria).

We want this to be a relaxed and open space, so please feel free to share openly. There are no right or wrong answers, only your honest opinions. Every point you make is valuable to us, as we are here to learn from you. Our role is simply to guide the conversation and make sure you can express yourself fully and clearly. To help us capture your feedback accurately, we will be recording the session. This recording will be used only for analysis purposes and won't be shared publicly. Rest assured, any information you provide will be kept strictly confidential; your name and personal details will not be linked to your responses, ensuring complete anonymity. Thank you very much for your time and honesty we truly appreciate your contribution. Shall we begin?

Section 1: Introduction(Icebreaker)

1. Please tell me about your journey into film distribution and what made you get interested in this industry?
2. How long have you been operating as distributor?
3. How has your experience as a distributor evolved over the years?

[Note to moderator: Please mention the country if Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria in place *your country*]

Section 2: Understanding the current state of the African films in Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria

4. How would you describe the current state of films, tv series, documentaries etc in [insert country] for the past 5 years (2020-2025)?
    - What kind of films based on themes or production quality are most in demand for distribution?
    - How have you seen audiences' interest and social impact of films evolve over time (2020-2025)?
    - How did Covid-19 period affect these?
5. How do you perceive public interest and sentiment toward films produced in [insert country] in the past 5 years (2020-2025)?
    - What are noticeable patterns in the types of content or themes that audiences are watching?
    - What influences these preferences? Probe quality, themes, or accessibility?
6. Are there government or institutional policies that affect your ability to distribute African films?
    - Which policies have been most supportive or restrictive? How do they affect access to [insert country] markets?
7. From your perspective, what opportunities exist for improving the reach or profitability of African films?
    - What gaps exist for improving film distribution in your country?
    - What new or emerging platforms, technologies, or partnerships do you think could enhance the visibility and reach of [insert country] films?

Section 3: Evaluating current viewership behaviour of African films in Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria

8. How would you describe the current viewership patterns for [insert country] films and general African films in your distribution markets for the past 5 years (2020-2025)?
    - What platforms or channels attract the most viewers? Streamline….
    - What changes have you observed in audience preferences over time?

9. What kinds of data or analytics do you currently use to understand audience viewership?
    - Where does this data come from?
    - What gaps or challenges exist in accessing reliable audience data?
    - What can be the solutions of these challenges?
10. What marketing or promotional approaches have proven most effective in reaching and retaining film audiences?
    - What works best for local audiences in your country? How do you measure effectiveness?
11. Who constitutes the main audience segments for films produced in [insert country]?
    - Probe for age, region, preferences, youths, rural and urban audience
12. What motivates audiences to watch films produced in [insert country]?
    - Probe for cultural identity, entertainment, education, representation and affordability
13. What factors limit audience engagement with the content produced in [insert country]?
    - Probe for pricing, accessibility, quality, perception at play

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Section 4: Evaluating the available distribution channels/platforms in Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria

14. How are the films distributed? Which distribution channels are most effective for African films in [insert country] and regionally and why?
15. How have streaming and other digital or online platforms influenced your overall distribution strategies?
16. What challenges do you face in distributing films produced in [insert country] in comparison to international films? What are the solutions?
17. How do you decide which films to distribute or promote when approached by film producers?
18. How do audience preferences or demand trends shape your film distribution choices?
19. In your view, what has been the most significant shift in the distribution landscape in the past 5 years (2020-2025)?
20. How do financial considerations such as profitability, cost of distribution and marketing campaign shape your distribution decisions?

- Using an example of your most recent or most impactful film release, approximately how much profit did it generate? What is the typical profit range you observe across the films you distribute?
- What is the estimated cost of running a film marketing campaign?

21. How would you describe the relationships or linkages you have with producers, sales agents, exhibitors, and film markets, and how these interactions shape your overall distribution strategy?

    - How do you typically source the films you distribute?
    - What kinds of engagement or arrangements do you usually establish with producers, including any incentives offered and any variations across different African countries?
    - How would you describe your working relationships or agreements with sales agents?
    - What types of partnerships or arrangements do you have with exhibitors?

22. What recommendations would you offer to strengthen African film distribution infrastructure?

Section 5: Understanding opportunities for social impact films in Egypt, Kenya, Rwanda, Senegal, South Africa and Nigeria in the African film industry

23. How do you understand or define social impact in the context of [insert country]'s film production?
24. What factors would you consider when acquiring or distributing [insert country]'s film both social impact and other type of film genres?
    - Probe for theme, audience, commercial viability etc
25. How do social impact topics influence your selection or promotion of films?
26. What distribution models currently work best for films produced in your country and general African films? Probes for cinemas, festivals, streaming, community screenings, etc.
    - Probe distribution model for the social impact films?
27. What opportunities exist to strengthen or scale distribution for social impact films in the [insert country]? What of other film genres?
28. In your opinion what social issues or topics are currently resonating most with audiences?
    - Probe for health, education, gender, climate, governance, etc.

29. Which topics or themes do you think have potential for deeper exploration but are underrepresented in [insert country] cinema?
30. Do you collaborate with NGOs, governments, or brands to distribute [insert country] films? What of those with social impact films?
    - How are these partnerships structured?
    - What lessons have you learned?

Closing remarks: Before we wrap up, would you like to add any recommendations or additional insights based on our conversation?