Dalberg Research

KII DISCUSSION GUIDE- FILM MAKERS

PROJECT: Unlocking the Growth and Impact in Africa Film Industry

TARGET: Key Informants with African Film makers

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 Bank. Today, we will be having a discussion to evaluate the Red Sea opportunity for African films/film makers 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)

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

1. Please tell me about your journey into film production in **[insert country]** and what made you interested in this industry?
2. How long have you been operating as a filmmaker [insert country]?

3. How has your experience as a filmmaker in **[insert country]** evolved over the past 5 years (2020-2025)? Probe for Covid 19 period
4. What is the most successful project that you have worked on recently?
5. Which African film maker do you recognize most? Why?

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

6. How would you describe the current state of [insert country]'s film **distribution, audience development** and **social impact of films** both locally and internationally?
7. Based on your experience as a film maker working in the film industry:
    - What trends are you noticing in the kinds of stories being told or the genres gaining popularity?
    - What are the key opportunities you have encountered in circulating films? Are there new markets (regional, diaspora, international) opening up for African films?
    - What are the key challenges you have experienced in bringing your film to the audience?

      Probe for financial, technical, infrastructure and legal barriers
    - What are the solutions to these challenges or which solutions can you recommend?
    - How do you navigate issues like limited budgets, technical expertise, or infrastructure gaps?
8. What kind of support exists for film **distribution**, **audience development** and **social impact** of films?
9. How **easy** or **difficult** is it to access funding (public, private, international grants, streaming platforms) and other support services?
    - What could be improved?
    - What areas of industry do you feel need the most support ?

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

10. How would you describe the general viewership trends of film produced in [insert country] and general African films (produced in other Africa countries)?
11. How do you think viewers in [insert country] perceive films locally produced and general African-made films? Why do you say so?

- What feedback have you received from viewers or critics about your films? What might shape those perceptions?

12. How do you perceive current audience interest and engagement with [insert country]'s made films?
    - What feedback or audience reactions do you receive after screenings or releases?
13. How do independent filmmakers perceive their relationship with streaming platforms both locally, regionally and international?
    - Which platforms or channels do audiences typically use to access [insert country]'s films? **Probe** for streaming platforms, cinema, broadcasts, YouTube and TikTok
    - Why do you think the above mentioned platforms or channels are preferred?
    - What are the primary opportunities and risks associated with licensing your content to them?
    - What challenges have you encountered regarding platform transparency mostly around viewership data and revenue? How can they be addressed?
14. What data sources or insights are available or missing to understand audience behaviour?
    - How do you monitor or assess audience engagement and viewership for your films? Probe for streaming platforms, cinema, broadcast such as TV, YouTube and TikTok
15. In your opinion, what types of films resonate most with audiences, and why?
    - What types of themes, cultural, region or linguistic elements tend to resonate most with your audiences?
16. How do audience preferences and feedback shape the type of content you produce?
17. How do marketing and promotion strategies shape audience engagement?
    - Which channels or campaigns create the most engagement in your experience? **PROBE**
        - Streaming Platforms like Netflix, Showmax and local/regional ones
        - Broadcasting
        - Cinemas
        - Festivals
        - Social Media Channels like You Tube/TikTok

- How do you tailor your approach for each of these platforms?

18. Who constitutes the main audience segments for [insert country]'s films, documentaries, tv series etc?
    - Probe for age, region, preferences, youths, rural and urban audience etc
19. What motivates audiences to watch [insert country]'s films, documentaries etc?
    - Probe for cultural identity, entertainment, education, representation and affordability etc
20. What factors limit audience engagement with the [insert country]'s film content?
    - Probe for pricing, accessibility, quality, perception at play etc
21. In your perspective, are you seeing streaming platforms actively moving towards co-productions or original commissions with African independent filmmakers?

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

22. How do you typically ensure your films reach your audience both locally and globally? Probe festivals, cinemas, TV, digital/online.
    - Which distribution channels have been most effective in your experience?
23. What has your experience engaging with distribution platforms been like?
24. How would you describe the opportunities that **streaming platforms** offer to independent filmmakers like yourself?
    - How has technology (digital production, AI tools, streaming platforms, etc.) changed your work as a film maker?
    - What opportunities or risks do you see in emerging technologies for African filmmakers?
    - How do you think social media influences film promotion and audience engagement?
25. What barriers have you encountered or anticipate in working with these streaming or digital distribution platforms both locally and globally?
26. How do financial considerations such as profitability, funding sources or cost of marketing campaign shape your film making process?
    - Using an example of your most recent or most impactful film, what can you share about the profits it generated? What is the typical profit range you see across the films you produce?

- What is your rough estimate of the funding amounts producers usually receiving for film projects? Probe for the highest and lowest funding ever received.
- What is the estimated cost of running a film marketing campaign?

27. How would you describe the relationships or links you have with distributors, sales agents, exhibitors, or film markets, and the ways in which these interactions influence how your films reach audiences?
    - How do you get engaged with distributors and sales agents?
    - Which role do local and international film markets play in your work?
    - How is the interaction with sales agents and exhibitors?

28. What's your perspective on co-productions between African countries or with global partners?
29. In your view, what could strengthen collaboration between independent filmmakers and streaming platforms?
    - What kinds of collaborations (local or international) have been most impactful in your work?
30. What kind of support would help filmmakers engage more effectively with distributors or streaming platforms? Probe for training, legal guidance, negotiation capacity etc.

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

Note to moderator: As we focus on social impact film we will probe on other types of film genres such as documentaries, tv series, animation, commercial film etc

31. How do you understand or define social impact in the context of [insert country]'s film production? Please share examples of films you've made or admired that aimed to create social change?
    - What approaches did they use to drive that change (storytelling, partnerships, outreach etc)?
    - Which themes or representations do you feel are underexplored or misrepresented in [insert country] industry today? Why?

32. What motivates you to produce (or not produce) socially driven films? What of other types of film genres (commercial films, documentaries, animations, tv series (drama, comedy etc.)
    - Probe for audience interest, funding availability, personal passion, institutional support, distribution reach.
33. What barriers have you faced when trying to fund, distribute, or market social impact films?
    - Probes for access to grants, partnerships, or networks that support impact content.
    - What of other types of film genres?
34. How are your films including documentaries, tv series etc typically financed and distributed? What works best and why?
35. In your view, what opportunities exist to scale the reach or sustainability of social impact films in Africa? What of other film genres?
36. Do you track or assess the social outcomes of your films?
    - If yes, how do you measure audience engagement or change? Are there tools or frameworks you use?
    - If not, why?
37. What social issues or topics are currently resonating most with audiences?
    - Probe for health, education, gender, climate, governance, etc.
38. Which topics or themes do you think have potential for deeper exploration but are underrepresented in [insert country]'s cinema?
39. How have global platforms such as Netflix, Showmax changed their approach to [insert country]'s social impact content in recent years (2020-2025)?
40. What would make the [insert country]'s film ecosystem more conducive to producing and scaling social impact films?
    - What would it take for [insert country]'s cinema to become more globally competitive and sustainable?
    - If you could change one thing about the ecosystem today, what would it be?

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