Dalberg Research

KII DISCUSSION GUIDE- FUNDERS

PROJECT: Unlocking the Growth and Impact in Africa Film Industry

TARGET: Key Informants with funders

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 working on behalf of Dalberg Research, a company specializing in market and social research. 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?

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

Section 1: Introduction (Icebreaker)

1. Please tell me about your organization's mission and what motivates your investments in [insert country]'s film?
2. Which stages of film production do you typically support? Probe for development, production, distribution, capacity building, marketing and audience development?
3. Do you fund directly through grants, equity, loans etc or indirectly through intermediaries, partnership etc?
4. How has the experience with your mode of funding evolved between 2020 and 2025? Probe during the COVID-19 pandemic
5. Which regions or countries do you focus on and why?
6. How much has your organization disbursed in the form of funding or investment to the film industry between 2020 and 2025?

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

1. How would you describe the current state of investment for [insert country]'s film production including documentaries, tv series etc?
    - What types of filmmakers tend to attract funding and why?
    - What types of stories, themes, or filmmakers do you prioritize?
    - What influences these decisions?
2. How does your organization perceive public interest and sentiment toward [insert country]'s films?
    - How does audience demand influence your funding strategy or portfolio choices?
3. What kinds of current policies affect the organization's ability to finance [insert country]'s films?
    - Which policies have been most **supportive** or **restrictive**? How do they affect access to [insert country]'s markets?
    - Are there incentives, grants, or frameworks that support film investments? which ones and how do they work? What could be strengthened?
4. From your perspective, what areas of opportunity exist for sustainable growth, investment, or improved reach and profitability within the [insert country]'s film industry?

- What particular sectors, partnerships, or innovations that hold promise for long-term development?
- What gaps exist for improving [insert country]'s film financing?

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

5. How does your organization assess audience demands or engagement when deciding which projects to support/fund?
    - What information sources guide your decisions? Do you find the available data sufficient?
6. How does your organization track or measure the success of funded films in terms of audience reach and impact?
    - What indicators does your organization prioritize regarding sales, views, engagement, or social influence?
7. Based on your portfolio, what types of audiences seem most responsive to [insert country]'s films?
    - Probe for age, region, preferences, youths, distribution channels, rural and urban audience etc
8. What factors limit audience engagement with the [insert country name] and African content?
    - Probe for pricing, accessibility, quality, perception at play etc

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

9. What motivates your organization to fund or invest in film production or distribution in your country and across Africa? Probe for various film genres commercial films, documentaries, animations, tv series (drama, comedy etc.)
10. How does your organization assess the potential or viability of distribution platforms when making investment decisions?

- Probe for commercial cinemas, independent cinemas, community & video halls, broadcasting/TV, YouTube, digital platforms, social impact screenings, and streaming services

11. What role do various distribution channels such as cinemas, broadcasters, community screening networks, YouTube, digital/online platforms and streaming services play in shaping the financial sustainability of [insert country]'s film production?
12. Have you observed any trends in how global and local distribution platforms such as commercial cinemas, independent cinemas, TV broadcasters, YouTube networks, and streaming platforms like Netflix or Showmax I partner with [insert country] 's and African producers?
13. How can funders better support collaboration between filmmakers and digital distributors?

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

Note to moderator: As we focus on social impact film we need to probe for other film genres such as commercial films, documentaries, animations, tv series (drama, comedy etc.)

14. What motivates your organization to invest in or fund in social impact [insert country]'s films between 2020 to 2025?
    - How do you define and assess social impact when funding a film, tv series, documentary etc. project?
15. What funding or co-production models have proven most effective for impact-oriented films? What of other film genres
    - Probe for blended finance, grants, equity, public-private partnerships etc
16. Which opportunities exist to expand or replicate these models across more countries or different film genres?
17. How do audience preferences shape your funding choices?
18. How do you track the social/audience outcomes or behavioral change resulting from the films you support? Probe for metrics, case studies, follow-up studies etc.
19. What challenges do you face in demonstrating or communicating that impact?

20. Which themes or causes do you see funders most interested in supporting through film (including social impact films)?
    - Probe for gender equality, youth empowerment, climate resilience, governance, cultural identity, entertainment, education etc.

21. Which areas or narratives remain underfunded or underexplored in [insert country]'s cinema?

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