Dalberg Research

KII DISCUSSION GUIDE- GOVERNMENT ENTITIES

PROJECT: Unlocking the Growth and Impact in Africa Film Industry

TARGET: Key Informants with government entities

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 the study on behalf of GIZ and Afrexim Bank. Today, we will be having a discussion to evaluate the blue ocean 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?

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

Section 1: Introduction (Icebreaker)

1. Please tell me about your institution's involvement in the [insert country]'s film industry and what motivated the government to support or engage in this sector?
2. How long has your department or agency been involved in supporting, regulating, or promoting film production in your country and larger Africa?
3. From your perspective, how has government engagement with [insert country]'s film industry evolved over the 5 years (2020-2025)?

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 film/documentaries/tv series etc distribution in your country?
    - Probe for: What of audience development and social impact of films
2. Why should government support bringing [insert country]'s films, documentaries, tv series etc to the local audience?
    - And what institutions or programs exist to support the [insert country]'s film industry?
3. What policies or regulations currently guide production, distribution, exhibition, audience development and social impact of films, documentaries, tv series etc?
    - How do you assess the effectiveness of these policies in supporting local filmmakers and film businesses?
    - What has worked well? What are the gaps that still exist?
4. How does government engage with filmmakers, distributors, and other stakeholders to strengthen the[insert country]'s film sector?
5. How does the government strategically position the film industry as a driver of economic growth at the national or regional level? Probe for policy framework, finances, market access, film ecosystem development

6. What are future policy priorities for the [insert country]'s film sector?
    - What reforms or innovations are planned to strengthen the industry?

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

7. What data exists at policy or institutional level on film including documentaries, tv series viewership and consumption? Probe for viewership numbers, audience demographics, regional distribution, box office figures, online engagement, licensing, or broadcast statistics.
    - How is this data collected and used in policy, funding or strategic decision-making?
    - What are the existing gaps or limitations in the available data? Probe for missing categories, outdated or incomplete data, regional disparities, lack of digital metrics, or challenges in tracking independent distribution channels.
    - How can the gaps be addressed?
8. In your opinion, how would you describe the current viewership patterns for African films in your country?
    - Based on the data you've come across, what platforms or channels attract the most viewers? What is your thought about it?
    - What changes have you observed in audience preferences over time between 2020-2025? Probe from data point of view
9. What marketing or promotional approaches have proven most effective in reaching and retaining film audiences?
    - What works best for local audiences in [insert country]'s? How do you measure effectiveness?
10. Who constitutes the main audience segments for [insert country]'s films?
    - Probe for age, region, preferences, youths, rural and urban audience etc
11. What motivates audiences to watch [insert country]'s films?
    - Probe for cultural identity, entertainment, education, representation and affordability etc
12. What efforts are in place to promote local film viewership and audience development?

- How effective have these initiatives been? What challenges or opportunities exist?

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

13. What policies or frameworks currently guide film distribution and streaming in your country?
14. How does the government support or regulate digital and streaming distribution platforms?
15. How do government policies address the protection of filmmakers' intellectual property and the monetisation of creative works in the context of piracy and digital distribution?
16. Have there been any recent initiatives aimed at promoting African content and local content on digital platforms?
17. What are the challenges encountered in ensuring fair distribution opportunities for local filmmakers?
    - How can the challenges be addressed?
18. How can public policy better support collaboration between streaming platforms and independent filmmakers?

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

19. How does government policy currently support or regulate socially impactful filmmaking?
    - Probe for incentives, grants, national film commissions, co-production etc
20. What gaps exist in policy or institutional support for social impact films? What of other film genres?
21. How do government agencies collaborate with filmmakers or private entities to promote social impact local content? And other local film genres?
    - Probe for public campaigns, education, health awareness, cultural initiatives.
    - How might governments better support distribution and scaling of social impact films in [insert country] and Africa?

22. What frameworks or data systems are in place to track the social impact of local films? And other film genres?
    - Probe for audience metrics, behavior change tracking, public engagement report etc

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