



Redefining the Management of the Kenya Film Industry: A Collective Approach

Kennedy Njasi Simiyu

P. O Box 37- 50204, Kimilili, Kenya.

Received 13th May 2020, Accepted 1st June 2020

Abstract

This paper interrogates the fragmented national policy framework regulating the Kenyan film industry, which impacts the production, distribution and consumption of film products in Kenya. The paper used a policy document analysis parallel to interviews with correspondents from film makers and government entities in Kenya. It establishes that government policy, mechanisms for implementation and film practitioner realities function largely in isolation of each other. The paper thus suggests a collaborative and interactive interaction of all the film stakeholders in Kenya with mutual representation at all levels, from which a coherent film policy can be developed.

Keywords: Film Industry, Stakeholders.

© Copy Right, IJRRAS, 2020. All Rights Reserved.

Introduction

Globally, the creative economy has been a transformative force and continues to grow more rapidly than any other sector with a vast potential for development waiting to be unlocked (UNESCO, 2013; Moudio, 2015). For this reason, it is important in each country for the sector to be enabled culturally and economically through various initiatives of promotion of the industry, identification of the places where it can flourish, improvement of the quality of life where it operates and strengthening of the resources that it needs. This enablement can be done through the provision of a supportive framework that comes partly from policy interventions (UNESCO, 2013; Olsberg, 2012). The aim of this paper is to investigate the Kenyan film industry by determining its current state and then analyzing the policy environment in which it is operating to establish whether it is supportive of the industry or not.

The film industry, which involves the production, distribution and consumption of film and related products, has a great potential to significantly influence the economy of any country while also promoting and enriching its culture. In the UK, for instance, out of the 13 official creative industries that drive the economic activities, film directly drives ten (10) creative sectors (Olsberg, 2012). Moreover, according to a UK policy review report - *A Future for British Film; it starts with the audience*, (2012) - an average British person watches over 80 films per year on big and small screens across a variety of devices in a range of places and spaces. In the US, the demand for

film is very high. More than 71% of the population went to cinema at least once in 2016 alone (MPAA, 2017). Moreover, the film industry is a major private sector employer that supports more than 2 million jobs and provides indirect jobs and wages in many companies with which it does business such as caterers, dry cleaners, hotels among others (MPAA, 2017; Lobato, 2012, UNESCO, 2013). On the African continent, the example of Nigeria is quite telling. In an opinion piece written in *Forbes Magazine* (19 April 2011), Mfonobong Msehe states:

The Nigerian film is an \$800 million industry, providing employment for about 300,000 people as actors, directors, marketers and distributors. In fact, after Hollywood, it is the second largest in the world – even bigger than India's Bollywood on a per-capita basis (Msehe 2011).

The growth of the Nigerian film industry is also attested to by the United Nations Educational, Scientific and Cultural Organization (UNESCO) report of 2009 which says that Nigerian film industry commonly known as Nollywood has overtaken Hollywood in the numbers of films produced per year. The United Nations Daily News Centre reported on 5th May 2009 that Nigeria had surpassed the United States in the number of feature films produced. Ebewo (2011) attributes the popularity of Nigerian movies not only to their low unit costs, but also to their indigenous content of issues quite relevant to a mass audience. Ebewo argues that through a combination of African storylines and Western technology, the films document and create socio-political and cultural events that resonate with audiences. Thus, while Hollywood has extensive publicity network and Indian productions are widely circulated, Nigeria's film

Correspondence

Kennedy Njasi Simiyu

E-Mail: simiyunjasi2@yahoo.com

production and distribution is firmly based on local end-user support and consumption (Lobato, 2012).

The film industry, and by extension the creative industry in Kenya, has a great potential to improve the county's GDP and double employment but this can only happen with a well harmonized government, stakeholders' and private sector leadership and support (IBM Corporation, 2012; Kenya Film Commission, 2013). Until recently, the Kenyan film industry had been home to many foreign film production companies using Kenya as a location to shoot their own stories (Kenya Film Commission, 2008). Some of the films that were shot in Kenya and were able to reach the international market include: *African Holiday*, *Stanley and Livingstone*, and *Trader Horn*, *The Snows of Kilimanjaro*, *King Solomon's Mines*, and *Mogambo*. These films showcased Hollywood stars on wild adventures in the rugged Kenyan terrain (Kenya Film Commission, 2010)

The current Constitution of Kenya (2010) recognizes the value of the creative industries to Kenyans. It provides that: *...every person has a right to freedom of expression which includes ... the right of freedom of artistic creativity* (p26 Section 33.1b). This provision gives the Kenyan society an opportunity to exercise and exploit their full potential in art. According to the IBM Corporation, Kenya has young vibrant and talented artists with high levels of initiatives even in rural communities, and there is also successful knowledge transfer from established foreign film production companies in Kenya to produce films (IBM Corporation, 2012). However, according to the World Bank report of March 2016, there is a high unemployment rate among Kenyan youths of working age placing it slightly above 16 per cent. The report further states that the growing labor force is not being put to productive use. The working age population is expected to rise to 62 percent by the year 2050 from 56 percent in 2014 (World Bank, 2016). Therefore, there is need to support the film industry so that it can provide employment opportunities for the youth.

Methodology

The paper adopted a mixed-method research design with a descriptive survey methodology. The strength of each methodology was enhanced and weaknesses reduced through the use of both the positivist and interpretative approaches, thus enabling the researcher to gain useful insights, make inferences and draw valuable conclusions (Cresswell, 2011). The population for this study comprised of registered film associations, registered film makers and other Government agencies mandated to promote and regulate film industry in Kenya. In-depth interviews were conducted with the officials of both government film agencies and film associations in Kenya to obtain their perceptions, views and interpretations and insider information on policies, regulatory framework and trends in the film industry in Kenya. Questionnaires were

administered to Kenyan filmmakers with the view of gathering data on the challenges they face as they engage on film production activities. Using document analysis guide, the researcher analyzed various policy documents that directly or indirectly influence the Kenyan film industry. Raw data from questionnaires were coded and analysed using SPSS programme and presented in form of descriptive statistics, frequencies and percentages. Qualitative data obtained from questionnaires, interview guides and document analysis guide were analyzed using a content analysis technique.

Findings and Discussion

Responsibility for functions within film industry and governance

According to the respondents, Kenyan film industry does not have a film policy and the existing legal frame work does not favor the growth of the industry. As Olsberg (2012) states, some of the inherent weaknesses and factors affecting the film industry can be addressed by having a film policy in place. The study thus, suggests the implementation a film policy and an establishment of legal framework for film industry in Kenya. The film draft policy that has been developed by the Kenya Film Commission since the year 2005 need to be tabled in parliament so that it can be debated and signed for the implementation. The Kenya Film and Classification Board on the other hand has need to initiate the revision of the Kenya Film and Stage Plays Act. The process should bring together all the stakeholders in the film industry to address the challenges facing the film industry. Kenya Revenue Authority on the other hand needs to come up with clear taxation structures for the film industry while the Kenya Copyright board to work closely to ensure that Kenyan filmmakers are conversant and ensure protection of the intellectual property rights.

Film funding was established to be one of the major concerns and most fraught with challenges in the Kenyan film industry. Coming up with a quality film product is a capital-intensive process and the film producers rely heavily on investors for upfront financing (Morawetz, 2007). However, according to UNESCO (2013), the problem is global although more delicate in developing countries (UNESCO, 2013). This study suggests the creation of film funding structures and develop loan instruments for film by the Ministry of Industry, Trade and Cooperatives, Ministry of Arts, sports and culture, banks and other investors. According to literature, the absence of film funding structures makes filmmakers vulnerable and obliges them to operate at the mercy of loan sharks, patrons and individual investors (Lobato, 2012). Banks and other financial institutions could be an alternative to individual businessmen, but due to the lack of clear understanding of the film business as well as the filmmakers' lack of tangible assets that can serve as collaterals, banks and other financial institutions in Kenya do not have procedures for providing credit for the film projects

(Chowdhury, Landes, Santini, Tejada, & Visconti, 2008; Morawetz, 2007; UNESCO, 2013)

The film production team in Kenya including the actors are supposed to create scripts and produce films as well as concluding staffing contracts, location release agreements and conclude partnership/ co-production contracts. The hardware and software are supposed to source and license software for film production.

Government and private broadcasters, online platforms for viewing and purchase, distribution companies and festival organizers should help in marketing and distribution, exhibition/screening of films, export of films, sales, and organizing of film festivals. The professional marketers should help in informal marketing and distribution while Kenya Revenue Authority and auditors to assist in auditing and taxation and utilization of tax incentives.

Film education and training in Kenya should create curricular, teaching theory and practice by colleges and universities. On the other hand, government facilitators like Kenya Film Commission and Copyright

Board of Kenya, Kenya Film Classification Board, Non-Governmental Organizations facilitators (local and foreign), private company facilitators and film associations to organize for in-service training short for courses as well as ensuring compliance training like Intellectual property rights, labor relations, technical aspects of production, Collaboration agreements, International regulations on certain issues like Environment, Human rights activism, regional agreements and regional opportunities.

The existing professional bodies in Kenya should sensitize filmmakers on labor relations, improve production standards, lobby on behalf of their members for good working conditions, look for ways of attracting investors in the film industry and participate in the organization of film festivals. They include the Riverwood ensembles, Third force, Kenya Film and Television Professional Association (KFTPA), Entertainment Film Welfare Ensembles (EFWE), Association of Film Producing Educational Institution of Kenya (AFPEIK).

Table 1. *Responsibility for functions within film industry and governance*

Sl.No	Functions	Role players	Activities
1.	Establish legal framework for film industry	-Parliament -KFCB -KFC -KRA -Government broadcasting players -Kenya Copyright Board	-Determine media policy -Film industry regulation -Film industry promotion -Film licensing -Taxation structure -Intellectual property right -Labor Condition
2.	Create funding structures Create surety structure for film producers	-Ministry of industry trade and cooperatives -Ministry of Arts, sports and culture -Banks	-Banks, investors and co-production companies -Develop loan instruments for film industry
3.	Produce films	-Production team -Actors -Hardware suppliers -Software suppliers	-Create scripts -License scripts -Create films -Source and license software -Conclude staffing contracts -Location release agreements -Conclude partnership/co-production contracts.
4.	Marketing and distribution of films, sales, auditing and taxation	-Government and private broadcasters -Online platforms for viewing and purchase -Distribution companies -Festival organizers -KRA -Auditors	-Distribution, exhibition/screening of films -Export of films -Organizing film festivals -Professional marketers -Informal marketing and distribution -Taxation -Utilization of tax incentives
5	Education and training	-Universities, film	-Create curricular

	Professional bodies, representation and collective leverage	schools and colleges -Government facilitators like KFC and Copyright Board of Kenya KFCB -NGO facilitators (local and foreign) -Private company facilitators -Film associations -Riverwood ensembles -Third force -Kenya Film and Television Professional Association(KFTPA) -Entertainment Film Welfare Ensembles (EFWE) -Association of Film Producing Educational Institution of Kenya (AFPEIK)	-Teaching theory and practice -In-service training short courses Compliance training like <ul style="list-style-type: none"> - Intellectual property rights - Labor relations - Technical aspects of production - Collaboration agreements -International regulations on certain issues like; <ul style="list-style-type: none"> - Environment - Human rights - Activism - Regional agreements - Regional opportunities -Sensitize filmmakers on labor relations -Improve production standards -Lobby on behalf of their members for good working conditions -Look for ways of attracting investors in the film industry -Participate in the organization of film festivals
--	---	---	--

Problems in the film industry

Problems facing the Kenyan film industry according to the study include legal framework for the film industry, lack of funding structures, lack/inadequate equipment for film production, problems of marketing, distribution, sales, auditing and taxation, lack of training and professional bodies not actively helping filmmakers. However, these problems can be addressed by relevant bodies aggressively putting strategies in place.

Legal issues, for instance, calls for proper Act of parliament like the Kenya Film and Stage play Act to be supportive to the production of film but not normative. The Kenya Film and Stage Play Act should be informed by the film policy but in the absence of the film policy, filmmakers suffer under the Kenya Film and Stage Play Act. The parliament thus should assess the film policy and sign it into law so that it could be implemented.

Film funding also was identified as the major problem in the Kenyan film industry. According to respondents, the problem exists because there are no funding structures for film projects. Banks and other investors therefore need to create categories for lending

with well-defined securities for each so that most filmmakers can benefit from it. Subsequently, Kenya Revenue Authority needs to create a category for film industry products and other related jobs for easy accountability.

Film production according to respondents, was identified as a major challenge. Filmmakers stated that there are inadequate equipment, expensive software for film production as well as lack of expertise to operate some equipment. Filmmakers however, suggested that the government to reduce taxes on film equipment and software suppliers to reduce the prizes. On the other hand, film training institutions to hire technical expertise to train filmmakers on technical operations

Marketing and distribution was also identified as the major challenge facing the Kenyan film industry. According to respondents, sales, auditing of revenue and proceeds from sale of films, taxation procedures and structures were lacking, there are no defined target audience for film as well as high audience standards that most Kenyan films could not meet. Piracy was also identified as part of the distribution and marketing of films. Correspondents identified Kenya Film

Commission, film festival organizers, international networks, broadcasters, auditors and foreign networks as bodies that could help address the marketing and distribution problems. Through these bodies, several strategies were suggested. They includes; firstly, Kenya Film Commission to market Kenyan films both locally, regionally and internationally, secondly, film festival organizers to have many Kenyan films at the festivals, thirdly, broadcasters to allocate more airtime on Kenyan films and fourthly, auditors to ensure that film funds are spend appropriately.

Further, education and training of film in Kenya was identified as another challenge. According to correspondents, there are inadequate training schools/universities as well as inadequate professional expertise to operate complex equipment. The

correspondents suggested that universities, film schools and colleges, government facilitators like Kenya Film Commission and Copyright Board of Kenya, Kenya Film Classification Board, Non-governmental Organization facilitators (local and foreign), private company facilitators and film associations to help in the creation of curricular, and in teaching theory and practice, having in-service training short courses among other things.

Professional bodies on the other hand should work on collective representation and bargaining as well sensitizing filmmakers on labor relations, improving production standards, lobby on behalf of their members for good working conditions look for ways of attracting investors in the film industry, participate in the organization of film festivals and finally create ombudsman's office for film industry.

Table 2. *Problems in the film industry*

Problems identified by respondents	Role Players	Strategies suggested
Legal frameworks for film industry -Lack of film policy Outdated draconian licensing conditions with single officer- corruption/power which is vindictive/subjective	-Parliament -Kenya Film and Classifications Board -Kenya Film commission	Parliament -Revise the Film and Stage play Act -Assess the film policy draft to ensure it has a representation of KFC, Banks, investors and other related companies -Adopt the policy KFC & KFCB -Include industry representation and not boardroom decisions -Relook into appointment criteria for top managers -Set workshop criteria -Monitor workshop implementation -Improve on publicity on workshops
Funding structures -Lack of funds -There is no job stability -There is no surety in film industry -There are undefined tax categories with major income going offshore	-Banks and other investors -Kenya revenue Authority	Banking and other investors -Create categories for lending with well-defined securities for each category -KRA office to create category for film industry products and jobs
Film production -Inadequate equipment -Undefined audience -Lack of equipment -Expensive software for film production -Lack of expertise to operate some equipment	-Government -Software suppliers -Universities and film training colleges	-The government to reduce taxes on film equipment -Software suppliers to reduce the prizes -Film training institutions to hire technical expertise to train filmmakers on technical operations
Marketing and distribution -sales, auditing, taxation -Undefined target audience for films -High piracy levels -High audience standards	-KFC -Festival organizers -International networks -Broadcasters -Auditors -Foreign networks	-KFC to market Kenyan films both locally, regionally and internationally -Film festival organizers to have many Kenyan films at the festivals -Broadcasters to allocate more airtime on Kenyan films -Auditors to ensure that film funds are spend appropriately

Education and training -Inadequate training schools/universities -Inadequate professional expertise in complex equipment	-Universities, film schools and colleges -Government facilitators like KFC and Copyright Board of Kenya KFCB -NGO facilitators (local and foreign) -Private company facilitators -Film associations	-Create curricular -Teaching theory and practice -In-service training short courses Compliance training -International regulations on certain issues like; - Environment - Human rights - Regional agreements - Regional opportunities
Professional bodies -Collective representation and bargaining	-Film associations	-Sensitize filmmakers on labor relations -Improve production standards -Lobby on behalf of their members for good working conditions -Look for ways of attracting investors in the film industry -Participate in the organization of film festivals -Create ombudsman's office for film industry

Proposed Structure of government/industry interaction

For the draft film policy to be finalized, the Kenya Film Commission needs to bring together all the stake holders; film associations, actors guild, film production companies, film equipment companies, insurance companies, banks, Kenya Revenue Authorities, Television stations, film distributors, film schools, and

universities, researchers, Ministry of Education, Ministry of Arts and Culture and Kenya Film and Classification Board. Once all the stakeholders are in agreement, the drafts is then tabled in parliament for discussion then signed and implemented. The Kenya Film and Classifications Board will then initiate the revision of the Kenya Film and Stage Play Act CAP 222 which will now be based on the signed film policy.

Table 3. Government Initiative review of CAP222 together with draft policy:collaborative process

Government institutions	Industry	Support services	Education, training and certification
1. Parliamentary Committee 2. Kenya Film and Classifications Board 3. Ministry of Arts and Culture	1. Film associations 2. Actors guild 3. Large production players 4. Small production players 5. Equipment companies 6. Insurance companies	1. Kenya Film Commission 2. Banks 3. Tax office (KRA) 4. Television stations 5. Distributors	1. Kenya Film Commission 2. Film schools and universities 3. Researchers 4. Ministry of education

The four arms (government, industry, support service and education, training and certification bodies) need to collaboratively work together for the film industry to realize its potential as demonstrated by the table below.

Reorganization of entities

The paper recommends clear clarification of roles by different entities. The Kenya Film Classification Board should have procedures that enhance creativity by Kenyan filmmakers but not normative ideologies that scare away filmmakers. The Ministry of Arts and culture's mechanisms on the other hand to secure institutional support for industry players. It should

establish a framework for financial support while the Kenya Revenue Authority to establish taxation structures for the film industry

The film industry to have an overarching body for film associations. They should establish actors' guild to protect actors and other players in the industry. Film associations should establish companies' code of conduct both for large and small companies to ensure accountability as well as developing forums to enable funding pathways and accountability. Further, there is need to have equipment insurance frameworks.

On the other hand, Kenya Film Commission functions to be defined by all players. The study suggests need for representation of industry on selection and

planning panels. Banks and Kenya Revenue Authority to develop a framework for film funding. Further, the Television stations to need to have a code of purchasing content norms. There is also need to have distribution models which should be clear and flexible.

Moreover, when it comes to training, film schools need to have a framework of qualification at various entry and exit levels. During training, there is need to have industry input to realistic scope of technology and contact. It must include online media, gospel movies, music video, and cellphone use in production of online film products. Research should

integrate all forms of production and content into critical analysis and theoretical film study. The Kenya Film Commission should have a clear mandate on workshop provision. However, there is need for certification board for non- tertiary workshops. At the Ministry of arts and Culture, there must be a differentiated recognition and certification of prior learning, in-service training, Kenya Film Commission and Non-Governmental Organization workshops, short training courses and tertiary qualifications so as to include small players in the overall development of the film industry.

Table 4 .*Reorganization of entities*

Government	Industry	Support Services	Education, training and certification
<ul style="list-style-type: none"> -Clarification of roles -KFCB procedures to ensure creativity, not normative ideology -Ministry of Arts and culture's mechanisms to secure institutional support for industry players -Ministry of culture to establish a framework for financial support. -KRA to establish taxation structures for the film industry 	<ul style="list-style-type: none"> -The film industry to have an overarching body for film associations. -Actors guild to protect actors. -Companies code of conduct both for large and small companies to ensure accountability. -Small business development mandate and forum to enable funding pathways and accountability. -There is need to have equipment insurance frameworks. 	<ul style="list-style-type: none"> -KFC functions to be defined by all players. -There is need for representation of industry on selection and planning panels. -Banks and KRA to have a framework for film funding. -Television stations to have a code of purchasing content norms. -Distribution models to be clear and flexible 	<ul style="list-style-type: none"> -Film schools to have a framework of qualification at various entry and exit levels -KFC to have a clear mandate on workshop provision -There is need for certification board for non- tertiary workshops -During training, there is need to have industry input to realistic scope of technology and contact. It must include online media, gospel movies, music video, cellphone use in production of online film products -Research should integrate all forms of production and content into critical analysis and theoretical film study -At the Ministry of arts and Culture, there must be a differentiated recognition and certification of prior learning, in-service training , KFC and NGO workshops, short training courses and tertiary qualifications so as to include small players in the overall development of the film industry

From the table above, the reorganization of the four entities will see each entity playing its role not in isolation but complementing one another so that a conducive environment is created for the production of films in Kenya. The interdependence of the players in the film industry encourages lateral collaboration instead of top-down controls in the interaction between industry and the government. Table 5.2.4.3 below explains further networking and mutual accountability and simplicity of formal applications.

Improvements suggested for the implementations of restructured support Structures

This study suggests a number of things to be done during the implementation of the restructured support structure according to the views of the respondents. Firstly, the study suggests the creation of a formal process to give stability to the film industry. For the example, both government like the Kenya Film Commission, Kenya Film Classification Board, Ministry of Culture and Sports amongst others, and film agencies, to have clear internet based information with clear procedures on film production, have online submission and feedback timelines so that communication between the agencies and filmmakers is clear and timely. The study also suggests the employment of dedicated officers who must be trained by the government, film industry and the academia so that they are well equipped with knowledge and skills in the film industry and the Kenya Film Commission should act as a multiplier for this.

Since filmmakers stated that film associations were not performing to their expectation with different film associations pulling in different directions, the study suggests that film association structures must be independent from the state. The associations should come up with their own clear structures that address the issues of their members. On the other hand, there should be regular meetings and accountability to all stakeholders to address issues arising and plan the way forward for the film industry. This will put checks to non-performing agency and thus compelling all stakeholders to deliver. Further, the study suggests the formation of one taskforce that will interact with and form a framework and agreement with banks and investors. The association membership must be interactive to members, so that all players feel the need to join, thus to strengthen broad representation and the decisions should not be top-down decisions.

On the Implementation suggestions in the industry, the study suggests the compensation for remote locations by providing online links. This will provide more information to filmmakers who might not have an idea of some locations. The industry should also develop competent clusters in key locations as well as showcasing advertisements and events online. This will facilitate dissemination of knowledge and skills. Lastly, the study suggests that there should be educator representations on all bodies. Student representation on all bodies will also ensure new ideas and technology skills.

References

1. Aranburu, A. M. 2017. The Film Industry in China: Past and Present. *Journal of Evolutionary Studies in Business*, 2(1): 1 - 28.
2. Ashbury, R., Helsby, W., & O'Brien, M. 1998. *Teaching African Cinema*. London: British Film Institute.
3. Barnard, H., & Tuomi, K. 2008. How Demand Sophistication (De)Limits Economic Upgrading: Comparing the Film Industries of South Africa and Nigeria (Nollywood). *Industry and Innovation* 15 (6): 647 - 668.
4. Berger, A. 1995. *Essentials of Mass Communication Theory*. London: Sage.
5. Burns, R. P., & Burns, R. 2008. *Business Research Methods and Statistics using SPSS*. London: Sage Publications.
6. Cham, M. 1994. *Film History Now*. Retrieved from Film History Now: <http://web.uct.ac.za/conference/filmhistorynow/papers/mchm>, accessed on 20/9/2015.
7. Charles, C. 2005. *Introduction to Educational Research*. Boston: Pearson.
8. Chibita, M. 2010. The evolution of media policy in Uganda. *Africa Communication Research*, 3 (1):85 - 119.
9. Chomsky, N. 2008. The Struggle Against Neoliberalism. In W. R. McChesney, *The Political economy of Media; Enduring Issues and Dilemmas*. New York: NYU Press.
10. Chowdhury, M., Landes, T., Santini, M., Tejada, L., & Visconti, G. 2008. *Nollywood: The Nigerian Film Industry*. Retrieved from Harvard Business School: http://www.isc.hbs.edu/pdf/Student_Projects/Nigeria_Film_2008.pdf. Accessed on 20/08/2015.
11. Cunningham, S. 2002. From Culture to Creative Industries: Theory, Industry and Policy Implications. *Media International Australia incorporating Culture and Policy*, 102(1):54 - 65.
12. Dale, M. 1997. *Movie Game: The Film Business in Britain, Europe and America*. London: Cassell.
13. Diawara, M. 1992. *African Cinema, Politics and Culture*. Bloomington: Indiana University Press.
14. Doyle, G., 2002. *Understanding Media Economics*. London: Sage.
15. Foss, K. A., & Littlejohn, S. W. 2009. *Encyclopedia of Communication Theory*. Los Angeles: Sage.
16. Gilpin, R. 2001. *Global Political Economy; Understanding the International Economic Order*. Princeton and London: Princeton University Press.
17. Golding, P., & Murdock, G. 1991. Culture, Communication and Political economy. In J.

- Curran, & M. Gurevitch, *Mass Media and Society*, 2, pp. 11 – 30
18. Hakanen, J. J., Schaufeli, W. B. & Ahola, K. 2008. The Job Demands-Resources Model: A three-year cross-lagged study of burnout, depression, commitment, and work engagement. *Work & Stress*, 22(3):224-241.
 19. Hargrove, H. 2004. Positivism, Critical Inquiry, and Constructivism: Three
 20. Theoretical Approaches and their use in Studying Interdisciplinary Design Education. *Analytical Essay*, 702.
 21. Hsia, Y. 2011. *The Film Industry in Taiwan: Political economy perspective*. Norwich: University of Anglia.
 22. Jedlowski, A. 2013) Exporting Nollywood: Nigerian Video Filmmaking in Europe. In: Szczepanik P., Vonderau P. (eds) *Behind the Screen. Global Cinema*. New York: Palgrave Macmillan.
 23. Kahumbu, P., & Halliday, A. 2016. *Finally Kenyans can watch their own country's wildlife*. Retrieved from The Guardian website: <https://www.theguardian.com/environment/africa-a-wild/2016/feb/03/>, accessed on 3/8/2016.
 24. Keenan, G. K. 2009. *The Political Economy of Independent Films: A Case Study of Kevin Smith Films* (Masters Thesis). Florida: Florida State University.
 25. Kenya Film Commission, 2010. Audience Consumer Trends Survey. Report by Strategic Research.
 26. Kenya Film Commission. 2013,. History of film in Kenya. Retrieved from Kenya Film Commission: <http://www.kenyafilmcommission.com/Home/Filming-Kenya/History-Of-Film-in-Kenya>, accessed on 3/4/2015.
 27. Kerlinger, N. F. 2003. *Foundation of Behavioural Research*. South Melbourne: Thomson Learning.
 28. Lee, M. J. 2005. *Consumer Culture Reborn: The culture politics of consumption*. New York: Taylor and Francis.
 29. Leedy, P. D., & Ormrod, J. E. 2013. *Practical Research: Planning and Design (10th Ed)*. Upper Saddle: Pearson Education, Inc.
 30. Lobato, R. 2009. Creative Industry and informal economies: Lessons from Nollywood. *International Journal of Cultural Studies*, 13(4):337- 354.
 31. Lobato, R. 2012. *Shadow Economies of cinema; Mapping Informal Film Distribution*. London: Palgrave Macmillan.
 32. Maithya, F. 2013. How and why Kenya Film Commission was created. <http://artmatters.info/film/2013/10/how-and-why-kenya-film-commission-was-created/>, accessed on 24/9/2015.
 33. Marshall, C., & Rossman, G. 2006. *Designing Qualitative Research*. London: Sage.
 34. Mason, J. 2002. *Qualitative Researching* (2nd ed.). London: Sage Publications.
 35. Matumaini, J. 2010. Research of National Communication Policy in Africa and Tanzania. *African Communication Research*, 3(1): 4 - 36.
 36. Mbeki, P. O. 2008. *The Media, legal, Regulatory and Policy Environment in Kenya*. Nairobi: British Broadcasting Corporation.
 37. Barsam, R.M. and Monahan, D., 2013. *Looking at Movies: An Introduction to Film*. WW Norton.
 38. Monaco, P., 2010. *A History of American movies: a film –by – film look at the art, craft and business of cinema*. Scarecrow Press.
 39. Moran, A. 1996. *Film Policy: International, National and regional Perspective*. London: Routledge.
 40. Morawetz, J. 2007. *Finance, Policy and Industrial dynamics: The rise of Co productions in the film Industry*. Copenhagen: Druid.
 41. Moudio, R. 2015. *Creative Economy as a Path to Economic Development for Africa; cases of Nollywood in Nigeria and Women's Gold in Burkina Faso*. New York: CUNY City College
 42. MPAA, 2009. *The economic Impact of Motion Pictures on Television Industry in US*. Los Angeles: Motion Picture Association of America.
 43. Mutere, A. 2010. Media policy making in Kenya. *African Communication Research*, 3(1):121-143.
 44. Mutullah, W. V., Mudhai, O. F., & Mwangi, S. 2015. *Political and interactive Media in Kenya*. Centre for Governance and Human Rights: University of Cambridge.
 45. Mwakalinga, M. 2013. Political Economy of Cinema (Video film) in Tanzania. *African Review*, 40(1):203 - 217.
 46. Mwangi, H. K. 2015. *Media Concentration, Funding and Programming Diversity: A critical study of Public Commercial Television Station in Kenya*. Nairobi: University of Nairobi.
 47. Mwaura, P. 1980. *Communication Policies in Kenya*. Paris: United Nations Educational, Scientific, and Cultural Organisation,.
 49. National Film and Video Foundation 2013. Retrieved from <http://www.nfvf.co.za/home/22filesBaseline%20study.pdf>, on 20/9/2015
 50. Njama, K., 1985. 'How Serious is the Video Cassette Threat?' *Life and Leisure, Weekly Review*, September 1985,
 51. Nyoike, N., 1985), Is Kenya Ready to Go into Film Production,' *Life and Leisure Weekly Review*, September 1985.

53. Ochola, P. O. 1993. Press Freedom and Functions of Media in Kenya. *Journal of African Media Review* 7(3):19 - 33.
54. Oh, E. 2014. *Nigeria's Film Industry: Nollywood looks to expand globally*. Lagos: United States International Trade Commission.
55. Okioma, N., & Mugubi, J. 2015). Filmmaking in Kenya: The Voyage. *International Journal of Music and Performing Arts*, 3(1):46 - 61.
56. Olsberg, S. 2012. *Building Sustainable Film Business: the challenge from industry and government*. London: Olsberg.
57. Onuzulike, U. 2009. Nollywood: Nigeria videofilms as a cultural and technological Hybridity. *Intercultural communication Studies*, 17(1):176 - 187.
58. Opubor, A., Akingbulu, A., & Ojebode, A. 2010. Broadcast media policy in Nigeria: Across many dispensations. *Africa Communication Policy*, 3(1):61 - 82.
59. O'Regan, T. 2008. The political economy of film. In J. Donald , & M. Renov, *The Sage Handbook of Film Studies*. London: Sage.
60. Orodho L. & Reuben M. 2002. *Research Methodology, a step by step guide for beginners*. London: Sage.
61. Paris, M. 2003. Africa in post-1945 British Cinema. *South African Historical Journal* 48(1): 61 – 70.
62. Picard, R. 1989. *Media Economics: Concepts and Issues*. Newbury Park: Sage.
63. Pickowicz, P., 2012. *China on Film: A Century of Exploration, Confrontation and Controversy*. Lanham: Rowman & Littlefield.
64. Republic of Kenya 1998. *Kenya Broadcasting Corporation Act*. Nairobi: Government Press.
65. Republic of Kenya 2012. *Kenya Film and Stage Play Act*. Nairobi: Government Press.
66. Republic of Kenya 2005. *Kenya Film Commission Order No. 10 of 2005*. Nairobi: Government Press.
67. Republic of Kenya, 2008. *Kenya Information and Communication Act 2008*. Nairobi: Government Press.
68. Republic of Kenya, 2010. *Constitution of Kenya*. Nairobi: Government Press.
69. Republic of Kenya 2001. *Copyright Act of Kenya*. Nairobi: Government Press.
70. Ross, M. R. 2010. Audiovisual laws and legal intervention in South American cinematic culture. *UK International Journal of Cultural Policy* 16(4): 418 - 432.
71. Simiyu, B. 2015. *Kenyan film*. Retrieved from Kenya image: <http://www.Kenyaimagine.com>, accessed on 23/2/2015.
72. Smyth, R. 1979. The Development of British Colonial Film Policy, 1927 - 1939 with special reference to East and Central Africa. *Journal of African History*, 20(3):437 - 450.
73. Song, T. 2009. A New Definition for Today's Chinese Independent Cinema. *Ejournalist* 9, (1):157-70.
<http://eprints.qut.edu.au/32233/1/c32233.pdf>, accessed on 1/6/2016
74. Tamakleo, A. 2013. *Social Representation in Ghanaian Cinema* (MA Thesis, African Studies). Legon: University of Ghana.
75. Ugangu, W. 2015. Political Influence and Shifts in Kenya's Media Policy. *Exploring Kenya's Media Policy*, 3(1):2 - 20.
76. United Kingdom. 2012. *A future for British Film, It Starts with the Audience*.
77. Isar, Y.R., 2013. *Creative economy report: widening local development pathways*. Retrieved on <http://www.unesco.org/culture/pdf/creative-economy-report-2013>. Accessed on 15/05/2016
78. United Nations Educational and Scientific and Cultural Organization 2000. *World Culture Report 2000; Cultural Diversity, Conflict and Pluralism*. United Nations Educational and Scientific and Cultural Organization.
79. United Nations 2011. *Strengthening the Creative Industries for Development in Zambia; Trade and Development*. New York: United Nations.
80. Wanyande, P., Omasa, M., & Ludeki, C. 2007. Governance Issues in Kenya: An overview. In P. Wanyande, M. Omasa, & C. Ludeki, *Governance and Transition Politics in Kenya*. Nairobi: University of Nairobi Press.
81. World Intellectual Property Organization 2011. *From Script to Screen: The importance of copyright in the distribution of films*. WIPO: Geneva.
82. World Bank Group 2016. *Kenya Country Economic Memorandum: From Economic Growth to Jobs and Shares*. Washington: World Bank.