AN EVALUATION OF THE EMERGING SCHOOLS AND COLLEGES FILM FESTIVAL ON THE DEVELOPMENT OF LOCAL CONTENT FOR TELEVISION

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DECLARATION

I hereby declare that this is my original work and has not been presented for any examination purposes or otherwise in any institution. All citations have been properly acknowledged and credited in observance of APA rules of formatting.

Signed…………………………   Date………………………………

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This project has been submitted for examination with my approval as the university supervisor on behalf of the School of Journalism and Mass Communication, University of Nairobi.

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DEDICATION

This research is dedicated to film producers who continue to fight for a professional and productive film industry in Kenya.

ACKNOWLEDGEMENT

I am grateful to God for His grace and favor that has enabled me to come this far.

I would like to thank and acknowledge my supervisor Dr. Edwin Nyutho for his tireless effort, dedication and attention to detail the reason this work was possible.

I am humbled by the support and encouragement of my wife and family and for helping me pull through the difficult times.

I also thank all schools and college administrations and my respondents who were ever so gracious and patient and helped me compile this research.

May God eternally remember your effort and contribution in my life.

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LIST OF ACRONYMS

AFPEIK   -   Association of Film Producing Educational Institutions of Kenya

CA   -   Communication Authority

CAPEX   -   Capital Expenditure

CIFEJ   -   International Centre of Cinema for Children and Young People

DFF   -   Durban Film Festival

DFS   -   Department of Film Services

DSLR Camera -   Digital Single-lens Reflex

ECE   -   Early Childhood Education

KICA   -   Kenya Information Communication Act

KFC   -   Kenya Film Commission

KNDF   -   Kenya National Drama Festival

IDFA   -   International Documentary Film festival Amsterdam

OOAIF   -   Out-of-Africa International Film Festival

OPEX   -   Operational Expenditure

SPSS   -   Statistical Package for Social Sciences

VAT   -   Value Added Tax

ABSTRACT

The purpose of this study was to do an evaluation of the emerging schools and colleges film festival on the development of local content for television. Essentially this was to analyze the experiential growth of schools and college film production since it begun in 2012 and to gauge its manifest potential to generate quality local content for television broadcast. In order to achieve the purpose above the study assessed the schools and colleges film production knowledge and also examined how they meet their film production needs. The study also looked at factors that affect the quality of film production in schools and colleges and lastly the study sought to find out how schools and colleges raise funds for their film production. The formalist film theory and the diffusion of innovations theory were used to ground the study in a theoretical background that guided the study. The study used a descriptive research design approach in order to explore and table a detailed account of the interaction of the variables in this research. The mixed method research design was used to acquire both qualitative and quantitative data as well as subjecting one film through the content analysis method. The study targeted only schools and colleges within Nairobi County that participated in the KNDF 2015 program through a purposive sampling method. The population of study was the teachers and students who are involved in the actual film production process in schools and colleges. The data was collected through questionnaires, interviews and the one film acquired in video format for content analysis. The data collected was analyzed using descriptive statistics and qualitative analysis techniques and discussions presented in univariate techniques and prose format. The study found that most respondents had a fair grasp of the film production knowledge however more film workshops needed to be carried out. The study also established that most respondents deal with a very small budget and are forced to clip out certain production items in order to work with only essential budget items. Technical crew and film equipment were found to be the biggest budget items that almost leave nothing else to be budgeted for. Schools and college administrations offered great support for film production and was a significant factor in the growth of the film festival. The study found out that the schools and colleges rely wholly on the funds given by their administrations and therefore limiting the creative potential of their productions for lack of other sponsors to fund their productions. The study also established that a majority of schools and colleges were not aware of how to get their content on television and their intellectual property rights to the content they generated. The study therefore recommends that the ministry of education take up the challenge to consider film as a co-curricular activity and create education policies that enhance its growth for the students who take up the film production. The study also recommends a workshop audit of the film lessons taught in order to make the workshops more practical and skill-oriented for better productions. Lastly the study recommends that the best schools and college productions be given production sponsorships and corporate attachments as a way of motivating the film festival to grow and also screen the best shows for television broadcast to create brand awareness.

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Overview

This chapter lays the background of the research, the problem statement, the research objectives and the guiding research questions as well as the limitation and scope of the study. The justification for the study was also discussed here and a definition of terms given.

1.2 Introduction

Kenya's television industry has traditionally preferred foreign content over local content due to issues of quality, cost of production, availability and ease of content acquisition. Frankline opines that local content has been overlooked in preference to foreign content which is a contributor to the underdevelopment of local content (Frankline, 2016). This view also held by Mumero of Communications Africa said that soap operas from South Africa, India, Nigeria and America dominated local broadcast (Mumero, 2015).

The report by Strategic Research commissioned by the Kenya Film Commission however shows that there is a great hunger for local production (Strategic Research, 2010). The challenge that faces the film industry is not only filling up the local content quota but producing quality content that is commercially viable in terms of increased frequency of production and competitive pricing. This sharp dichotomy between the current content demand and Kenya film industry's ability to supply the hungry market is what prompted the study to look into an alternative complementary source in the mold of Kenya Schools and Colleges Film Festival.

The study examined the formative challenges that this emerging division of film industry is facing and how the sheer enormity of its potential can be harnessed into television content production. The purpose of studying the existential challenges was to offer pointers on the problems that bedevil the schools and colleges film franchise and to explore possible recommendations that could help tilt the balance of scales to their favor. Considering the huge number of schools and colleges that participate in Kenya National Drama Festival (KNDF) in each region up to the national level and the growing list of films being submitted for screening from schools and colleges a lot of content is in the offing. The challenge is now to submit that content through professional filters and begin to see the emergence of professional films from schools and colleges. This research considers a representative portion of film producing schools and colleges in Nairobi County in an attempt to understand the intricacies of story development, production challenges, and capacity to produce and support structures that aid schools and colleges in film production.

In understanding the ideological basis for film production the study looked at two theories namely; the formalist theory and the diffusion of innovation by E.M Rogers. These theories guide the study in terms of looking at the permeability of schools and colleges film festival as an innovation through the five cohorts established by Rogers and the partnerships that emerge to push and expand the idea of schools and college film festival throughout the Kenyan society and beyond. The second theory, the formalist theory, essentially discusses the building blocks of the film franchise in terms of the technical tools that make up the film production process and its final product (McWatters et. al., 2012).

The study was keen to use descriptive research approach with mixed method design. Since the roles found in film production are replicated in schools and colleges under the uniqueness of their circumstances it was important to note that most institutions producing films have one or two persons doubling up on many roles and those that cannot be done by staff or students are outsourced with an eye on their budgets. The target population and therefore the selected sample size to do the research were based on such decisions so that the methodology is clear on what to be covered and how the data collection was to be handled.

1.3 Problem Statement

Following the gazettement of the Programming Code 2015 by the Communication Authority of Kenya, broadcasters are faced with a herculean task of raising the local television content to 60% in four years' time. According to Strategic Research currently, only 32% of total television content is local with the rest being usurped by the cheaply accessible international alternatives (Strategic Research, 2010). The challenge to fill up the requisite local content quota has had the industry spinning and it therefore provides an opportunity for the schools and colleges film festival to rise up and be counted. The net problem therefore occasioned by the legal framework is to work towards the 60% local content requirement without compromising industry standards. Considering that there are other factors of content production and procurement at play it becomes important to explore capacity of schools and colleges film festivals to contend in the film industry alongside mainstream filmmakers.

The two main challenges singled out by Media Owners in Kenya against the procurement of local content were the poor quality of production by local producers as well as their highly priced content compared to the foreign procured ones. The essence of looking into the schools and

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colleges film festival is to unearth the potential that is shaping up for local content development vis-à-vis the challenges involved. The quality and cost of production and the kind of film genres explored are some of the bottlenecks impeding film growth in Kenya. These problems are also featured in the schools and colleges film production and this research seeks to explore the challenges from the perspective of schools and colleges involved in film production.

1.4 Main Objective

To evaluate whether the emerging schools and colleges film festivals can provide quality local content for the television industry.

1.5 Specific Objectives

i.   To assess how conversant schools and colleges are with the film production process

ii.   To examine how schools and colleges meet their production needs such as the availability of film production equipment, script development and editing

iii.   To study the factors that affect the quality of film production in schools and colleges

iv.   To find out how schools and colleges raise funds for their film production

1.6 Research Questions

i.   How conversant are schools and colleges with the film production process?

ii.   How do schools and colleges meet their production needs such as accessing film production equipment, script development and editing?

iii.   What factors affect the quality of films from schools and colleges?

iv.   How do schools and colleges raise funds for film production?

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1.7 Scope and Limitation of the Study

The study will focus on the film production challenges that institutions producing films for the festival go through. The issues under study include testing the skill and knowledge level of the schools and colleges film makers on matters film production and then discover the present challenges that are facing the emerging schools and colleges film festival in film production. In this regard the study will do interviews through questionnaires in Nairobi County schools and colleges that participated in Kenya Schools and Colleges Film Festival of 2015. The questionnaires will be administered to both students and teachers in the selected institutions within Nairobi County.

Since schools and colleges film festival is an emerging area the available data is limited and therefore a formative evaluation approach of the developments in the area is validly applicable. Therefore, this study will limit itself to examine the film production challenges experienced in three levels of learning institutions within Nairobi County. The study excludes experiences in schools and colleges outside Nairobi County due to limited funds and less time available to conduct a wider evaluative research. What is likely to be absent therefore is the wider demographic component and institutional environments that are differently endowed from those in Nairobi. However, Nairobi County has its compensative mechanisms in that it is cosmopolitan and culturally diverse and exhibits a confluence of all classes representative of the Kenyan society.

1.8 Justification

The study will explore the latent energy inherent in the schools and colleges film festival as an emerging field that has the potential to fill up the local content requirement for television

broadcasting. While content production standards cannot be compromised in the rush to comply with the industry regulations, there are certain pointers that bring out the potential for schools and colleges to be the next frontier for local content production. The 2014 Kalasha Awards saw Kangubiri Girls scoop Best High School Feature Award running with the title "The Messenger". Kalasha 2015 also saw a 17-year-old Vivian Wambui scoop one of the highest awards as the Best Lead Actress. (KFC, 2014).

There is a palpable hunger for local production going by 2010 TV statistics. According to a survey by Film Kenya, TV ratings for the few local programs on air have gone up recently (Film Kenya, 2010)

This is a clear signal that audiences across the country want stories they can easily identify with and those that exhibit local creativity and talent. In his book Harnessing the Science of Persuasion, Robert Cialdini opines that marketing managers cannot ignore the principle of peer marketing in the sense that people respond to persuasion when they can identify similar traits with the product marketer. He further states that cultural conventions and similar historical backgrounds can play defining roles in how a marketing venture may turn out (Cialdini, 2001). Filmmakers stand unimaginable opportunities to persuade local audience therefore to watch local productions due to the unlimited shared aspects of production from story development (as an African story) to local familiar filming sites and the use of local celebrities as actors and appearance acts.

1.9 Definition of Terms

Above-the-line -   According to Millerson and Owens, these are individuals who have a large

stake in the entire film production venture and they include Producers,

directors, actors, script and screenplay writers and sometimes music and costume designers (Millerson and Owens, 2008).

Below-the-line -   These are individuals who have a minimal shareholding stake at the production venture and do not share in the profits and losses of the production but only take a wage regardless of the outcome of the production. These individuals include all the other persons excluded in the above-the-line definition such as the crowd appearances, technical crew, set runners among others (Millerson and Owens, 2008).

Film Genre -   John Grace defines film genres as identifiable types, categories, classifications or groups of films that have similar techniques or conventions (John, 2008).

Filmmakers -   Any group or individual involved in the film production especially throughout the process as the financier or owner of the entire film franchise (Barbra & Susan, 2002). For purposes of this study filmmakers will constitute teachers, students, school administrations and any school film sponsor.

Kenya Schools and Colleges Film Festival - The annual film festival exclusively for schools and colleges and one that is run under the patronage of Ministry of Education and University of Nairobi.

Local Content -   According to the Kenya Information and Communication (Amended) Act (KICA) of 1998 local content will be considered as all television or radio programs minus local and foreign advertisements or news (KICA, 1998).

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Rebate Program -   A form of tax credit that is claimed by a foreign filmmaker shooting in a

domestic location after the film production process is complete (Adam,

2005). This is an incentive that is given by government to encourage

foreign expertise and collaborations with local producers.

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview

The essence of this chapter is to discuss the theoretical underpinnings of the research and the background information that relates to the area under study. The chapter will cover various sub-topics that highlight key issues implicated in Kenya's quest for a vibrant film industry and particularly the environment in which the Kenya schools and colleges film experience finds itself in. The theoretical framework for the study will give it a philosophical basis for its creation and will further establish the theory design that it follows in its formative evaluation.

2.2 Historical Background of the Schools and Colleges Film Festival

The Kenya Schools and Colleges Drama Festival, from which the Film appendage proceeds, was held at the present Pangani Girls High School in 1959 for the first time. The next decade only saw Asian and European schools participating with great influences on storytelling and festival structure from the British Drama Festival (Mumma, 1997). However, upon gaining independence indigenous Kenyan schools begun to participate in the drama festival until the 1971 breakthrough when Olkejuado Secondary School became the winner with the play Olkirkenyi. That singular act of winning became a motivation for aggressive participation by many more schools.

Until 1975 colleges were excluded from performances but Joe de Graft then of University of Nairobi argued for their inclusion since teachers were the ones who wrote the scripts for student performers (Otieno, 2013). He argued that teacher trainees in colleges needed practical skills

included in their curriculum so that they would be better prepared to direct and script plays for students. Theatre within schools and outside took a beating at the height of State repression in the '80s owing to the sociopolitical implications of the powerful themes being explored at the time. The educational policy direction at the time tended to delay the exploration and development of theatre until after 2003 where universities begun to have the Creative Arts courses offered (Otieno, 2013). Wasambo Were, the first African Schools Inspector in charge of Languages, is credited with introducing the traditional performance form to supplement scripted plays and also introducing the Primary Schools Drama Festival which was hitherto excluded. Thereafter the three i.e. primary, secondary and college drama festivals were merged into one event (Mumma, 1997).

The drama festival has grown through the years with inclusions of new categories among them the narrative genre, modern dance, mime and in 2012 standup comedy and film categories were introduced. It is from this introduction of the film category that the Schools and Colleges Film Festival was born and has recently taken to its own path expanding into broader film sub-genres. The schools and Colleges Film Festival opened in 2012 with 43 films screened that year, 79 screened in 2013, while 103 films screened in 2014 and 167 films screened in 2015 (KNDF Film Program, 2015). The film festival begins through regional screening activities where participating schools are organized into regions and the selection process is done based on general film adjudication criteria. The film festival coordination board also organizes annual film workshops to train and equip teachers with filming skills that would enable them to present more professional films in the listed categories. The winning films in each category are finally screened in a film gala at the national stage where awards are given.

2.3 Local Content Regulation by the Communications Authority

The Communication Authority (CA) through the 2015 Programming Code directed all broadcasters in the country to air 40% local content and incrementally to 60% within four years of broadcast license acquisition. Local content According to the Kenya Information and Communication (Amended) Act (KICA) of 1998 means all television or radio programs minus local and foreign advertisements or news. For any programming to be considered local content according to KICA it should fit within the following guidelines, that: (a) the production is made in either Kenya's indigenous or official languages; (b) production and post-production was wholly or partly done in Kenya; (c) the content deals with issues that are unique and relevant to Kenyan audiences; (d) at least twenty percent (20%) of the share of the production company are owned by Kenyans; (e) at least fifty percent (50%) of the leading actors, major supporting cast appearing in the program and technical crew are Kenyans; (f) the location of shooting, in case of audiovisual programs or performance was wholly or partly in Kenya; (g) the author(s) of the program are Kenyan (whether or not the program is produced in conjunction with a co-producer, an executive producer or director who is not Kenyan) (KICA, 1998). The Act further directs animated programs should have either three of the following requirements, that; 1) the production designer is Kenyan, 2) the character designer is Kenyan, 3) the supervising layout artist is Kenyan, 4) the supervising storyboard artist is Kenyan, 5) The key background artist is Kenyan, 6) The director is Kenyan (KICA, 1998). The idea behind this new policy is to push for the development and growth of the creative industries and offer more space within local broadcast.

2.4 The Industry Standard of Quality Films

Meeting the 60% requirement by local television providers to have locally produced content by the Communication Authority (CA) is going to be a herculean task. In order to understand the challenge attending to the television stations, one has to understand the process of television content production. Television stations access broadcast content in two ways; namely either through in-house production or by buying, leasing and renting content from other television content producers. The decisions leading to acquisition of content from either source is determined by a number of factors among them the cost of in-house production, value sale of external content, the value of the content and its potential for television viewership number racking among other considerations.

There are gaping holes to be filled with local content broadcast but even then there are standards to be kept in order to begin to participate in local broadcast. The evaluation criteria for assessing any work of film is based on scripting, production quality in terms of the mise-en-scene (the arrangement of the actors, lighting, décor, sound, props and costume in the set), editing and post production processes such as licensing, copyright acquisition and broadcast decisions (Barbara &Susan, 2002). These benchmark areas are essentially the elements of filming that make up the filming process. Any work of art that comes out of schools and colleges film festival is put under the same microscope of evaluation to ascertain its worth and aesthetics in order to be graded. as such, therefore schools and colleges need to learn in order to adapt to the changing market needs of local content production.

2.5 Advancements in Filming Technology

The technological advancement in the filming industry has created a new frontier in access to affordable and quality filming equipment. The acquisition of film equipment in a decade or two ago was so costly that film production was relegated to fully fledged commercial production houses, international institutions and government agencies. The developments in film technology have seen more powerful high definition cameras that are affordable being developed. The camera giants such as Sony, Canon and Panasonic have been caught up in competition wars that have created low-end budget DSLR and Camcorder cameras that are within reach of film makers at an average cost of Kshs. 50,000/= at the current market exchange rates. The cost of sound and light equipment has also dropped significantly to allow independent film producers to own a complete budget film production equipment and editing suit (Film Kenya, 2010). Particularly the move by Kenyan government to zero-rate importation of filming equipment has created ripples in the national narrative on who controls the film industry by production standards. It is interesting to see that there is a proliferation of films coming from independent film producers thereby opening the space for more creative content on free-to-air and pay television sets.

2.6 The Film Making Process

The process of film production consists of three major steps namely the pre-production, actual production, and the post-production phases. In other advanced expressions two more steps are added that is development stage that comes before the pre-production and the marketing and distribution phase that comes after the post-production phase. The pre-production phase involves writing of the script, creating a budget and seeking financing, auditioning cast and settling on a filming crew, scouting for locations, acquiring sets and setting up props, building a production

schedule and finally designing and making the wardrobe (clothes and accessories for the actors) (Occupational Outlook Handbook, 2013). The second phase of the actual filming activities involves set preparation, electrical connections, lighting and sound set ups, costuming and make-up application on the actors, camera angles are selected, scenes are also rehearsed in this stage and finally the actual recording of the audio and visual performance of the actors is done. The third phase of post-production involves the editing of the raw footage acquired, visual and sound effects added, any music created for the film is also added at this stage and finally a process called rendering is performed on the editing bench to output the final product. Once the final product is ready it is previewed and reviewed by relevant stakeholders for any necessary determination regarding the quality and use of the product or marketing decisions. Thereafter a film may be submitted for classification, licensing, marketing and distribution.

The entire process of filming is driven by a select production crew and a venerable cast of actors for each role in the script. Millerson and Owens split this group into two based on work and stakeholder categorization that is above-the-line and below-the-line production team (Millerson and Owens, 2008). The above-the-line persons consist largely of the individuals with huge contractual obligations and are likely to share in the profits or losses of the production. These individuals include the producers, directors, actors, writers and sometimes the music and graphic designers. The below-the-line team is mostly made of persons who mostly take a wage and may not share in the profits or losses of the enterprise. These mostly include the technical crew, the editors, production and costume designers and make-up artists and crowd appearances. This team is invited within a given shoot time frame and are legible for overtime considerations.

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For the smooth production process to take place there has to be meticulous and disciplined planning and execution of each role.

2.7 The Film Production Challenges in Kenya

Kenya's film industry once placed the country as a forerunner for films ahead of nearly all African nations with blockbusters such as Out of Africa and the Constant Gardener which were shot on location here in Kenya though they were foreign productions with local collaboration. The country has constantly blown chances to host world-renown movies owing to government's lack of interest or alternative perception to the industry's economic potential. Juliet Mutegi's article on Daily Nation reports that two great feature stories namely: Richard Leakey's Life and The Westgate Siege are currently headed for South Africa (Mutegi, 2016).

2.7.1 Underdeveloped Scripts and Weak Characterization

Grove opines that unless a script is fully developed it should never be made into a movie. He further states that there is no technical compensation either on set or on the editing bench that can make up for a poorly written story (Grove, 2013). The script is the soul of the story that determines the primary success of the production. Successful productions in Hollywood are pegged on the strength of the story as box office sales have shown. One of the biggest Hollywood stories in the 21st century was Sylvester Stallone's Rocky that took $1 million to make but in its first edition raked in $255 million. The sequels that have followed in the success tradition of the first premier have to-date raked in $1.29 billion (Numbers, 2016).

The greatest challenge in Kenya even for the established producers has been spending time on story and character development. The demand for films has exceeded the supply so that the quality of stories is what suffers no matter the technical quality. Edwards opines that successful

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nations with a film brand tend to discover a national voice and an angle in story telling (Edwards J. R., 2008). An indigenous and artistic creativity in storytelling are hallmarks of a great story according to Edwards and it is what offers film makers a niche in the market. Kenyan filmmakers can leverage funding from potential donors and producers on the basis of a great story. Cajetan Boy once sold an amazing script Kaminey (The Scoundrels) to Indian film maker Ronnie Screwvala for $4,000 which went on to become an Indie blockbuster in 2009 (Africulture, 2010).

In furthering the argument for a national voice, Louis Giannetti opines that every nation has unique cultural character distinguishable even in artistic expression such as movies and in art (Giannetti, 2008). This is especially critical in the Kenyan film industry to discover and maintain a unique Kenyan voice that then becomes a national brand that can compete in the international scene. Edwards opines that for the most part Third World Cinema is preoccupied with themes and character casts that bring out neo-colonization, corruption and poverty. He further states that while these are societal mirror reflections that are crucial thematic concerns generally found in African cinema, they don't offer the native voice that defines the aspirations of a people (Edwards, 2008).

2.7.2 Weak Rebate System for Foreign Collaboration

Adam explains that a rebate program is some sort of tax credit that is claimed by foreign film makers on location and it goes by different legal terms in different countries (Adam, 2005). Other scholars have also opined that it is the total sum of expense benefits in form of tax credits for qualified or properly filed tax returns. A rebate system is like a magnet that makes a country favorable for foreign film makers coming to shoot their films. The multiplication is that when a

company gets tax rebates it spends the rest of the movie budget on the host country and thus providing more jobs and money that would have otherwise to another country with a more competitive package. Kenya's legislative and bureaucratic red tape in film regulation has in recent times seen foreign film producers opt for South Africa (Mutegi, 2016). The tragedy that attends to a mean tax regime towards film foreign collaboration is that the country loses out on FDI (Foreign Direct Investment) and peripheral opportunities. When a foreign crew comes to Kenya they inject direct foreign currency into the country and then expend more money as they collaborate with different service providers including other resident film producers, hotels, government installations, location hires, and transport agencies among others. In the final analysis therefore the government would earn much more and provide much needed youth jobs by creating a very enabling filming environment to foreign companies. Holdsworth compiles some of the most friendly shoot locations for foreigners based on their rebate system and the resultant benefits accrued. In his article on European filming destinations, he curiously lists Estonia, a small European country that has become a star destination for blockbuster movies due to its 30% rebate offers (Holdsworth, 2016)

Kenya's rebate system is non-committal and at best peripheral in that it only talks about zero-rating imported film equipment by foreign or domestic nationals. The Department of Film Services (DFS) in Kenya has only three monetary measures given to film producers, namely; a) capital expenses on purchase of filming equipment given a complete waiver, b) 25% import duty and 16% VAT deductions are also waivered and c) Zero-rating VAT and taxable goods and services offered to film producers (KFC, 2016). The challenge with these offers is that while it helps at the level of film equipment purchase or importation it does nothing on taxation of the operational expenditures where the rebate system is valid. The above measures are captured in

capital expenditure (CAPEX) which particularly deals with assets purchased in the first reported year of filling capital returns (KRA, 2004). While CAPEX refunds are a commendable measure they are not as effective as doing something about the Operational Expenditure (OPEX) which is where the largest monetary headache is for film makers. OPEX deductions cover administrative and overhead costs.

According to an interview piece with Reuters, the Chairman of Kenya Film Commission lamented the lack of incentives for foreign film makers while hinting at an informal agreement to begin the policy process of including a tax rebate of 30% which is a global best practice (Honan, 2015). Lack of a dedicated rebate system for films is partly why foreign film makers prefer South Africa to Kenya despite the country's superior and extensive floral and environmental diversity. This part of film policy is arguably indispensable for a film industry that wants to grow and establish global presence. The country's proclivity to tax anything does not sit well with global best practice to incentivize growth and allow the film industry to thrive.

A favorable rebate system therefore holds relevance in that it helps establish external film budget financing and expert collaboration for schools and colleges film festival. Kenyan schools and colleges may apply for foreign funding and collaborations but no matter how attractive a funding proposal, script synopsis or idea the other factors of favorable film climate will always come into play.

While this topic scratches the surface on foreign and local collaborations in film production in Kenya, there are aspects of legal obligations and matters of policy in the bilateral relations on filming that must be ironed out at national level. This is evidenced by successful movies in the recent past such as Nairobi Half-Life which, as Edwin Nyutho holds, was one of the best modern

blockbuster movies yet riddled with contractual mysteries (Nyutho, 2016). While the movie was essentially written by Kenyans and produced by Germans the credits reported by international media gave Kenyans involved in the production almost no role in the above-the-line involvement apart from being actors. Such condescending relations between local and foreign collaborations must become areas of concern to ensure while the country harnesses the power of collaborations locals are protected from exploitation.

In essence therefore, the film industry would gain immensely from superior technical and creative directing from more experienced foreign collaborations and it would offer more partnerships that AFPEIK is seeking in infusing film training workshops within schools and colleges film festival (KNDF Film Program, 2015).The much needed financial support for film production in schools and colleges can come from these collaborations to enable better budgeted films whose quality is not compromised due to lack of funds. As a result of vested interests from the local and foreign collaborators the Kenyan government would therefore be interested in crafting laws that balance between opening the doors for further film growth while also protecting her citizens from unfavorable bilateral engagements.

2.7.3 How are Local Television Stations Implicated in Funding Local Productions

Local television stations in Kenya have internal production mechanisms that control its own production of local programs versus those that are rented or bought from independent content producers. Media houses use the general program commissioning model where ideal content is divided into in-house production commissioning and independent production commissioning. These two categories are further subdivided into genre-specific commissioning whereby production units within the television station oversee the entire process of content production and

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acquisition. Essentially for any program to be commissioned it must meet at least two important policy decisions, namely; the editorial and charter policies and the programming and scheduling requirements of the target television station.

2.7.4 Program Commissioning Process for Broadcast

The commissioning process goes through what is called a commissioning round that begins with the commissioning editor setting up a program shopping list of sorts and ends with a closing date (Mitchell, 2005). Worth noting is that a commissioning process is some sort of an interview for prospective content producers and therefore it is highly selective and it presupposes expert practice and genre-specific experience. This means that an independent producer must at the least craft a very convincing proposal so that the commissioning editor may consider in-house funding no matter the budgetary constraints involved.

2.7.4.1 Program Proposal

This is a process that either the independent producer does on their own or involves the in-house producer on a step by step basis. There are some media houses that determine and control the entire process through an in-house concept layout that details production engagement from start to finish. Any independent producer must be aware of the copyright, patent laws and all background and foreground intellectual property rights while engaging other producers prior to any production engagements (Mitchell, 2005). It is also prudent to understand the editorial policy and professional code of the target media house in order to have better opportunity placement with that particular media house. The first thing to consider when doing a program proposal is to consider where that program is right for the production house targeted. This is to say that

different media houses prefer different genre angles so that some media houses are liberal in their approach while others have more family oriented censorship in content dissemination.

2.7.4.2 Idea Pitching

Idea pitching is some sort of a proposal that covers the creative content and commercial viability for the idea. Essentially media houses are businesses whose main goal is to make profits and therefore like all business brands an idea must be commercially viable. The genre commissioning editor will have a look at the idea and examine its genre compatibility with other listed programs. Afterwards the producer or concept owner is given an opportunity to pitch their idea to a panel of commissioners or in-house production unit led by the commissioning editors (Mitchell, 2005). This is done through a video presentation of a concept plus a trailer or pilot episode clip.

2.7.4.3 Development Agreement

Development agreement presupposes a documented series of meetings between the producers and the commissioning editors detailing program development process (Mitchell, 2005). Essentially when a program is under consideration the parties involved agree on format of the production, all rights, fees, regulations, administrative overheads, budget lines, product exploitation, terminations, copy management and dispute settlements among other contractual agreements (Tunstall, 2003). Commissioning process is a highly involving affair that entails risks especially on the part of the broadcaster and therefore the legal departments are constantly engaged in overseeing the legal tenets. Similarly, the independent producer should also contract legal services so that they are also protected from any legal eventualities and are also fully aware of their contractual obligations should their work be accepted.

2.8 The Film Genres Explored in Kenya

According to John Grace:

> "Film genres are identifiable types, categories, classifications or groups of films that have similar techniques or conventions such as: content, subject matter, structures, themes, mood, period, plot, settings, recurring icons, stock characters, narrative events, situations, motifs, styles, props and even stars"(John Grace, pp 24, 2008)

Essentially there are several items within an act and in the arrangement of sets and the whole production process that will render a film to be of one type as opposed to another. This partly explains why film genres are able to combine several aspects of one or more sub-genres of another. For example, a film can be an action thriller with a dramatic twist or a dramedy (drama and comedy) with a romantic westerner touch to it. The fluidity of film genres to blend also allows the filmmaker unlimited creativity to make and remake similar and diverse themes and storylines in ways that keep new and old stories fresh every time they are made. Effectively there can be as many movies as there are songs in the world.

Tim Dirks opines that generally all works of film fall into the following categories: action, adventure, comedy, crime/gangster, drama, epics/historical, horror, musicals/dance, science fiction, war, comedy films and sometimes the westerner genre (Dirks, 2015). There is a myriad of sub-genres that keep developing with new techniques and technological advancements. Linda Tadic, in her handbook "the moving image genre-form guide" lists all the genres that transcend the main rigid genres and lists among them the variant forms of animation, documentaries, features, reality shows and surreal artworks (Tadic, 2010). Linda Tadic captures an enduring dilemma on the expanding film genre and the attendant classifications and sub-groupings. While

almost all films generated have one or the other of the characteristics of existing film genres the debate on how many items placed or organized in front of a camera can constitute an art form still lingers (Dewey, 2005).

The Kenyan film industry has also had a share of common film genres to fraternize with. The Strategic Research compiled a report on audience consumer trends on local television content consumption based on certain genres. Shows that explore comedy and drama and their various sub-genres top the chart on local content production. An experience that Strategic Research says is replicated in the nebulous Riverwood franchise (Strategic Research, 2010). Nearly all of the shows aired in Kenya's television stations are various forms of the Comedy and Drama with flushes of thriller, action, dramedy, sitcoms, reality and vanity shades. This is evidenced in shows popular with audience such as Tahidi High (17.7%), Inspector Mwala (14.6%) and Papa shirandula (8.9%) on Citizen TV which were the most watched (Strategic Research, 2010). The film industry outside television has attempted the more unconventional genres such as Otto the Bloodbath which was a horror film done by Jitu Films but was banned by the then Kenya Censorship Board owing to scenes classified as too bloody for general viewership.

Exploring film genres in Kenya has not been without its challenges considering other factors that affect the choice of producing a film apart from the script itself. Action genre for example gobbles up most of Hollywood funding as a general convention (Deane, 2010). Considering most films are low-budget in Kenya, this may explain in part why certain genres outside comedy and drama are not easy to come by. Nigeria's Nollywood is touted as the second largest film industry in the world but its engine is run by low-budget unscripted films that lean majorly on drama and comedy (Bright, 2015).

2.9 Film Institutions and Festivals in Kenya Supporting the Film Industry

Kenya has in recent times seen a flurry of activities coalescing around the promotion of locally produced films. The Kenya Film Commission has been leading the pack in launching festivals, film symposiums, and practical workshops in film creation as well as spearheading government policy on nurturing youth talent in the film industry. Kalasha Awards is a flagship of KFC that has so far held six film festival events so far (KFC, 2016).

There are other institutions that are also implicated in the promotion of film industry and continue to offer schools and colleges the learning and practical skills and opportunities in order to increase the film reservoir. The below list is a compilation of some of the film festivals and symposiums currently running in the country, they include:

a. Kalasha International Awards – Kenya Film Commission project.

b. Machawood Film Festival – a flagship project of Machakos County Government.

c. The Riverwood Academy Awards – a brainchild of Riverwood Ensemble.

d. The Campus Film Symposium – an initiative of Film Kenya Magazine.

e. The Association of Film Producing Education Institutions of Kenya (AFPEIK)

f. The Kenya Schools and Colleges Film Festival – flagship event initiated by the Ministry of Education and the University of Nairobi.

g. Lola Kenya Screen Film Forum – run by International Centre of Cinema for Children and Young People (CIFEJ)

h. Slum Film Festival – run by the Slum TV, Film Lab and Hot Sun Foundation.

i. Kenya International Film Festival – run by the IDFA Bertha Fund

j. Udada Film Festival – run by independent film makers and collaborators.

k. Out-of-Africa International Film Festival (OOAIF) – run by independent film makers.

Notably the Kenya Film Commission has been on the forefront in organizing for collaborations and film listings for local productions on international film festivals such as the Cannes Film Festival in France and the Durban Film Festival in South Africa (KFC, 2014).

2.10 Policy Implications for Schools and Colleges Film Festival

The schools and colleges film festival has far reaching policy implications on the education and commerce front as it develops into a national film franchise. The ministry of education has been pushing for policies that promote arts and cultural heritage to be examinable academic subjects with plausible career themes. In arguing for co-curricular activities as a central component of wholesome student learning Massoni opines that these activities should not only be an integral part of learning but that their inclusion actually increases student participation in class work (Massoni, 2011). The American and European education systems have included co-curricular and extra-curricular activities in the learner participation program which forms part of their final grade. Massoni argues that the inclusion allows for talent manifestation and growth which might as well be more determinative to the child's career future either alongside academic accolades or singlehandedly as a talent career (Massoni, 2011).

Stephen Cucchiaraopines that those students who are actively engaged in co-curricular activities have proven to be successful later in life and tend to have better concentration spans in class and therefore overall grade improvements (Stephen, 2015). The need for schools in Kenya to have co-curricular activities assimilated as a gradable or examinable key component of learning has become an important national debate in the country. While indeed palpable changes have been effected at tertiary levels of learning with University of Nairobi, Kenyatta and Moi Universities having Creative Arts faculties the practical aspects of film production at lower cadres of learning are still marginal at best. There have been concerted efforts by the organizers of Kenya schools and colleges film festival to create film production workshops and seminars to offer knowledge and skills on film production.

The efforts to revolutionize film production at the institutional level can be boosted by policy framework and legislative support to firmly ground in law film production in schools and colleges. Since film production is a capital and time intensive venture the educational support system has an opportunity to work out curriculum considerations and monetary support to enhance film production competence and professionalism. Stephen says of co-curricular activities: "The skills gained from a co-curricular education improve self-development and discovery, professionalism and generate true transferable skill-sets for a prosperous occupation." (Stephen, 2015). There is no doubt the impact of co-curricular activities for students especially when these activities are aligned with academic pursuits. For example, a student who plans to pursue a film career and is involved in film production right from primary school through to college is definitely better prepared than a traditional student without the benefit conferred by practical film production skills.

2.11 Theoretical Framework

The import of this study is founded on the need to consider new and emerging areas of practice in the film industry that seeks to rope in new players. Traditionally schools and colleges have participated in National Music and Drama Festivals producing theatrical performances that are only showcased at specific seasons. While theatre and film are related in aspects of performance it is the medium of conveyance and story adaptation that separates the two. The innovative inflective in venturing into the film industry by schools and colleges is the basic motivation for this study. This study will be guided by two theories, namely the Formalist Film Theory by Sergei Eisenstein and the Theory of Diffusion of Innovation by Everett Rogers.

The formalist film theory puts into perspective the philosophical foundations of the film genre. The film theory will guide the study by underpinning the film making process and the trans-generational challenges in filming for television in the growing era of film and television convergence. The theory of diffusion of innovation on the other hand guides the study in making inquiries about the viability of schools and colleges film festivals as a powerful provider for local content on television. The theory opens the window for ideas to grow exponentially whereby the creative development of an idea is only controlled by further adaptation of the innovations. The substantive implication of this concept on schools and colleges films is that their innovations have immense potential to offer not just local television content but to also diversify the genres dominating the local screens.

2.11.1 Formalist Film Theory

Formalism is generally described as the use of cinematic tools of film production to create a film art (McWatters et. al., 2012) Formalism is concerned with the process of film production to create characters who come alive in the way the story is framed on shooting and editing. As such formalism examines how shots are framed, the angles employed, the set composition, the lighting, sound and sound effects, the editing styles among other post-production treatments. The central drive in formalism is to see film as a work of art that merits criticism as an art alongside other art forms such as music, paintings, literature and dance (McWatters et. al., 2012). Ultimately film makers of this persuasion try to create story and emotion through the manipulation of the cinematic tools.

Formalism engages a story telling technique based on the technical aspects of the production process which is the key defining feature of schools and colleges film festival. This theory coalesces around the stylistic manipulation of camera work and set composition to give a story a lifeline distinct from perhaps its previous form in written literature (Steve, 2005). This explains in part why schools and colleges film festival is gaining ground as an independent segment of the precursor schools and colleges drama festival. As the schools and colleges film festival grows it continues to rely on the technical aspects of storytelling to measure up to the standards of professional film production. While the quality of scripted story is paramount the filming franchise relies heavily on the elements of filming to bring into bearing the success of production. This very reason is what Eisenstein suggests makes film such a unique art form (Steve, 2005).

2.11.2 Diffusion of Innovation Theory

This theory was developed by E. M. Rogers in 1962 who said that innovation of new ideas or products gains momentum over time and diffuse or spread through specific populations or social systems (Dearing, 2009). The design of diffusion is that individuals or social parties adopt the idea or product further developing it and making it more creative as it spreads across the society. The emergence of films in schools and colleges follows in similar design of innovation that is beginning to pick momentum in the country. This theory therefore captures the philosophical underpinnings of how the new film category in schools is expanding and gaining new grounds. Of grave importance are the five adopter categories that explain the diffusion of innovation theory. These are the innovators, early adopters, early majority, late majority and the laggards. Rogers postulates that the innovators are the owners of the ideas who flirt with it and work on it over and over again (Dearing, 2009). The second group of early adopters becomes primary evangelists who begin to sell the idea to the third category of early majority. The early majority give the idea great momentum as it is finally adopted by the more skeptical late majority who then eventually rope in the laggards. These five cohorts explain the unbeaten path that is taken by new innovations and the conviction challenges that innovators have to tango with in establishing the viability of an idea.

The adopter curve established in the diffusion of innovations is to a large extent a road map on how schools and colleges film festival can engage collaborators and broadcasters in content development, knowledge fostering, funding, and long-term production relationships. Rogers suggested that different target groups require tailored communication messages and specific communication channels in order to come on board. Each adopter cohort exhibits different

communication needs and therefore innovators must market their product from an informed position. Sandstorm suggests that considering that the first two cohorts represent the trend setters while the last three represent the majority adopters, it is important for innovators to ensure bridging the two divides requires key partnerships that diverge beyond idea development into ideal marketing and pitching principles (Sandstorm, 2010).

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Overview

This chapter will particularly discuss the research design followed in conducting the actual field research. The methodology looked at the research design followed, characteristics of the population under study, the sampling procedures, data collection, analysis techniques and presentation of the findings used in the study.

3.2 Research Design

According to Wky the research design used should be guided by the need to use effective methods and data collection techniques that effectively answer the research questions (Wyk, 2012). The central focus should therefore be the data and methods that relate effectively with each of the research questions under study. The study has used a descriptive research design approach that sought to analyze the formative processes in the development of schools and colleges films. Wyk further opines that a descriptive approach gives a detailed account of the factors that appertain to the variables in the research objectives (Wyk, 2012). The study used a survey research method that specifically acquired factual information from the actual players involved in the making of schools and colleges films.

3.3 Research Approach

The study used mixed methods design to acquire both qualitative and quantitative approach. The kind of data being sought in line with the objectives was twofold in the sense that it is statistical as it seeks to quantify the challenges of film production; the data is also of qualitative nature as it

required a detailed inquiry of key deliverable aspects of film production that are experienced differently by schools and colleges. Essentially the qualitative inquiry tested aspects of film production knowledge that the producers of film in schools and colleges have. It further established the levels of film production training they have acquired and what forms of value addition and skills-set impact the training has had on their filming experiences. The inquiry also be sought to find out the present knowledge gaps that exist in training producers of schools and colleges films. The study sought to test the awareness of producers on the production requirements of content for television broadcast.

Some of the statistical data sought entailed aspects of the inquiry that are quantifiable. Such information included availability of production items like scripting services, mise-en-scene, location scouting, production equipment, editing services etc. and how such items are acquired. Budgetary issues were also explored in terms of how budgeting is done and some of the funds raising mechanisms that schools are engaged in. The study sought to gauge the kind of support that film production gets from schools and college administrations because that aspect has a direct bearing on the quality of work that comes out considering the administrative controls within institutions.

The study also sought to use the summative content analysis technique to analyze one award winning film in the schools and colleges film festival 2015 program within Nairobi County. This was done in order to gauge their aesthetic score and therefore show how they match against the industry standard as highlighted by Barbara and Susan, 2002. The analysis took on a descriptive approach considering such important aspects of film analysis such as the genre explored, storytelling technique employed, plot summary, camera techniques such as angles and shot

composition to tell the story, mise-en-scene arrangement, light, sound and editing. Essentially this was in order to show how schools and colleges film productions are comparing to the industry standards. Shannon and Hsien opine that summative content analysis draws comparisons that are essential to valuation followed by interpretation of the underlying context (Shannon &Hsien, 2005). Rapport also opines that the accommodative nature of summative content analysis allows for differing interpretations as seen through the eyes of a varying pool of respondents (Rapport, 2010). This much serves the adjudication processes that allow different judges screening any work of film art at the schools and colleges film festival to have convergence of thought when they finally settle on the winning film. Since the content analysis was based on one such works it was analyzed and data presented in light of industry standards of film, to evaluate and see the aspects of film production that made that film a winning piece.

3.4 Sample Design

The study was based on the schools and colleges that are involved in film making activities in Nairobi County. Significantly these schools and colleges by design were required to have participated in at least one film festival and was in the process of producing more films. This distinctive requirement is central to the study since the study was a formative evaluation of ongoing experiences of schools and colleges that have already begun a film production process. Mora says that researchers should ensure they put essential checks to avoid contaminating their sample selection process through personal biases, poor data collection and poor specification (Mora, 2016). Care was taken to ensure that the schools and colleges participating were drawn from across the demographic spread that represents Nairobi County in terms of class distribution, income and education facilities endowment among others. Nairobi County is generally classified

into two class categories, namely; Eastlands schools that generally represent lower middle to low income populations and Westlands that represent upper middle to high income populations.

3.5 Target Population

The target population comprised of the various above-the-line and below-the-line individuals involved in the film making venture in schools and colleges as well as the administrative support structure in those schools and colleges. These individuals are mostly teachers who do the actual production with students and Head teachers who act as producers coordinating the budget and logistical issues. Students are mostly given acting roles and a few of them can be found in minor roles of film production coordination. While it is practically impossible to represent every school and college producing films in the country due to budgetary and time frame constrains, great care was taken to ensure the sample frame picked was sufficiently representative, accurate and up to date. Turner Anthony opines that the ideal situation would be to have the entire target population captured in research but since that is impossible the selected timeframe should be complete, accurate and very up-to date (Turner, 2003). An up-to date sample frame of the KNDF 2015 film program was obtained from AFPEIK which is the institution currently running the debut Kenya Schools and Colleges Film Festival. The target population was tabulated in the table 3.1.

Table 3.1: Target Population

Respondents	Quantitative	Qualitative
Head teachers/Principals	18	
Teachers/College students	36	36
Totals	**54**	**36**

Source: Researcher

3.6 Sample Size and Sampling Procedure

3.6.1 Sample Size

The sample size consisted of film producing learning institutions that were involved in the KNDF 2015 Film Program. While the Schools and Colleges film festival has run for a while since 2012, the year 2015 pulled a total of 167 participating learning institutions in the country and 18 such institutions in Nairobi County in particular. Ideally, the sample size should come out of a composition of production managers, technical and creative directors, scriptwriters, director of photography, lights technician, sound mixer/recordist, continuity, art designers, set decorators, make-up artists, costume managers, sound/music designer, prop masters and editors. These segments make up 14 critical areas of film production. However, the reality in schools and colleges is that teachers and other staff members take up any number of the production roles mentioned above, the study anticipated a situation where there are very few teachers manning the entire production process in some schools. As a result, the sample size came from 10 schools out of the 18 in the given sample population which was more than half of those schools that participated in the 2015 program in Nairobi county.

One film was also analyzed as a representative sample of the films in the KNDF 2015 film program to gauge it against industry standards of quality and storytelling impact of the growing schools and colleges film potential for television content production. The selected sample size from which interviews and questionnaires were done is show in table 3.2.

Table 3.2: Sample Population

Respondents	Quantitative	Qualitative
Head teachers/Principals	10	
Teachers/College students	20	10
Totals	**30**	**10**

Source: Researcher

3.6.2 Sampling Procedure

The study used a purposive sampling method due to the limited number of those schools and colleges involved in film production within Nairobi County. The specific drive was to gather as much data as possible from institutions that are presently involved in film production and as such are suited to give the more hands-on experience. Yin suggests the purposive method is more accurately used in instances of scanty information and therefore would serve best to get targeted information from those items that have more valid input (Yin, 2011). Ultimately while the sampling was purposive and therefore nuanced as targeted or narrow, care was taken to ensure that the information collected was of the broadest range in covering the area of study (Kuzel, 1999). The purposive method as Yin opines works in the current environment of schools and colleges film festival due to the few institutions that are currently doing film production. Nairobi County as at 2015 had 18 schools participating; the sample required was selected based on the expert determination of the researcher to include those institutions that have more diversity of information. This is to say institutions that have participated in a considerable number of festivals since inception in 2012, those who have had awards in various film categories and those schools with rich demographic representation in terms of background.

3.7 Data Collection Methods and Instruments

The researcher is the individual who conducted the research. The researcher conducted interviews with the selected sample respondents and recorded the conversations which were then transcribed and analyzed. Primary data was gathered by use of questionnaires administered through the purposive sampling method, interviews and also by analyzing a representative film from among the winning participants. Primary data gives an accurate representation of the kinds of information required for this study (Harper, 2001). The questionnaires representing the quantitative data were used due to their ease of use in data tabulation and analysis using the Statistical Package for Social Sciences (SPSS). Questionnaires are uniform and also reduce respondent bias that may arise for example if one was to use the one-on-one interviews. The questionnaires had a play of both closed and open-ended questions.

The qualitative data was gathered through face to face interview sessions that followed a structured interview guide and was recorded. The researcher used a digital sound recorder where each session was introduced and essential details such as institution, date and time and interviewee's profile taken in order to make coding and transcription easy.

Summative content analysis technique was used to gather data by analyzing a winning film from the 2015 KNDF program entitled *Escape from Reality* done by University of Nairobi's Travelling Theatre. The analysis was done through a descriptive approach to write up a literary filmic appreciation of aspects of production that went into its filmmaking.

3.8 Data Processing and Analysis Techniques

Information obtained from questionnaires was cleaned up by coding and classifying the obtained filled up and non-filled questionnaires. The data collected was analyzed and parallels drawn and tabulated while other parts of it were entered into the Statistical Package for Social Sciences (SPSS) software for analysis. Karen opines that SPSS is one of the most reliable data analysis software due to its efficiency, memory use, repeatable patterns and self-analysis of input data (Karen, 2016). Univariate techniques such as tables, frequencies, graphs and percentages were drawn to process the collected data.

The interview data that was transcribed and then analyzed by critically interrogating the emerging themes as respondents discussed key research questions. These emerging themes and sub-topics were grouped and related to each other as emerging thought patterns. According to Elo and Kyngas pieces of information that have convergence of thought can be classified together as the researcher finds emerging themes (Elo & Kyngas, 2008).

Information drawn from the content analysis of the film was tabulated and presented in a report format to complement and support the findings in the questionnaires. The report is in prose format highlighting the different aspects of film making following the formalist theory espoused in chapter two.

3.9 Ethical Issues

A researcher has the moral duty to respect and consider the inalienable rights of the respondents involved in any research. According to Streubert and Carpenter these rights are central to the research engagement and validate the ethical considerations that must guide the researcher at all times (Streubert & Carpenter, 2003). This study was guided by the ethical considerations in

research by ensuring that permission was sought from the University of Nairobi, School of Journalism before embarking on a field study (*see appendix 3, Certificate of Fieldwork*). All respondents only participated through their direct consent and the information given was used for the purposes for which it was sought. The respondents in the recorded interview activity were informed that the conversation was to be recorded and therefore their consent was required. All the interviewees had no problem participating in the recorded interview sessions.

Upon successfully going through the defense the certificate of corrections was awarded *(see appendix 4).* The project was then checked for plagiarism which scored 1% plagiarism level below the 15% required and a certificate of plagiarism report was issued *(see appendix 5).* In line with the research guidelines of the University of Nairobi the declaration of originality form was duly filled, signed and attached on the project *(see appendix 6).*

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Overview

This chapter discusses the analysis of data gathered from the field and the presentation of findings in each sub-topic developed therein. The discussions are done in prose format.

4.2 Introduction

This chapter presents the findings on the research carried out as a formative evaluation of the emerging schools and colleges film festival on the development of local content for television. The research was carried out in three parts whereby the first part was a questionnaire which covered quantitative data aspects of the inquiry. The questionnaire dealt with statistics of the kinds of film genres explored, film workshops involvement, film production needs, funding and actual production activity scheduling. The second part was the interview that was a qualitative inquiry of the deeper aspects of the research questions. The areas of inquiry included a knowledge test on the production process, film personnel and distinctive characteristics of film as opposed to theatre plays, existing knowledge gaps in film workshop trainings, student involvement in production process, challenges in location scouting, and safety considerations for crew, film budgeting process and awareness of production requirements for television broadcast of local content. The questionnaire and the interview were designed in a way that could correlate information from either one to the other thereby also checking the integrity of the answers given by the respondents should there be conflicting responses on related questions.

The last part was content analysis that was meant to sample one award winning film out of the KNDF. The winning film in KNDF 2015 on several categories titled *Escape from Reality* presented by the University of Nairobi Traveling Theatre was subjected to content analysis in form of literary appreciation. The aim of this analysis was to score it against film analysis parameters and see how it fairs as a potential source of local content for television. Aspects of storytelling technique were examined including use of camera angles, shot composition, camera movement, sound effects and sound tracks used, music used and its possible meaning, picture and sound quality and the emerging themes addressed.

A total of 30 questionnaires were sent out and only 21 properly filled questionnaires were obtained. All the 10 interviews scheduled took place thereby meeting the target on the qualitative data that was required from that category.

The data was analyzed and presented through descriptive statistics for the questionnaires whereas for the interview the transcription of responses were developed into emerging themes in order to present a prose discussion of the findings. Lastly the film was put through content analysis and presented as a discussion of literary appreciation.

4.3 Findings

The findings of the study were presented through sub-headings drawn from the questions in the questionnaire and the interview guide. The discussion on the film analysis was presented in an essay format.

4.3.1 Background Information

The respondents were required to indicate their institution, institutional designation and the role or roles played in film production. The significance of indicating the institution was to help in coding and classifying data so that certain parallels can be drawn based on level of institutional participation. It was essential to see the types of data generated as per the experience of different levels of institution and to compare them and draw insights. Institutional designation helped in determining the sources of data within the school or college as set out on the sample size in the methodology chapter. The institutional designation was also critical in supporting the knowledge test on roles of film production in that some of the respondents identified themselves with the direct references of roles of film. The responses were as shown in the figure 4.1 below.

4.3.2 Number and educational level of institutions

This section sought to establish the film production distribution pattern among the categories of institutions that participate in the KNDF program. The necessity of it was to establish some statistical overview of the origins of the data that was being studied and possible implication of their participation.

Figure 4.1: Number and educational level of institutions
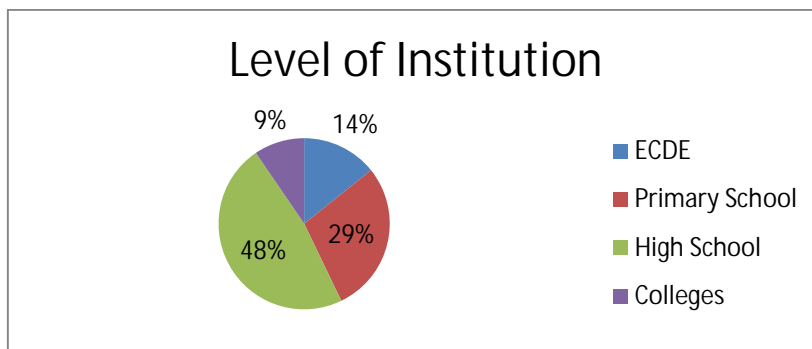
Source: Field survey

In terms of institutional participation of the research secondary schools had the highest number of responses at 48% followed by primary schools at 29%, the ECE at 14 % and colleges at 9%. This is reflective of institutional participation distribution of schools and colleges within Nairobi County for the 2015 KNDF program where it was also seen that many high schools participated in the program more than any other category.

4.3.3 Institutional Designation

As put forward in the background section institutional designation helped to put focus on the character of the respondent and therefore establish critical credibility component of the study. The implication of this segment meant that only individuals who participate in film production were the ones who were recruited to give the data required.

Figure 4.2: Institutional designation
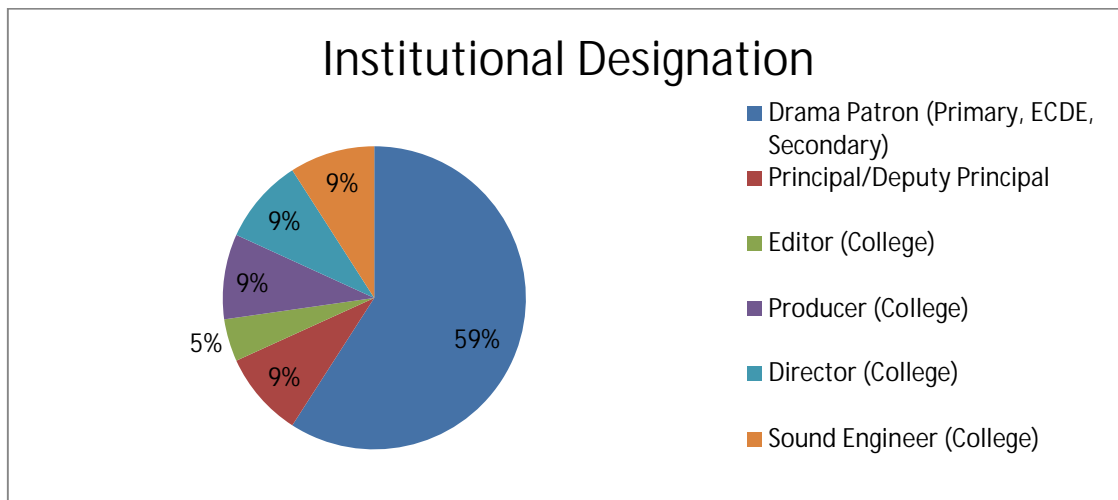
Source: Field survey

As shown in the figure 4.2, the individuals who form a majority of the production personnel in institutions are drawn from the existing drama clubs as the Drama patrons at 62% mostly in secondary, ECE and primary institutions. There is a sharp contrast between colleges and the rest

of the institutions where the production personnel begins to take more succinct descriptions of their established roles within the film production process in the college level as opposed to the other levels of learning.

4.3.4 Roles Played by respondents in film production

This segment was meant to show the distribution of roles of film production within a given institution. Essentially this was to check how production process in carried out in light of the schools and colleges personnel available for film production.

Figure 4.3: Roles played by the respondents in film production

Roles played in film production

- Director
- Producer
- Actor
- Scriptwriter
- Sound Designer
- Editor
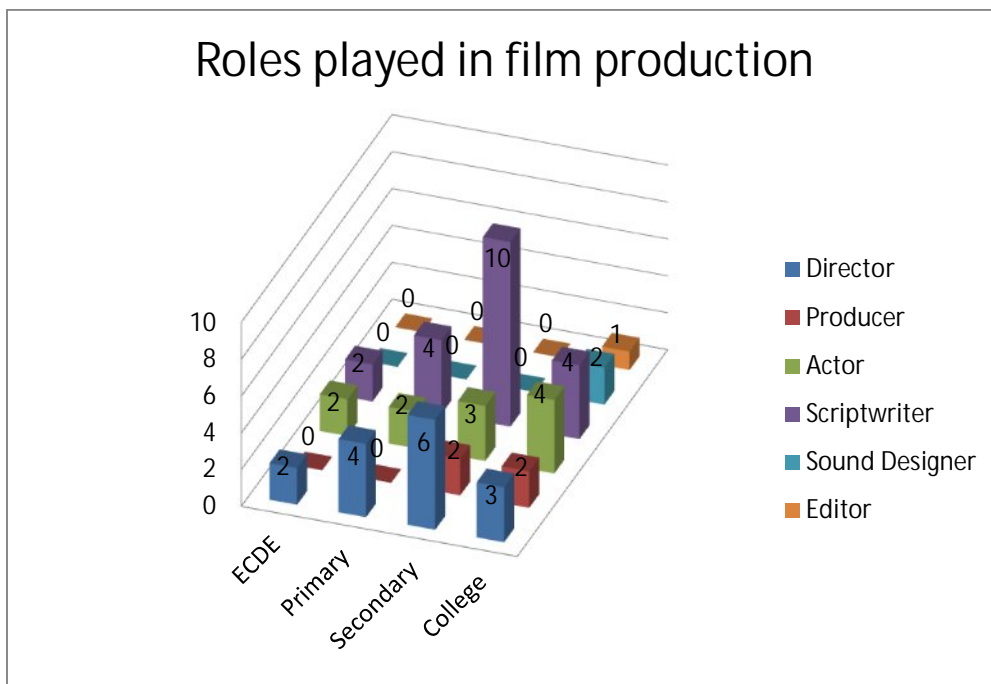
Source: Field survey

The data above shows that in a unique sense the college category has a few more production roles being done such as sound designer and editor above what might be considered the traditional or cornerstone roles or film production as seen represented in all other institutions as

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shown above. The secondary schools' category seems to has more script writers than any other institutional category although it is arguable that it is proportional to the number of respondents in that category. Generally, it is apparent that the roles of director, scriptwriter and acting feature prominently in all institutions in their proportionate numbers.

4.3.5 Film Genres knowledge test

The respondents were required to enumerate the film genres they know as a way on testing their overall knowledge on film production.

Figure 4.4: Film genres knowledge test by the respondents
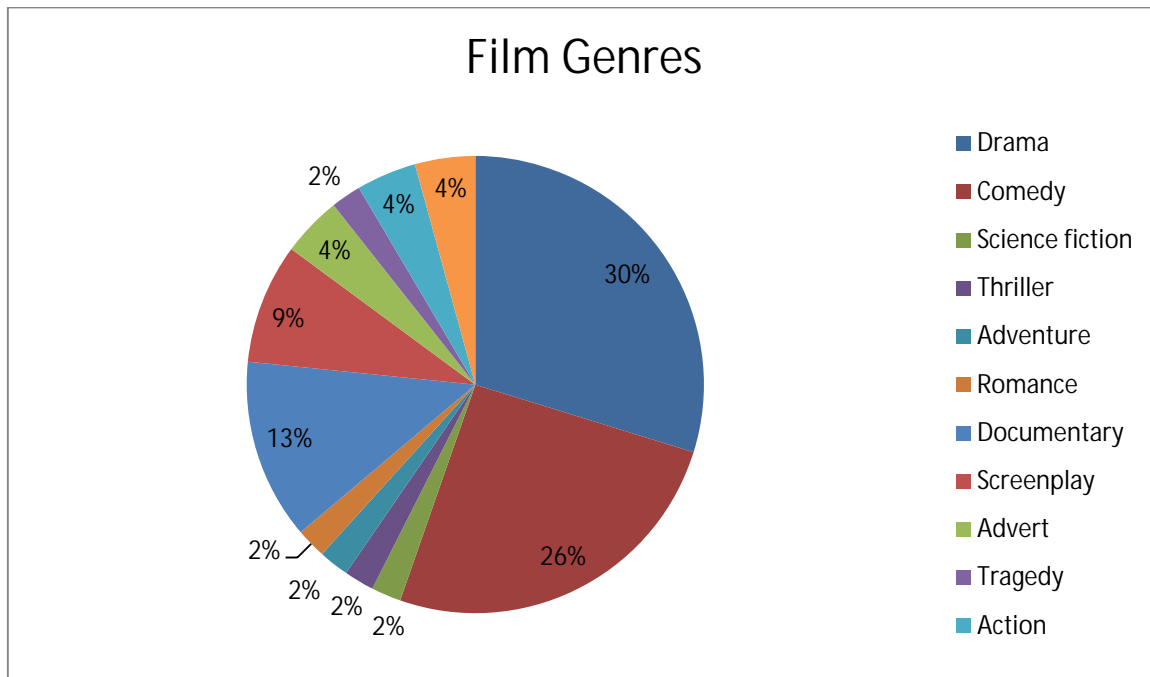
Source: Field survey

From the data above drama and comedy genres are commonplace followed by documentaries. It is interesting to note a category described as 'screenplay' which basically is defined by John August as the script for film or television usually as an original piece or developed from other

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works such as a novel, written plays and other literature (John, 2003). Given its significant frequency of occurrence from the respondents at 9% it is likely a pointer at flawed information on a category of film that may not have been clearly defined especially at the entries admitted at the KNDF programs. Incidentally that category was mentioned by respondents from primary and secondary schools only. The less know film genres seemed to come from respondents at the college level as opposed to the other well know categories.

4.3.6 Film Genres Produced

This section sought to establish the dominant genres produced in schools and colleges. The literature review established the general convention in the country on genres commonly produced and therefore this section sought to make a comparative assessment with the ones produced by schools and colleges.

Figure 4.5: The film genres produced by respondents
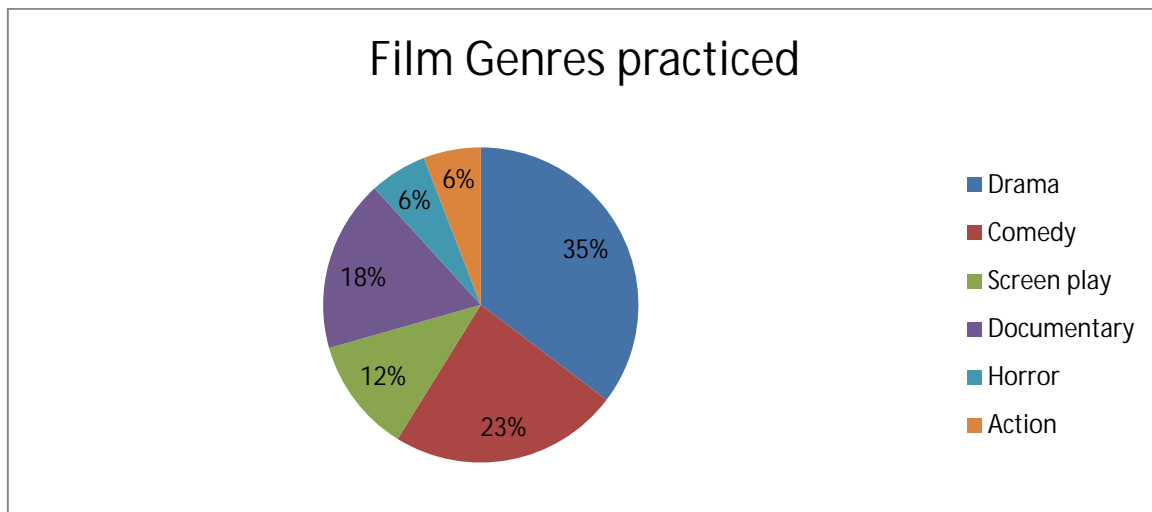
Source: Field survey

Figure 4.5 again underscores the dominant film genres practiced by schools and colleges in Nairobi County as Drama at 35% and Comedy at 23%. Drama and comedy are widely practiced even on theatre and mainstream television going by the statistics in the literature review chapter and could also explain why they are also popular with the schools and colleges film festival. Their production cost as pointed out in the literature review is also significantly smaller compared to other film genres which consume a lot of the budget that may not be available to schools and colleges. Screen play again comes up as a purported film genre and it is important for that particular knowledge gap issue to be clarified by the organizers of KNDF and other stakeholders of schools and colleges film festival.

4.3.7 Film workshop trainings

This segment looked at formal knowledge acquisition through film workshops and also the kinds of film knowledge that was acquired. Essentially this was meant to compare the impact of the trainings on knowledge acquired and also whether that knowledge addressed the important areas of film production knowledge.

Table 4.1: Film workshop trainings and the knowledge areas covered

Institution	Workshop attended		Areas of film production taught in workshops
	Yes	No	
ECE	2	1	Scripting, Acting,
Primary	6	0	Scripting, Camera operations, Editing,
Secondary	10	0	Cinematography, copyright issues, film genres,
Colleges	1	1	Film industry growth and film marketing

Source: Field survey

This particular area was probing the kind of training received and from the table above practically all primary and secondary schools and a majority of ECE received some level of training. Colleges showed a split on workshop training but it also emerged that by design the college students involved in film production were also students specializing in subjects offering literature, film and journalism studies. The sub-categorized workshop thematic areas also revealed some form of progression in knowledge acquisition whereby participants dealing with younger age groups of film production enumerated fewer areas of film production lessons as opposed to those in the higher learning categories. This disparity could be due in part to either an increased enthusiasm for film production among the primary and secondary categories more than the ECE but the uniqueness in colleges showing increased film subject comprehension could also be due to the specialization in film studies in that level.

4.3.8 Script writing process

This segment explores how schools and colleges meet their production needs such of script writing. This area looked at whether schools and colleges write their own script or acquire those services from other experts and also whether students are part of the concept development of the scripting process.

Figure 4.6: How different institutions acquire script writing services
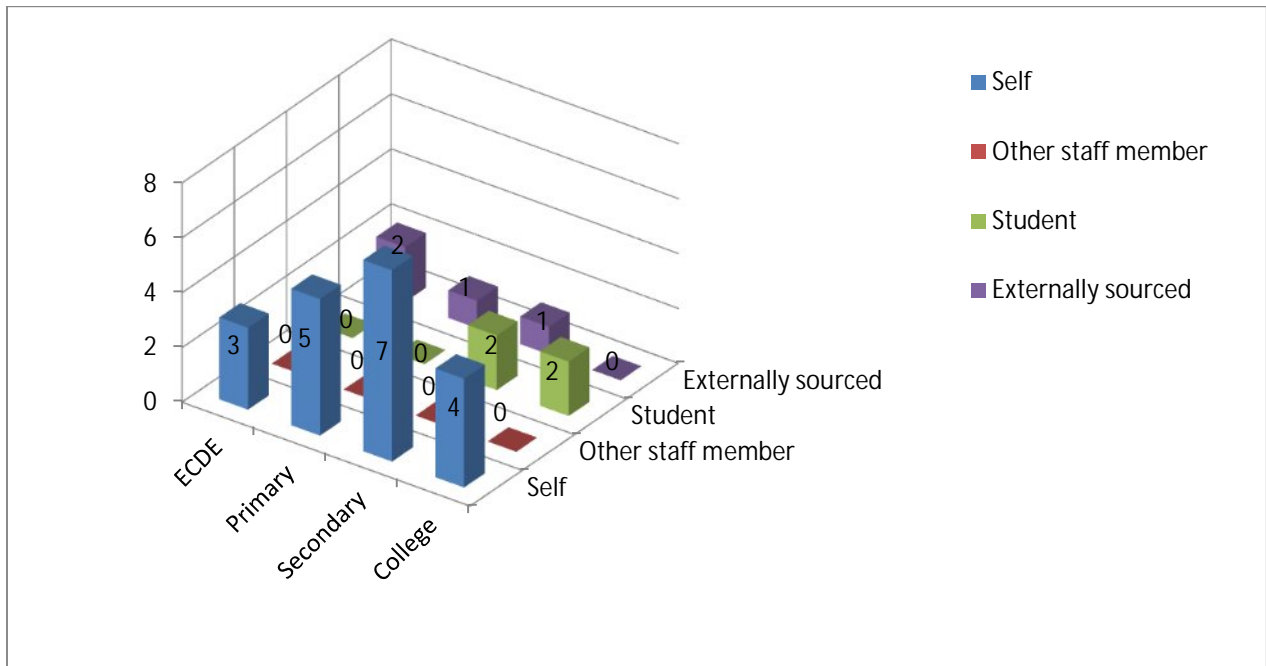
Source: Field survey

From table 4.6, it is clear a majority of schools and colleges prepare their own scripts in all levels of learning. Curiously no other staff member in all the categories is involved in script writing other than the respondents who if cannot make the script only source it externally as is the case for ECE and a few cases in primary and secondary levels. It is also interesting to see a certain level of student involvement in script preparation from secondary and above where students are also engaged in script making. College level is also unique in the sense that the respondents who ticked self in script preparation also added other students in that category since they prepare the scripts together as members of the same production team.

4.3.9 Ethico-legal checks for scripts

This area looked at a pertinent issue that informs the overall tone and appeal of a film product. Essentially since a work of film is a product that can attract certain liabilities it was important to establish whether schools and colleges perform checks to assess compliance with legal obligations and societal norms.

Figure 4.7: Institutions that consider Ethico-legal checks for scripts
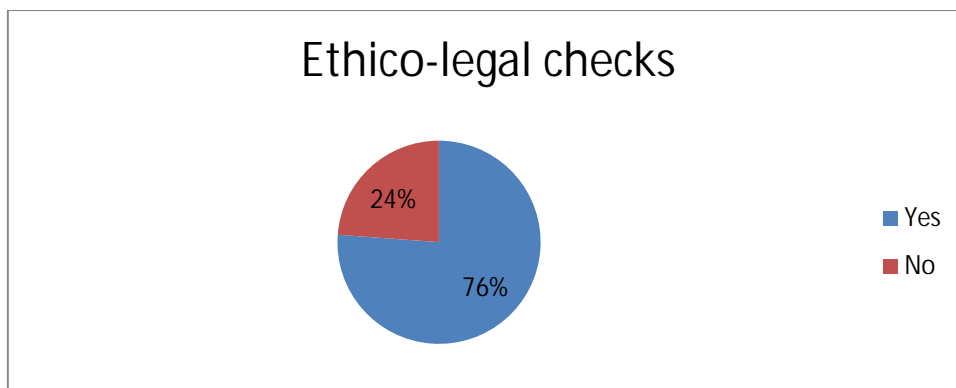
Source: Field survey

From figure 4.7 above a majority of scripts are subjected to copyright checks to ensure compliance with the law where necessary and also to protect schools and colleges from copyright infringement on their material. Ethical issues seem to be a key concern as well going by the majority who responded yes so that amorous scenes or coarse language is properly censored. This could be in part due to film knowledge disseminated from the workshops attended or personal awareness on the regulations governing film production industry. It could also suggest a firm grasp of education policies in the ministry of education that protect educational institutions from exposure to socially unsettling incidences. Illegal film content in whatever nature therefore

does not seem to be an issue among these groups even for those who respondent no going by the literature review on education policy and the role of KFCB on film classification.

4.3.10 Acquiring a technical crew for film shooting

This area dealt with the process of acquiring a technical crew and equipment. It was also an assessment on how prepare institutions were in terms of equipment possession or ease of contracting a technical crew for their film production needs.

Figure 4.8: Distribution of institutions that do or don't acquire technical crews for filming
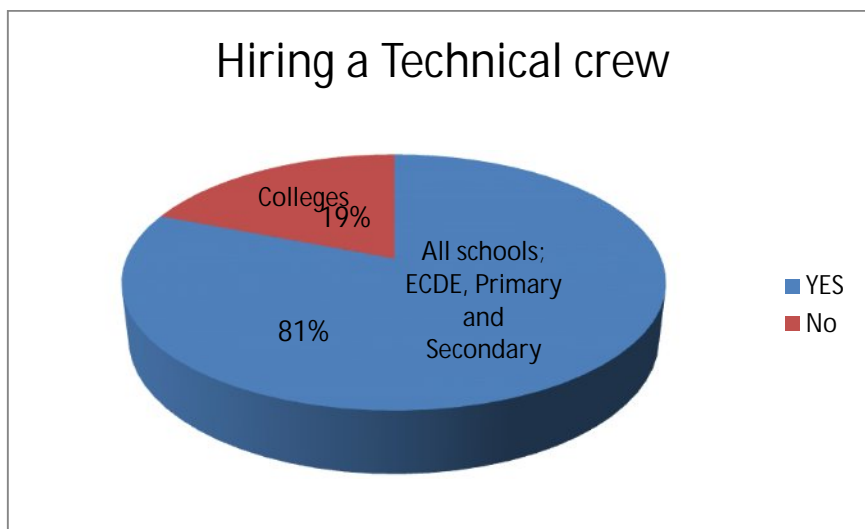
Source: Field survey

All ECE, Primary and Secondary schools hired a technical crew from outside that came fully equipped with filming equipment. Conversely all colleges had their own filming equipment and any additional technical item was hired but operated by the college team without necessarily contracting a technical person from outside the institution. Most schools if not all have not had departments dedicated to the study of film due to the design of the education curriculum up to

the secondary education. Even in the class dichotomy explained at methodology level regarding covering some of the institutions in the affluent classes during sampling and therefore data collection also revealed that those schools that are well endowed financially did not have any technical equipment for their film clubs. This interesting detail regarding colleges having their own filming equipment could also explain in part why majority of the students in those colleges are the ones who run the production process in above-the-line and below-the-line roles of film production.

4.3.11 Availability of filming equipment

This question probed further the respondents who answered in the negative on hiring a complete technical crew to assess the technical capacity they possessed. The respondents were required to indicate the kinds of equipment they have from their institution and the ones they had to hire from outside their institutions.

Figure 4.9: The ratio of available film equipment to institutions that have them
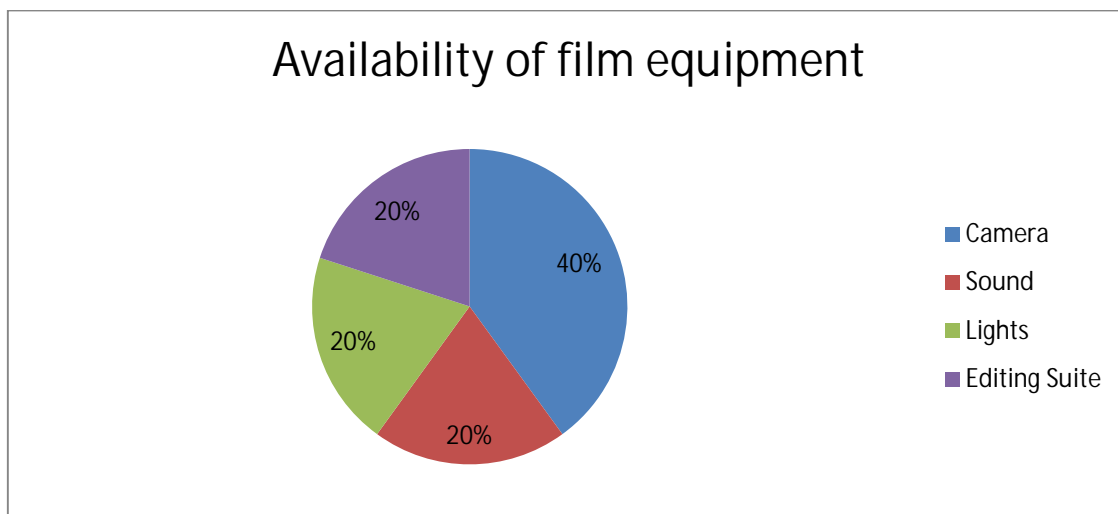
Source: Field survey

From the data above it is evident that the camera is one of the most prized possessions among those who have the technical equipment provided for from their institutions. The frequency of listing the camera as a primary access tool for filming also lends credence to the current developments in film technology where the camera is equipped to create stellar picture and sound works all in one set. The DSLR cameras as explained at the literature review are designed to work in the low light situations eliminating a majority of light issues at basic filming and they are also equipped with sound recording and ultra-filtration hardware to allow for unidirectional recording thereby also reducing on the sound equipment budget. In absolute film production standards however any modification on one technical tool does not override the need for the other aspects of film production to be availed as explained above. The above situation may work for constrained budgets that may allow little room for hiring more production equipment.

4.3.12 Hired Equipment and Operating Personnel

Beyond having filming equipment, it was important to establish whether there were personnel to operate them or whether they had to also acquire personnel to come with the equipment that was being hired. This segment therefore shed light on issues of budget balancing and technical capacity within institutions on film production.

Table 4.2: Hired equipment and operating personnel

Question	Yes	No
Any additional equipment hired?	1	4
Is there personnel for operating the filming equipment?	4	0

Source: Field survey

On the question of instruments hired from outside to supplement the ones already in their possession all the respondents said none except for one who explained that they hired a drone that was not part of their inventory. The implication of the responses especially in the majority number working within the abilities of their already available equipment speaks to the budget issues later to be addressed where most college productions operate on a very slim budget.

On the question of personnel for operating equipment again the answer was on the affirmative on this question showing college students multitask and wear different hats in the production process and therefore being able to operate through a lean budget to do a full production.

4.3.13 Arrangements for shooting locations outside institutional grounds

This section explored the challenges that are associated with acquiring locations outside institutions and whether that is a decision taken or ignored in the light of the challenges.

Figure 4.10: Location scouting arrangements outside of institutional grounds
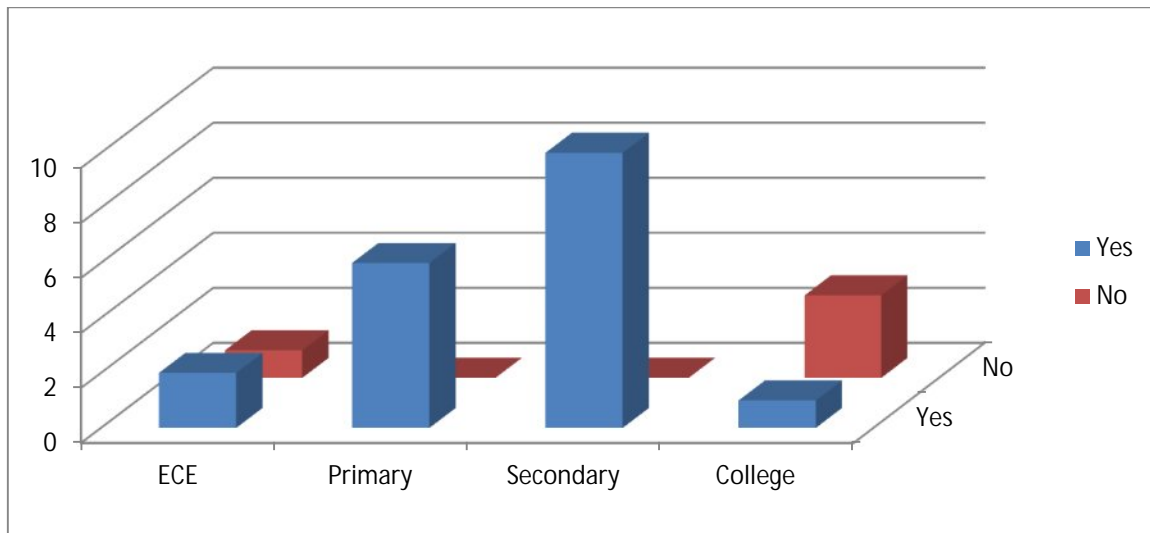
Source: Field survey

Figure 4.10 has mixed reactions to location scouting whereby students in primary and secondary schools all have arrangements made for them whenever their script requires scenes outside their institution. The majority of the ECE receive location scouting support almost in the design of the primary and the secondary schools but for college filming it seems the support is in the negative as far as locations outside the college precincts go. The argument for colleges not getting institutional support on location scouting could be owed to the self-drive aura of college students who prepare scripts with accessible locations in mind and therefore needing less support for that from higher authorities in their institutions.

Respondents who said no also said they make their own arrangements to scout for locations especially by appealing to be given in kind.

4.3.14 Institutional support given in film production

This segment sought to analyze the kind of support that schools and colleges receive from their administrations in order to assess the level of reception for film production as a very crucial pillar in supporting the growth of film production.

Figure 4.11: Institutional support for film production
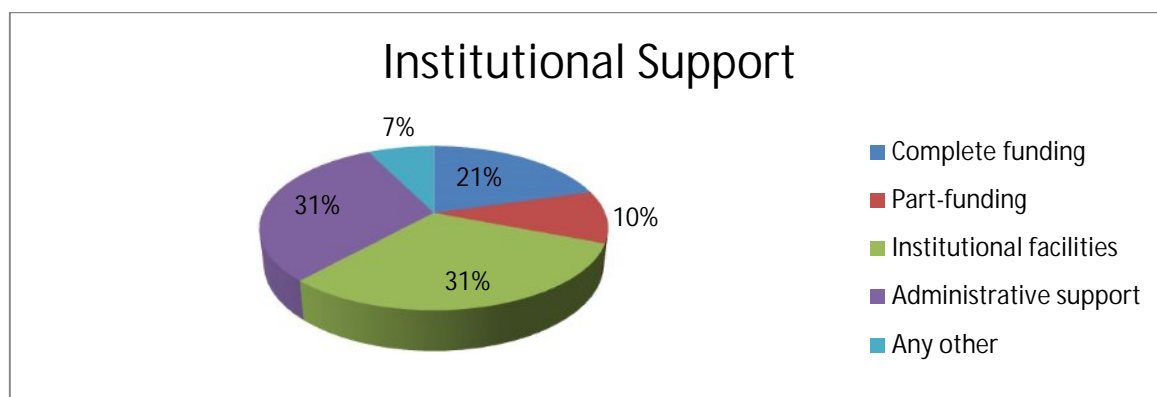
Source: Field survey

Both schools and colleges scored immensely at 31% in terms of allowing the respondents access to institutional facilities such as offices, classrooms, fields and even staff quarters for scenes that require such and also administrative support in terms of permission slips, logistical support, program and activity scheduling. Since most of these aspects form a critical part of the pre-production stage and also the production phase they immensely reduce the budget and help in smooth scheduling of the shooting program amid the constraints of normal school program. Complete funding took 21% which meant more schools had their budgets covered than those who received part funding at 10% of the respondents. Given that budgeting is one of the biggest headache for film producers many schools seem to have access to that vital tool of production. The additional information on other support inputs generally tends to reinforce aspects of production needs such as human support for extras, moral support, in-kind giving from staff members, and access to other facilities such as school buses. One primary school indicated that they got sponsorship from a sugar company for shooting their film but only as a onetime offer.

The general implication of this is a well-meaning administrative structure that is keen to see film production thrive especially with the motivation of competitions through the KNDF pushing every institution to outdo the other. Considering that schools and colleges are institutions whose primary goal is educational dissemination and the interpretation of that role sometimes excludes such activities as film production, it is a great move to the administrations on board in order to ensure quality productions that are not hampered by administrative red tape.

4.3.15 Quality time and space for rehearsing

This question addresses the preparedness of the actors in learning the script and familiarizing with the film locations and set arrangements in order to have a smooth shooting experience.

Figure 4.12: Rehearsal time and space for film production
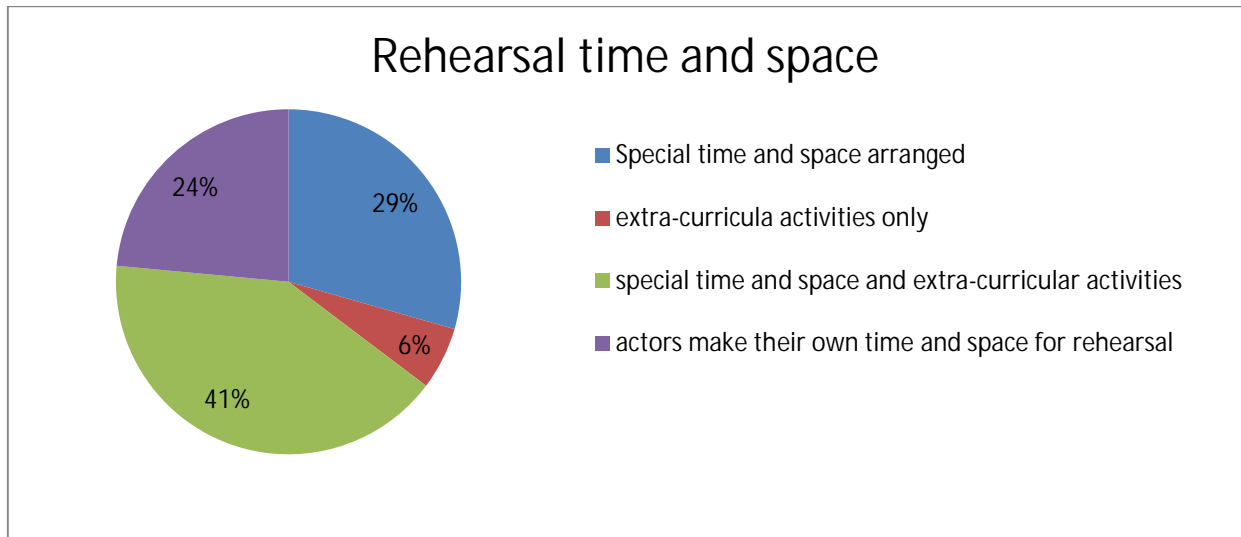
Source: Field survey

The majority of schools and colleges at 41% receive special time and space as well as taking advantage of extra-curricular activities. This is reflective of many school and college administrations recognizing the impact and importance of film production in their institutions by ensuring quality time and space for practice. Even the segment representing special time and space arranged at 29% is a contributive confidence booster that film in schools and colleges is receiving positive attention. The other arrangements represented by 24% and 6% respectively are also not entirely restrictive as to grind rehearsals to a halt because they also carry a permissible room for rehearsals fitting within the school and college program.

The general outcome for a permeable rehearsal program and space for practice is a positive milestone allowing for film clubs to thrive and polish their craft in order to present a quality product that can compete even on professional platforms and for television broadcast.

4.3.16 Access to costumes, props, set arrangement and other related mise-en-scene

This segment explored a key aspect of production and whether schools and colleges get the necessary support to acquire the assets without which the quality of production would be greatly compromised.

Figure 4.13: Distribution access to costumes props, set and related mise-en-scene
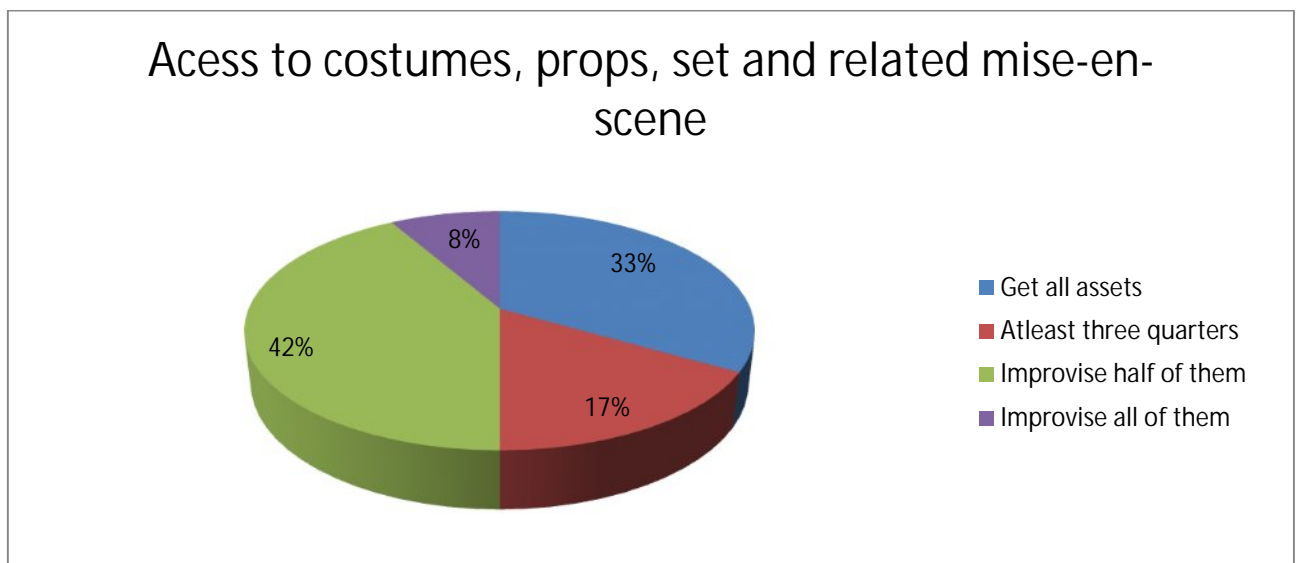
Source: Field survey

Majority of the respondents at 42% said they improvise half of the assets they use on the set followed by 33% who said they get all the assets necessary to compose the necessary shots for their film. The group that receives three quarters of the assets at 17% is also contributing to a general outlook of a film production budget vote engagement that handles favorably the film production needs of schools and colleges. This particular question relates to the administrative support question on funding on figure 4.12 whereby respondents who said they received complete funding also ticked the 'get all assets' box. This correlation augments the idea that a

proper budget enhances script realization when the necessary aspects of production needs are met as envisioned. Budgeting process is also demonstrated as a delicate balancing affair where even for some of the respondents completely funded as shown above also fall in the category of the 42% who improvise half of the assets they need.

4.3.17 The actual production phase

This section looked at the quality of space and time given to the actual recording of the film on the set. The question explores this in light of the normal school and college activities which take precedence and may affect the production process.

Figure 4.14: The allocation of time and activities in the actual shooting process

Actual filming process

19%
10%
71%

■ Alongside other institutional activities

■ Allocated special time and space considerations

■ A compromise of the above two steps
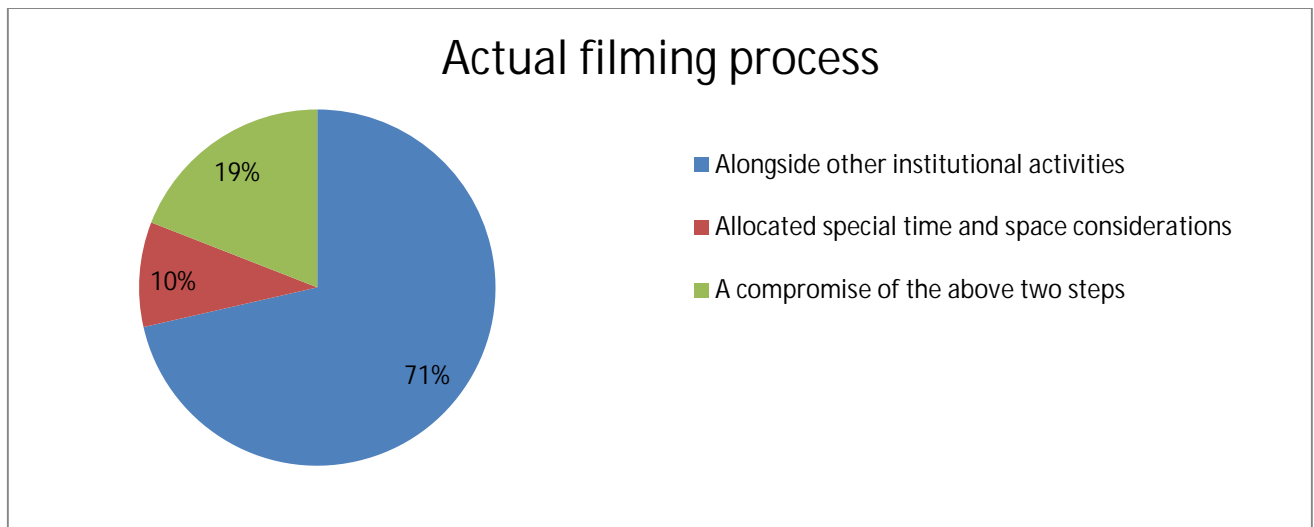
Source: Field survey

The above data shows that majority of respondents at 71% have to work alongside other institutional activities during the actual shooting. This finding is a major deviation from a related earlier question on figure 4.13 about quality rehearsal time and space which showed favorable

arrangements made for that activity. While both activities are absolutely indispensable perhaps there are indicators that could cause this disparity seen above like the timing of the shooting which could come at a season of exam preparation as opposed to the regular rehearsal times which could be taking place much earlier on in the term. It may as well be that the actual shooting takes a shorter time and therefore extensive time and space allocations may not be a big issue where thorough preparations had been made prior to the film shooting.

4.3.18 The type of production funding available

This segment looked at the access to funding that schools and colleges have in terms of sources of funds to see whether there are effective stakeholder engagements to raise the necessary funds for film production.

Figure4.15: Access to different types of film funding sources
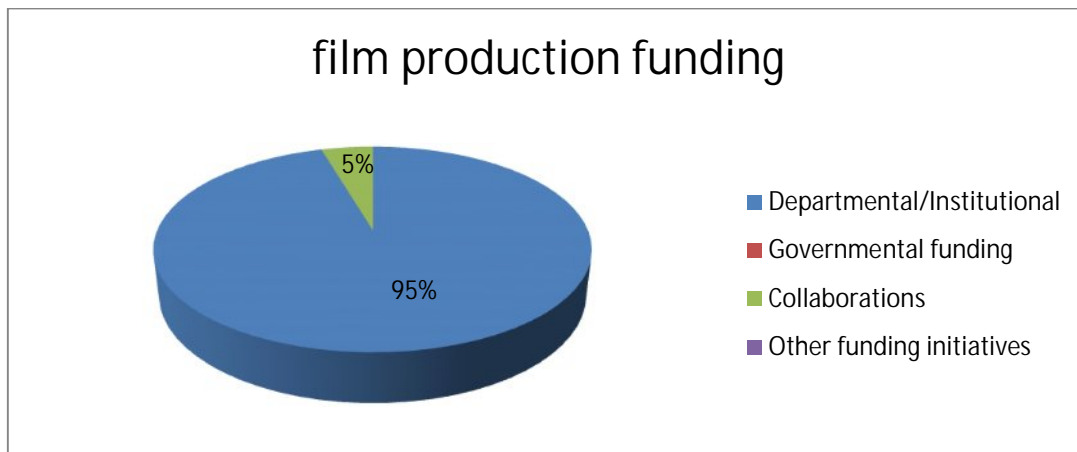
Source: Field survey

Figure 4.15 shows that all of the respondents overwhelmingly receive funding only from their institutions with the one respondent indicating additionally that they have collaborated with another institution at one time in their production. While this statistic speaks to the credibility of

educational institutions immensely supporting the film production venture in schools and colleges it also underscores another relevant weakness of overreliance on one source of funding for films. As was explained in the literature review, film funding can be a costly affair that may require significant amounts of money to do a quality production especially when the target is to broadcast for television or to have it screened in other international film festivals. This raises questions on the need to diversify production funding sources in order to continue advancing the cause of professionally done films that can expand the scripting scope beyond institutional bounds.

4.3.19 Production aspects provided for in kind

Considering how expensive a film production engagement can be, this section explored the creative processes that schools and colleges engage in so that they can access certain aspects of production in kind in order to reduce on the budgetary needs of their production. This could once again impact on the budgets that they have to work with so that the more items needed are given in kind the less budgetary constrains they have to deal with.

Figure 4.16: Ratio of those who receive support in kind and those who do not get it

Any aspects of production provided in kind ?

38%
62%
■ Yes
■ No
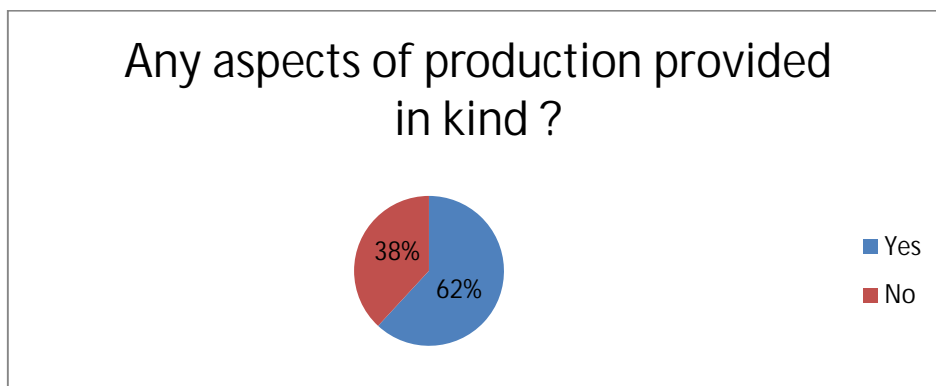
Source: Field survey

Majority of respondents at 62% said that they received some kind of support by stakeholders and well-wishers in form of staff houses, vehicles, access to restricted areas for filming, locations, costumes, and other necessary props. This gesture shows positive reception on supporting film production in schools and colleges and in that sense contributes to lessening the budget pains because items already given in kind would not require to be itemized for purchase or for the service to be procured.

4.4 Interview Data Presentation, Analysis and Discussion

4.4.1 Knowledge test on the film production process

This segment was meant to test the knowledge level of the participants regarding the film production process and the key roles involved in film production and to score their understanding against the known processes and roles in film as an indicator of their film production knowledge.

On film production process all the respondents were able to give answers on this line of inquiry however their ability to mention all or at least the key elements were grouped and scored in table 4.3.

Table 4.3: Film production process responses

Grouping of sub-themes	Percentage
All three production phases and activities in each step	60%
Three quarters of production activities in logical order	30%
Random activities in no order showing a fair grasp	10%

Source: Field survey

Table 4.3 shows that a majority of the respondents represented at 60% and 30% have a firm grasp of the production process and this could be related to the workshop attendance shown in

table 4.1 where they have received training on film production process. This finding is insightful in showing the positive impact of film trainings on growing the competence of schools and colleges film producers.

All the respondents were able to name with clarity four distinct roles in film production but also gave varying responses to the description of each role as shown in the table 4.4.

Table 4.4: Role description in film production

Grouping of sub-themes	Frequency	Percentage
Named all roles and described all sufficiently	6	60%
Named all roles and described them fairly well	2	20%
Named all roles and described them somewhat fairly	2	20%

Source: Field survey

Table 4.4 shows that respondents were able to easily mention any four roles in film production but their cognitive depth on what each role entails varied. The majority of respondents at 60% and the second tier at 20% showed a strong understanding of the different roles involved in film production. The findings mean that a majority the respondents are able to follow through the production process with ease and are able to distribute roles with a clear understanding on what each category entails. This goes a step further to ensure smooth coordination of filming activities as schools and colleges grow in filming ventures. It highlights the competence of the respondents in understanding the roles of film production because it had a direct bearing on the quality of

production that they presided over in their institutions. Essentially it was also an indication of the effectiveness of the knowledge that they received in the film production workshops attended.

4.4.2 Differences between theatre and film in areas of acting, shooting and mise-en-scene

This area was meant to test the knowledge level of participants in understanding the differences between works of art that are presented as theatre plays and as film. The key differences between the two forms of performance art are competence pointers as regards the kinds of items presented at the KNDF as either for theatre or for film. This knowledge also helps in refining works of film and theatre art as distinct art forms as carried out in schools and colleges without confusing the two.

Table 4.5: Understanding of the differences between theatre and film

Role	Differences correctly pointed out	Frequency	Percentage
a) Acting	2 and above	4	40%
	1	6	60%
b) Shooting	2 and above	3	30%
	1	7	70%
c) Mise-en-scene	2 and above	5	50%
	1	5	50%

Source: Field survey

64

Table 4.5 generally shows that majority of the respondents are still struggling to tell apart the defining characteristics between theatre and film. On acting 40% of the respondents were able to tell the differences between acting for theatre and for film. This finding may have its root in the historical background of schools and colleges drama festival which until 2012 was based on theatrical performances that were shown live in those festivals. The introduction of film category in the festival is only a few years old and the average O-level curriculum may not include knowledge on these differences in art forms. The possibility of scripts and acting drills that are more theatrical than filmic therefore is a challenge that schools and colleges grapple with as the film experience comes of age.

The table also shows that knowledge difference in terms of shooting or recording theatrical performance versus film is also shallow as shown with a majority of respondents at 30% only able to point out one difference. The use of camera for any of the art forms above is a recent experience at least in the history of schools and colleges drama festivals and therefore an area that requires learning as the works develops to maturity. The television industry is not limited to one form of film art as peculiar art works such as sitcoms that are a mashup between theatre plays and television drama recorded in front of a live studio audience are also shown.

The respondents were split 50% on the differences between theater and film in terms of mise-en-scene. The responses on the differences were mostly about set location where respondents were able to show that for theatre the set is limited to a stage and therefore mostly dummy props are used whereas for film the experience takes place in actual locations as described in the script and therefore real props are used in their natural setting. They also pointed out that costumes in the

theatre mise-en-scene can mostly be used for theatre as opposed to costumes for film which could be used in everyday situations off camera.

The findings show a present knowledge gap that needs to be addressed in order to grow the film experience for schools and colleges film producers. Since these areas speak to the very practical aspects of doing film and theatre performance it would be key to incorporate practical lessons to ensure continued practice refines the two art forms whether for recording or just live performance purposes.

4.4.3 Student involvement in film production

This segment sought to look at student involvement beyond their traditional acting roles as a film growth milestone in schools and colleges. This in part looks at one of the objectives of the study in terms of how schools and colleges meet their production needs in the course of the production process. Student involvement is key in situations where schools and colleges have limited personnel to deal with aspects of film production.

Several areas were highlighted by the respondents in which students are involved in the production process as discussed below.

4.4.3.1 Script development

Majority of the respondents pointed out that students were key in developing the story concept and even others participated in writing their own scripts. This is corroborated by the evidence in figure 4.3 where especially in secondary and college institutions have students as the other source of their scripts for film production.

4.4.3.2 Auditions and castings

Respondents also mentioned they involve their students in conducting auditions in order to identify other actors for various roles as directed by their scripts. Some respondents indicated that many times the students have a better judgment of acting character and when they finally roll the dice on the cast they usually come up with a great team.

4.4.3.3 Location scouting

Some students proved indispensable when it came to acquire the sometimes difficult locations outside the school. A number of the respondents said that students with relations in places like hotels, hospitals, churches and even other government institutions were able to secure locations for their team.

4.4.3.4 Costuming and make-up

Some students are also involved in doing make-ups and costuming which lessens the budgetary constraints that schools and colleges have to deal with. Since a number of students are involvement in story development, it is easy to see how students are able to come up with costumes that enhance their film experience due to the creative process in story development they are exposed to in the production process.

4.4.3.5 Set-running

Some respondents said that they involve their students in some of the managerial tasks during the actual production phase. Students are instrumental in keying inventory on costumes and props used as well as safe keeping of moveable assets during the active shooting period. They also assist in welfare issues such as food and water distribution as well as first aid administration.

4.4.3.6 Apprenticing in technical film operations

During the actual filming some respondents said that their students are often given practical filming lessons by the contracted technical crew in the case of secondary schools. Students in colleges that have the filming equipment receive these lessons on a continuous basis since it is mostly college students who operate these equipment. This particular finding can be looked at as a nudging in the right direction towards self-sufficiency in film production where schools and colleges can acquire practical technical knowledge on film production and realize budgetary gains if they can do some of the production processes beyond script development. While students may arguably not receive sufficient knowledge to do professional technical work the experience could serve as an impetus to jumpstart careers in the area or spur them to pursue film production skills as co-curricular activities (Massoni Erin, 2011).

4.4.4 Knowledge gaps to be addressed for successful film production

This section was an introspective look at the level of film knowledge that the respondents have by way of probing the kinds of film topics they feel need to be addressed based on their experiences so far. The emerging areas that the respondents felt needed to be addressed were mostly areas of technical knowledge on camera operations, proper set arrangements, lighting, sound recording and other post-production areas such as editing raw footage and copyrighting film products. This finding reflects on the findings in table 4.1 about the workshop trainings where respondents are offering more or less the same information in both questions. This could be an indication that perhaps the time allocated for training on these topics is not sufficient as one of the respondents said that the time given to film related topics is very little compared to the time allocated for theatrical performance in the workshops.

The need for copyright protection topic as some respondents highlighted seemed to emanate from previous productions that ended up in mainstream media and did not receive any monetary or production recognition and therefore left these respondents feeling exploited. Considering the effort, time and money that go into production and as a basic right of content ownership this introspection is a strong safeguard as schools and colleges consider the potential for television content provision moving forward.

4.4.5 Challenges encountered scouting for shooting locations outside institution

This challenge speaks in part to the objective on quality of production that can be affected when critical locations to the story cannot be secured in time or at all for shooting. Looking for locations to shoot a film can be one of the hardest challenges especially when it is outside the purview of schools and colleges. Lack of location can alter the story and parts of the script therefore affecting the intents and purposes of the film. The findings below were categorized into sub-themes as discussed by the respondents and the frequency of their occurrence scored against the responses that were given.

Table 4.6: Challenges of acquiring locations outside institutions

Sub-theme	Frequency	Percentage
Expensive locations	8	80%
Security risks	2	20%
Transportation expenses	6	60%
Time factor in scouting for locations	3	30%

Source: Field survey

Table 4.6 shows locations outside the institution as expensive to acquire as 80% of the respondents said. This challenge affects to the budget which as many respondents have said is very slim and sometimes they have to work with a near zero budget in some college film productions. Many respondents opt to edit out locations whose description requires a budget stretch beyond what is already provided for.

Security risk was also highlighted as one of the arguments against scouting for locations outside the comfort of the institution albeit a minority. Considering many institutions of learning deal with children who are vulnerable this finding may be partly instructive as to why the choice of shoot location remains within the bounds of institutional compounds.

Transportation expenses as the second highest argument against shoot locations outside institutional space at 60% also speaks to issues of budget and logistical challenges of getting students who may be many to and from the shoot locations. Considering that filming may be more than one day this finding may also present with it other challenges such as finding accommodation and food outside the lean budgets that are approved by institutional administrations or sponsors if any.

Time factor in scouting for locations was also highlighted as another challenge particularly so among the secondary and college respondents. Considering that scouting for locations outside institutions means that one has to come up with an itinerary of knocking doors to several places in case one fails it means that time is of essence. This finding highlights the challenge many schools and colleges face of utilizing the already limited time within school program. This means that against a backdrop of school and college activities the respondents settle on institutional activities that are easy to secure and schedule through liaising with school administrations.

4.4.6 Insurance and safety considerations for students during film production

This segment was to address safety issues in situations where students are engaged in risky stunts that may involve running or jumping or shooting in other risky locations. This speaks to the preparedness of the filming crew in case of liabilities springing from such risks that may altogether halt a production or cause far reaching policy implications where the health of students or production crew is at risk.

On this question all respondents said they have no special health or risk insurance cover taken for the production team and at best they rely on first aid kits that they take with them on location. Many respondents also said they revert to school insurance covers either on transit attached to their vehicular insurance cover or basic health services provided by their institutional health dispensaries when shooting in school or college precincts.

The implication of this finding could also explain why many schools and colleges only work with scripts that by design do not involve any extreme dramatic scenes that may pose a threat to the health of their actors or even the technical crew. While the choice of drama and comedy is largely informed by budgetary constraints the same genres hardly involve extreme stunts and therefore by design also eliminate the need for expensive cautionary measures at least for the schools and colleges filming experience. Additionally, risk and health insurance covers are also an expensive undertaking which may shoot outside the budget considering all personnel have to be covered whether as individuals or as a group.

4.4.7 Budgeting and funding access

This segment was meant to highlight the budgeting process to see the items that inform their filming budgets, their sources of funding and to see how that relates to the quality of production.

4.4.7.1 Budgeting process

All respondents said that their scripts are guided by the budget ceilings set by their administrations. The general pattern of funds requisition for most schools follows the simple pattern where after respondents write up a story concept, they itemize and cost the goods and services to be procured and then have a discussion with their principals or head teachers who are the producers to see what can be covered from the institutional budget. Most often than not even their little budgets get cut down even further but also compensational mechanisms are also put in place such as getting all items and locations within the institution that are available for free.

The implication of this finding means that for many schools and colleges it is the budget guidelines that determine the kind and therefore quality of production that comes out of their exercise. Any creative process that takes up a larger budget vote has to be done away with or cut down to size where possible. Whereas having a small budget may not necessarily translate to poor quality of production the provision of essential budget items such as the technical crew and equipment cannot be overlooked in the budgeting process.

4.4.7.2 High and Low budget production items

This segment looked at how the respondents classify their budget items in terms of how essential they are against their slim budgets. This dichotomy established the priority areas for schools and colleges and what can be set aside if the budget given does not allow.

Table 4.7: The ratios of budget items in priority as perceived by respondents

Budget Item	High priority	Low priority
Technical crew	80%	20%
Filming Equipment	80%	20%
Location	10%	90%
External script services	20%	80%
Make-up and costumes	0	100%
Props	20%	80%
Transport	10%	90%

Source: Field survey

From table 4.7, it is clear a majority of the respondents placed technical crew and filming equipment as some of the highest placed budget items at 80%. It is worth noting that that priority placement was made by O-level institutions and this correlates well with findings in figure 4.9 where colleges already have filming equipment and use their own technical team whereas the other levels have to hire both from outside. This finding implies that for majority of schools their budgets are mostly dominated by the actual production phase items and therefore have little room to maneuver and consider extra items. Colleges on the same breadth can either increase budget spending on other items or can altogether discard extra expenses if the budget does not allow especially for the college respondents who said they work with an increasingly slim budget.

The other items that scored low budget priority again pose an interesting statistical context that has to be interrogated. Normally none of the items mentioned in the low budget priority are as such since no meaningful film can be done without them. Therefore, what those statistics mean in relation to budget is that they are readily available and therefore do not score a financial vote in most circumstances. Location as seen in most of the discussions above is already provided for since most schools and colleges do their filming from their institutions and for those locations outside of it they mostly get them in kind. The other budget items in the low priority category are also sourced from within their institutions and are therefore available as and when needed.

4.4.7.3 Cost-cutting initiatives

The respondents highlighted a few cost cutting initiatives among the ones made as a result of the budget prioritization discussed above. These included added advantages such as already working with a student cast that does not need to be paid any upkeep and whose operational budget is already within school allowances in terms of food and accommodation. They also pointed out school and college staff quarters as alternative locations that are always available to them whenever they make proper arrangements in good time. Making an effecting shooting schedule also greatly cuts down on budget costs according to some respondents. They argue that when a shoot schedule is made in such a way that scenes from a particular location are handled all in one sitting before moving to the next location can reduce the time covered to do the entire shooting and therefore reduce on days for which technical crew and equipment have been procured. Others take advantage of technology for example like use of blue or green screen to shoot scenes that would otherwise require them to go on expensive locations for which they may not have the resources to do so.

These findings are a reflective of some of the budgetary processes that take place in schools and colleges as they plan for film production. Since most institutions work with small budgets the need to make decisions on priority items explains why majority of their productions are predictably shot on school locations and hardly explore script ideas outside the traditional genres that can comfortable be handled with school and college locations.

4.4.8 Broadcast production requirements

This area explored the information available to the respondents in terms of getting their content aired on mainstream broadcast and also the contractual obligations on either side of the parties to the engagement. It gauged the knowledge that participants had on the requirements of broadcasting their films once their production is ready for screening.

Table 4.8: Level of understanding on broadcast requirements

Sub-theme	Frequency	Percentage
Know the requirements	2	20%
Know a few requirements	4	40%
Not at all	4	40%

Source: Field survey

From table 4.8, there are very few respondents who understand the requirements for any work of film to be transmissible on mainstream television broadcast. While nearly half of the respondents may know some requirements the overall statistical impression given above is that little information is available on the possibilities that accrue to film production to schools and colleges. Even for college respondents who said they know some of the requirements they admitted that none of their works had made into the television broadcast yet. This study was

looking at the latent potential of schools and colleges film festival becoming a harvest for local content for television and therefore this piece of information is very crucial on how that potential is translated into realizable broadcast goals. This finding correlates with the information the respondents gave as some of the knowledge gaps they need addressed in sub-topic 4.2.4. Some respondents were able to share their frustrations in working with some technical crews with broadcast media connections who ended up taking their content after KNDF competitions and airing them on television without their permission.

The implication of this finding is that schools and colleges may not have structured negotiations and protective contracts with the technical crews they contract to do film recording and editing for them and that leaves loopholes that can be used for exploitation. The same applies in regards to the intellectual property rights of schools and colleges for the material they produce and how well versed they need to be as they also negotiate with media houses for their content to be aired. Since film production in schools and colleges is a growing field and this research was meant to do a formative evaluation of that growth some recommendations will be made in chapter five regarding some of the steps that need to be taken in order to rectify the issues that came up in the course of the study.

4.5. Content analysis of the film *Escape from Reality*

4.5.1 Background and Synopsis

A film by University of Nairobi Traveling Theatre

Executive Producer - Prof. Peter Mbithi, University of Nairobi Vice Chancellor

Producer - Prof. Enos Njeru

Associate Producer - Department of Literature University of Nairobi

Director - Kimingichi Wabende

Asst. Director - Martin Okello

Director of Photography - Samantha Adeti

Editors - Jordan Inaan and Martin Okello

Scriptwriter - Martin Okello

Screen Play - Jordan Inaan, Martin Okello and Hillary Kennedy

Costumes and Make up - Kennedy Hillary and Cindy Noelle

Continuity - Virginia Njeri

Sound engineer - Virginia Njeri

Lighting - Michael Sulwe and Benard Oyoo

Transport - Jordan Inaan, Dickens Owen and Kimingichi Wabende

Welfare - Maureen Akinyi

Screen time: 32 minutes 38 seconds.

Picture format: Mp4 1920/1080; 23f/s

Awards won at the KNDF 2015:

Best Actor

Best Actress

Best Picture

Best Sound

Cast:	Played by:
Kize - Kimani's friend; student	Mary Mukami
Kimani - Main Character	Jeremiah Wanga
Cate - Kimani's Girlfriend	Winfred Musyoka

Leone - Student	Kelvin Lunda
Audrey - Student	Darlene Marcella
Sammy - Student	Pratasic Ngadi
Diana - Audrey's friend	Cindy Noelle
Cabbie	Dickens Owen
CID Officer	Michael Sulwe
Class Representative	Maureen Akinyi
Bouncer	Kennedy Hillary
News Anchor	Virginia Njeri

Extras

Benard Oyoo, Ian Gachora, Everlyn Mutanu, Samantha Adeti, Emelda Adhiambo, and Robinson Kamau

Source: Credits from the film *Escape from Reality*

4.5.2 Organizational commentary

The film is a production that has utilized a small crew of *above-the-line* and *below-the-line* team going by the many overlapping roles as represented above. The scriptwriter for example also doubles up as the assistant director and screenplay writer. The Director of Photography (DoP) also played as an extra while the continuity person also took up the roles of sound engineer and news anchor. This situation is reminiscent of other college productions that utilize their production team to participate in various roles within the production process. Table 4.2 corroborates this finding in showing how college students participate in both above-the-line and below-the-line duties in film production.

The production team is well organized right from the top to the last production line members and that harmony of shared roles contributes to the success of any production venture. The challenge however is also present in coordination when the production crew takes more than one intense role. For example, the continuity person who is also in charge of sound as well as cast as a news anchor may find it challenging to juggle all those roles and yet there's no indication of other assisting individuals in those roles she is carrying out.

The production team at college level seems to have a firm understanding of the clear distinction between the various roles of production as enumerated above and as shown in figure 4.2 and figure 4.3 whereby they have more detailed outlook of the production crew and the various roles played out. For example, the screenplay role is correctly placed and in a sense defined as separate from scriptwriting going by the production roles mentioned above. They have also made it clear that screen play is not a film genre as erroneously claimed by a number of O-level respondents shown in sub-topic 4.1.5 but they have correctly placed it as a role in the production process.

4.5.3 Story summary

The story, Escape from Reality, is a horror thriller about young college students who happen to be buddies in the same class. They decide to celebrate their friend Kize's birthday in a club downtown as a treat from Kimani who happened to have received a new car as a gift from his father. Cate, Kimani's girlfriend is not okay with her boyfriend's excessive show of concern towards Kize but decides to come along nonetheless. They go to a club where even though underage admission is not allowed, parting with a bribe allows them to get in.

A new girl, Diana joins them and as the party goes on she cozies up to Sammy with whom they end up at the men's room to make love. They get busted and get thrown out by the same club security that allowed them in alongside their friends. They exit while causing a scene and get back to their car then head out to their residence. Their carefree display of youthful insolence in their drunken stupor is seen as Cate and Kimani hang out of the car windows as it speeds in the night never minding the danger their behavior presents to them.

Kimani begins to play with the steering wheel as he sits in the adjacent seat to the left of Leon who tries to steady the car as they drive home. Their car suddenly hits someone and in panic they begin to blame one another. The events proceeding that night unfold in a nightmarish fashion as Audrey and Sammy are murdered by the same man they hit in the night of binge. They ultimately decide to report the matter to the police when it got out of hand.

4.5.4 Storytelling Technique

4.5.4.1 Visual emotion

The film employs the use of the camera to bring out the visual emotion not just through words but also highlighting key moments through camera angles, shots and camera movements throughout the story.

The story is told in a flashback style as the first intense visual contact is made by Kize as she narrates her ordeal into her laptop recorder. She confesses she only has 50 minutes to live and that creates a strong expectation from the audience right from the start to discover her predicament. A play of close up shots between her face and the recorded laptop display arouses deep sentiment when tears roll down her face amid her poetic soliloquy. When Audrey is about to be killed she is awoken by what sounds like water pouring in the sink in another room and her

face is flustered as she wakes up to investigate. An over the shoulder medium shot reveals a bloody writing on the wall with names of her friends and herself and the anticipation builds up as she dials Kize on her phone, just then she looks up to see something that she had not seen before and then starts screaming. A close up showing a handshake between Kize and the club bouncer after she bribes him highlights the corruption of standards or ethical expectations where the underage levelers were allowed entry against the law due to a bribe.

The film also uses camera angles to enhance the visual emotion. A high camera angle is used to show the helplessness of the victims when Kimani and friends begin to be attacked by a mysterious villain and only see the news of their victim friends one after another on the television. They slump on the sofa set and on the floor in a resigned manner as they cry and when Sammy cannot stand the horror anymore he flees.

The club scene is set as a dynamic ecstatic moment when the camera pans, tilts, zooms in and out and tracks different subjects all in short successive movements to show the sheer ecstasy and bliss the students were having in the birthday party. This is a powerful visual emotion that highlights the life of students in college and the sometimes carefree attitude they take on regardless of the consequences.

4.5.4.2 Lighting and framing

Lighting a set and framing has been used to contribute to the story's visual plot and to enhance the overall film genre. Apart from a few scenes in the beginning the film generally is set in the night with majority of the scenes revolving around the club, house scenes and the CID office. That choice of nightly scenes is in line with the chosen genre of a horror thriller set where the

villain lurks in the shadows and the student victims have no idea when he might strike especially after they run over someone in the night and he comes to haunt them seeking revenge.

There is a preponderance of confusion and panic in the dark immediately they run over someone as the only light seen is that of cars driving by in the distance. The scene sort of creates a feeling of a world out there that is oblivious of a catastrophic issue that has taken place. The characters seem isolated by the darkness that surrounds them and are to their own devices to sort out their mess.

The natural lighting has been used on two occasions in a way that relates the two key events of the entire story. The first time is the early morning scene when Cate is being dropped to school by the cabbie man who mysteriously engages in a bizarre conversation about life and for the first time mentions the title of the film in that conversation. The second time is on an establishment shot showing the early break of dawn in the morning when the killings start by the same man who had previously dropped Cate and had been presumed dead when they ran him over in the night.

The club scene is also lit with neon lights and warm light shades to depict a mood of celebration and happiness as the characters dance away the night. The scene paints a picture of a never ending joyride without a care in the world where the characters are almost lost on the realities on the world around them.

Framing has been used to foreground key individuals or events in a way that enhances the story development. The scene when Kimani and his friends run over a stranger in the night is one such classic example. When the character is hit the camera is place in such a way that he is fore-grounded as he lays on the pavement while in the background we see Kimani and his friends

pacing up and down in morbid fear of what they had done. That scene heightens the tension as the audience is made fully aware of the impact of what the students had done with a deathly image so close to the screen.

Framing is also used towards the end of the film as the students resolve to go to the police station. Dialogue on the intent to report the matter to police is left out and what we see are a series of shots as they walk into a police station whereby a long shot showing the signpost indicating a police station begins to give the audience an idea as to where the students are headed. That framing alone gives a sense of pensive mood since the audience so far know that the students are in trouble but have no idea what to do until the image of reporting the crime comes to mind courtesy of that framing.

4.5.4.3 Music, sound track and sound effects

These elements are a critical part of the horror thriller genre in enhancing the thrill of shock and fear that is associated with this genre.

Music in this film has basically been used to portray bliss and excitement especially in the birthday scenes in the club and the road scenes. This has brought a sharp contrast to the other darker and eerier scenes that confront the horror aspects of the story. In a sense thus that contrast creates breaks and cathartic safety valves to ease on the scarier aspects of the horror story.

Sound track used in the television broadcast announcing the death of Audrey creates a sense of urgency much in line with the timelines the killer spells out for each one of the remaining victims. This scales up the panic in the room as the victims begin to realize that time is running out to save themselves. The rise and fall of the soundtrack volume combined with quick action short shots ushers the audience to a climax of the story. The anticipation created begins to

prepare the audience to see how the conflict will be resolved as the students move from Kimani's home towards where Kize was.

Sound effects have been used to enhance the pace and amplify the key scene actions that tie up the story together. The sound of water pouring in the other room and creaky door swooshing open and banging against the bed frame in Audrey's room creates a macabre, hair-rousing episode that underscores the horror genre. Sound effects also save the film from expensive stunts that are central to the story and yet cannot be done without a big budget implication. For example, when the car is about to run over the cabbie guy we hear a screeching sound and then a thud sound indicating that something has been hit. The actual hit scene is not created but the sounds together with the sight of a man lying on the ground bleeding combine to create a morbid motif of the crime that had been committed.

4.5.5 Emerging Themes

4.5.5.1 Corruption

The story has a mush of drama undertones as well as it follows the lives of college students who run their lives in the usual youthful bravado lined with truancy, hubris and vanity. The display of wealth as an important social identity among the youth is shown through Kimani as he throws a party and offers to foot the bill in honor of his friend Kize. Clearly there's a policy in admitting underage levelers in the club hosting Kize's birthday party but the bouncer lets them in upon getting a bribe. There is no doubt that the Kenyan society is besieged with the vice of corruption and we see that explored even in the club situation as people try to make an extra buck by any means. When the students first show up in the club without national IDs and are turned away

they converge and contribute some amount of money which is then handed over to the club bouncer who smiles and ushers them in without a word.

4.5.5.2 Lewdness

Cate who is Kimani's girlfriend is seen being dropped at school by a man who we later learn by inference is not her boyfriend from some night out gig and when asked about it by Kize, who is a mutual friend of hers and Kimani, she asks Kize to cover for her. The cover story the girls go with is that Cate had been stressed out and she needed to go out clubbing to get off the stress which appeared to guilt-trip Kimani into accepting that as a legitimate reason not to probe further.

Sammy meets Diana in the club where they host Kize's birthday party for the very first time going by the introduction made by Audrey and we see them getting together to make love at the men's room. The 'one-night-stand' amorous stance associated mostly with urban club hook ups is shown here as something the hosting club LXIX is uncomfortable with especially when it reportedly happened in their public washrooms.

Cate is also seen cohabiting with Kimani in a style and fashion incompatible with African ethos that ascribes such situations to marriage only. This is also an indication of the evolving African culture especially expressed in higher institutions of learning. The liberty and freedoms associated with higher learning institutions incubate social dynamics that are hitherto differently held or perceived in the general society.

4.5.5.3 Apathy to learning

Students are seen celebrating when they are told that their lecturer is not available for that day's class and are equally angered by the suggestion of an upcoming test they were meant to sit for. The scene exposes a majority of the students as more concerned about having a good time and their place in the social circles more than the core reason they are in college and that is to study. The engage more in discussions about where they had been over the weekend and seem put off by any activities that doesn't represent their idea of a good time like Kimani's account of his weekend.

4.5.6 A Highlight of Mistakes in Production and Post-Production Phases

4.5.6.1 Actors' ease of interaction with the camera

At minute 00:44 when Kize is about to video record her recollection of their previous night's escapades she seems to hold back emotions until she presses the record button. The effect created is that of anticipating an act as opposed to an act coming out naturally.

The class representative at minute 2:48 looks directly at the camera as it zooms past her in a way that is not part of a deliberate creative process in the acting but a conscious composure mistake. The class representative shows some levels of discomfort in being in front of the camera which could be indicative of lack of prior exposure to film experiences or that the crew did not get to have time to do dry runs to enable the cast to be comfortable in front of the camera.

Kimani is also caught in an anticipatory stance at minute 4:32 where he notices his girlfriend but looks down quickly and waits for his chance to talk to her. The impression initially created is that of someone who either doesn't know her or was not supposed to look at her. Unless the

scriptwriter intended to communicate a tense mood between lovers which, in the prevailing circumstances, could not be occasioned by the story as designed in that particular scene. Even in such a scenario the tension would have to be given camera angles and deliberate shot compositions that would convey the tense mood. The natural cause of action is when lovers take notice of each other they are likely to cozy up to each other immediately. If the intention is not to do so then a creative delay mechanism such as getting one lover to be engaged in something that distracts them as the other lover converses with other individuals on the set would be appropriate.

Another stance of act anticipation is caught between Minute 22:28 - Minute 22:30 when Audrey is horrified by unexplained paranormal activity and as she peddles back to make a phone call she seemed relaxed as she dialed Kize only to scream in the cell phone receiver in a nonchalant style. The act comes out detached from the series of acts that precede it in an offhand manner.

4.5.6.2 Set Preparation

The story casts Kimani as a kid with a well-to-do background but the bedroom scene when he wakes up at minute 6:21 reveals an uncovered mattress. It could be argued that maybe his beddings had been washed but then again someone who has access to a car which is a luxury symbol may as well have a few pair of beddings for changing.

The Criminal Investigation Department (CID) office set arrangement betrays a kindergarten or primary school setting owing to the pinned physical exercise school uniform on the wall. The subsequent shot at minute 29:52 confirms the setting mistake due to display of pictures on the wall showing children in their sports attire playing in the field. Even though the camera tries to eschew the details in its shallow depth focus, relating the two shots gives away the setting as

poorly prepared. That detail oversight could have been avoided by taking stock of the prop inventory that need to be put up and those that needed to be removed in order to represent the ideal CID office set up to work with for that scene.

4.5.6.3 Overexposed clips

Minute 8:42-08:43– Overexposed shot where the car's white color burns the eyes and hides a few textual details of the car. Checking the light exposure and mis-en-scene could have informed the exposure detail in order to avoid burns when camera focuses on the brighter colors and reflective surfaces that make up the set in those scenes. The outdoor shooting can be a real challenge when it comes to light balancing due to different aspects of a scene caught in a camera frame that may be unevenly lit or falling under different shades of light that the camera set may struggle balancing out.

4.5.6.4 Panning mistakes

The panned shots seem to have a trill or warble effect that is uncomfortable to the eye e.g. Minute 8:39-08:44. Another trill effect happens at minute 2:46- 2:48 when the camera pans to show an empty class room

The shooting errors detailed above could have been avoided by either optimizing the camera settings to suit a panning shot or oiling the tripod parts that could have had difficulty giving a smooth pan of the camera.

Overall testing of the camera functions and settings prior to any shooting engagement can also inform the camera operators on aspects of adjustments that need to be carried out in order to have a smooth camera experience.

4.5.6.5 Continuity mistake

The car is seen with hazard lights on at Minute 18:52 when they all come out of the car but the succeeding shot at minute 18:53 shows the hazard lights were off. The challenge is that the hazard lights button can only go off or on when manually switched and it stays in any state it is left in until it is changed and therefore to see that change with no body inside the drivers' compartment was a failure of the continuity person to monitor the consistency of their set and give appropriate directions.

4.5.6.6 Editing flops

Minute 07:26 – clip-cutting error where Kimani leans on the wall in a shot that doesn't have any bearing or relevance on shot sequencing. The clip could have been eliminated altogether without affecting the story flow since its presence is a destructive intrusion that neither enhances the editing nor story telling technique via the camera.

Minute 08:32- crew members can be seen on a reflection at the right rear passenger seat window panel in a shot where they should not be present. This mistake is a fault of either the set runner or the first assistant director who did not check to see that the crew stayed clear of the firing angles of the camera to avoid such an intrusion. The continuity personnel could also have noticed the mistake as well as the camera person and communicated the same to the director for a retake. Ultimately that mistake could have been corrected by clipping the shot right before the incident happens at the editing bench since it would not have affected the shot composition intended by the director at that point.

Minute 27:00 - Minute 27:03 Sammy is seen attempting to rise from the floor by clutching on the armrest of the sofa set in the room but in the subsequent clip he is shown rising from the floor without holding onto anything.

There is an oddly long 19-second establishment shot running between Minute 21:07 - Minute 21:26 that shows the sun rising to indicate morning. The arduously long shot does not add any aesthetic value in the story since it was basically meant to do a time location break from the previous shot that correctly displayed the evening escapades. The length could have been shortened at the editing bench to ensure the shot sequencing keeps to the editing rhythm at the very least without exposing the shot as a clipping mistake that should have been rectified at the editing stage.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, POLICY IMPLICATION AND RECOMMENDATIONS

5.1 Overview

This chapter brings out a summary of the findings of this research and a conclusion on the general work done as well as key recommendations on future areas of study and some of the ideas that can be implemented to make the schools and colleges film festival a better experience.

5.2 Summary

The research explored various issues guided by the objectives it set out to probe and a summary of the findings in chapter four above are highlighted here to give an overall impression of how the research questions were answered.

On the first objective of how conversant schools and colleges are with the production process several issues came up. This was essentially a knowledge test on the level of cognitive preparation of institutions involved in film production. Film workshop attendance was high and this reflected well on the majority of respondents being able to demonstrate their understanding of different film genres produced the production process and the various roles of different occupational roles in the course of production. The downside however was a few confusing concepts of film production and also limited knowledge on copyright issues and the intellectual property rights of the film content that exposed the film producers to risks such as exploitation. Respondents were also having difficulties telling apart film and theatre performances. The distinction between the two visual art forms was important because it is also a question of quality that distinguishes one form from another during the production process.

The second objective was on how schools and colleges meet their production needs such as script writing, technical support, budgeting and other post production services. This objectively was basically looking at the practical aspects of film production as experienced by the respondents. From the research data almost all respondents prepare their own scripts. All schools responded that they hire technical crew and equipment while colleges showed they had access to the majority of the filming equipment and only hired a few where necessary. The overall impression is that colleges have more hands-on experience due to operating their own equipment whereas schools have to deal with hiring out the technical aspects of film production. Location acquisition was a central issue to the production process and a majority of respondents in all learning institutions said that they prefer to use institutional facilities and therefore their production is guided by the available spaces due to logistical challenges of location searching. Budgeting for film production was one of the central themes of the research. While majority of the institutions received funding for the production it was clear that whether fully or partly funded the challenge of working with slim budgets was a shared one across the board. Schools and colleges have to prioritize important items to fit within given budget ceiling and as a result they highlighted the key budget items that were indispensable as technical crew and hiring of filming equipment.

In exploring the objective of factors affecting quality of production, the research looked at the mitigating factors within and surrounding the production process. The study examined the support structure in schools and colleges and found a firm administrative support base for all institutions that was responsive to a majority of film production needs as highlighted in the preceding objective. Logistical and financial support, permission for use of school and college premises and support in terms of free human capital and flexible rehearsal and shooting

programs was immense and a testament of the growing number of school and college participation going by the reviewed literature on the film festival in chapter two. The issue of quality of production is also tied to the quality of technical crew and filming equipment available to the production team and that as seen in objective two above was also tied to the budget extended which as respondents said required a delicate balancing act. There was a commendable student involvement in the production process including co-scripting, set running, location scouting, costume and make up and also apprenticing under the contracted technical crew to learn. These significant steps contributed to the building of a film franchise in schools and colleges towards creating quality productions in the future. The most pronounced finding on this objective was that even though schools and colleges enjoyed immense administrative support the small budgets they had to work with impacted significantly on the overall quality of the production. This is because budget informs the kind of quality technical support they receive, the script-specific locations, costumes, props, mise-en-scene and expert filming personnel that can be contracted under the budget guidelines.

The last objective explored was on access to funding and as the research found out all the respondents only receive financial support from their administrations with the exception of one school that received a onetime funding for a film production. Since generally the film production venture is an expensive undertaking it may not be sufficient to rely on school and college funds to do a quality production. The research found out that all respondents had to engage in cost cutting initiatives in order to stay within the budget. A non-paid cast of students and staff was a positive cost cutting step by itself and a less burden on the budget as some respondents highlighted. Other measures included using effective shooting schedules to save on time as well as simple technologies such as blue or green screen to do locations that would otherwise be

inaccessible. The fact that schools and colleges have to grapple with raising funds against timelines of production and other production processes only goes to show how tedious the filming process can get. Therefore, lack of partnerships to boost film production outside the measly funds extended by the school and college administrations stood out as a great challenge in this objective.

5.3 Conclusion

Based on the findings above the following conclusions were made.

The film production knowledge of schools and colleges involved was fair and progressive as a majority of the respondents showed a fair grasp of key thematic areas of film production. Respondents among the O-level institutions however felt they had less practical experience on the technical aspects of film production than their college counterparts. College respondents were also greatly advantaged in that a majority of them were already taking professional courses in film production and have access to college film equipment and that edge was also seen in how they responded to the study.

Schools and colleges walk a tight budget rope whereby they have to balance many aspects of production based on limited funds. While many schools have access to institutional funding, the amount extended especially for O-level institutions is mostly spend on hiring equipment and settling bills for the technical crew. That disadvantage, the study found, meant that many institutions create scripts that are dependent on the funds available and not necessarily on the writer's ability to imagine the creative breadths of a story. This as we have seen may be a factor that could challenge the quality of the story when the writer has to worry about what can be reflected in the budget in relation to the story.

The scanty information on intellectual property rights and copyright of the film product means that many school and college film producers could fall prey to exploitation as some respondents revealed and this could compromise their ability to take advantage of the emerging film markets in the digital new world.

While quality of production is dependent on many things the aspects queried were limited to the practical help extended to schools and colleges within the allowable space of a learning institution. The information sought was therefore in relation to what the schools and colleges could do within the challenges of limited budget, time resources, available assets and the organization of the production process itself. The findings therefore showed that schools and colleges were able to make the most of the circumstances and tools in their disposal.

Schools and colleges film production ventures seem to mostly revolve around the institutional provisions so that even the location setting is within what the institutions can allow aided by creative modifications of the set. While again this goes back to budget provision, the challenge would be the room for growth where, as the study found out, the scripts are guided by these budget limitations. The limit to creative license is the issue that seems to cut across all institutions due to these budget limitations and therefore becomes the undesirable outcome that may define schools and colleges film festival.

The assessment of the award winning 2015 KNDF film Escape from Reality as one of the products coming out of the film festival showed remarkable growth of an emerging film industry. The film addresses pertinent issues in the society in relation to the life and education of the youth and some of the dangers they are exposed to. The film uses powerful storytelling techniques to appeal to emotions and psyche of the audience and captivates them in a riveting

manner. While the film also shows some challenges in technical aspects of production its overall score is encouraging as a potential source of local content for television broadcast.

Generally, the involvement of the ministry of education at the pre-production and production phases seems missing and is only seen at the festival level at the finished product stage. The schools and colleges would benefit immensely from the endowments of the ministry at the utility levels of production in order to influence other stakeholder involvement in helping promote the schools and colleges film festival.

The overall picture painted by the current pace of local content generation is not very encouraging considering the 2018 timelines put by the Communication Authority. The encouraging news is the unyielding potential that is coalescing around the schools and college film festival as the study has shown. With the necessary support and determination to gain better film production skills through practice, then the television industry may soon find another source of local content in the schools and colleges film festival.

5.4 Policy Implication and Recommendations

There is need to create education policies that allow schools to leverage for funding for their film production ventures while being protected by the same policies to avoid exploitation. When film production proposals are prepared they need to have a considerable backing of the ministry of education in order for stakeholders to find ease of partnerships. For example, County directors of education may be authorized to attach recommendations on funding proposals written by schools and colleges doing films targeting corporations for funding. These policies need to include protection of film content that comes from schools and colleges by fast tracking their patenting process and acquisition of copyright. Another area of policy engagement would be on the issue

of contracts drawn between schools and colleges producing films and media houses to which they sell their content. It would be instructive to get some legal counsel from the ministry of education on how legally binding engagements between film producing educational institutions and the media houses can be carried out and how the proceeds of content sale would be utilized in those institutions.

Curriculum revisions that align film production activities with the conventional curriculum should be considered so that the venture is not relegated as an extra-curriculum activity that has no bearing on the overall performance of students. Film production fosters life defining skills that have the potential for career development which is a central aim of education in Kenya and as such cannot be ignored or brushed aside as a hobby. On the strength of this assertion therefore it would be a cogent move for education stakeholders to come up with curriculum adjustments that would allow co-curricular activities to be part of school grading system.

It is essential to do a knowledge audit during film workshops in order to get a clearer picture on the effectiveness of the topics taught in film workshops in order to have a fair assessment of the overall training. It would correct any fallacious information on film production as seen in some of the knowledge test results in the findings and would also reinforce the knowledge acquired from the workshops. This would also help in doing proper needs assessment in order to provide a results-oriented training. As the findings suggested a majority of respondents felt that they needed to receive practical knowledge and skills that could enable them to perform the technical aspects of film production and potentially reduce expenses on their filming budgets.

Sponsorship programs of the winning categories can also be made as a way of motivating schools and colleges to do better and to be able to access the film production tools they need in order to produce better works. Schools and colleges can acquire production equipment from sponsorships as permanent assets in order to become self-reliant in terms of solving the technical aspects of production which the study clearly found to be the biggest impediment to quality of production. Access to production equipment would mean increase in frequency of production and therefore churning out more local content that can find its way into television broadcasting.

The ministry of education in collaboration with the ministry of information can also lobby for a broadcast license to obtain a channel whereby schools and college productions can be given a platform and targeted marketing can begin to shed light and create attention for the growth of the film festival. The digital migration has made broadcast operations fairly affordable and sustainable since anyone can create content and just buy space for broadcast from the licensed frequency holders without requiring the extremely expensive analogue infrastructure previously needed for broadcast. This offers a great opportunity for schools and colleges film festival to expand operations and begin to court local and foreign partnerships and collaborations as the industry grows.

5.5 Further Research

The study excluded other experiences outside of Nairobi County that could enhance the scope of the study and see the film production challenges on a wider scale.

A comparative study between the Kenyan experience and other countries with similar or better demographics can be carried out in order to borrow lessons on how best to improve the Kenyan experience against international practice in schools and college film production.

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APPENDICES

Appendix 1: Questionnaire

Introduction Guidelines to Respondents

My name is Mark Nzomo, a M.A Communication Studies Student at the University of Nairobi. I am doing a research on schools and colleges film festival as a developing contributor to local content on our television industry. I would like to kindly ask you to help me by filling out the questions below as objectively and precisely as possible. The information you give will be treated with utmost privacy and your comments will only be used for my academic referencing only. Thank you.

Part A: Personal Details

1. Name of your institution ……………………………………………………

2. Institutional Designation …………………………………………………

3. Role(s) played in film production …………………………………………

Part B: Film Production Knowledge

1. What film genres are you familiar with in film production?

……………………………………………………….…………………………………….

2. Of the ones mentioned above, which ones have you engaged in your film production?

……………………………………………………….…………………………………..

3. Have you attended any workshops that conduct film production training?

    Yes☐   No☐

4. If yes in 2 above, what areas of film production did you receive training on ………..…………

…………………………………………………………………………………………………

Part C: Film Production Needs

1. Who writes the script for your production?

a) Self ☐   b) Another staff member☐ c) Student ☐ d) Externally sourced☐

2. Are your scripts subjected to ethico-legal treatments such as copyright checks and moral

codes? Yes☐ No ☐

3. Does your institution contract a complete technical crew for filming? Tick appropriately.

    Yes☐ No ☐

4. If **NO** in **1** above what parts of the technical support is hired from outside? ……………..……

……………………………………………………………………………….……………….

a. What filming equipment do you have from your institution?

…………………………………………………………………………………………..………

b. What equipment do you lease/hire from other places?

…………………………………………………………………………………………..…………

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c. Do you have personnel to operate the filming equipment? Yes ☐ No ☐

d. If **NO** in **c** above what alternative arrangements does your institution make?

………

………

5. Does your institution makes arrangements for shooting locations that are outside school?

Yes ☐ No ☐

a. If no in 5 above what adaptive local arrangements do you make? ……………………….….

……………………………………………………………………………………...…………….

Part D: Quality Control

1. What kind of support does your institution extend to film production? Tick where applicable.

a) Monetary - (i) Complete Funding ☐ (ii) Part Funding ☐

b) Institutional Facilities e.g. offices, classrooms, fields, among others etc. ☐

c) Administrative support e.g. permission slips, logistical support, program and activity

scheduling etc. ☐

d) Any other support (briefly explain) ………………………………………………………………

………………………………………………………………………………………………..

2. Do actors get quality time and space to rehearse scripts? Tick appropriately.

a) Special time and place is arranged ☐

b) Only during extra-curricular activities ☐

c) Both special time and place and extra-curricular activities ☐

d) Actors make their own rehearsal time and space ☐

3. Do you get access to ALL props, sets, costumes and other related mise-en-scene as described in your shoot schedule or do you improvise? Tick appropriately.

a) Get all assets ☐

b) Get at least three quarters ☐

c) Improvise half them ☐

d) Improvise all of them ☐

4. Does the actual filming of your production take place in either of the following:

a) Alongside other institutional activities ☐

b) Allocated special time and space considerations ☐

c) A compromise of the above two steps ☐

Part E: Production Funding

1. What film production funding do you have access to?

a) Departmental/Institutional funding ☐

b) Governmental funding ☐

c) Collaboration with other institutions ☐ (name any) ……………………………………………

d) Other funding initiatives e.g. proforma collections, funding proposals to corporations, other fundraising activities etc. ☐

2. Are there aspects of your production that are provided for in kind (free) by other stakeholders?

Yes ☐   No ☐

3. If **Yes** in **2** above highlight some of those aspects. …………………………………………

……….

*********** Thank you ***********

Appendix 2: Interview Schedule

Interview Guide:

My name is Mark Nzomo, a M.A Communication Studies Student at the University of Nairobi. I am doing a research on schools and colleges film festival as a developing contributor to local content on our television industry. I would like to interview you on this subject matter and kindly feel free to share as precisely and objectively as you can. The information you give will be treated with utmost privacy and your comments will only be used for my academic referencing only. Please note that this conversation will be tape-recorded for transcription. Thank you.

Interview Questions:

1. a. What key steps are involved in film production process from start to finish?

   b. Name any four distinct roles of people involved in film production?

   c. What does each of the four roles mentioned above entail?

2. What are the differences between theatre and film production in the following areas: a) acting b) shooting c) mise-en-scene - set arrangement, props, costuming, lighting etc.

3. To what extent do you involve students in the production process other than their acting roles?

4. What knowledge gaps do you feel need to be addressed in order for you to be a successful film producer?

5. What challenges do you encounter while scouting for locations outside your institution to shoot your film?

6. Do you take any form of insurance for students or any other safety considerations to protect your team from film related incidents?

7.   a. Briefly take me through your budgeting process for film production.

c. What items are considered of high priority while budgeting for film production?

c. What items do you consider of low priority while budgeting for film production?

d. What cost cutting initiatives do you engage in without compromising the quality of your film production?

8. Are you aware of the production requirements in order for a film to be transmissible for Television Broadcast?

***********Thank you for your participation***********

Appendix 3: Certificate of Fieldwork

UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION

Telegram: Journalism Varsity Nairobi
Telephone: 254-02-3318262, Ext. 28080, 28061
Director's Office: 254-02-2314201 (Direct Line)
Telex: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
Nairobi, GPO
Kenya
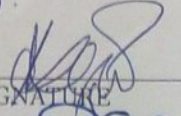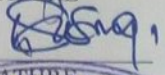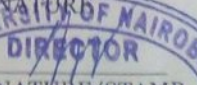
REF: **CERTIFICATE OF FIELD WORK**

This is to certify that all corrections proposed at the Board of Examiners' meeting held on **24/06/2016** in respect of M.A/Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

Reg. No: **K50/75278/2014**

Name: **MARK KALOKI NZOMO**

Title: A formative evaluation of the emerging Schools and Colleges film festival on development of local content for Television.

Dr. Edwin Nyutho
SUPERVISOR   SIGNATURE   4-OCT-2016   DATE

Dr Samuel Siringi
ASSOCIATE DIRECTOR   SIGNATURE   04-10-2016   DATE

Dr. Ndeti Ndati
DIRECTOR   SIGNATURE/STAMP   5-10-2016   DATE

Appendix 4: Certificate of Corrections

UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION

Telegram: Journalism Varsity Nairobi
Telephone: 254-02-3318262, Ext. 28080, 28061
Director's Office: 254-02-2314201 (Direct Line)
Telex: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
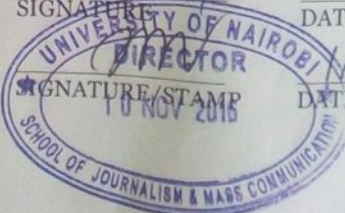Nairobi, GPO
Kenya

REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on 1/11/2016 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can now be prepared for binding.

Reg. No: K50/75278/2014

Name: MARK KALOKI NZOMO

Title: AN EVALUATION OF THE EMERGING SCHOOLS AND COLLEGES FILM FESTIVAL ON THE DEVELOPMENT OF LOCAL CONTENT FOR TELEVISION

Dr. Edwin Nyutho
SUPERVISOR   SIGNATURE   9-11-2016
                                 DATE

Dr Samuel Siringi
ASSOCIATE DIRECTOR   SIGNATURE   10-11-2016
                                 DATE

Dr. Ndeti Ndati
DIRECTOR   SIGNATURE/STAMP   11.11.2016
                                 DATE

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Appendix 5: Certificate of Plagiarism

Turnitin Originality Report
AN EVALUATION OF THE EMERGING SCHOOLS AND COLLEGES FILM FESTIVAL ON THE
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K50/75278/2014
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Appendix 6: Declaration of Originality

UNIVERSITY OF NAIROBI

Declaration of Originality Form

This form must be completed and signed for all works submitted to the University for examination.

Name of Student ___MARK KALOKI NZOMO___

Registration Number ___K50/75278/2014___

College ___HUMANITIES AND SOCIAL SCIENCES___

Faculty/School/Institute___JOURNALISM & MASS COMMUNICATION___

Department _____

Course Name ___M.A COMMUNICATION STUDIES.___

Title of the work

DECLARATION

1. I understand what Plagiarism is and I am aware of the University's policy in this regard

2. I declare that this ___PROJECT.___ (Thesis, project, essay, assignment, paper, report, etc) is my original work and has not been submitted elsewhere for examination, award of a degree or publication. Where other people's work, or my own work has been used, this has properly been acknowledged and referenced in accordance with the University of Nairobi's requirements.

3. I have not sought or used the services of any professional agencies to produce this work

4. I have not allowed, and shall not allow anyone to copy my work with the intention of passing it off as his/her own work

5. I understand that any false claim in respect of this work shall result in disciplinary action, in accordance with University Plagiarism Policy.

Signature _____

Date ___10/11/2016___

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