

## Original Research Article

### Factors Associated with the Growth of Film Making in Tanzania

#### Abstract

This **research based** paper explored the factors associated with the growth of filmmaking in Tanzania despite the collapse of the Tanzania Film Company in 1978. Its objectives were to establish current trends in the country, identify factors that motivate the filmmakers to produce films and examine the role culture has played in **the growth**. In order to get conclusive views, out of the one hundred and twenty filmmakers registered under Tanzania Film Federation (TAFF), it used one hundred and eight questionnaires and interviewed twelve, making it a census. It was found **out** that the film industry has been progressing well in terms of improved film quality, quantity and marketing trends. Three factors that motivated filmmakers were revealed as culture, audience support and use of Kiswahili, the national language. All these increased the market. The study recommends that the government should set up a regulatory framework governing the film industry, impose strict anti-piracy laws, and establish film schools. Noteworthy, the cultural values of traditional dances, stage plays and made it easy to switch into film making.

**Comment [u1]:** This should have a hyphen as in research - based

**Comment [u2]:** Change the to its. It should read, in its growth...

**Comment [u3]:** Remove and let it read found that...

**Keywords:** Factors, Filmmaking, Growth, Culture

## 1. Introduction

The first part provides an overview of the history of the growth of film making in the global perspective in general; film making trends and struggles by different countries in Africa, in West, South and the East of Africa. Historically, the colonial power failed to assist Africans to produce their own movies, but rather to serve the interests of the colonialists. Yet, there has been a vibrant local film industry in Tanzania, despite the absence of a strong and well defined film industry, particularly after the collapse of the Tanzania Film Company (TFC) in 1978. Rouch (2003) shows that colonialists did not leave behind a strong background that would support Tanzania film industry “British failed to understand African life and traditions” (p. 392). Looking back as to when the history of filmmaking has begun, remains as a debatable matter, however; when reflecting on the different history as per which year it could have begun, Lasoni(2002) suggested, “The definite beginnings of cinema therefore, remain highly arguable; if anything, the genesis and early evolution...underscore the seemingly universal origins of the invention” (p. 26).

Comment [u4]: Write as one word - filmmaking

Comment [u5]: Place a hyphen between the two words

Comment [u6]: Kindly recast to read; Particularly the Tanzanian Film company (TFC) collapse in 1978

Comment [u7]: Tanzania's please change to the suggestion

Comment [u8]: Remove space between the two words to make it standard

### 1.1. Literature Review

It is evident that despite the absence of a well-defined film industry in the country, still there exist a promising filmmaking generation even after the phenomenon collapse of the Tanzania Film Company. The world's history of film making dates back to 19<sup>th</sup> century when the United States of America began making inventions in the field. As the awareness of the importance and the role of film in propaganda increased, the USA government began producing documentaries to suit the said purpose (Boyer, 2001).

Comment [u9]: Write as one word: filmmaking

In Africa, Harrow (1999) suggests that the first group of African **film** emerged in the late 1950s and early 1960s. This was occupied with efforts to escape from the European hegemonies, both politically and psychologically.

**Comment [u10]:** Films. You are referring to a collective...

History further reflects the reality of filmmaking in the world and in many cases, film poses as an agent of change as it educates just like other media including newspapers, radio and television. In actual sense, the impact is inevitable as what is being portrayed in the film can be of great influence to a given **viewers'** society.

**Comment [u11]:** Correct to viewer's

This growth enthused this study aiming at establishing reasons behind the growth in **filmmaking**. The study was done in Dar es Salaam, the nerve centre and microcosm of the film industry in Tanzania. Moreover, Dar es Salaam is a metropolitan city, thus; it represents **filmmakers** of the entire country.

**Comment [u12]:** Please, ensure the word filmmaking as one word is corrected and maintained throughout the article

**Comment [u13]:** Correct spelling filmmakers

The impact in some instances is inevitable as what is being portrayed in the film, can be of great influence to a given viewers' society. The film industry in Africa is considered to be a new phenomenon inherited from the colonial era. Austen and Raul (2010) state:

Compared to other film industries in the world, African cinema is a quite recent phenomenon, dating only for the last half of the twentieth century...great change in the twenty-first century (one that actually began in the 1990s) is the co-existence of two distinct African cinemas: a (relatively) long established tradition of celluloid art film centred in French speaking West Africa and identified with its biennial FESPACO (Festival *Pan Africa in du Cinema et de la Television de Ouagadougou*) and a newer more commercial video film industry based in English-speaking Africa and labelled after its major Nigerian source, Nollywood (p. 1).

Austen and Raul (2010), on one hand, suggest that the film industry in Africa generally shares some characteristics including art cinema, especially that of the contemporary Europe than a commercial Hollywood. On the other hand, Gugler (2003) brought the notion that, “African film offers a window on Africa, one that presents views quite different from those we usually see. Such views are through the three windows...which are readily available to Western viewers, including television news, documentaries and feature films in the West” (p. 1).

Comment [u14]: Let this run as contemporary Europe

Comment [u15]: Remove a,

Nyasani (as cited in Muhando, 1991) brings in the notion of African scholars like Mbiti, Okure and Onwubikowho suggest that African categories and processes of thought are unique to Africa, which literally means that the element of the African culture is strong in their endeavours.

Muhando (1991) further argues that “African way of organizing and cognitively engaging the world is a product of unique environmental conditioning and long-standing cultural traditions” (p. 2). She further suggests that a person is shaped by historical, cultural genetic, biological, social and economic infrastructure.

Thus, in the light of the above arguments, film has to be an organ that plays its role of communicating and portraying the true image in a given society. Therefore, the presence of an active film industry in any given country is of crucial importance.

Some scholars suggest different uses of film as it operated in different societies in a given setting and time in history. Ukadike (1994) stipulated that cinema came to Africa as a potent organ of colonialism. He gave out the fact that film has proved to be a powerful visual medium, possessing an extraordinary ability to influence the viewer’s thinking and

Comment [u16]: Replace potent with Potential

behaviour, “the medium proved to be a powerful tool for introducing Africans into foreign cultures including their ideals and aesthetics”(p. 30).

Kerr (1997) argued that the first films in West Africa that were shown in Dakar in 1900 placed Africa as either the object of racist films by Europeans or considered to be a dumping ground. Given preceding views, one can argue that in order for film to contribute in maintaining and portraying values and cultures of the given society, local filmmakers have to take the pace and produce films. Thus, this study sought to find out whether in Tanzania there are factors that are contrary that make the industry grow.

Gugler opined that film production in Africa South of the Sahara is concentrated in South Africa and Nigeria. South Africa constitutes a major market: while poor by international standards, “South Africa is much richer than any other African country except for a couple of small island states” (p. 3). For many years, South Africa’s film production was actively promoted by substantial subsidies from the apartheid regime. However, according to Smith (1989) in the article “The feature film in Tanzania” showed that Tanzania was chosen as the site for International Missionary Council’s Bantu Educational Kinema Experiment (BEKE) “...this was a tribute to the British faith in the power of film as an agent of uplift for illiterate Africans”.

According to Filmbirth (2009), Tanzania’s history of film dates back to 1900. Formerly known as Tanganyika, hardly had any cinematic history of its own. Hence, indicates that the first cinema was opened in 1929 and 1935, two British citizens; Major L. A. Notcutt and Geoffrey Latham, established the Bantu Educational Kinema Experiment (BEKE) in Taanganyika. This was in the process of answering the question on how to structure the social and cultural boundaries, between natives and non-natives.

Ukadike (1994) gives an account in connection to what Smith noted. He reflected on the pursue by missionaries who, while seeking to convert Africans, they were armed with not only the Holy Bible, but with films and slide projectors which were used to facilitate the understanding of their evangelical crusade. This reflected that the colonialists, be it religious or rulers used film for their own benefit which was to rule, convert and benefit more from their subjects.

According to Ilomo (2013), such notions by colonialists did not only affect culture but it similarly affected religious belief and practices. He states, "I therefore noted that due to standards set by Western scholars, Africans have no religion because their cultural practices do not meet the guiding standards". This in turn reflects what the colonialists did in the film industry.

Although the history reflects a debate on whether colonial powers did or did not contribute in the film industry in Africa, still one can argue that the colonial film industry was not entirely aimed at benefiting the continent. What had been manifested by African film makers could be termed as accidental product of the colonial film industry. However, according to Gugler (2003) *Afriquesur Seine* (1957) is commonly taken to be the first film directed by a black African Mamadou Sarr and Paulin Souanou Vieyra from Senegal who studied filmmaking and produced the short film in Paris reputedly because they were denied permission to film in Africa as was still under colonial rule. Additionally, Armes (2006) also mentioned Samama as the pioneer of filmmaking in Arab and Africa in general between 1872-1934 as a "remarkable figure in every respect to be a pioneer of Arab and African cinema" (p. 24).

This history contributed towards the development of film production in the world, some critics and social analysts according to Boyer reflected film as the dominant ideologies and the status quo, and thus film imposed a threat as an agent of change.

This might go hand in hand with Rouch's (2003) view that British government set up these film units to get Africans participate in World War II, he however added a reflection if the colonial film unit's goal was meant for war propaganda, then its organizer W. Sellers might had in mind a long range project of establishing a systematic way of utilizing film for the African audience.

On one hand, Rouch (2003) suggests "British failed to understand African life and traditions. The colonial film unit treated everything African as superstitious and backward and valorised Europe at Africa's expense, as if they needed to downgrade traditional African culture in order to demonstrate European efficacy" (p.4). Muhando (1991) shows that culture is a necessary component in development, thus what British did was similar to killing Africa's development. On the other hand, Rouch clearly suggests that with these paternalistic and racist attitudes the British never adequately trained Africans to handle their own film production. This however, reflects the fact that colonialists were not interested to know or understand African cultures but rather clinged to their culture and missions to Africa.

Tanzania's, history of film dates back to 1900. Formerly known as Tanganyika, hardly had any cinematic history of its own. Latham established the Bantu Educational Kinema Experiment (BEKE) in Tanzania and this was in the process of answering the question on how to structure the social and cultural boundaries between natives and non-natives. History showed that this represented the culmination of a decade of discussion and

experimental production of motion pictures in the UK about the use of cinema in the colonies.

In line with the above, Spaas (2000) reflected on the notion that colonial powers did not help much but rather tried to forbid Africans to run on their own film industry; “the French, while still colonizers, had already instilled in Africans an interest in cinema even if they did not allow them at that time to make films in their own countries” (p. 3). In this sense, what colonialists wanted was to inject their culture and belief of being the master and the Africans their subjects hence they should learn to be obedient and follow what the master has planned.

Despite all the above historical background of film making in Tanzania, Media Fund for Development International (MFDI) Tanzania (2005), in an overview of the current trends in filmmaking, identified Tanzania as the largest and most fascinating film producing country in East Africa. It produced ten feature films weekly hence made it the largest film producing country in East Africa, and perhaps even in Central Africa, although the country lacks the basic infrastructure in film production.

Given preceding views, one can argue that, in order for film to contribute in maintaining and portraying values and the culture of the given society, local filmmakers have to take the pace in the endeavour. Since the collapse of the Tanzania Film Company (TFC) in 1978, the Tanzanian government had not shown clear indication of having an alternative means of developing the film industry; hence, it lost the grip in the industry. According to Tanzania Culture Trust Fund (2009) (*MfukowaUtamaduni Tanzania*), Tanzania Film Company, was established in 1968 under the modernization paradigm as a tool to help the government foster development and produce documentaries for parastatals.

For the past fifteen years there has been a vibrant film industry in Tanzania which was a government instrument. Several studies show that there has been an absence of government support to the industry as well as the colonial power failing to assist local filmmakers to produce their own movies. Smith (as cited in Austen and Saul, 1989, p. 164) is of the view that the absence of government support forced the TFC into co-productions. Moreover, historically the colonialists are considered to have failed to assist Africans to produce their own movies, but rather to serve their interests as the policy of cultural uproot took place. Colonialists have to bring in their culture which they believed it to be superior, thus they introduce specifically through different films.

It is worth noting that the collapse of the TFC did not prevent local film makers from producing films that circulated in East African region, Nigeria, Ghana and other countries. Tanzanian films dominate the Movie magic section in the M-Net television (Kiswahili). It is against this backdrop that this study sought to explore factors associated with the growth of filmmaking in Tanzania.

Moreover, there has emerged a new generation that currently produces films popularly known as '*Bongo Movies*' like *The Devil's Kingdom* whose products penetrates the market in Africa and specifically dominate the M-Net (Kiswahili) television channel - Movie magic.

Media Fund for Development International (MFDI) Tanzania (2005), in an overview of the current trends in filmmaking, identifies Tanzania as the largest and most fascinating film producing country in East Africa. It produces ten feature films weekly. This makes it the largest film producing country in East Africa, and perhaps even in Central Africa,

although the country lacks the basic infrastructure in film production, therefore it was important to study and find out what motivated this success.

Countries such as Nigeria with (Nollywood), Kenya (Riverwood and Ghana (Ghalliwood), have shown success in putting locally produced movies in the market. All these countries have well defined film industries, unlike Tanzania where the government seemed to put hands off. Still the film industry in Tanzania has shown growth hence a need to find out what had driven such film industries that make them share the same characteristics and at the end find out what motivated this growth in Tanzania.

According to Swahilihood project (2005) and MFDI-Tanzania (2005) currently, Tanzania produces movies in a short time and is a fast-growing country in film production quantitatively ranging up to ten feature films per week compared to other East, Central and Southern African countries. In striving to investigate what is the current trend in film production in Tanzania, there is ardent need to explore further, the factors that are associated with the growth of the industry.

The generation of filmmakers in Tanzania which was not directly supported by the government; produced films popularly known as '*Bongo Movies*' which literally mean 'brain' or 'intelligence' in Kiswahililike '*The Devil's Kingdom*' whose products penetrated the market in Africa and specifically dominate the M-Net (Kiswahili) television channel - Movie magic.

## **2. Objective of the Study**

The objective of this study was to identify factors that motivated Tanzanian filmmakers to produce films. Other specific objectives were to establish the current trends of the film

industry. Moreover, the question was what are the factors that motivated Tanzanian filmmakers to produce movies and what are the current trends of the film industry.

This chapter discusses population, sample size and sampling procedures; data presentation, and data analysis. It sought to explore the factors associated with the growth of film production in Tanzania. Furthermore, the chapter discussed data collection research design and methods. Mugenda and Mugenda (2011) stated, “the methodology...mainly includes the research design, population, sample, data collection procedures and data analysis procedures...”

### **Methodology**

Research design is the arrangement of conditions and analysis of data in a manner that is aimed at combining relevance with the research purpose. It is the conceptual structure within which this research was conducted; “it constituted the blueprint for the collection, measurement and analysis of data.” Thus, this study was conducted among selected filmmakers based in Dar es Salaam and explored the factors that were associated with the growth of filmmaking in Tanzania.

#### **2.1.1. Exploratory Research Design**

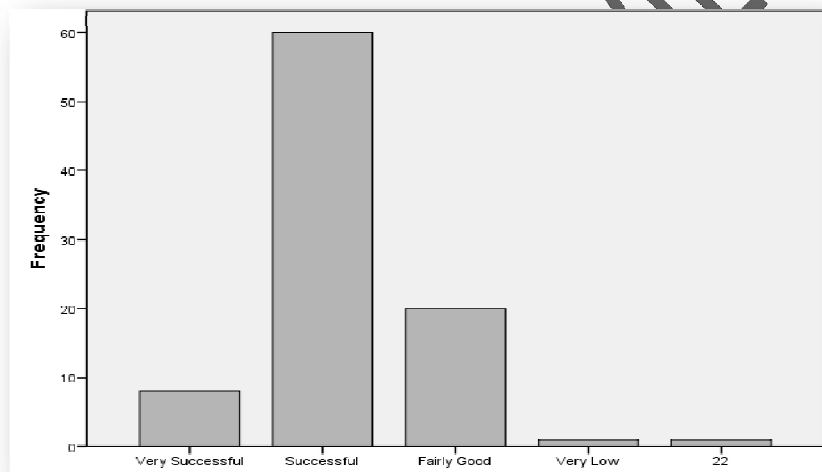
According to Davies (2013), exploratory research methodology was concerned with discovering and generating or building theory. This study undertook the perspective of exploration, which might be thought of as a perspective. Exploration referred to the overall approach to gathering the necessary information required to come up with conclusive report findings. This study administered one hundred and eight questionnaires and interviewed twelve, making it a census. Furthermore, exploratory research was conducted on a problem that had not yet been clearly defined.

This helped to determine the best design skills to be employed in researching and collecting data. Exploratory research therefore implied keenness in gathering data on the perceived problem without drawing premature conclusions.

### 3. Results and Discussion

#### 3.1 Current Trends of Tanzanian Film Industry

Figure 1: Trend of Tanzania Film Industry



Source: Research findings

The representation above reflects the respondents' view that the trend of the film industry in Tanzania is promising as a larger number of them indicated that it was successful. The reason for this positive change was also given by all 12 interviewees to be the fact. Also, it was revealed that currently the government is trying to involve itself directly in terms of implementing some laws to ensure that it help the industry in fighting against piracy.

Therefore, the respondents to the state of the film industry in the country showed that it was doing well in terms of quantity produced and the quality of films was improving, 88 (97.8%) respondents agreed that it was the matter of fact that the film industry was progressing well. Specifically, 52 (57.8%) respondents agreed that the industry was successful and 18 (20%) the respondents said it was very successful in terms of quantity and quality of productions as compared to the past five years.

The two indicated that the trend of the industry was successful as compared to the past five to ten years. Moreover, 18 (20%) respondents stated that somehow the industry was doing well, this added up to the fact that the industry was not doing bad but rather promising. Contrary to that, few respondents indicate that the film industry is not successful and poorly performing. This reflected that for such a minimal percentage of respondents, 1.1% disagreeing with this question, the industry was developing well.

The respondents showed that the gap between those who said it was successful to be very big hence reflected the fact that the trend of the Tanzanian film industry was successful. It was further revealed that in comparing the state of film industry currently and how it was in the past five years even comparing it with other East African countries, there had been a tremendous development.

Since 2016, Tanzania's film industry has been declared to be the second in Africa in production after the Nigerian Nollywood. This adds more value to the study findings. This was supported by the statement given by the former Tanzania's Information Minister Nape Nnauye saying that the industry is currently providing employment to

approximately seven hundred thousand (700000). He said “Tanzania is the second after Nigeria in film production in Africa.

This finding concurs with what Edwards (2009) in his study ‘*Building a self-sustaining, indigenous film industry in Kenya*’ sound that the Kenyan film industry was still finding its way”. In Tanzania, better movies are produced, one element may have positive impact as to some extent the government is aware that there exists a film industry.

As per what the respondents revealed, due to the free trade or free market, investors started investing in filmmaking business; such investors included Steps Entertainment and *Pilipili* who invested in technology and equipment for better production. Also, they helped in securing different contracts hence improving the industry.

The representation above reflects the respondents’ view that the trend of the film industry in Tanzania is promising as the larger number of them indicated that it was successful. The reason for this positive change was given by all 12 interviewees to be the fact. Also, it was revealed that, the government was involving itself directly in terms of implementing some laws to ensure that it help the industry in fighting against piracy.

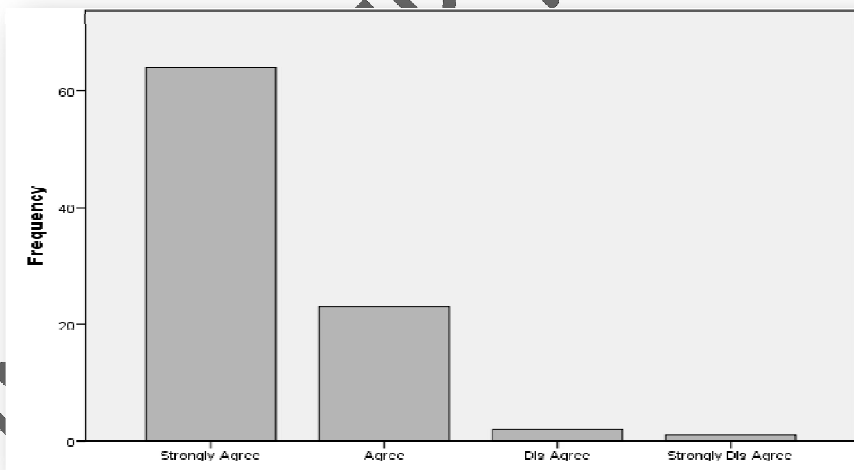
### **3.2.1 Factors Motivating Tanzanian Filmmakers**

This was guided by the question on what were the factors that motivated individuals to embark on filmmaking. Several factors were mentioned to motivate them towards embarking on filmmaking business among them were audience support in which 67 (74.4%) strongly agreed that the support of the audience motivated them. The support by the audience has helped a lot in improving our industry and this is motivated in a great deal by the use of Kiswahili language especially in the East African countries.

A total of 21 (23.3%) respondents also agreed making it a total of 88 (97.7 %) while 2 (2.2%) disagreed hence made it clear that audience support was the factor. This is one of the highly contributing factors towards the growth of filmmaking as it supported filmmakers to sell and get profit hence, manage to produce more. This could be interpreted by recalling the efforts by the father of the Nation *Mwalimu Julius Kambarage Nyerere* who made sure that Kiswahili language spread and used by all Tanzanians as a unifying agent before and after independence.

### The use of Kiswahili language

Figure2 : Language Motivation



Another motivating factor was the use of Kiswahili. This gave them a wider chance to sell more as the language is well understood countrywide. Most respondents 64 (71.1%)

respondents strongly agreed that language was the motivation and 23 (25.6%) agreed making a total of 87 (96.7%).

*“The use of Kiswahili language as a carrier language helped a lot basing on the fact that the language is widely spoken and used in daily life in the expense of the local languages. From this fact, the circulation of the film produced is very promising hence more income and development is vivid”* said one producer and director of films.

This could be interpreted by recalling the efforts by the father of the Nation *Mwalimu Julius Kambarage Nyerere* who made sure that Kiswahili language spread and used by all Tanzanians.

In the case of the use of Kiswahili language, few respondents, 2 (2.2%) and 1(1.1%) disagreed and strongly disagreed respectively. This made it clear that language had been one of the motivating factors. Also in an interview, three different respondents were of the view that, just like in Nigeria where the use of English language helped the growth of Nollywood despite the fact that in Nigeria there were many local languages, hence English is rather used as a communicative language and not a carrier language; in Tanzania Kiswahili language is one of the major factors that helped the industry to grow. This helped this study to easily get information in Kiswahili language than in English as the fact was most of the film actors and some producers were more comfortable to respond in Kiswahili than in English. In turn, it reflected that surely Kiswahili was a motivating factor in the development of the industry.

### **3.2.3 The Contribution of Culture in Developing Tanzanian Film Industry**

According to respondents, culture including natural culture contributed to the growth of the industry as the legacy from those traditional stage shows and traditional rap styles

(*majigambo*) created an inborn talent and created a platform to switch into acting. The table below summarizes respondents' agreement on this cultural phenomenon.

The findings indicate that several factors contributed towards this growth. The first factor was the contribution of culture, according to the respondents, culture in general including natural culture and the cross-cultural phenomenon contributed a lot in the growth of the industry.

Otiso (2013) in his study on the cultures and customs of Africa brought in the notion that just like the rest of African countries, among other things is the culture of storytelling in which it plays an important role just like other media. Thus from time in memory, it depicts that such inherited culture should be used as a way of developing this industry further and add more value into film making.

Table 1. The Contribution of Culture in Developing Tanzania's Film Industry

	Frequency	Percent	Valid Percent
Strongly Agree	15	16.7	16.7
Agree	60	66.7	66.7
Disagree	9	10.0	10.0
Strongly Disagree	6	6.7	6.7
Total	90	100.0	100.0

Source: Research findings

A total of 15 (16.7%) respondents strongly agreed that culture contributed to the growth of the film industry in Tanzania and 66 (66.7%) agreed making it 81 (83%) while 1(10%) and 6 (6.7%) disagreed and strongly disagreed. This reflected that a large number of respondents 75 (83.4%) agreed that this is a kind of inherited talent as one may had been

seeing such traditional cultural plays and stage shows to the extent he or she finds him or herself getting the test and want to start acting.

Therefore, from the fact that people values their traditional stage plays, *ngoma*, *majigambo* and the like, it created the inherited habit of keeping on valuing their culture and handed it down to the next generation. This can be interpreted that the habit of valuing their local culture helped in the growth.

Smyth (1989) describes the operations of the production arm of the TFC which co-produced several feature films between 1975 to date reflecting that foreign finance has been a feature of Tanzanian film production from the outset. This in turn, has been influential in shaping the kind of cinema the industry has created, thus proving that historically foreigners/colonialists were not for Africa's development. Such a comment brings in the legacy by foreign investors that in many instances do not favour local but rather concentrate in benefiting in the industry.

Some respondents revealed that although in the past the situation was not favouring the local filmmakers, some changes were experienced in recent years at least one or two years ago where the government seemed to cooperate with the industry. For instance, the Tanzania Revenue Authority is currently working hand in hand with filmmakers to ensure that the extent to which filmmakers' work was pirated is minimized or wiped out completely. This was also supported by the government as the matter of fact it denied the government to collect its revenues accordingly.

There is a new move in Tanzania to support the film industry. As such the Copyright Society of Tanzania (COSOTA) has been transferred to the Ministry of Information,

Culture, Arts and Sports from the Ministry of Industry and Trade. The move adds more energy for the industry to grow even more. (Daily New, 13<sup>th</sup> July, 2020).

#### **3.2.4 Current Trend in the Tanzanian Film Industry**

There has been an increase in the number of films in the market and the quality has improved. The presence of free market economy attracted foreign investors to invest in the filmmaking. This is supported by one respondent “We have seen an increasing number of films in the market, more film artist can now produce in collaboration with foreign investors, these investors helps us in capital, production, preparation and distribution of film products”.

Moreover, the study established that the presence of private investors increased the quality of the films produced as new and advanced production equipment is now used. *“Investors helps us by bringing in new and advanced equipment so the production is now up to standard”* said one Director of Photography.

#### **3.2.5 Factors that Motivate Tanzanian Filmmakers to Produce Film**

It was established that the use of Kiswahili language, audience support and the support by local cultural values were among factors that have motivated many to embark on filmmaking business. Specifically, the support by the audience gave filmmakers a wider market not only in Tanzania but also in East and Central Africa meaning Kenya, Uganda, Burundi, Rwanda and even Congo where Kiswahili was spoken.

### 3.2.6 Use of Kiswahili in Films

The larger market was at within Tanzania where Kiswahili was spoken country wide. “The support by the audience via the use of Kiswahili had helped a lot in improving our industry and this was motivated in a great deal by the use of the language especially in the East African countries”. One interviewee an actress responded. Kiswahili language is one of the fundamental components to this phenomenal growth of the industry; moreover it denotes the national identity. When put together, the film industry and the commonly spoken language will add more value to the nation’s identity hence sell more and create employment hence development.

According to Ngugi wa Thiong’o, local language is a key to develop own nation. “We shall write in African languages, we shall invent in African languages, African languages will be talking to each other”. Ngugi was responding to a question from the Dutch Welle at the event “Voice of Africa” about the crucial role of the African languages in empowering the continent. Thus, his note concurs with what the filmmakers in Tanzania have benefited from the fact.

“If you know all, and I mean all, the languages of the world and you do not know your mother tongue that is enslavement. If you know your mother tongue and add all the languages of the world to it; that is empowerment” Ngugi.

Another film actor said “Because films were produced in Kiswahili language, the language which was understood even by small children within East Africa, it had made the market to increase.”

This finding concurs with what Edwards (2009) found that the Kenyan film industry is still finding its way. In Tanzania, better movies were produced, one element may have positive impact as to some extent the government was aware that there exists a film industry.

### **3.2.7 Contribution of Culture in Development of the Tanzanian Film Industry**

The third objective of this study was to establish the contribution of culture to the growth of the industry. This study established that culture had contributed to the growth of the film industry. Tanzania had been united by one language which in one way united all cultures in form or traditional stage plays.

This has created a platform where culture had been shared from generation to generation. This could be interpreted that, the effort and belief by leaders had given the filmmakers a solid cultural ground as all were united by the use of one language.

This view concurred with what Muhando (1991) found that mentality of trust in one's own cultural heritage, but also a deep understanding of different cultural patterns and ways of perceiving and conceptualizing practical life situations was crucial for development. Tanzania since time in memory, just like most African countries, had her own historical culture that shaped the film industry in a way one might find it difficult to say clearly.

These concurred with the concept on popular culture by Barber (2012), that there was a tendency for freedom from social and artistic control, the act which was probably liberating and creative at the same time. There was a possibility to have freedom to do or to be what you are without reliance on any laid down formal qualities. This reflects what

the filmmakers in Tanzania had experienced. The government had not yet put any control or measure nor had it set operational rules that might guide filmmaking, this in turn, gave them a room to be creative and managed to produce more films.

Comment [u17]: Which in

### 3.2.8 Audience Support

Table 2: Audience support motivation

	Frequency	Percent	Valid Percent	Cumulative Percent
Strongly Agree	67	74.4	74.4	74.4
Agree	21	23.3	23.3	97.8
Disagree	2	2.2	2.2	100.0
Total	90	100.0	100.0	

This was another factor that motivated the film makers to successfully embark on the making films. As from the fact that Tanzanians use Kiswahili, it gives them a wider choice to sell.

Most respondents 64 (71.1%) strongly agreed that language was the motivation behind this phenomenon growth and 23 (25%) agreed and 1 (1.1%) disagreed and strongly disagreed respectively. This makes it clear that language has been one of the motivating factors.

### 3. Conclusions and Recommendations

This study explored the factors that impacted the growth of the film industry in Tanzania.

It was found that several factors contributed towards this phenomenon growth despite the absence of specific structures or system. The findings of the study would be significant to the film stakeholders, the producers, actors and actress. The government is obliged to act in support of this industry as these findings established the factors associated with the

Comment [u18]: Mention one significant factor among others

growth of the Tanzanian film industry with the gap of the government helping hand as the findings reflect.

It is therefore concluded that several factors have contributed towards the growth of film industry in Tanzania. Additionally, culture is a necessary component in development, thus, film industry in Tanzania, through the use of Kiswahili language has resulted into the growth of the industry in a way that signifies that the national identity, and create employment. Kiswahili language was one of the fundamental components of this phenomenal growth of the industry; moreover, it signified the national identity. When put together, the film industry and the commonly spoken language would add more value to the nation's identity hence sell more, create employment and cause development.

The implementation of the government policy has not been clear though the government had from time to time tried to recognize this industry; still nothing much has been done. It is therefore recommended that it is high time that the government set up supportive policy and create conducive environment for film production. Moreover, it is important for the general population to support this industry by buying the original work, and build up the spirit of patriotism.

The government should recognize the importance of protecting the industry. Therefore, it is recommended that the government should ensure that the film industry is recognized and given priority.

One of the key objective was establishing current trends in the Tanzanian film industry. It was found out that currently the film industry in Tanzania was doing well according to

respondents; at least twenty (20) films are produced per month and the quality was improving gradually despite some challenges including the lack of enough funds. This, however, went hand in hand with the availability of foreign investors who injected money and advanced equipment for film production. In the past, few films were produced though most of the respondents did not know the exact number.

More importantly, the film industry should be protected from pirates who steal the work. This can be achieved by making sure that the pirates face stern measures in the arm of the law hence make the national culture be known internationally and build national identity via film. Therefore, the government must see to it that it creates more conducive environment for stakeholders for more positive growth of the industry.

This study aimed at bridging this gap by exploring the factors behind this growth. By so doing, the study established the current trends in the Tanzanian film industry; filmmaking incentives as well as the factors that motivated this phenomenon growth despite the fact that there could be some challenges that might have beguiled the industry. (Last element of Research gap)

## References

- Austen, A. R., & Saul, M. (2010). *Viewing African cinema the twenty-first century: Art films and the Nollywood video revolution*. (M. S. Austen, Ed.) Ohio, United States of America: Ohio University Press.
- Askew, K. M. (2009). Musical images and imaginations: In K. N. Middleton (Ed.), *Media and Identity in Africa* (pp. 212-220). Edinburgh, United Kingdom: Edinburgh University Press.
- Boyer, P. S. (Ed.). (2001). *The Oxford companion to United States history*. Oxford, New York, USA: Oxford University Press.
- Davies, P. (2006). *Exploratory research*. doi:10.4135/9780857020116.
- Edwards, J. R. (2008). Building a self-sustaining indigenous film industry in Kenya: *A study on behalf of world story organization*. Retrieved from: <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.393.8278&rep=rep1&type=pdf>
- Filmbirth. (2009). *Filmbirth.com*. Retrieved from <http://www.filmbirth.com/kenya.html>
- Gugler, J. (2003). *In African film: Re-imagining a continent*. United States: Indiana University Press.
- Harrow, K. W. (Ed.). (1999). *Post-colonial and feminist readings: African cinema*. Eritrea: Africa World Press Inc.
- Iloilo, F. (2013). *African Religion: A basis for Interfaith Dialogue Today*. Dar es Salaam University Press
- Kerr, D. (1997). *African literature*. Cape Town, SA: David Philip Publishers Ltd.
- Kisilu, D. K., & Tromp, L. A. (2009). *Proposal and thesis writing*. Nairobi, Kenya: Pauline's Publication.
- Kothari, C. (2004). *Research methodology* (2<sup>nd</sup> ed.). New Delhi, New Age International Publishers.
- MFDI. (2005). Retrieved from [http://www.mfditanzania.com/index.php?option=com\\_k2&view=item&id=113:swahiliwood&Itemid=154](http://www.mfditanzania.com/index.php?option=com_k2&view=item&id=113:swahiliwood&Itemid=154).
- Mugenda, O. M., & Mugenda, A. G. (2011). *Research methods: Quantitative and qualitative approaches*. Nairobi, Kenya: ACTS Press (African centre for technology studies).
- Ngugi, T. (2018). Retrieved from <https://www.dw.com/en/ngugi-wa-thiongo-african-languages-need-to-talk-to-each-other/a-44297656>. On 20<sup>th</sup> July 2020.
- Nyaale, R. (2012). *The dynamics that have influenced development of edutainment elements in Kenyan film*. Department of Literature. Nairobi: Kenyatta University.
- Otiso, K. M. (2013). *Culture and customs of Tanzania*. California, USA: Library of Congress Cataloging.
- Roger, D., & Joseph, R. D. (2011). *Mass media research: An introduction* (9<sup>th</sup> ed.). Boston MA, USA: Wadsworth Cengage Learning .
- Rouch, J. (2003). *Cine - ethnography*. (S. Feld, Ed.) Minneapolis, USA: University of Minnesota.
- Saul, M., & Austen, R. A. (Eds.). (2010). *Viewing African cinema in the twenty first century: Art films and the Nollywood video revolution*. Ohio, USA: Ohio University Press.

- Spaas, L. (2000). *The Francophone Film, A struggle for identity*. Manchester : Manchester University Press
- Ukadike, F. (1994). *Black African cinema*. LA, USA: University of California Press.
- Utamaduni, M. (n.d.). Film, Audio visual and multi-media. R(Bhabha, 1994). Retrieved from://www.mfuko.org.tz/film\_audio\_multimedia.htm.

UNDER PEER REVIEW