



Film Industry Satellite Account (FISA)

*Estimating the economic contribution
of the film industry in Kenya*

2023

Film Industry Satellite Account (FISA)

*Estimating the economic contribution
of the film industry in Kenya*

Published by:
Kenya National Bureau of Statistics
Real Towers, Hospital Road, Upper Hill
P.O. Box 30266 - 00100
Nairobi, Kenya

- Tel:** +254-20-3317583, +254-20-2911000/1, +254-20-3317612/22/23/51
- Email:** info@knbs.or.ke/ library@knbs.or.ke
directorgeneral@knbs.or.ke
- Facebook:** Kenya Stats
- Twitter:** @KNBStats
- Website:** www.knbs.or.ke

© 2023 Kenya National Bureau of Statistics

ISBN: 978-9914-9651-0-0 (print)
ISBN: 978-9914-9651-1-7 (pdf)
Published 2023



Some rights reserved.

This work is made available under the Attribution-Noncommercial 4.0 International (CC BY-NC 4.0) available at <https://creativecommons.org/licenses/by-nc/4.0/> This license allows reusers to distribute, remix, adapt, and build upon the material in any medium or format for noncommercial purposes only, and only so long as the work is appropriately cited and attribution is given to the creator.

Users wishing to reuse material from this work attributed to a third party such as tables, figures or images are responsible for determining whether permission is needed for that reuse and for obtaining permission from the copyright holder. The risk of claims resulting from infringement of any third party owned component in the work rests solely with the user.

Any enquiries relating to this publication should be addressed to the Director General, Kenya National Bureau of Statistics. Subscription correspondence may be addressed directly to the Head of Library Services.

Image source: Istock © 2023 accessed via
www.istockphoto.com

Recommended citation: KNBS 2023. Film Industry Satellite Account (FISA) 2023.
Nairobi, Kenya.



Table of Contents

Acronyms and Abbreviations	I
Preface	II
Acknowledgement	III
Executive Summary	IV
Part 1: Introduction	1
Part 2: Film Industry Landscape in Kenya	9
Part 3: Methodological Approach	31
Part 4: Film Industry Satellite Account (FISA)	37
Part 5: Economic Impact of Film and Broadcasting Activities	53
Part 6: Conclusion and Recommendations	59
References	63
Annexes	64
Glossary	84

Acronyms and Abbreviations

AFCI	Association of Film Commissions International
BETA	Bottom-Up Economic Transformation Agenda
bps	bits per second
CHSP	Continuous Household Survey Programme
COE	Census of Establishments
COVID-19	Coronavirus Disease 2019
CPC	Central Product Classification
DFS	Directorate of Film Services
DSL	Digital Subscriber Line
DTT	Digital Terrestrial Television
DVB-T2	Digital Video Broadcasting – Second Generation Terrestrial
EBOPS	Extended Balance of Payments Services classification
FISA	Film Industry Satellite Account
FLO	Film Licensing Office
FTTH	Fibre to the home
GDP	Gross Domestic Product
GIZ	Deutsche Gesellschaft für Internationale Zusammenarbeit
GVA	Gross Value Added
IC	Intermediate Consumption
ICT	Information and Communications Technology
IP	Intellectual Property
IPTV	Internet Protocol Television
ISIC	International standard industrial classification of all economic activities
ISS	Integrated Survey of Services
ITU	International Telecommunication Union
KBC	Kenya Broadcasting Corporation
KBS	Kenya Broadcasting Service
KECOBO	Kenya Copyright Board
KeSIC	Kenya Standard Industrial Classification of All Economic Activities
KFC	Kenya Film Commission
KFCB	Kenya Film Classification Board
KFS	Kenya Film School
KICA	Kenya Information Communication Act
KIHBS	Kenya Integrated Household Budget Survey
KIMC	Kenya Institute of Mass Communication
KNBS	Kenya National Bureau of Statistics
KSh	Kenyan Shilling
MSME	Micro, Small and Medium Enterprises (survey)
NMK	National Museums of Kenya
NPI	Non-Profit Institution(s)
NSS	National Statistical System
OTT	Over-the-Top
R&D	Research and development
SAGA	Semi-Autonomous Government Agency
SEEA	System of Environmental-Economic Accounting
SNA	System of National Accounts
TV	Television
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
VoD	Video-on-Demand
VOK	Voice of Kenya
WIPO	World Intellectual Property Organization

Preface

The film industry in Kenya generates substantial revenue and provides jobs for thousands of Kenyans. It is, therefore, a significant contributor to the country's Gross Domestic Product (GDP). The film industry comprises the production and distribution components. Production comprises activities that produce content, while distribution comprises activities that sell and supply the content to cinemas, television broadcasters, rental, retail, and/or Online outlets.

Despite the significant contribution of this industry to the Kenyan economy and its interaction with other key sectors, there has been a gap in distinctly measuring the extent of its contribution. This is because it is not uniquely defined in the central framework of the national accounts but rather reflected as constituents in the main sectors. The film industry is highly dynamic and is affected by technological advancements and digitalization. Therefore, emerging issues and opportunities brought about by this dynamism significantly impact the economy and livelihoods. The Kenya government manifesto 'The Bottom-Up Transformational Agenda' prioritises the film Industry as part of the Creative Industry. Therefore, the government and other stakeholders require statistics for evidence-based decision making for the film industry.



Despite the significant contribution of this industry to the Kenyan economy and its interaction with other key sectors, there has been a gap in distinctly measuring the extent of its contribution. This is because it is not uniquely defined in the central framework of the national accounts but rather reflected as constituents in the main sectors

To address the gaps and demand for information on the industry, the Kenya Film Commission (KFC) and the Kenya National Bureau of Statistics (KNBS) collaborated to produce the first statistical report on the film industry, the Kenya Film Industry Satellite Account (FISA) report, with data relating to the period 2016 - 2022. Collaboration in the generation of this report stems from the respective mandates of the two institutions. The Kenya Film Commission is mandated to develop a vibrant and sustainable local film industry and market Kenya as a preferred filming destination for wealth and job creation.

The Statistics Act, 2006 establishes the Kenya National Bureau of Statistics (KNBS) for the collection, compilation, analysis, publication and dissemination of statistical information, and the coordination of the National Statistical System (NSS). In coordinating the NSS, KNBS collaborates with and assists other government institutions in the production of official statistics and provision of technical advice on statistics.

The process of developing the FISA involved extensive stakeholder engagement and analysis of data from 2021 FISA Survey, administrative records and data mined from online platforms. This culminated in a comprehensive report which reveals the size of the film industry, its contribution to GDP, its interaction with other sectors and the number of jobs created by the sector. The FISA report illuminates important aspects of the sector that are ordinarily not fully understood through the central framework of the national accounts. A satellite account is an extension that allows for flexibility, such as expanding the production boundary or rearranging classifications in the sector to allow for sector-specific interventions.

This report is valuable in informing interventions that will promote growth in the sector and mitigate the factors inhibiting the exploitation of the industry's full potential. It will also guide the tracking of emerging issues and tapping into opportunities to maximise the sector's productivity.

We invite readers to peruse the report to benefit from its valuable insights and perspectives on Kenya's film industry. With stakeholder support, we hope to produce similar reports on the industry every three years to ensure there is timely data on the industry for decision-making.

Acknowledgement

The development of the Kenya Film Industry Satellite Account report was a success owing to the synergy between Kenya Film Commission and Kenya National Bureau of Statistics. Appreciation goes to the technical team comprising members from both institutions.

Appreciation also goes to other institutions whose input was invaluable in the process of writing this report. Special mention goes to the Kenya Film Classification Board (KFCB) who provided fundamental information on the players in the Kenya film industry.

We would like to express our sincere gratitude to the World Bank Group and the Kenya Institute for Public Policy Research and Analysis (KIPPRA) for their valuable contributions to the peer review process. Their feedback greatly enhanced the quality and comprehensiveness of this report.

We appreciate the invaluable input of all stakeholders and contributors in advocacy, data provision, writing, reviewing, and layout of this report. We hope that the report will adequately meet the needs of the users and stimulate constructive debate on the Kenya Film Industry and cause progressive transformation.



We would like to express our sincere gratitude to the World Bank Group and the Kenya Institute for Public Policy Research and Analysis (KIPPRA) for their valuable contributions to the peer review process



TIMOTHY OWASE,
CHIEF EXECUTIVE OFFICER, KFC



MACDONALD G. OBUDHO, MBS
DIRECTOR GENERAL, KNBS

Executive Summary

The Kenya Film Industry Satellite Account (FISA) report provides a detailed analysis of the economic contributions, activities and trends of Kenya's film industry. Initiated in May 2021, this pioneering effort quantifies the economic impact of the film sector on Kenya's economy, providing insights for policymakers, industry stakeholders and the general public.

The report starts with an introduction, outlining collaborative efforts, defining key industry-related terms and setting the stage for an exploration of the film industry's economic landscape.

In Part 2, the report delves into the Film Industry Landscape in Kenya, emphasizing the significant impact of technology. Continued growth requires investment in digital infrastructure, the use of social media platforms for audience engagement, education and advocacy on intellectual property rights, and addressing regional disparities in television accessibility. By harnessing technology and understanding audience preferences, the Kenya film industry is poised for innovation and global recognition.

Part 3 of this report outlines the methodology and techniques used to compile the Film Industry Satellite Account (FISA). This section includes details on how the FISA was established, the process of collecting and analysing data for its compilation, and the different estimation techniques employed in generating the estimates.

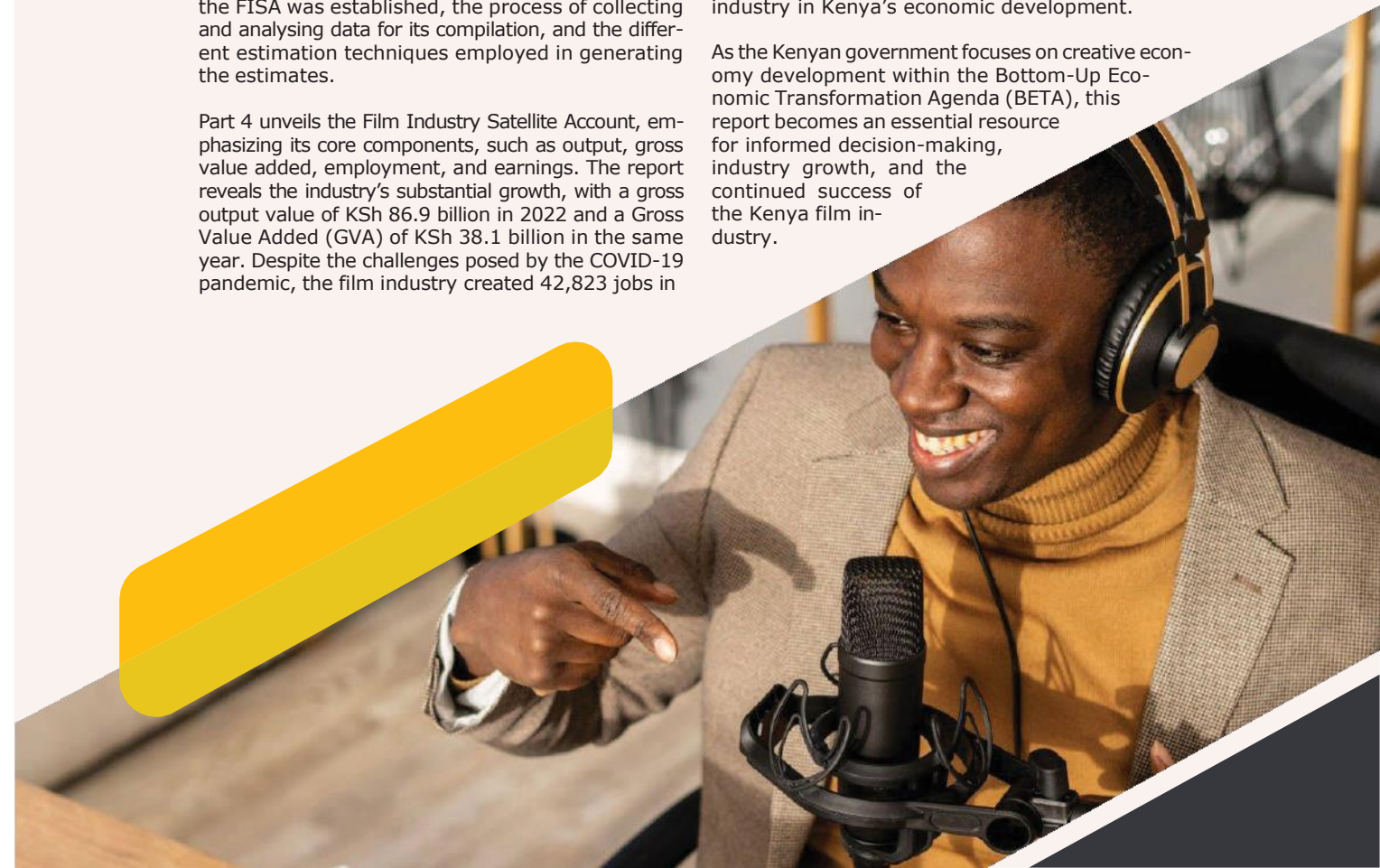
Part 4 unveils the Film Industry Satellite Account, emphasizing its core components, such as output, gross value added, employment, and earnings. The report reveals the industry's substantial growth, with a gross output value of KSh 86.9 billion in 2022 and a Gross Value Added (GVA) of KSh 38.1 billion in the same year. Despite the challenges posed by the COVID-19 pandemic, the film industry created 42,823 jobs in

2022, and earnings stood at KSh 14.5 billion. Kenya's film industry operates on a global scale, importing and exporting film-related goods and services. Import values increased steadily from KSh 48.4 billion in 2016 to KSh 50.0 billion in 2022, with a notable surge in 2020. The report also highlights fluctuating trends in export earnings, with a significant upswing in 2022, driven by film-related equipment and parts. These findings emphasize the influence of external factors, including the COVID-19 pandemic, on foreign trade within Kenya's film sector.

The film and broadcasting industry had a significant economic impact, averaging 0.4 per cent of Kenya's GDP from 2016 to 2022. The direct, indirect and induced contributions to the sector highlighted its profound economic influence, with direct GVA of KSh 18.6 billion and substantial secondary and tertiary economic contributions. Details on this can be found in Part 5 of the report.

Part 6 of the report concludes with valuable recommendations, including the establishment of a film fund and incentives for international filmmakers, aimed at fostering industry growth and ensuring a brighter future for the Kenyan film sector. The findings in this report underscore the pivotal role of the film industry in Kenya's economic development.

As the Kenyan government focuses on creative economy development within the Bottom-Up Economic Transformation Agenda (BETA), this report becomes an essential resource for informed decision-making, industry growth, and the continued success of the Kenya film industry.



Part 1: Introduction

This part of the report provides the foundation for the Film Industry Satellite Account (FISA) in Kenya, encompassing essential aspects such as its background, collaboration framework, and the rationale behind its establishment. It further outlines the objectives and conceptual framework of the FISA while delving into distinct film industry activities, acknowledging its limitations, and offering a structural overview of the report's organization.

Background

The Kenya film industry has great potential to stimulate economic growth through infrastructural development, tourism, investment, and employment creation, among other areas. The film industry is thought to have a big potential in terms of economic contribution. The Kenya film industry broadly comprises two intimately linked components: the production industry, which produces content for both film and television viewing, and the distribution side, which comprises businesses that sell and supply produced film content to cinemas, television broadcasters, rental, retail and/or online outlets. Further, a production that is primarily intended for cinema exhibitions ends up on television broadcasts and store shelves, making it difficult to separate and trace production processes vertically.

Kenya has a unique history of cinema halls dating back to the 1970s. However, the growth of cinemas in Kenya has been slower compared to some other African countries like Nigeria. According to a 2021 UNESCO study on the African Film Industry, Nigeria has experienced a 200% increase in cinema locations between 2015 and 2020 (from 25 to 77). In the past, the Kenyan cinema market mostly consisted of cinema theatres that provided movie enthusiasts a platform to watch the latest film releases. However, local productions were rarely showcased, and cinemas were mostly available in major urban areas, with few in rural areas. During this period, local comedians emerged, and their content was exclusively broadcast on the government-sponsored Voice of Kenya (VOK) radio station, which is now known as the Kenya Broadcasting Corporation (KBC). In 1989, the KBC Act Cap 221 was established, transforming VOK into the country's public broadcaster.

Unfortunately, the works of the Kenyan artistes had a very limited reach given the very low numbers of households with television sets, and as a result, the levels of income accruing to them were quite low. However,

with the advent of the liberalization of the television sector, many Kenyan homesteads acquired television sets, which led to a decrease in traditional cinema screening and a fall in attendance by the public to cinema theatres. This, nevertheless, gave rise to Kenyan artistes whose works could now be screened on national television channels. The full revolution in the Kenya film industry took place in the late 1990s and early 2000s with the emergence of video cameras, recordable tapes, and even the sprouting of individual producers willing to produce works of local artistes who by this time were getting more fame and exposure due to the expansion of the television market. The liberalization of the broadcasting industry during this period also played a pivotal role in shaping the industry's trajectory. Despite the fact that the local film industry has been heading on a downward trend for quite some time, local production of programs has recently begun to enjoy a strong following both locally and internationally.

This is evident in the airplay time allocated to local production by media stations and pay TV channels such as DStv, which has exposed local content to the international market and spurred production at the local level. Companies like MultiChoice have taken the initiative to promote local content by sponsoring exchange programs between countries like Kenya and Nigeria to build local film producers' capacity to develop and promote local content and viewership in Kenya.

The film industry also referred to as the motion picture industry, comprises the technological and commercial institutions of filmmaking, i.e., film companies, film studios, cinematography, animation, film production, screenwriting, pre-production, post-production, film festivals, distribution and actors, film directors and other film crew personnel. In Africa, Nollywood is the largest film sector and contributed 1.4 per cent to Nigeria's GDP in 2016 (Omanufeme, 2016). The growth in this sector is anchored on the supply or access, regulatory and demand-enabling environmental factors as drivers of revenues, output, and employment over the years. The supply-side strategies aim to create quality content that currently has had its fair share of challenges. The presence of

TV, radio and online platforms is a good ground for the consumption of local content. In the national media reach, radio and television have the highest share at 55 per cent and 44 per cent, respectively, as of December 2019, according to the Communication Authority's Audience Measurement and Industry Trends Report for Q2 2019/2020. The online platforms are also significant, accounting for about 23 per cent of viewership platforms.

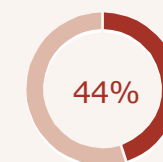
Collaboration

The compilation of a satellite account is usually demand-driven. Therefore, before constructing the account, a critical discussion and consultation between the main users and the national accountants is recommended. This discussion centres around the definition of the theme (in this case, what is a 'film industry'), as well as defining the scope of what the user would want to be included in the satellite account and what should not. In the consultation, the industry players bring in the knowledge of the industry and access to more granular data that the statistics office may not have.

Rationale for the Film Industry Satellite Account (FISA)

The development of the FISA was mainly informed by lack of verified data about the Kenyan film and audiovisual sectors, which is often a major barrier to design of government interventions and investment by the private sector. The Kenya Film Industry has continued to witness rapid growth with the liberalization of the media environment. While its significance in the economy is believed to be high, there is no clarity with respect to what constitutes the film industry in terms of value addition, trade, investment, and employment. Film is not a clearly defined as an industry in the International Standard Industrial Classification of all Economic Activities (ISIC) but rather an amalgamation of various industries. National accounts, which measure the significance of all economic activities (industries) in the economy, do not explicitly measure the film industry's direct contribution to the Gross Domestic Product (GDP).

To establish the film industry's direct contribution to GDP, developing a satellite account that allows for flexibility in the rearrangement of classification by ISIC as used in national accounts' central framework is internationally recommended. In line with the Kenya Film Commission's mandate, the Commission has developed Kenya's first Film Industry Satellite Account in collaboration with the Kenya National Bureau of Statistics and Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ). The Film Industry Satellite Account (FISA) represents a pioneering effort to comprehensively assess and quantify the economic contribution of the film industry to the Kenyan economy. Work on developing the satellite account began



Share of television in the national media reach as of December 2019, according to the Communication Authority's Audience Measurement and Industry Trends Report for Q2 2019/2020

in May 2021. A stakeholder engagement was held in July 2021 with film industry stakeholders from all sectors. The pilot survey was then conducted in October 2021, with the main FISA survey being done in May - June 2022. The survey sought to obtain data on revenue, expenditure, foreign trade and fixed assets that would be essential in the estimation.

Satellite Account

Satellite accounts are usually developed with the aim of illuminating important aspects of a particular sector of the economy that ordinarily are not fully understood through the central framework of the national accounts. A satellite account is, therefore, an extension to the System of National Accounts (SNA) that allows for flexibility, such as expansion of the production boundary or rearrangement of classification. Statistics presented in satellite accounts supplement statistics such as the Gross Domestic Product (GDP). Satellite accounts are often an alternative presentation of national accounts and are very useful for economic analysis to identify activities that play a key role in the economy.

To obtain a comprehensive economic contribution of sectors that are important to an economy but not uniquely defined in the central framework of national accounts, the 2008 SNA recommends the construction of a specific account called a satellite account. Compilation of this specific account entails classifying industry-related outputs and inputs (intermediate consumption).

The process therefore involves breaking down the production account, taxes and employment into components that allow attribution to the sector of interest (such as the film industry). Common examples of satellite accounts include; the System of Environmental-Economic Accounting (SEEA), tourism satellite account, non-profit institutions satellite account, national education account and unpaid household work account. Countries have the discretion to decide which satellite accounts are crucial based on their importance to the specific economy. "The SNA does not try to provide specific and precise criteria for the definition of what identifies a key sector or activity. It is a matter of judgement in a given country based on economic analysis and economic and social policy requirements. For instance, even a small industry at an infant stage might deserve to be treated as a key activity" paragraph 29.23, 2008 SNA.

The 2008 SNA stipulates, "The first step in drawing up key sector accounts is to identify the key activities and their corresponding products. This may involve grouping together items shown in different parts of ISIC or CPC. For example, accounting for oil and natural gas may cover extraction of crude petroleum and natural gas (ISIC division 06), manufacture of refined petroleum products (ISIC class 1920), transport via pipelines (ISIC class 4930), wholesale of solid and



The SNA does not try to provide specific and precise criteria for the definition of what identifies a key sector or activity. It is a matter of judgement in a given country based on economic analysis and economic and social policy requirements. For instance, even a small industry at an infant stage might deserve to be treated as a key activity



liquid and gaseous fuels and related products (ISIC class 4661) and retail sale of automobile fuel (ISIC class 4730). The extension of the key sector(s) depends on local circumstances; for example, it may be useful for the energy sector to cover petrochemical processing.", paragraph 29.24 (2008 SNA).

Guidelines, Systems, and Manuals for the Development of Satellite Accounts

Generally, the film industry has no internationally agreed definitions that guide the compilation of comparable official statistics. Consequently, no standard guidelines, systems or manuals are available for the development of the film industry satellite account. However, several countries have developed satellite accounts for the film industry that were useful for

constructing the account for Kenya. This work was informed by guidelines for satellite accounts such as tourism, aviation and non-profit institutions (NPI). In addition, the research work was informed by film industry (or related industries) satellite accounts for other countries, including Japan, India, South Africa and Thailand.

Objectives of the Film Industry Satellite Account (FISA) In Kenya

The main objective of FISA is to determine the economic contribution of Kenya's film industry to the country's Gross Domestic Product (GDP). In order to achieve this, FISA was to establish a framework for estimating;

- The revenue/output/turnover generated in the film industry.
- The value addition - Gross Value added in the film industry.
- The level of investment in the film industry, i.e., gross capital formation/fixed assets
- The wage employment and type of jobs generated by the film industry in Kenya.
- Earnings by those employed in the film industry

Conceptual Framework for Film Industry Satellite Account

There exists literature on the implementation of film industry satellite accounts, but in most cases, the film part is not explicit since it is done as part of the culture and creative economy. Determination of the contribution of the various aspects of culture is well documented in most of the literature and, therefore, makes it possible to lift film-related activities. The framework for the compilation of the various satellite accounts does not differ much but effort should be made to take into consideration the uniqueness of certain industries/activities, especially the emerging aspects brought about by technological advancement.

The main variables that the Film Industry Satellite Account seeks to provide include revenues, costs/inputs, fixed assets, wage employment (number and type), and earnings. An attempt was made to disaggregate the variables by activities as described in ISIC for the film-related industries and by sex as part of the global requirement to engender statistics. The development of FISA can be derived from the supply and demand sides. Development of FISA borrowed largely from satellite accounts from other jurisdictions, and more so those known to be employing international best practices. Some of the studies that informed the development of FISA in Kenya include; *The Economic Contribution of Film and Television Industries in Thailand*, published by Oxford Economics; *Economic Contribution of the Japanese Film and Television Industry*, published by Mitsubishi

Research Institute (2019); How Culture and Media Contribute to the Dutch Economy, published by Statistics Netherlands; UNESCO (2012), Measuring the economic contribution of cultural industries, Montreal, Canada among others.

Film Industry Activities

Film industry activities encompass a range of processes, services, and operations related to the creation, production, distribution, exhibition, and support of films and audiovisual content. These activities involve various stages, from script development to marketing and distribution, including services like equipment rental, post-production, and location scouting. Additionally, film-related activities play a crucial role in supporting the industry, offering services such as equipment rental, post-production, and talent building. Film Production is created in 5 phases: development, pre-production, production, post-production, and distribution. Each phase has a different purpose, with the overarching goal to get to the next one and ultimately on to distribution. Each stage varies in length, and different roles suit different stages.

Development

The first stage of a film involves the creation and development stage. This is a long interactive stage that lays the foundation for any film. It involves drafting the script, financial planning, scouting filming locations, auditioning actors, sourcing for the equipment, costume and choreography design, talent management and creative planning. At this stage, a script is selected after going through several changes to suit the intended audience and the filming company's needs. It's all the groundwork to show what the project will be and how much it will cost to make. It starts the moment a producer thinks of a project or a writer starts penning words on a page.

Pre-Production

Pre-production (or 'pre' as it's called) is where scripts are amended, budgets are adjusted, actors are cast, locations scouted, the crew employed, shooting schedules amended, sets designed and built, costumes made and fitted, and everything to do with the shoot is planned and tested. Pre-production includes all the steps taken before the actual shoot: casting, rehearsal with the actors, budgeting, scriptwriting, location scouting, wardrobe, prop shopping, set design, pre-visualization, pre-lighting, and pre-composition.

Production

Production comprises activities that produce content. It is usually the shortest of the five phases, even though it is paramount to the film and where most of the budget is allotted.

Post-Production

This is where the footage is edited, the sound is mixed, visual effects are added, a soundtrack is composed,

titles are created, and the project is completed and prepared for distribution. Although the shooting crew has done a lot of hard work, now the post-production crew face arduous hours of work ahead of them to piece together the scenes and craft a stunning story.

Distribution

Once a film is fully developed, the next stage is distribution. This stage comprises activities that sell and supply the content to cinemas, television broadcasters, rental, retail, and/or online outlets. It also involves marketing strategies undertaken to capture the attention of the audience for which the film is intended. At this point, film studios and other distributors make different decisions on when to release the films in theatres and cable TV, the number of screens to open, and the media to use for advertising. Distributors spend large sums of resources on advertising their films. Television advertising accounts for the largest share of film advertising, followed by print advertising, Internet advertising, billboards, and radio commercials.

Film Exhibition

The film exhibition landscape is made up of organizations and presentation of films. This includes theatre screens, independent exhibitors, film festivals, home video, and widescreen television. This is the presentation stage of films to the public, which may be directly through theatres, television, or home viewing, such as video on demand, pay-per-view, and television programmes.

Film Related Activities

Film-related activities refer to various ancillary services and businesses that support the film industry. These activities encompass a wide range of services, including equipment rental, software development, location scouting, talent management, logistic/transport companies, catering, sales agents and lawyers. Essentially, they are the complementary services and businesses that play a crucial role in facilitating the production, distribution, and exhibition of films and other audiovisual content.

Creative Economy

The creative economy (also known as the orange economy) is the sum of all the parts of the creative industries, including trade, labour and production. It is an evolving concept based on the contribution and potential of creative assets to contribute to economic growth and development. Creative industries refer to a range of economic activities that generate or exploit knowledge and information. It is an industry based on work in which original ideas are important, such as work in the arts or the media, designing computer software, among others. It is recognized

that the creative industries possess significant economic potential.

They range from advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, research & development (R&D), software, toys and games, TV and radio, and video games. The creative industries are now among the most dynamic sectors in the world economy, presenting developing countries with new opportunities to engage in emerging high-growth areas of the global economy in 2023. Essentially it is the knowledge-based economic activities upon which the 'creative industries' are based. The creative economy may be on a global upswing, but Kenya has yet to catch up.

As a developing nation, Kenya sells a wide variety of creative products such as art, fashion, music, film, apps, crafts, and many others. The creative industries can be positioned as strategic contributors to developing countries as they are knowledge-based and can therefore create jobs, increase competitiveness and generate income/foreign exchange.

Policy, Legislative, Regulatory and Institutional Environment

The Kenya film industry is characterized by various legislative and regulatory frameworks passed and operationalized over the past two decades. The legal foundation for the institutions and the mandates of the players in the sector are found in the different pieces of legislation and regulations. Annex 1 provides details of the relevant policy, legal and institutional environment that governed the preparation of FISA and the eventual estimation of the total contribution of film and broadcasting activities to the economy.

Limitations

The compilation of FISA was not without challenges. Below are some of the limitations that were encountered at the various stages of development. Nevertheless, mitigation measures were instituted to lessen the potential biases that would have affected the results negatively to the extent that their credibility



5

Film Production phases: development, pre-production, production, post-production, and distribution. Each phase has a different purpose, with the overarching goal to get to the next one and ultimately on to distribution



The production stage is where the rubber hits the road. The Writer, Director, Producer, and countless other creative minds finally see their ideas captured on film, one day at a time

would be compromised. These included:

1. A challenge in identifying economic activities that are not solely film and related. The film industry is multifaceted, encompassing various activities from production to distribution and exhibition. Capturing the entire spectrum of these activities in a satellite account can be complex, requiring a clear delineation of boundaries and classifications.
2. Available benchmark data was mostly from surveys and censuses conducted in 2016 and 2019, which might represent outdated information about the film industry. Film industry-specific data, such as production budgets, box office revenues, and employment figures, were not always readily accessible or accurately recorded. This may result in gaps and inaccuracies in the satellite account's estimates.
3. The response rates for the survey on film industry was low, especially the economic variables that are a prerequisite for estimation.
4. The film industry often includes a significant segment in the informal sector, with freelance professionals and small-scale productions that may not be adequately accounted for in official statistics. There were difficulties in estimating the most accurate size of the informal sector activities due to the very nature of how the activities are conducted.
5. There were some data limitations, especially in the estimation of the induced impact of film and broadcasting activities on the economy.
6. This industry is dynamic and continuously evolving, with new technologies, distribution methods, and business models emerging regularly. Keeping

the satellite account up-to-date to reflect these changes can be a constant challenge. Quantifying and estimating some of the emerging aspects of the industry also poses a challenge.

7. Collecting and processing data for a satellite account was resource-intensive and costly.

Organization of the Report

The report comprises six parts; Part 1 introduces the report, gives a background of the film industry in Kenya, provides the rationale for the development of the Film Industry Satellite Account, objectives of developing FISA and introduces the other parts of the report. Part 2 takes a look at the landscape of the film and broadcasting activities in Kenya and the enablers of film and broadcasting activities. Part 3 gives a detailed account of the methodological approaches and techniques used to estimate the output and Gross Value Added (GVA) for all FISA activities and the economic contribution of Kenya's film and broadcasting activities.

Part 4 contains the results of the output, GVA, employment and earnings for all FISA activities while Part 5 five presents the findings on economic impact of the core film and broadcasting activities. Part 6 of the report draws conclusions and gives recommendations emanating from the results in Parts 4 and 5. References, annexes, and a glossary are provided for additional context and clarification.



The first stage of a film involves the creation and development stage. This is a long interactive stage that lays the foundation for any film. It involves drafting the script, financial planning, scouting filming locations, auditioning actors, sourcing for the equipment, costume and choreography design, talent management and creative planning. At this stage, a script is selected after going through several changes to suit the intended audience and the filming company's needs. It's all the groundwork to show what the project will be and how much it will cost to make. It starts the moment a Producer thinks of a project or a writer starts penning words on a page

Part 2: Film Industry Landscape in Kenya

The following part of the report gives an overview of the current status of the activities of the film industry in Kenya and explores the pivotal enablers driving the dynamic activities within Kenya’s growing film industry. These enablers encompass technological advancements, particularly the digital revolution, and the crucial role played by broadband infrastructure in reshaping the production, distribution, and consumption of film industry content within the film and broadcasting sector.

Activities in Kenya’s Film Industry

Kenya’s film industry adopted various development strategies that have defined it and spurred its growth over the years. The industry prides itself on building the capacity of local film practitioners through education, training and talent development, facilitating foreign big-budget films to be shot in Kenya and establishing film festivals. These initiatives have contributed to the increased production of long-format films, enhanced skills of the local filmmakers through knowledge and skill transfer by foreign filmmakers, provided platforms for showcasing local films and earned the country foreign exchange.

Film Services

Kenya continues to position itself as a preferred filming destination in Africa by filling the gaps in film policy and human capital to attract foreign productions. Recently, the government invested heavily in solid transport infrastructure and is striving to sign co-production treaties with other countries, provide tax incentives and ensure the availability of a large pool of well-trained technical professionals to make Kenya globally competitive (Lora-Mungai & Pimenta, 2021). Foreign filmmakers must utilise film agents’ services to film in Kenya. Film agents are experts in their profession and possess in-depth familiarity with the local environment, production needs, and the technical, technological, budgetary, and environmental factors contributing to successful production. Thus, they can successfully negotiate the myriad challenges inherent in the production process and get the essential licences, facilities, and tools.

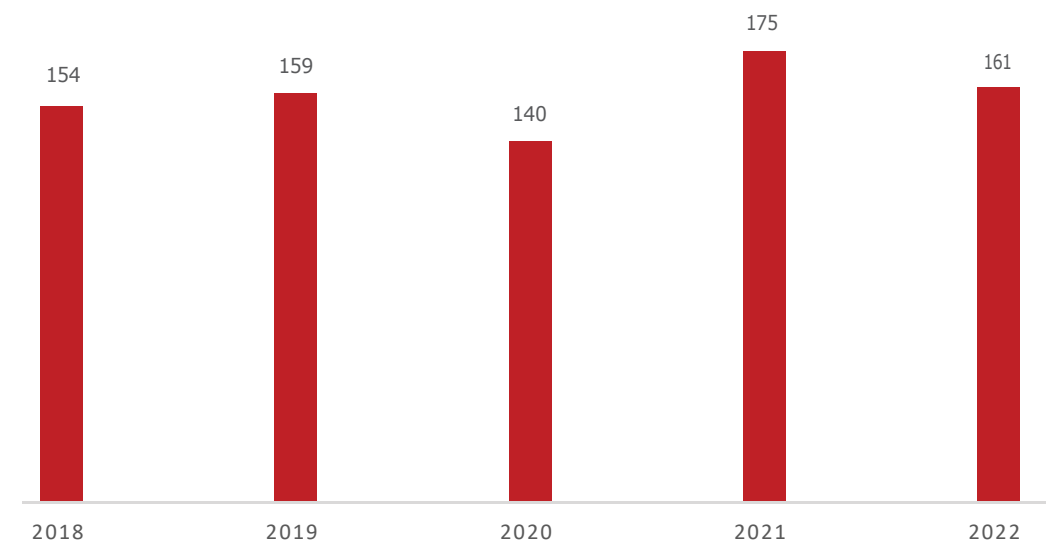
The film agents are registered by the Kenya Film Classification Board to ensure they comply with the Films and Stage Plays Act Cap 222, Laws of Kenya. Film agents are crucial in providing logistical support to foreign film and television producers planning to film in Kenya. The agents offer services including facilitating permit acquisition, arranging entry through customs and immigration, location scouting, talent acquisition, crew sourcing, equipment supply, accommodation and logistics, etc. All film production companies intending to offer these services must obtain an annual certificate of registration upon being registered as film agents.

The film industry has witnessed an even growth in the number of film agents offering film services to foreign filmmakers in recent years. Figure 2.1a shows the trend of registration of film agents in Kenya from 2018 to

2022 by the Kenya Film Classification Board (KFCB). The Board registered 154 and 159 film agents in 2018 and 2019, respectively. However, registration of film agents decreased to 140 in 2020, largely attributed to the effect of the COVID-19 pandemic on businesses.

There was a rebound in 2021, with the Board registering 175 film agents. A decline was witnessed in 2022 from registration of 161 film agents. Kajiado County, which has attracted many filming activities for years, has seen an increase in the number of film agents to 3 in 2022 from 1 film agent registered in 2018. However, most of the firms offering film services in Kenya are centralized, as shown in Table 2.1a, where most of the registered film agents are based in Nairobi City County, with other counties hosting few agents over the years. In total, only 13 counties have film agents registered as their centre of economic interest.

Figure 2.1a: Number of Accredited Film Agents



Source: Kenya Film Classification Board Sector Statistics Report, 2023

Kenya continues to position itself as a preferred filming destination in Africa by filling the gaps in film policy and human capital to attract foreign productions. Recently, the government invested heavily in solid transport infrastructure and is striving to sign co-production treaties with other countries, provide tax incentives and ensure the availability of a large pool of well-trained technical professionals to make Kenya globally competitive



Table 2.1a: Distribution of Accredited Film Agents in Kenya

County	2018	2019	2020	2021	2022
Nairobi	150	149	130	165	147
Kajiado	1	3	3	2	3
Nakuru	1	1	4	1	2
Machakos	0	1	1	0	2
Mombasa	0	1	0	1	2
Kiambu	0	2	1	1	2
Kisumu	1	0	0	2	1
Uasin Gishu	0	1	1	0	1
Bungoma	0	0	0	2	0
Nyeri	0	1	0	0	0
Kericho	0	0	0	1	0
Embu	1	0	0	0	0
Kilifi	0	0	0	0	1
Total	154	159	140	175	161



Film agents are experts in their profession and possess in-depth familiarity with the local environment, production needs, and the technical, technological, budgetary, and environmental factors contributing to successful production

Source: Kenya Film Classification Board Sector Statistics Report, 2023

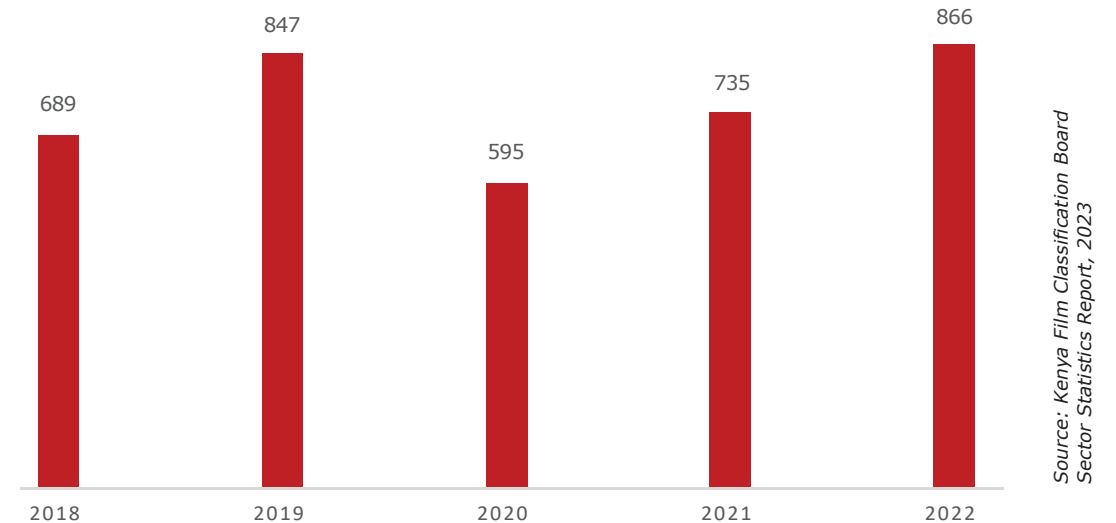


Filming Regulation

Kenya's film industry has witnessed remarkable growth over the last two decades, driven by increased production activities involving local and foreign companies. The industry is governed by the Film and Stage Play Act, Cap. 222, which mandates the issuance of filming licenses for any public exhibition or sale of films. Figure 2.1b shows the trends in the number of filming licences issued to filmmakers to undertake their activities from 2018 to 2022. The figure shows that the highest number of licences was

in 2022 with the lowest number recorded in 2020. The Kenya Film Classification Board, the organization mandated to license films, registered a total number of 689 film licenses with an increase to 847 film licenses in 2019. 2020 saw a decrease of the number of licences issued to 595 with 2021 registering a slight recovery of filming activities in Kenya by registering 735 film licenses. The registration of 866 film licenses in Kenya is a clear indication of the tremendous growth in the Kenya film industry activities.

Figure 2.1b: Number of Filming Licences Issued



200

Film practitioners who have benefitted from employment opportunities created by the surge in the production of long-format films in Kenya

Furthermore, there has been a surge in the production of long-format films in Kenya. This has led to employment opportunities for around 200 film practitioners, contributing to economic growth. The industry has also expanded its influence internationally, with Kenyan actors making appearances in global films, directly boosting foreign earnings. Online platforms, including YouTube and various apps, offer income-generating opportunities for Kenyan content creators.

The film industry significantly generates employment, both directly and indirectly in: information and communication; arts, recreation and entertainment; hospitality; transportation and; manufacturing, among other sectors. Despite these contributions, the industry faces several challenges, ranging from inadequate investment (e.g., equipment) to inadequate skilled personnel and high taxation. To fully realize the industry's potential, government initiatives like the Bottom-Up Economic Transformation

Agenda (BETA) aim to establish a film fund, providing access to modern equipment and film production infrastructure for local filmmakers. Plans are also in place to introduce incentives that attract international filmmakers to choose Kenya as a preferred shooting location to stimulate local industry growth further.

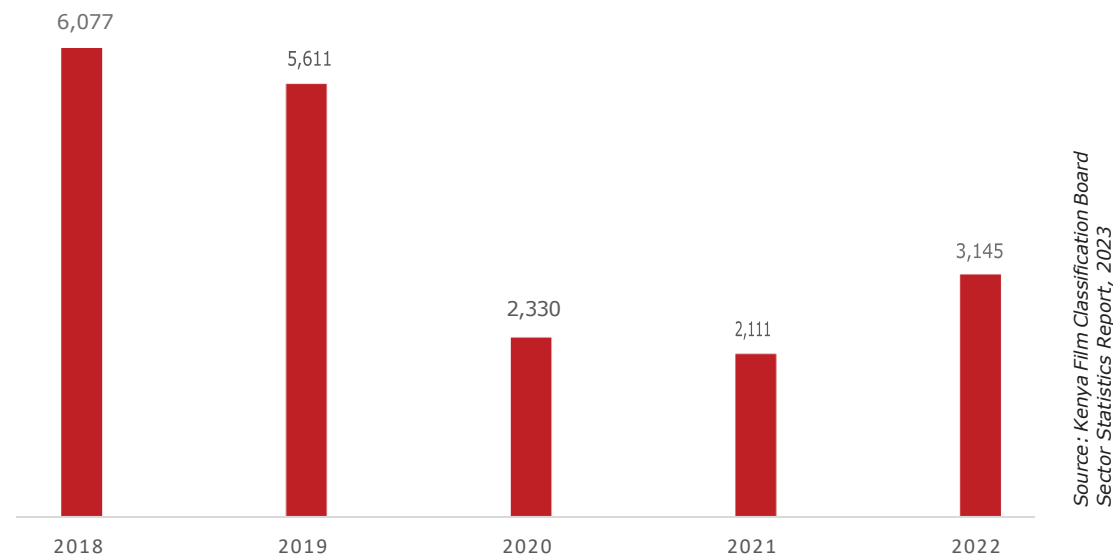
Film Distribution

Film distribution is a keystone of the motion picture business. The crucial connection between film producers and exhibitors consists of availing the film to the public. Film distribution in Kenya has been informal for many years due to lack of cinema theatres in most parts of the country leading to informal

distribution methods like self-distribution and piracy. The distribution has mainly been undertaken by movie libraries and movie shops that are spread across the country. Figure 2.1c shows the number of film distributors that have been registered by the Kenya Film Classification Board between 2018 and 2022.

The year 2018 recorded the highest number of film distributors at 6,077, which started declining in 2019 to 5,611. The number declined further in 2020 and 2021 to 2,330 and 2,111 registered film distributors, respectively, mainly due to the impacts of the COVID-19 pandemic. The film distribution business seems to be recovering, as shown by the slight increase in the number of distributors that were registered in 2022.

Figure 2.1c: Number of Licensed Film Distributors



6,077

Registered number of film distributors in 2018, which started declining in 2019 to 5,611. The number declined further in 2020 and 2021 to 2,330 and 2,111 registered film distributors, respectively, mainly due to the impacts of the COVID-19 pandemic



The distribution business has shifted to Online platforms due to technological advancements, aided by increased access to the Internet. Government investments over the years have resulted in reduced costs and increased Internet speeds, contributing to the transition. This has diversified film distribution to cinema theatres and presented Video-on-Demand (VoD) and Over-the-Top (OTT) services on which Kenyan films are distributed.

Kenya has seen a rise in local VoD platforms such as Safaricom Baze and Viusasa after the entry of global platforms such as Netflix, Showmax and Amazon Prime Video. These distribution channels have provided a market for local long-format films.

Film Exhibition

Kenya's exhibition industry has grown over the years. Prior to independence, existing movie theatres in major towns across the country were a preserve of White and Asian patrons. After independence, many places were desegregated and opened to all races.

These spaces include Odeon Cinema, Globe Cinema, Shan Cinema, Embassy, Cameo Cinema, ABC, Fox Drive-In, Bellevue, and 20th Century. Most of these cinemas, which existed between the 1960s and 1980s, closed and were repurposed apart from the 20th Century, which still has a presence in Nairobi City.

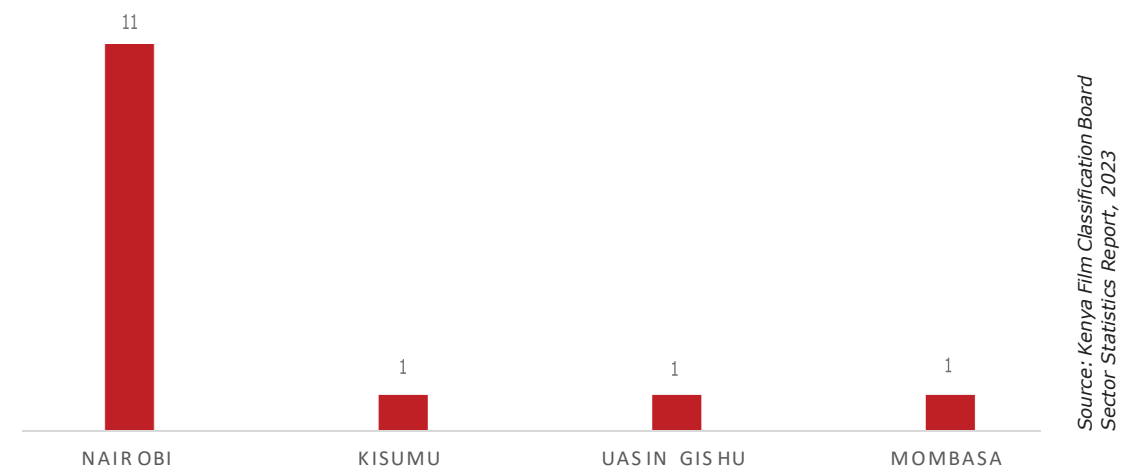
According to Figure 2.1d, there are currently 14 cinema theatres in Kenya, located in four out of the 47 counties.

The theatres are Century Cinema Garden City, Century Cinema Junction, Century Cinema Sarit Centre, Century Cinema Two Rivers, Westgate Cinema, Prestige Cinema, Anga Panari Cinema, Anga Diamond Cinema, Anga CBD Cinema, Anga Mega Cinema, Nyumba Cinema Roselynn Riviera Mall, Motion Pictures Greenspan Mall, Rupas Mall Cinema and Nyali Cinema. Eleven of these theatres are situated in Nairobi City while Mombasa, Kisumu, and Uasin Gishu counties each have one cinema theatre each.



The distribution business has experienced a shift to online platforms because of advancements in technology. This has diversified film distribution to cinema theatres and presented Video-on-Demand (VoD) and Over-the-Top (OTT) services on which Kenyan films are distributed

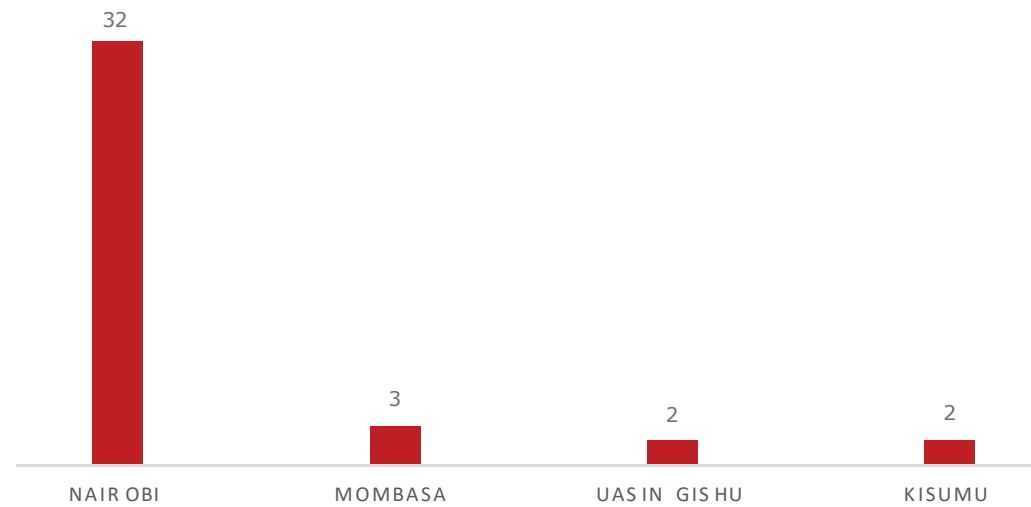
Figure 2.1d: Distribution of Cinema Theatres in Kenya



Kenya has a total of 39 cinema screens located mainly in Nairobi City, Mombasa and Kisumu, as shown in Figure 2.1e, that are available at the 14 cinema theatres. The industry depends on tickets sold, with the

revenues divided among the movie distributors, cinema theatres and the production company. Nairobi City alone has 32 cinema screens, Mombasa 3 screens, and Uasin Gishu and Kisumu have 2 screens each.

Figure 2.1e: Distribution of Cinema Screens in Kenya



Source: Kenya Film Classification Board Sector Statistics Report, 2023



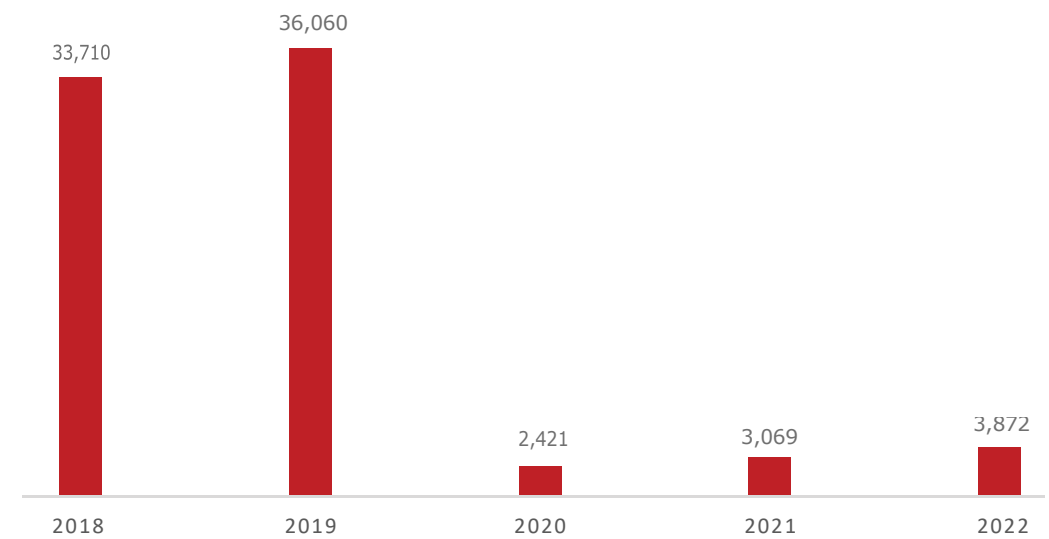
39
Cinema screens in Kenya, located mainly in Nairobi City, Mombasa and Kisumu. The industry depends on tickets sold, with the revenues divided among the movie distributors, cinema theatres and the production company



Film festivals play a big role in the validation of the art of filmmaking. Film festivals have become an increasingly popular method of generating economic benefits for communities

In addition, film exhibitions in Kenya are undertaken through cinema halls commonly known as video shows that have created a platform for foreign content to be accessed by the Kenyan audience. Figure 2.1f shows that the industry witnessed an increase in cinema halls countrywide from 33,710 in 2018 to 36,060 in 2019. The number, however, declined drastically to 2,421 in 2020 due to the impact of the COVID-19 pandemic. The industry is nonetheless on a recovery, albeit slowly, after registering 3,069 distributors in 2021 and 3,872 distributors in 2022.

Figure 2.1f: The Number of Licensed Film Exhibitors Countrywide



Source: Kenya Film Classification Board Sector Statistics Report, 2023

Film Festivals

Film festivals play a big role in the validation of the art of filmmaking and the growth of the film industry in general. Film festivals have become an increasingly popular method of generating economic benefits for communities. Seen as a meeting place between filmmakers, distributors, and viewers, film festivals can be an important factor in enlivening local cultural life, building a region's image, and fostering its attractiveness for tourism and, thus, its economic development.

In addition to providing a cultural experience for the local community and providing economic benefits as a tourist draw, film festivals provide a service to the film industry by supplying a forum for filmmakers to show their films and for film buyers and distributors to view them.

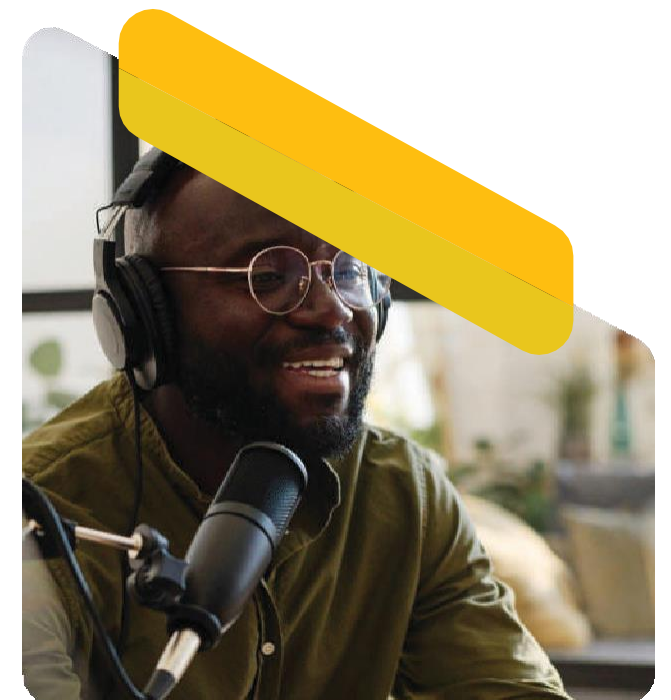


Table 2.1b: Number of Annual Film Festivals by County

County	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
Nairobi	4	4	3	5	5	5	5	7	7	8	10	10
Mombasa	1	1	1	1	1	2	2	2	2	3	3	4
Machakos	0	0	0	0	1	1	1	1	1	1	1	1
Nakuru	0	0	0	0	0	0	1	1	1	1	1	1
Uasin Gishu	0	0	0	0	0	0	0	1	1	1	1	1
Total	5	5	4	6	7	8	9	12	12	14	16	17

Source: Kenya Film Classification Board Sector Statistics Report, 2023

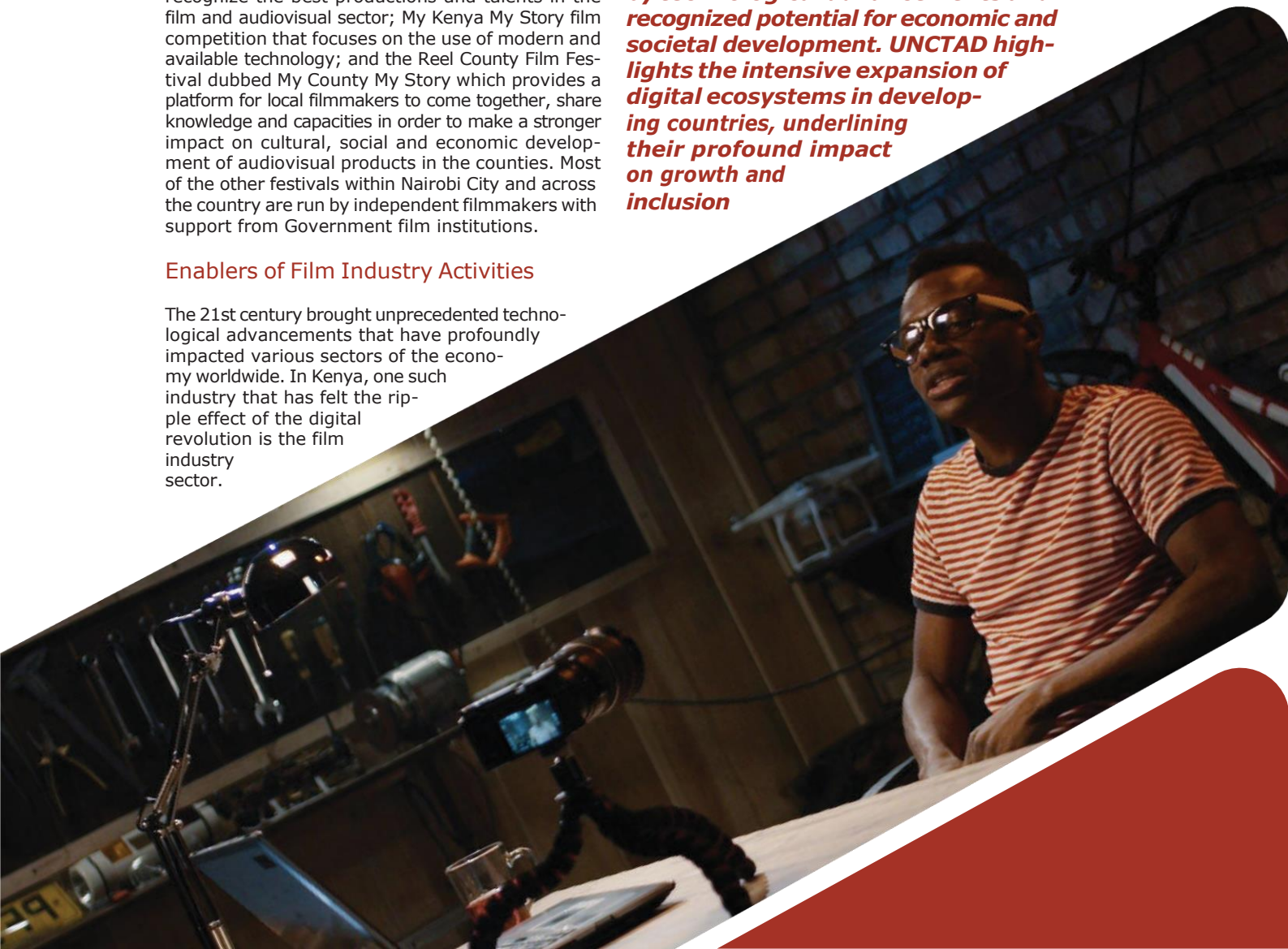
Table 2.1b indicates that most of the Film festivals take place in Nairobi City, which dominates the film industry in the country. The festivals in Nairobi City include three major film festivals every year, namely: Kalasha International Film and TV Awards, Festival and Market, which seeks to increase trade as well as recognize the best productions and talents in the film and audiovisual sector; My Kenya My Story film competition that focuses on the use of modern and available technology; and the Reel County Film Festival dubbed My County My Story which provides a platform for local filmmakers to come together, share knowledge and capacities in order to make a stronger impact on cultural, social and economic development of audiovisual products in the counties. Most of the other festivals within Nairobi City and across the country are run by independent filmmakers with support from Government film institutions.



Globally, the shift to digital consumption has become an imperative, driven by technological advancements and recognized potential for economic and societal development. UNCTAD highlights the intensive expansion of digital ecosystems in developing countries, underlining their profound impact on growth and inclusion

Enablers of Film Industry Activities

The 21st century brought unprecedented technological advancements that have profoundly impacted various sectors of the economy worldwide. In Kenya, one such industry that has felt the ripple effect of the digital revolution is the film industry sector.



Every digital stride has carved a path for the Kenya film industry to evolve, expand, and embrace new horizons, from the acceleration of internet speeds to the increasing penetration of social media platforms.

This section provides information on the technological evolution of film industry activities, focusing on broadband speed, internet penetration, television ownership, social media and intellectual property. This section therefore demonstrates the interplay between technology and film and broadcasting activities, offering crucial insights on how these activities benefited from ICT services.

Technological Evolution in the Film Industry

Digital Revolution in the Film and Broadcasting Industry

Globally, the shift to digital consumption has become an imperative, driven by technological advancements and recognized potential for economic and societal development. UNCTAD highlights the intensive expansion of digital ecosystems in developing countries, underlining their profound impact on growth and inclusion.

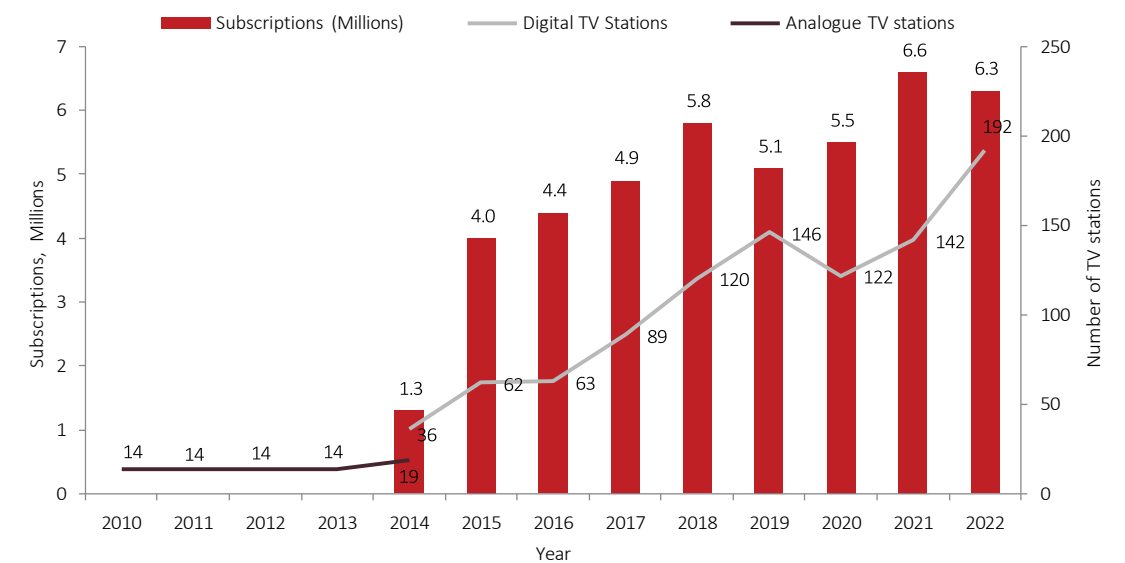
Kenya's digital television landscape underwent a significant transformation over the past decade, driven by digital migration culminating in the 2015 analogue

switch-off. This transition enhanced audiovisual quality, optimized spectrum usage, and facilitated broader content distribution and viewership. It also unlocked spectrum for high-tech communication, fostering economic growth, especially in film-related digital ventures. Digital platforms introduced interactive services and innovative film promotion, contributing to a unified digital environment supporting the thriving film industry.

Since 2014, Kenya has seen remarkable growth in digital TV subscriptions, surging from 1.3 million in 2014 to 6.3 million by 2022, as shown in Figure 2.2a. This attests to Kenya's adaptability in embracing digital technology. In 2014, the shift to digital broadcasting led to the launch of 36 digital TV stations, which grew to 192 by 2022, compared to 19 analogue stations up to 2014.

Throughout this digital migration, the number of TV frequencies expanded from 83 in 2010 to 348 in 2022, providing a broader spectrum for diverse content. The signal distribution network also evolved, increasing from one in 2010 to five post-2014, ensuring improved signal distribution. This upgraded infrastructure guarantees high-quality broadcasts, wider coverage, and diverse content to meet evolving audience preferences. The substantial growth in digital subscriptions and TV stations underscores Kenya's commitment to digital progress and the enrichment of television content for its citizens.

Figure 2.2a: Growth and Transition of TV Subscriptions and Stations (2010-2022)



Source: Kenya Film Classification Board Sector Statistics Report, 2023

Table 2.2a: Evolution of TV Broadcasting Infrastructure and Distribution 2010-2022

County	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
TV Frequencies	83	91	228	336	245	302	312	333	324	327	330	342	348
Total digital signal distributors	1	1	2	2	2	5	5	5	5	5	5	5	5
Self provisioning broadcast signal distributors						3	3	3	3	3	3	3	3
Broadcast signal distributors	1	2	2	2	2	2	2	2	2	2	2	2	2

Source: Communication Authority of Kenya

Bandwidth Evolution and Its Pivotal Role in the Kenyan Film Ecosystem

Bandwidth is a critical component of the modern film industry, influencing production, post-production, distribution, and viewing experiences. High-definition and ultra-high-definition films come with substantial file sizes, making efficient sharing, editing, and streaming reliant on robust bandwidth.

Cloud platforms, dependent on adequate bandwidth, secure valuable raw footage and enable universal accessibility. This has revolutionized global collaboration, with filmmakers from different locations seamlessly working together in real-time.

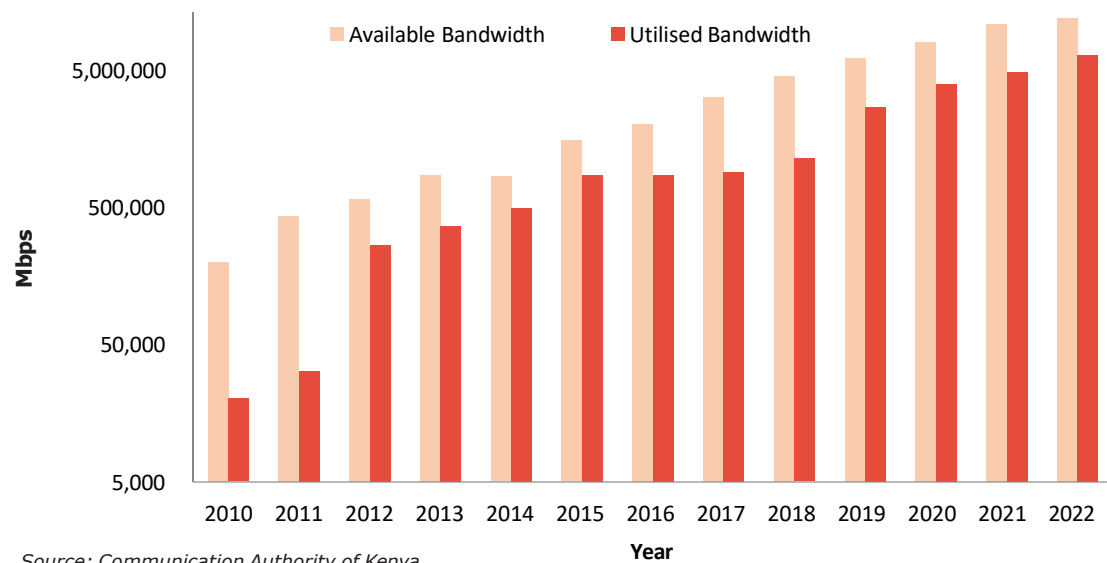
Kenya's digital infrastructure has witnessed significant growth over the last decade, with available bandwidth capacity surging from 202,720 in 2010 to an impressive 11,970,530 in 2022, as illustrated in

Figure 2.2b. International bandwidth utilization increased from 20,210 in 2010 to 6,469,950 in 2022. This expansion has reshaped content consumption, with global streaming giants and local platforms offering diverse international and local content. Social media platforms like YouTube, Facebook, Instagram, and TikTok have seen a surge in user-generated content, fostering Kenyan creators' collaboration, file transfer efficiency, and participation in global initiatives, enriching the local film and content creation landscape.

11,970,530

Available bandwidth capacity in 2022, up from 202,720 in 2010. This expansion has reshaped content consumption, with global streaming giants and local platforms offering diverse international and local content

Figure 2.2b: Trends in Bandwidth Availability and Utilization



Source: Communication Authority of Kenya

Broadband Uptake and Transformation of Film Production and Consumption

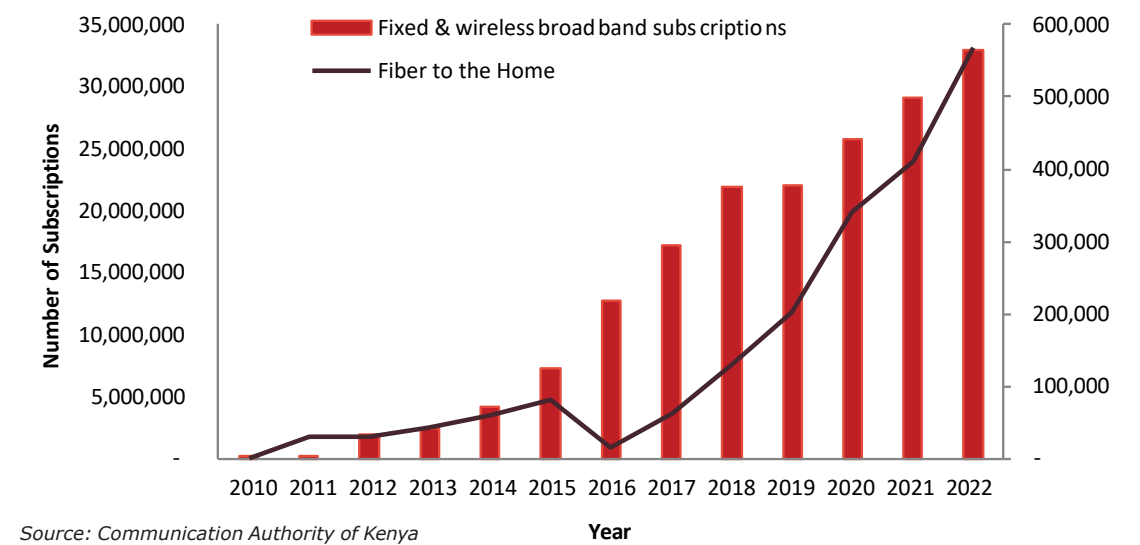
In the past decade, the adoption of fixed and wireless broadband subscriptions and the expansion of Fibre to the Home (FTTH) have seen remarkable growth, significantly impacting various sectors, including the film industry. From 2010 to 2022, fixed and wireless broadband subscriptions in Kenya surged from 173,354 to 32,918,239, as detailed in Figure 2.2c.

This extensive network has empowered filmmakers to reach a broader audience, facilitating instant streaming and high-definition downloads. As FTTH connections increased from 23 in 2010 to 566,901 in 2022, they ushered in unparalleled data speeds. For the film industry, this translates to seamless access to 4K and 8K quality content, rivalling the cinema experience within home theatres.

Broadband technologies, while versatile, have uniquely transformed the film industry. They ensure an immersive, high-quality viewing experience, aligning with the advancements in film production technologies such as high-definition cameras, virtual reality, and augmented reality. Robust broadband infrastructure is essential for audiences to enjoy films as creators intended. Social media platforms, underpinned by strong broadband networks, democratize film distribution, enabling independent filmmakers to reach global audiences. The digital revolution, epitomized by broadband and FTTH expansion, benefits multiple sectors, but its profound synergy with the film industry paves the way for a new era of cinematic experiences.



Figure 2.2c: Fixed & Wireless Broadband Subscriptions



Source: Communication Authority of Kenya

Broadband Speed and Transmission Rates in Relation to the Film Industry

Over the past decade, the film sector has undergone significant transformations, driven by accelerated internet speeds and technological advancements. Increasing broadband speeds reflect consumers' shifting preferences towards higher-quality content. As broadband speeds rise, so does the capacity for faster data transmission rates (measured in Bps), enabling the efficient delivery of content with enhanced graphics, superior sound quality, and advanced features like 3D or virtual reality. In essence, higher Bps rates expand the scope for efficiently streaming or downloading diverse cinematic content.

From 2010 to 2022, the landscape of film speeds and digital consumption, as illustrated in Figure 2.2d, underwent substantial evolution. The journey from low speeds (256 Kbps to 1 Mbps) saw an initial modest figure of 62,177 in 2013, growing by 20.6 percent to 74,945 in 2014. However, 2015 marked a significant drop to 24,000, aligning with the global shift towards digital migration. Mid speeds (2 Mbps to less than 30 Mbps) exhibited a more erratic trend. Starting at 21,659 in 2013, they reduced by 38.2 percent to 13,377 in 2014 but saw a remarkable 446 percent upsurge to 73,000 the following year, positioning them as suitable for the evolving digital ecosystem. By 2022, mid speeds reached 748,894, nearly tenfold their 2015 number.

High-speed data, which began in 2019, grew by 45.2 percent from 97,176 in 2019 to 141,128 in 2021, although it witnessed a notable 72.2 percent drop to 39,179 in 2022. The COVID-19 pandemic significantly altered viewing habits in 2020 leading to an increased burden on internet bandwidth for various activities. Despite the proliferation of digital activities, many users found mid speeds more economical and versatile in 2022.

The Bits per second per capita (Bps/person) began at 550.80 in 2010 and, over the years, exhibited monumental growth to stand at 147,705.65 in 2022, reflecting technological advancements and the escalating demand for premium digital content.

147,705.65

Bits per second per capita (Bps/person) in 2022, up from 550.80 in 2010, reflecting technological advancements and the escalating demand for premium digital content



The pivotal year of 2015, coinciding with the culmination of digital migration, witnessed a significant uptick in internet and broadband usage. This shift paved the way for digital films and online streaming, revolutionizing cinematic experiences at home. Broadband's role in ensuring high-quality viewing experiences cannot be overstated

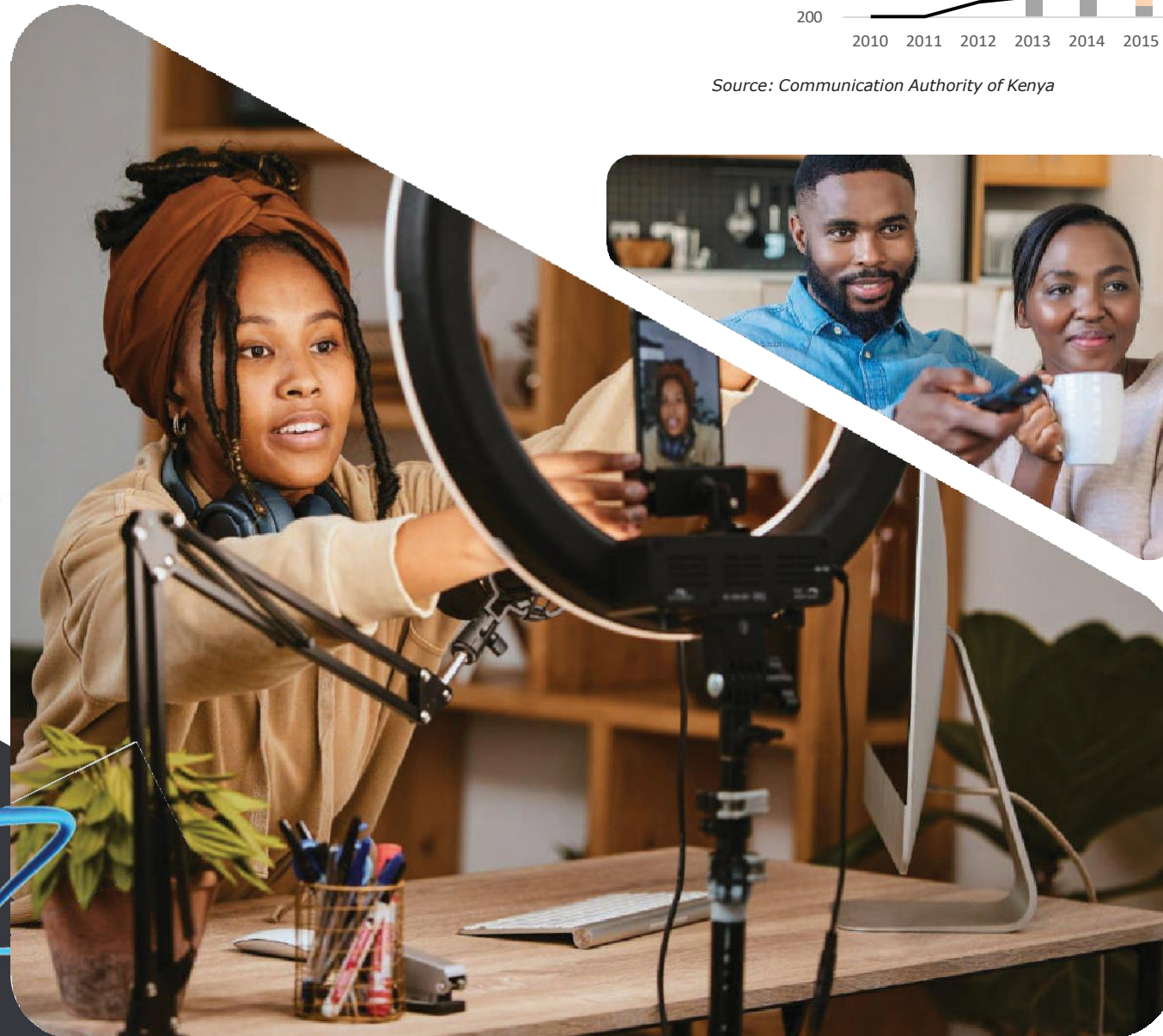
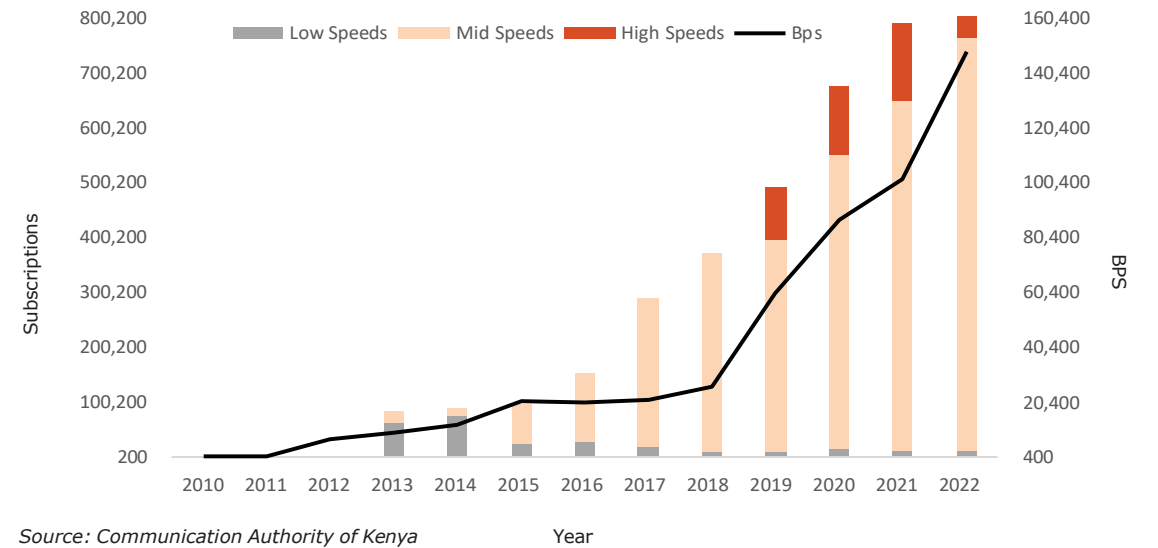


Figure 2.2d: Broadband by Speed and subscription, 2010-2022



Source: Communication Authority of Kenya

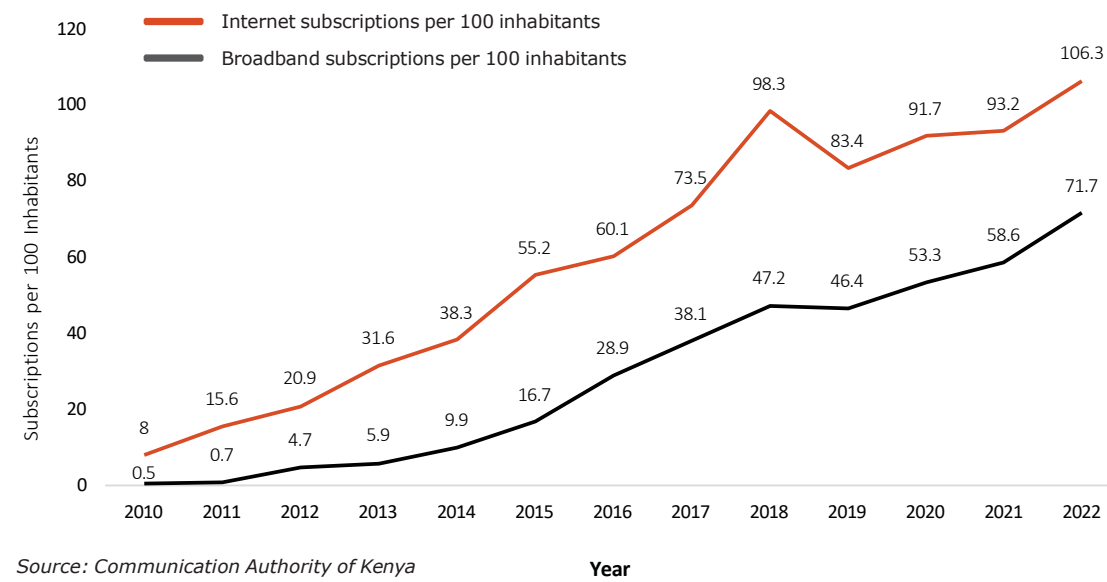
Internet and Broadband Penetration Rates in Relation to the Film Industry

The dynamic interplay between technology and entertainment has significantly reshaped our cinematic experiences, notably through the evolution of key metrics: internet and broadband penetration rates. Figure 2.2e illustrates this transformation. In 2010, internet subscriptions per 100 inhabitants were at a modest 8.0, while broadband penetration rates, essential for high-quality film streaming, were only 0.5 out of 100 inhabitants. By 2022, these figures had surged to 106.3 and 71.7 per 100 inhabitants, respectively, marking a booming infrastructure for streaming films and content.

The pivotal year of 2015, coinciding with the culmination of digital migration, witnessed a significant uptick in internet and broadband usage. This shift paved the way for digital films and online streaming, revolutionizing cinematic experiences at home. Broadband's role in ensuring high-quality viewing experiences cannot be overstated. Post-2015, filmmakers gained access to a global audience, transcending borders with their artistry.

For filmmakers, these trends open unprecedented opportunities, as a population with high-speed internet access welcomes HD film content and digital releases. The ascent of internet and broadband reflects cinema's transition from theatres to digital platforms. With advancing technology, the connection between the film industry and digital infrastructure promises a future where movies, in all their grandeur, become universally accessible.

Figure 2.2e: Broadband and Internet Subscriptions per 100 Inhabitants, 2010-2022



Source: Communication Authority of Kenya



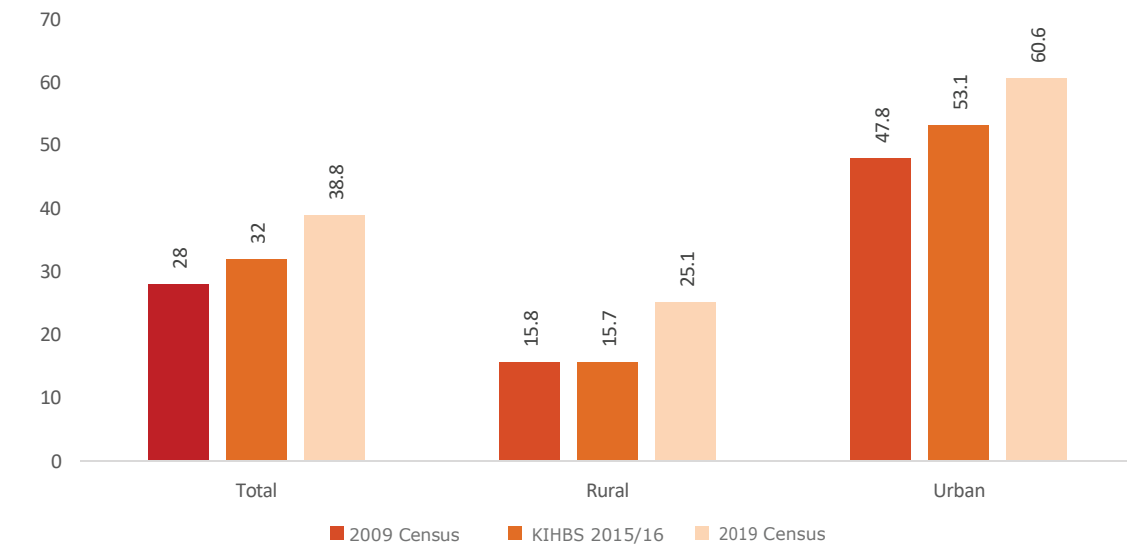
Trends in Television Ownership Among Kenyan Households since 2009

Ownership of Television by Households

Television, as a primary medium for information and entertainment, has seen consistent growth in its reach within Kenyan households as evidenced from various sources. According to the 2009 census, the overall percentage of households owning a functional TV was recorded at 28 per cent in 2016 there was a modest rise to 32 per cent as per the Kenya Integrated Household Budget Survey (KIHBS) in 2015/16 as seen in Figure 2.2f. By the 2019 census, the proportion had grown further to 38.8 per cent.

Rural households, with an ownership rate of 15.8 per cent in 2009, experienced a slight decline to 15.7 per cent in 2015/16, a drop attributed to the 2015 digital migration rendering some households left with TVs with no broadcasting access. However, this number made a comeback, reaching 25.1 per cent by 2019. In contrast, urban centres, known for greater electronic device penetration, witnessed a continual rise: from 47.8 per cent in 2009 to 53.1 per cent in 2016, and culminating at 60.6 per cent in 2019. This expanding reach presents vast opportunities for the film and entertainment industries to captivate audiences, spanning both bustling urban locales and tranquil rural settings.

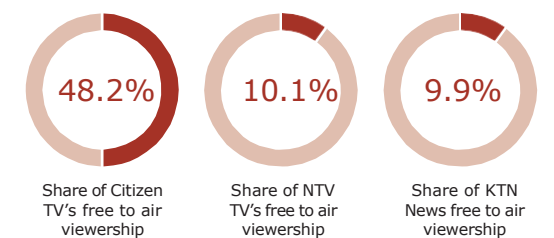
Figure 2.2f: Households Owning a Television



Delving deeper, the 2019 census data reveals that 23.9 per cent of households predominantly use free-to-air set-top-boxes/built-in digital TVs suggesting a preference for accessible content, and 21.6 per cent with pay TV decoders, indicating a willingness to invest in premium content. This is shown in Figure 2.2g below.

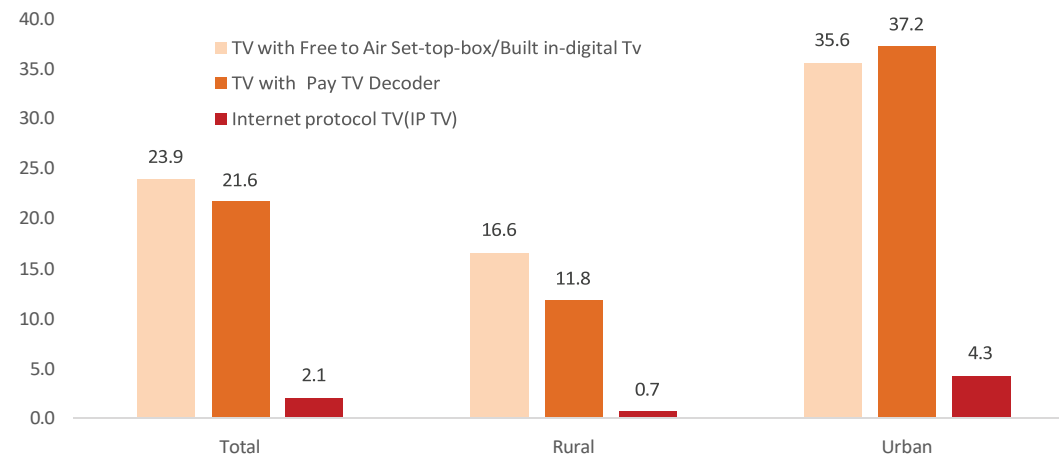
4.3 per cent IPTV adoption rates. Even though IPTV penetration remains modest at 2.1 per cent nationwide, it signifies a budding interest in online streaming. This emphasizes the need for varied content distribution approaches for the film sector, catering to both conventional TV watchers and the emerging digital audience.

Citizen TV commands the largest share of viewership on free-to-air television at 48.2 per cent, NTV at 10.1 per cent, KTN NEWS at 9.9 per cent as of December 2019. SuperSport and Maisha Magic East rule the air on the Pay TV channels at 29.2 per cent and 4.6 per cent, respectively, as of December 2019. Moreover, free-to-air is still common in rural areas as opposed to urban setups (CA, 2020).



Notably, urban areas display a diverse content appetite, as demonstrated by the 37.2 per cent pay TV and

Figure 2.2g: Type of Television Sets Owned by Households

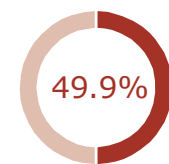


Source: Kenya National Bureau of Statistics

Household Owning a Television by Wealth Quintiles

The wealth quintile plays a significant role in the ownership and type of television access in Kenyan households, with clear implications for the film and entertainment industry. According to the 2019 Census, the poorest households primarily rely on free-to-air set-top-boxes/Digital TVs at 3.2 per cent, with a mere 1.8 per cent investing in Pay TV Decoders and an almost negligible 0.1 per cent accessing Internet Protocol TV (IPTV). As we move up the quintile, there is an increase in TV ownership and diversity of access.

The richest segment showcases a balanced preference, with 49.9 per cent having Free-to-air/Digital TVs and 50.7 per cent opting for Pay TV Decoders. Remarkably, IPTV sees a substantial jump to 7.7 per cent within this group, suggesting a growing interest in online streaming platforms. For filmmakers and content creators, these statistics underline the necessity to diversify their distribution strategies. While Free-to-air content is indispensable for wider reach, there is an evident market among the affluent for premium, on-demand content, emphasizing the potential of streaming platforms and premium channels to reach an upscale audience.



Percentage of richest segment who have free-to-air digital TVs

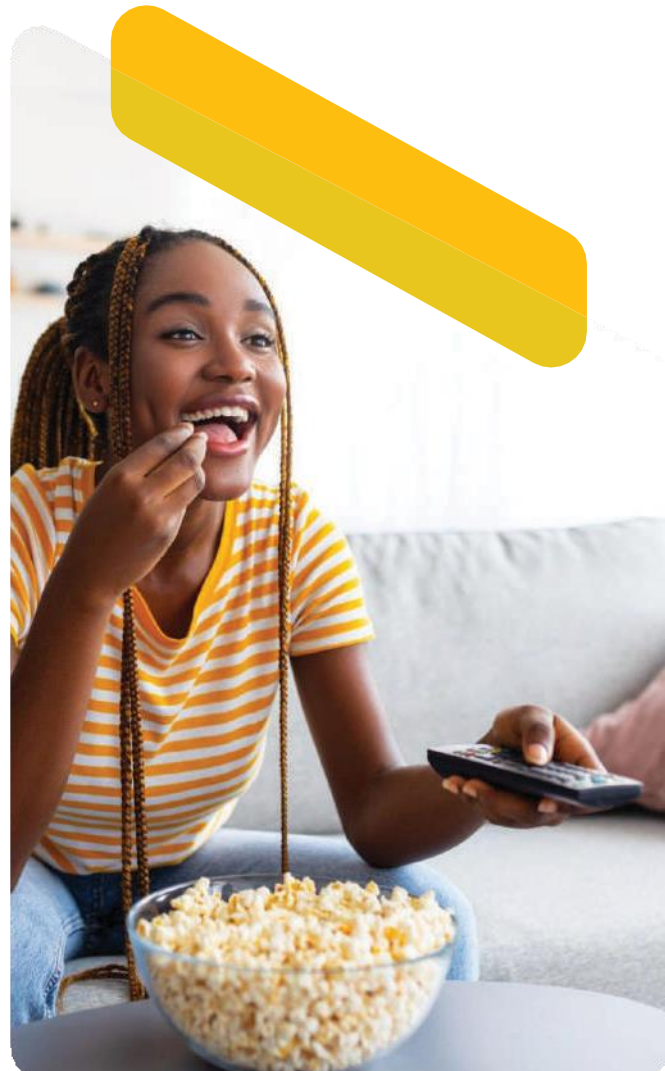
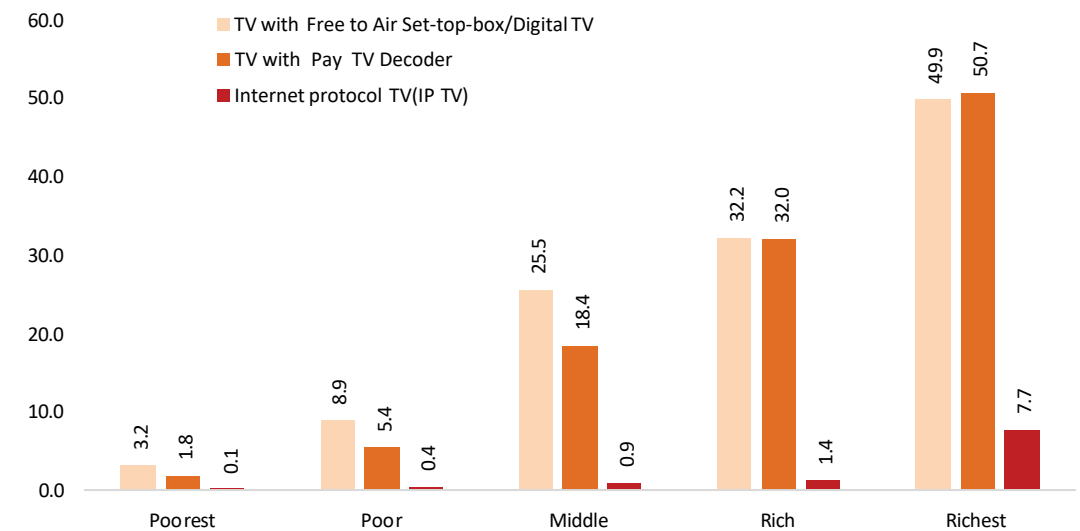


Figure 2.2h: Household Owning a Television by Counties



Source: Kenya National Bureau of Statistics

Analysis by counties in Kenya displays varying degrees of television penetration, which has significant implications for the film and entertainment industry. For instance, in 2019, Kiambu led the Counties with a high proportion of households owning a functional television at 68.5 per cent, followed by Nairobi City at 66.8 per cent.

This indicates that these urbanized counties have a substantial audience base ready to consume film and televised content. On the other end, counties such as Turkana, West Pokot, and Mandera recorded less than 10 per cent of television ownership. For the film industry, this represents an untapped potential.

Recognizing these regional disparities is crucial. It highlights the need for tailored content strategies and potential community outreach programs, promoting digital conversion and access. By ensuring that content can be accessed and enjoyed across all regions, Kenya’s film industry stands to grow its viewership and resonate more deeply across the nation’s diverse populace.

Households with Analogue Television

The 2019 census highlighted that 1.9 per cent of households still had analogue televisions, as seen in Figure 2.2i. The counties with the highest proportions were Mombasa and Nyandarua, at 2.7 per cent- each, followed closely by Nyamira, Kakamega, and Kisii, each at 2.5 per cent. While TVs might be present in households, many remain functionally obsolete, not yet converted to receive digital signals. These

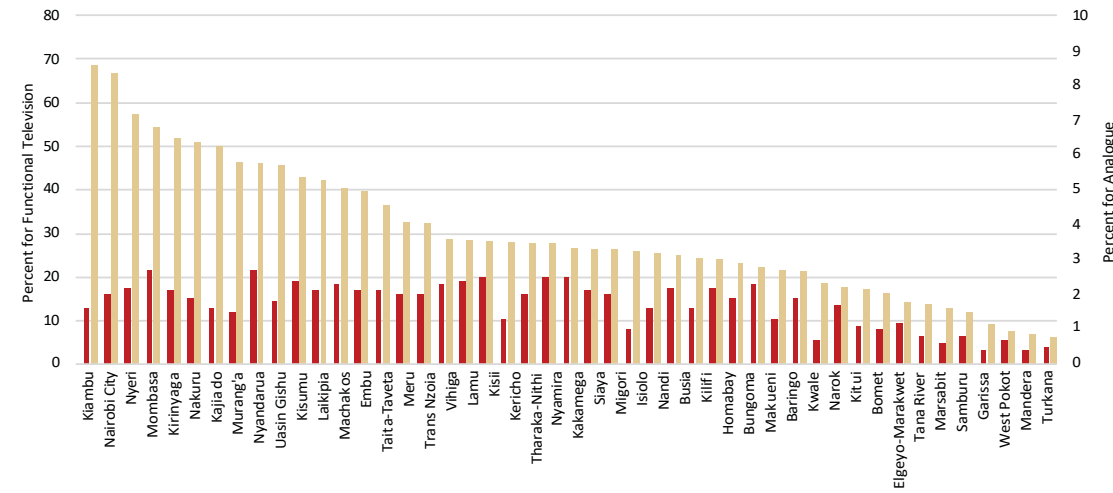
households, post the digital migration, found themselves with televisions lacking digital signal reception, rendering them functionally obsolete. This technological transition, intended to upgrade broadcasting, unintentionally sidelined a fraction of viewers, also affecting the film industry’s reach.

This situation underscores the film industry’s importance in advocating for and perhaps participating in initiatives promoting affordable digital conversion, ensuring comprehensive access to the rich tapestry of content it provides.



The 2019 Census highlighted counties with the highest proportions of analogue televisions; Mombasa and Nyandarua, at 2.7 per cent- each, followed closely by Nyamira, Kakamega, and Kisii, each at 2.5 per cent. While TVs might be present in households, many remain functionally obsolete, not yet converted to receive digital signals. These households, post the digital migration, found themselves with televisions lacking digital signal reception, rendering them functionally obsolete

Figure 2.2i: Households with a Functional and Analogue Television by Counties



Source: Kenya National Bureau of Statistics

Functional Television Analogue

Social Media Market Distribution Influence in the Film Industry in Kenya

Social media platforms, spanning from Facebook to YouTube, have transformed communication, information dissemination, entertainment, and engagement. In Kenya, these platforms present valuable opportunities, especially for the film industry, which has adeptly tapped into this digital surge. Figure 2.2j, showcasing the market share distribution of social media platforms from 2009-2023, reveals Facebook's enduring dominance, holding 42.5 per cent as of September 2023.

This suggests that film and creative sectors can achieve significant outreach through focused Facebook strategies. Other platforms like Twitter, Instagram, and YouTube offer diverse engagement avenues for the film industry, from trailers to interactive sessions with celebrities. Notably, even though TikTok isn't in Figure 2.2j, its global and Kenyan ascent, it emerges as a compelling platform for filmmakers, presenting innovative avenues to captivate and engage their audience with short, impactful videos.



Social media platforms, spanning from Facebook to YouTube, have transformed communication, information dissemination, entertainment, and engagement

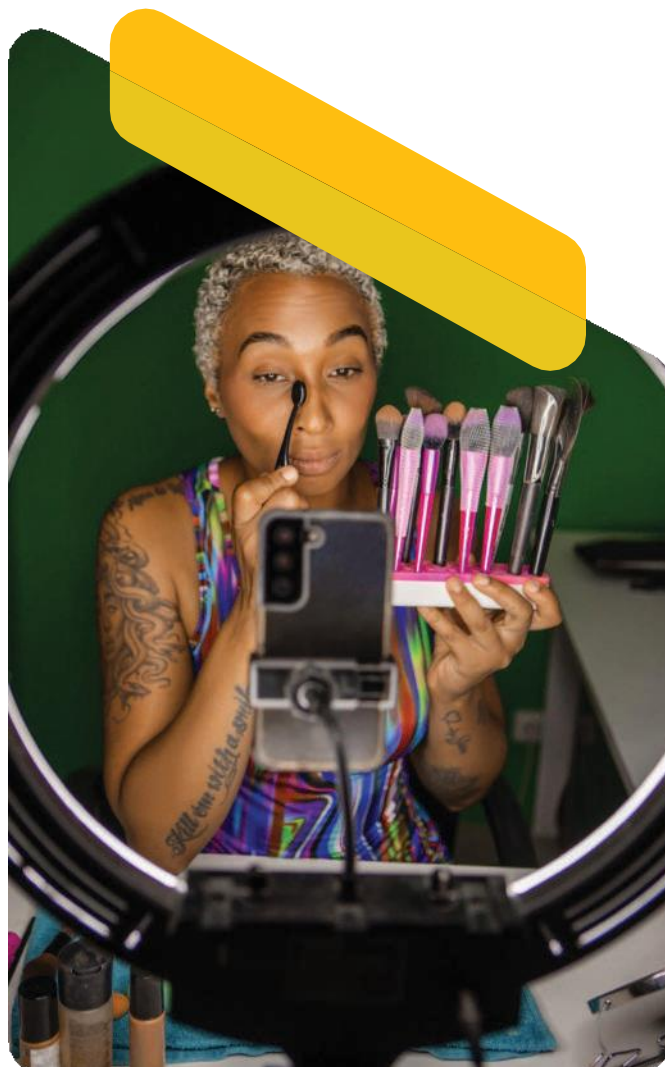
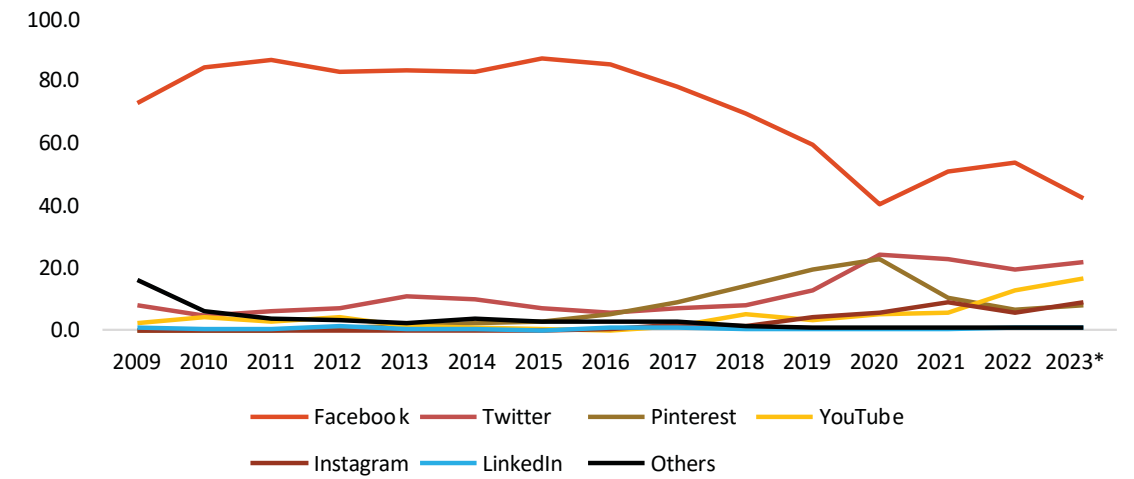


Figure 2.2j: Market Share Distribution of Social Media Platforms, 2009- September 2023



Source: Stat Counter

Intellectual Property Trends and Their Significance in the Film Industry

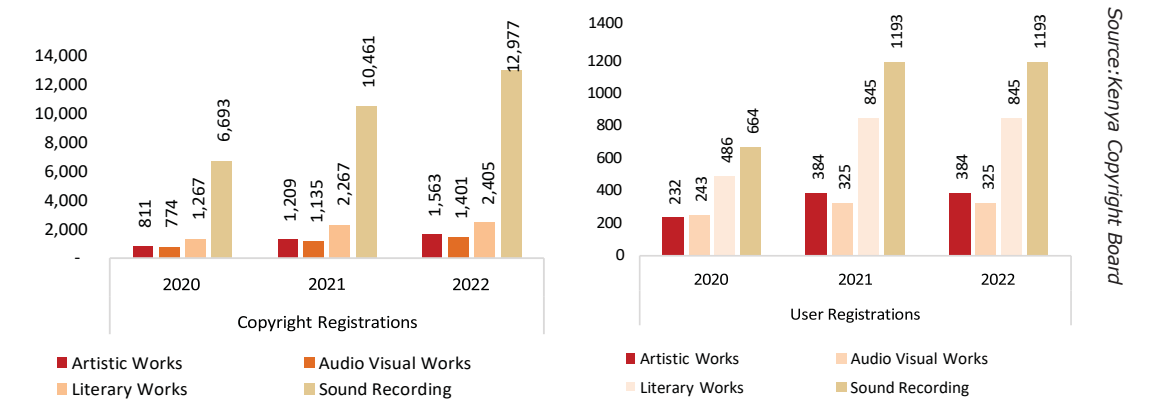
Safeguarding intellectual property (IP) rights is a fundamental aspect of the film and entertainment industry, supporting creativity and innovation. Intellectual property includes various creative works like inventions, literary creations, designs, and symbols, all of which play a vital role in the film sector (WIPO, 2020). IP laws enable creators to benefit from their investments, encouraging ongoing innovation and the creation of products and services that benefit society.

In the film industry, copyright registrations are essential for protecting various aspects, from scripts to soundtracks. Figure 2.2k illustrates the substantial growth in copyright registrations, notably in Sound Recording and Literary Works, reflecting a thriving industry with more creators keen on safeguarding their work. A significant increase in Artistic Works'

registrations, from 811 in 2020 to 1,563 by 2022, suggests a focus on visual storytelling. Additionally, Audiovisual Works and Literary Works have seen substantial growth, doubling from 2020 to 2021. User registrations, indicating industry participation, have also been on the rise.

Table 2.2b provides detailed information on voluntary copyright and user registration categories from 2020 to 2022. In the Film-related category, registered music saw a notable increase, growing from 6,251 in 2020 to 11,203 in 2022. User registrations in this category also expanded from 601 to 1,553 during the same period. Conversely, non-film literature copyright registrations rose from 472 in 2020 to 1,456 in 2022. Overall copyright registrations steadily increased from 9,545 in 2020 to 18,346 by 2022, while user registrations nearly doubled from 1,747 in 2020 to 3,945 in 2022. These trends underscore the growing importance of intellectual property in shaping the film industry and fostering innovation.

Figure 2.2k: Copyright and User Registrations 2020-2022



Source: Kenya Copyright Board

Table 2.2b: Breakdown of Copyright and User Registrations by Category (2020-2022)

Sub Category	Copyright Registrations			User Registrations		
	2020	2021	2022	2020	2021	2022
Film related						
Audio recordings of any nature	304	314	1338	69	55	176
Cartoon	15	19	45	10	16	15
Cinema and Films	56	117	156	20	51	75
Computer programs, software, and mobile apps ¹	63	212	245	38	174	186
Dance	126	58	10	25	18	8
Databases and Websites ¹	0	19	179	0	14	45
Drama	47	15	8	18	13	8
Graphics, Illustrations, and Diagrams	274	393	275	127	177	114
Photographs	64	163	168	12	46	54
Recorded Music	6,251	9,492	11,203	601	1,147	1,553
Sheet music and Musical notations ²	0	13	28	0	3	14
Spoken Word	138	655	436	35	64	80
Television Programs	0	38	84	0	12	41
Videos of any size	197	377	857	91	103	134
Total	7,535	11,885	15,032	1,046	1,893	2,503
Non- Film registrations						
All forms of fine arts	431	255	219	101	115	103
Architectural drawings and buildings models	0	3	13	0	2	8
Drawings	0	3	108	0	2	23
Handicrafts	0	1	22	0	1	12
Literature	472	789	1456	177	389	560
Logos accompanied by words	0	95	439	0	44	261
Maps	0	1	0	0	1	0
Paintings	24	248	223	8	16	25
Plans ³	0	2	6	0	2	5
Sculpture designs	3	24	6	3	4	3
Works of artistic craftsmanship	0	2	39	0	2	30
Others ⁴	1,080	1,764	783	412	508	412
Total	930	1,423	2,531	289	578	1,030
Overall total	9,545	15,072	18,346	1,747	2,979	3,945

¹ May entail Non film registrations² This category pertains to the visual representation of music through symbols, notes, and annotations³ This entails structured and detailed designs, often related to architecture, engineering, or even strategic conceptualizations⁴ Encompasses a diverse range of copyrighted materials that don't fall into the specified categories.

Source: Kenya Copyright Board



Safeguarding intellectual property (IP) rights is a fundamental aspect of the film and entertainment industry, supporting creativity and innovation. Intellectual property includes various creative works like inventions, literary creations, designs, and symbols, all of which play a vital role in the film sector

Part 3: Methodological Approach

This part provides the methodological approaches and techniques used in the estimation of the economic contribution of the film industry activities in Kenya. More specifically, it comprises sub-sections on the collection and mining of data used in the compilation and the various estimation techniques used in the development of the Film Industry Satellite Account (FISA), and the determination of the total economic impact of film and broadcasting activities.

Overview

The development of FISA and the estimation of the economic contribution of the film industry to the economy employed a multi-pronged approach. This entailed but was not limited to stakeholder engagement and the use of techniques that would facilitate the derivation of the most robust estimates. Below are some of the materials reviewed and specific tasks that formed part of the development process; More details are provided in the subsequent sections of this part.

- Review of existing local and regional studies published by institutions such as UNESCO and previous studies done in Nigeria, South Africa, Japan, Indonesia, Thailand, South Korea, and India undertaken between during the period 2011-2019;
- Scientific survey of enterprise in the film industry in 2021
- Desk research based on news, academic articles and other online resources;
- One-to-one qualitative interviews with over 100 established local stakeholders; and
- Peer review by film and audiovisual experts.

Delineation of Film Industry Economic Activities

The film industry cuts across a number of industries as provided by the International Standard Industrial Classification of All Economic Activities (ISIC). The film industry is not defined as an industry, but its activities are distributed within other industries within the ISIC. This fragmentation poses difficulty in measuring its contribution to the total economy. Delin-

ation of activities considered part of the larger film industry is a prerequisite for successfully compiling FISA. The film industry broadly comprises the production, distribution, and auxiliary activities of the film industry. The production phase of a film transforms the creative vision into a tangible, audience-ready product, while distribution refers to the process of selling and supplying movies or content to various outlets or platforms for audiences to access and view. The first step in building a satellite account of estimating the wealth generated by film and related activities was to map the film industry's economic activities. This entailed a critical look at international best practices in the compilation of statistics related to the film industry to draw a parallel to the Kenyan context. Similar activities in Kenya were then identified to settle on the activities that formed the country's satellite account.

To do this, a team well versed in statistical classifications as well as those with adequate knowledge of the film industry landscape in Kenya, was constituted to determine the scope of Kenya's film satellite account. Most of the activities were relatively easy to classify and consider as part of the account, but there were instances where informed judgement was used to determine what part of the activity should be included.

If a considerable proportion of the activity was found to be related to film activities, the activity was then included, but the requisite adjustments were made to exclude potential non-film industry activities. Generally, activities that could not exist in the absence of the film industry were taken for the film industry. Thus, such activities as manufacturing and trade of film (e.g., video cameras) equipment, creative arts, and entertainment activities were included in the film industry. The list of activities that formed the basis for the derivation of the estimates is included in this report as Annex 2.

Data Collection and Data Mining

After defining the boundary for the film industry, the next step was to develop a feasible data mobilization strategy to help collect the data required in the estimation. Potential data sources were identified and subjected to rigorous discussions before settling on the most relevant ones. Since the available administrative sources could not provide all the required information, a sample survey was needed to bridge the gap. The survey was implemented based on an enterprise sampling frame that was enhanced with administrative data from regulators of film activities. Some of the information sought in the survey were; revenue/sales, expenditure items, fixed assets, foreign assets and liabilities and were used in various ways to inform the development of the satellite account.

More specifically, the survey data was used to provide the input structures necessary for the derivation of intermediate consumption (goods and services that

are extinguished in the production process). In some instances, output derived using survey data was also used to estimate some of the activities that had adequate coverage. The data was used to confront other available administrative data in the determination of benchmarks that eventually formed the foundation of the estimates. Though the survey was not adequately responded to, it is imperative to note that its data was instrumental to the process of compiling FISA, more so in arriving at critical decisions during the estimation processes.

Highlights of the Survey of Film Industry and Related Activities

Tables 3.3a-f provide the response rates and some highlights of key economic variables that were used together with other sources to arrive at the final estimates.

Response Rates

A total of 1,305 establishments were selected for the survey, out of which 1,259 were found eligible for interviews at the time of data collection, out of which 790 were successfully interviewed, resulting in a response rate of 62.8 per cent. The response rate was adequate, considering the nature of the film industry players, the representativeness of the population and the availability of other data sources for this analysis.

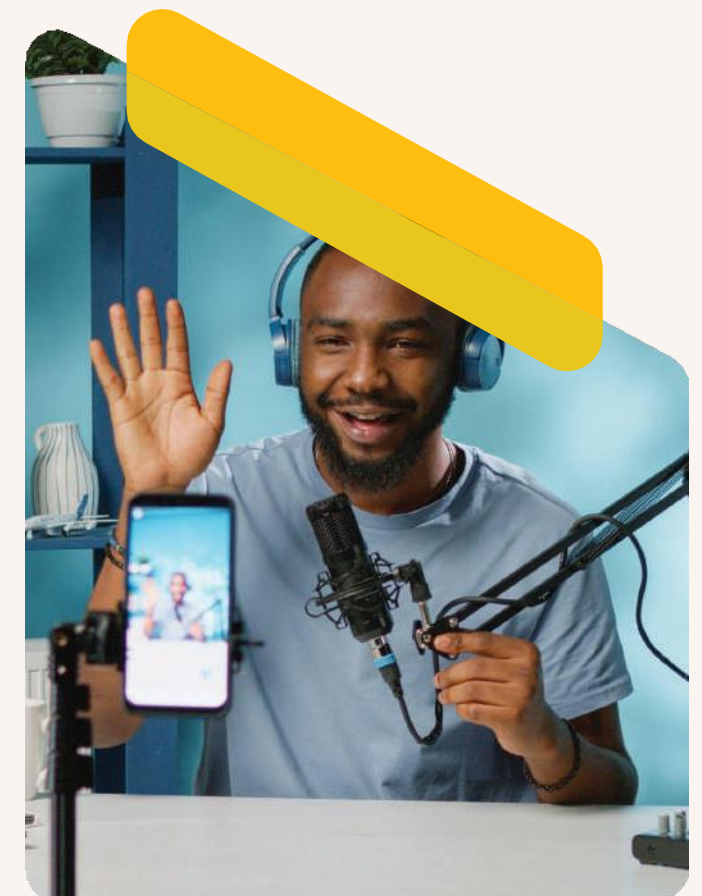


Table 3.3a: Survey Response Rates

Category	Results
Establishments Selected	1305
Establishments Eligible	1259
Establishments interviewed	790
Response rate	62.75

Revenue

In 2019, 20.0 per cent of the establishments reported revenue of below KSh 1 million from film related activities. This proportion rose to 22.5 per cent in 2020, associated with distortion from the COVID-19 pandemic that led to declined revenues. However, there was a notable increase in the number of entities whose revenue ranged between KSh 1 to 2 million and KSh 20 to 30 million.

Table 3.3b: Revenue (Ranges-Proportions)

Bands	Percentage (%)	
	2019	2020
0-1 million	20.0	22.5
1-2 million	8.2	10.0
2-3 million	8.6	8.8
3-4 million	5.3	2.4
4-5 million	2.9	5.6
5-6 million	4.5	4.0
6-7 million	4.1	3.2
7-8 million	2.0	2.4
8-9 million	2.4	1.2
9-10 million	2.4	3.2
10-20 million	13.1	12.0
20-30 million	5.7	7.6
30-40 million	4.1	3.6
40-50 million	2.4	2.0
50-100 million	6.9	6.0
100-150 million	2.9	1.6
Above 150 million	4.5	3.6
Total	100	100

Expenditure

The proportion of establishments that recorded annual expenses below KSh 1 million stood at 15.6 and 21.8 per cent in 2019 and 2020, respectively. Similar significant growths in proportion were recorded in revenue bands KSh 1 to 2 million and KSh 3 to 4 million. This is attributed to a significant drop in the number of establishments from higher expenditure bands to lower ones, with expenditure band KSh 10 to 20 million recording the biggest drop.

Table 3.3c: Expenditure (Ranges-Proportions)

Bands	Percentage (%)	
	2019	2020
0-1 million	15.6	21.8
1-2 million	13.0	16.7
2-3 million	13.4	8.5
3-4 million	6.9	10.3
4-5 million	5.2	3.8
5-6 million	3.0	3.0
6-7 million	1.7	2.1
7-8 million	2.2	2.1
8-9 million	1.3	1.7
9-10 million	0.9	1.7
10-20 million	16.5	12.4
20-30 million	6.5	3.4
30-40 million	3.0	2.1
40-50 million	2.6	3.0
50-100 million	3.9	3.0
100-150 million	2.2	1.7
Above 150 million	2.2	2.6
Total	100.0	100.0

Fixed Assets

The largest proportion of firms interviewed had the total value of their fixed assets in 2019 fall on or below KSh 1 million at 42.8 per cent and 42.9 in 2020. There was a notable high proportion of entities whose value of fixed assets fell between KSh 10 and 20 million at 7.0 and 8.8 per cent in 2019 and 2020, respectively.

Table 3.3d: Fixed Assets (Ranges-Proportions)

Bands	Percentage (%)	
	2019	2020
0-1 million	42.8	42.9
1-2 million	13.0	15.0
2-3 million	8.4	5.3
3-4 million	7.4	7.3
4-5 million	4.2	4.5
5-6 million	3.3	4.0
6-7 million	2.3	2.8
7-8 million	1.9	1.6
8-9 million	0.9	1.6
9-10 million	1.9	0.4
10-20 million	7.0	8.5
20-30 million	1.4	1.6
30-40 million	0.9	0.4
40-50 million	0.0	0.4
50-100 million	1.4	0.8
100-150 million	1.9	1.2
Above 150 million	1.4	1.6
Total	100.0	100.0

Employment

About half of the businesses surveyed were micro enterprises (employ between 0 to 10 people) at 50.7 per cent and 53.1 per cent in 2019 and 2020, respectively, while 1.7 per cent of the establishments had 40 to 50 employees in the same period. There was a general decline in the number of employees from 2019 to 2020 across all employee categories except that with 0 to 10 and 10 to 20 employees as firms downsized to cope with the COVID-19 shocks.



There was a general decline in the number of employees from 2019 to 2020 across all employee categories except that with 0 to 10 and 10 to 20 employees as firms downsized to cope with the COVID-19 shocks

Table 3.3e: Proportion of Establishments by Staff Size category (%)

Bands	Percentage (%)	
	2019	2020
0-10 Employees	50.7	53.1
10-20 Employees	21.7	25.0
20-30 Employees	10.1	7.9
30-40 Employees	5.2	4.8
40-50 Employees	1.7	1.7
50-100 Employees	7.0	4.8
Above 100 Employees	3.5	2.7
Total	100.0	100.0

Earnings

From the survey, approximately 33.5 per cent of employees in the film-related sector earned between KSh 50,000 to KSh 100,000 per month.

About 16.1 per cent of the employees in the sector earned between KSh 20,000 to KSh 30,000, while 14.1 per cent of the employees earned between KSh 30,000 to 40,000 on monthly basis.

Only 4 per cent of the employees earned an average monthly pay of above KSh 150,000.

Table 3.3f: Proportion of Persons by Average Monthly Earnings, 2020

Average Monthly Earnings (Bands)	Proportion
	Percentage (%)
0-10 thousand	2.8
10-20 thousand	8.5
20-30 thousand	16.1
30-40 thousand	14.1
40-50 thousand	12.1
50-100 thousand	33.5
100-150 thousand	8.9
150-200 thousand	1.6
Above 200 thousand	2.4
Total	100.0

Other Survey and Administrative Data

To a large extent, other existing survey data and administrative data sources were used in the compilation of FISA. Some of the survey data used included; the Census of Establishments 2017, Integrated Survey of Services 2018, and Micro Small and Medium Enterprises (MSME) 2016 survey. In addition, relevant administrative data, mainly from government records, were used in the compilation of the FISA.

Non-monetary data were mined from a variety of sources, ranging from regulators, other government ministries, agencies and departments, and websites of international organisations such as the United Nations Commission on Trade and Development (UNCTAD), United Nations Educational, Scientific and Cultural Organization (UNESCO) among others. A framework for gathering all the available data was then developed, after which the estimation process began. The information obtained through this process was used to derive the charts and tables on non-monetary data contained in this report. Data processing tools employed to mine, organize, and summarize the data were mainly MS Excel, STATA, and SPSS.

Data Cleaning and Validation

Data cleaning of the survey data was conducted to remove any outliers and impute missing data using data from other sources. Validation of the data was done using available administrative data, and where this was not possible, assumptions were made to ensure that the survey data provided a picture that was as comprehensive as possible. Generally, the administrative data did not require much cleaning as most of them are already published by the Government and other users.

Sensitivity Analysis and Internal Peer Review

To establish the robustness of the data, summaries of the key economic variables were computed and confronted with other independent sources. Where the disparities were significant, efforts were made to identify their source and provide remedies that would rectify any misrepresentations. Internal peer review of the available datasets was conducted by the technical working committee through in-depth interrogation of the methods and assumptions made.

Estimation of Output and Gross Value Added (GVA)

The output and Gross Value Added (GVA) associated with the various activities were derived as follows.

Output = Total revenues/sales generated by enterprises

Gross Value Added (GVA) = Gross Output- Intermediate Consumption (IC)

where,
IC = the goods and services, other than fixed assets, that are used or consumed as inputs by a production process

Using data obtained from the various sources, output for all the FISA activities in the formal and informal sectors was estimated using turnover/sales data except for wholesale and retail trade where the trade margins were applied to compute the estimates. To determine the benchmark that would anchor the rest of the estimation, output estimates from the various sources were evaluated and confronted with each other before a reconciled value for a specific activity was determined.

The reconciled output benchmarks, mostly obtained from data for 2016, were then extrapolated using data from administrative records to derive estimates for the period 2017-2022. Intermediate consumption estimates were compiled by multiplying the output by the input/output ratios obtained from the survey of film and related activities. The GVA was derived by netting out the intermediate consumption from the output at the activity level.

Estimation of Employment in the Film Industry

The approach adopted to compute employment in film industry-related activities involved a comprehensive review of various studies conducted during the reference period. Additionally, data from the statistical abstract on the formal sector was utilized. These studies included the 2015/16 KIHBS, MSME 2016, COE 2017, ISS 2018, and CHSP 2019-2022. Activities (core and related/indirect) associated with the Film Industry Satellite Account (FISA) were examined, and a data series was compiled for the period spanning from 2016 to 2022. To estimate indirect employment, ratios were derived from the various studies to reflect the proportional contribution to the film industry.



To establish the robustness of the data, summaries of the key economic variables were computed and confronted with other independent sources. Where the disparities were significant, efforts were made to identify their source and provide remedies that would rectify any misrepresentations

Estimation of the Economic Impact of Film and Broadcasting Activities

The analysis was extended beyond the production of the satellite account for the film industry to provide more insights into the total economic impact of core film and broadcasting activities. The activities considered core included in the compilation were; reproduction of recorded media, motion picture, video and television production, post-production, distribution and projection activities, broadcasting activities, photographic activities, renting of video tapes and disks and a significant part of creative, arts and entertainment activities.

To estimate the total impact of these activities to the economy, a methodology that identifies the direct, indirect, and induced economic contributions of such activities to the economy was employed. Direct impact was obtained directly from the output estimation for the core film and broadcasting activities (Film production and broadcasting activities).

Indirect impact was estimated by first establishing a benchmark based on purchases by film and broadcasting enterprises that are output of the supplying units.

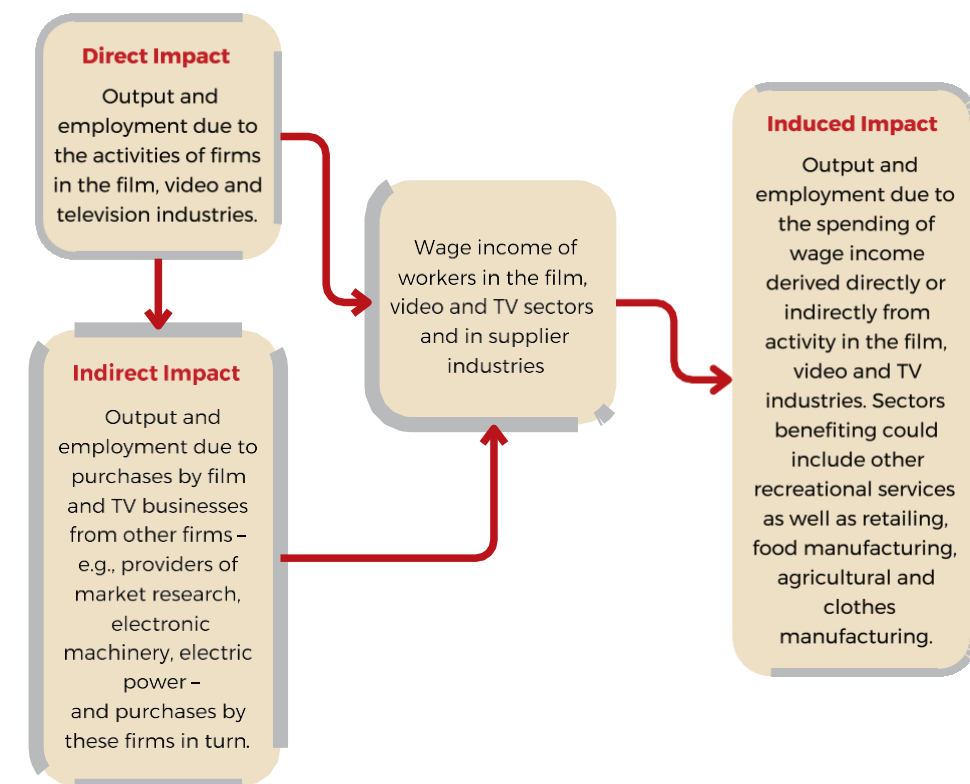
The output for the outer years was estimated by extrapolating the benchmark with the gross output of the various activities, assuming a direct relationship between the inputs and output. The intermediate consumption associated with indirect output was obtained by multiplying the output with total economy intermediate consumption/output ratios.

The reasoning behind this is that film and television industries consume inputs from pretty much all sectors of the economy ranging from transportation, accommodation and food serving activities, electricity, distributive trade activities etc.

Induced impacts were majorly estimated by comparative ratios obtained from the literature (median of ratios for six countries that have estimated such impacts to the economy). The results of the potential induced impacts were evaluated using multipliers from the input/output tables.

Comparative analysis using industry performance reports done by reputable organizations such as UNESCO was conducted to affirm the veracity of the estimates further. Figure 3.3 provides the overarching framework that underpins the estimation of the total economic impact of film and broadcasting activities.

Figure 3.3: Channels of Economic Contributions



Part 4: Film Industry Satellite Account (FISA)

This part delves into the contribution of the film industry and related activities to Kenya's economy. The analysis focuses on the size of gross output and gross value added generated by these activities as well as employment and earnings and foreign trade in film-related goods and services. It offers insights into the industry's performance during the period 2016-2022 in the face of challenges such as the COVID-19 pandemic. The results also show how the industry has benefited from the rapid growth of ICT that facilitates the production and consumption of film products.

Output

This section provides details on output by broad categories of production, distribution, regulation of film and related activities and film-related education and training. Production refers to producing the type of output defined in this report (film, television program, and other visual/video content), which includes development, photography and related technical processes.

Distribution, on the other hand, refers to activities of establishments that distribute content (films and movies, social media videos, TV programmes, television adverts & internet adverts) to the intermediate and final consumers.

Table 4.1a presents the output by broad categories of film and related activities, while Table 4.1b shows the respective contribution to total output of all film and related activities. Output of film and related activities was estimated at KSh 44.1 billion in 2022.

Table 4.1a: Gross Output by Broad Categories of Film and Related Activities, 2016-2022

(KSh Million)

Broad Category	2016	2017	2018	2019	2020	2021	2022
Production	20,576	21,765	23,327	24,283	21,162	22,152	24,730
Distribution	16,630	18,081	21,016	18,392	13,165	17,053	16,962
Regulation	361	520	620	490	561	731	885
Education	1,497	1,657	1,779	1,568	1,199	1,444	1,529
Total	39,065	42,022	46,741	44,733	36,087	41,380	44,107

The results showed that film activities were yet to fully recover from the negative impact of the COVID-19 pandemic. Production activities generated KSh 24.7 billion in 2022 compared to KSh 22.2 billion in 2021, which was a recovery toward the 2019 level. However, the analysis showed that distribution activities were yet to recover from the slump experienced in 2020

since the output for 2022 (KSh 17.0 billion) was below the 2019 level (KSh 18.4 billion). Production and distribution activities account for 94.4 per cent of total output of film and related activities. Regulation and education & training activities accounted for about 5.5 per cent of total output.

Table 4.1b: Proportion of Output by Broad Categories to Total Output of Film Activities, 2016-2022

(%)

Broad Category	2016	2017	2018	2019	2020	2021	2022
Production	52.7	51.8	49.9	54.3	58.6	53.5	56.0
Distribution	42.6	43.0	45.0	41.1	36.5	41.2	38.4
Regulation	0.9	1.2	1.3	1.1	1.6	1.8	2.2
Education	3.8	3.9	3.8	3.5	3.3	3.5	3.5
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0

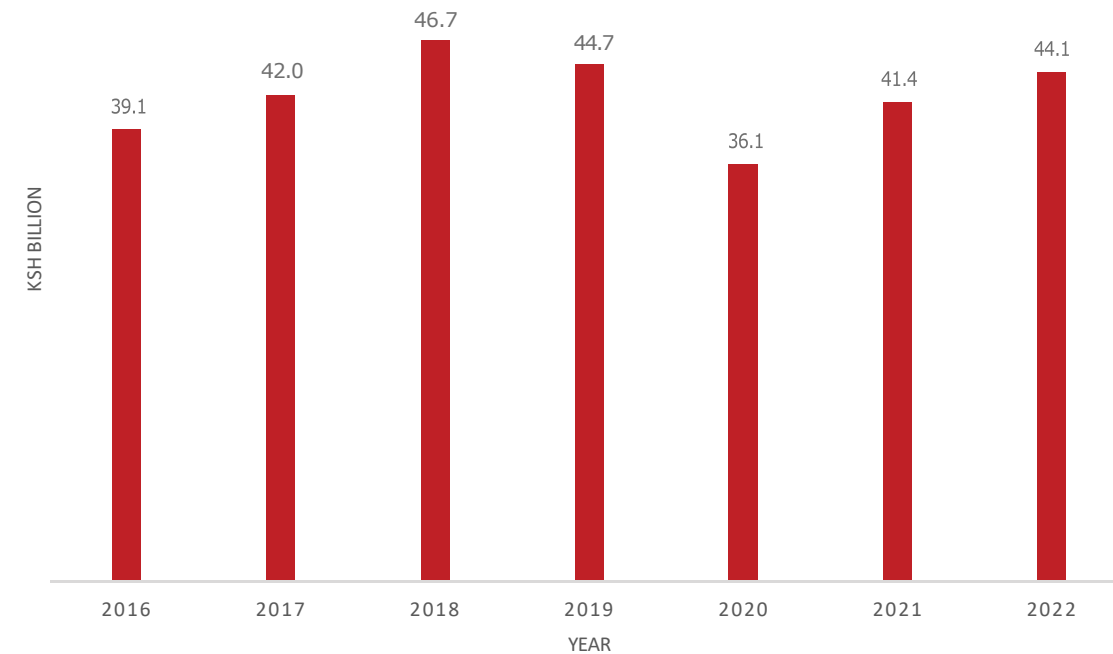
KSh 24.7B

Amount generated by Production activities in 2022 compared to KSh 22.2 billion in 2021, which was a recovery toward the 2019 level. However, the analysis showed that distribution activities were yet to recover from the slump experienced in 2020 since the output for 2022 (KSh 17.0 billion) was below the 2019 level (KSh 18.4 billion)



As shown in Figure 4.1, the value of output from these activities peaked in 2018 (KSh 46.7 billion), declined in 2019 to (KSh 44.7 billion) before slowing down significantly in 2020 to KSh 36.1 billion owing to the effects of the COVID-19 pandemic.

Figure 4.1: Total Output of Film and Related Activities (KSh Billion), 2016-2022



The value of output disaggregated by economic activities is presented in Table 4.1c while the proportions to total output by economic activity are in Table 4.1d. Film and broadcasting activities accounted for about half of the total output during the period 2016-2022.

Other activities that had significant contributions were other film related activities that include online content creation (19.0%), advertising (5.6%), creative arts and entertainment (8.9%) and wholesale and retail trade activities (7.7%) in 2022.



Production film activities were yet to fully recover from the negative impact of the COVID-19 pandemic. Production activities generated KSh 24.7 billion in 2022 compared to KSh 22.2 billion in 2021, which was a recovery toward the 2019 level (KSh 18.4 billion). Production and distribution activities account for 94.4 per cent of total output of film and related activities



Table 4.1c: Output by Broad Economic Activities, 2016-2022

	KSh Million						
	2016	2017	2018	2019	2020	2021	2022
Manufacturing	2,133	1,761	2,356	1,423	1,113	1,338	1,498
Wholesale and Retail Trade	3,680	3,670	3,966	4,274	2,700	2,963	3,413
Film & Broadcasting Activities	19,816	21,576	24,337	22,079	16,788	20,251	20,925
Advertising	2,063	2,408	2,001	2,695	2,196	2,466	2,480
Photographic activities	1,504	1,381	1,360	1,202	816	1,195	1,099
Public Administration	361	520	620	490	561	731	885
Education	1,497	1,657	1,779	1,568	1,199	1,444	1,529
Creative, arts & entertainment activities	3,823	4,488	4,297	4,205	3,906	2,995	3,906
Other Film Related activities	4,189	4,561	6,025	6,798	6,806	7,997	8,372
Total	39,065	42,022	46,741	44,733	36,087	41,380	44,107

Table 4.1d: Proportion of Output by Broad Economic Activities to Total Output of the Film Industry, 2016-2022

	(%)						
	2016	2017	2018	2019	2020	2021	2022
Manufacturing	5.5	4.2	5.0	3.2	3.1	3.2	3.4
Wholesale and Retail Trade	9.4	8.7	8.5	9.6	7.5	7.2	7.7
Film and Broadcasting Activities	50.7	51.3	52.1	49.4	46.5	48.9	47.4
Advertising	5.3	5.7	4.3	6.0	6.1	6.0	5.6
Photographic activities	3.8	3.3	2.9	2.7	2.3	2.9	2.5
Public Administration	0.9	1.2	1.3	1.1	1.6	1.8	2.0
Education	3.8	3.9	3.8	3.5	3.3	3.5	3.5
Creative, arts and entertainment activities	9.8	10.7	9.2	9.4	10.8	7.2	8.9
Other Film Related activities	10.7	10.9	12.9	15.2	18.9	19.3	19.0
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Gross Value Added (GVA)

Table 4.2a shows the GVA by broad categories of film and related activities, namely production, distribution, regulation and education. Table 4.2b shows the proportions of total GVA by broad categories of film and related activities from 2016 to 2022. During the period 2016-2022, the GVA was highest in 2018 at KSh 28.2 billion but declined in 2019 and 2020. The results showed that the activities recovered in 2021 and 2022 to KSh 24.3 billion and KSh 25.7 billion, respectively. Gross value added for production and distribution activities accounts for the bulk (over 90.0 per cent) of total GVA for film and related activities.



KSh 28.2B

During the period 2016-2022, the GVA was highest in 2018 at KSh 28.2 billion, but declined in 2019 and 2020

Table 4.2a: Gross Value Added (GVA) by Broad Categories of Film and Related Activities, 2016-2022

(KSh Million)

Broad Category	2016	2017	2018	2019	2020	2021	2022
Production	10,023	9,958	10,970	10,932	9,320	9,485	10,887
Distribution	12,731	14,091	15,689	14,513	10,641	13,470	13,439
Regulation	144	208	248	196	224	293	322
Education	1,048	1,160	1,245	1,097	839	1,011	1,071
Total	23,946	25,416	28,152	26,738	21,025	24,258	25,719

Table 4.2b: Proportion of GVA by Broad Categories to Total GVA 2016-2022

(%)

Broad Category	2016	2017	2018	2019	2020	2021	2022
Production	41.9	39.2	39.0	40.9	44.3	39.1	42.3
Distribution	53.2	55.4	55.7	54.3	50.6	55.5	52.3
Regulation	0.6	0.8	0.9	0.7	1.1	1.2	1.3
Education	4.4	4.6	4.4	4.1	4.0	4.2	4.2
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Table 4.2c presents gross value added by broad economic activities in the period 2016 to 2022, while contributions of the same categories under film and related industry activities in the same period are presented in Table 4.2d. On average, film and broadcasting activities account for the highest contribution

at 50.3 per cent. The top three categories in the film industry, film and broadcasting, other film-related activities and wholesale and retail trade, contribute 73.4 per cent to the film industry's GVA. The average contribution of all the broad economic activities from 2016 to 2022 is shown in Table 4.2d.

Table 4.2c: Gross Value Added by Broad Economic Activity, 2016 -2022

KSh Million

Economic Activity	2016	2017	2018	2019	2020	2021	2022
Manufacturing	1,101	831	1,196	702	551	647	716
Wholesale & Retail Trade	3,090	3,077	3,316	3,605	2,227	2,458	2,854
Film & Broadcasting Activities	12,121	13,124	14,961	13,162	9,959	12,390	12,554
Advertising	1,428	1,667	1,385	1,865	1,520	1,707	1,716
Photographic Activities	660	606	597	527	358	524	482
Public Administration Activities	144	208	248	196	224	293	322
Education	1,048	1,160	1,245	1,097	839	1,011	1,071
Creative, Arts & Entertainment Activities	2,298	2,698	2,583	2,528	2,348	1,801	2,348
Other Film Related activities	2,056	2,045	2,623	3,056	2,999	3,428	3,656
Total	23,946	25,416	28,152	26,738	21,025	24,258	25,719



The film industry contributes to Kenya's economy through job creation in both the formal and informal sectors. Employment opportunities created go beyond activities directly related to film production. It therefore includes indirect jobs created in other industries that supply goods and services to the film industry

Table 4.2d: Contribution to Total GVA for Film and Related Activities, 2016 - 2022

Economic Activity	2016	2017	2018	2019	2020	2021	2022	Average (%)
Manufacturing	4.6	3.3	4.2	2.6	2.6	2.7	2.8	3.3
Wholesale and Retail Trade	12.9	12.1	11.8	13.5	10.6	10.1	11.1	11.7
Film and Broadcasting Activities	50.6	51.6	53.1	49.2	47.4	51.1	48.8	50.3
Advertising	6.0	6.6	4.9	7.0	7.2	7.0	6.7	6.5
Photographic Activities	2.8	2.4	2.1	2.0	1.7	2.2	1.9	2.1
Public Administration	0.6	0.8	0.9	0.7	1.1	1.2	1.3	0.9
Education	4.4	4.6	4.4	4.1	4.0	4.2	4.2	4.3
Creative, arts and entertainment activities	9.6	10.6	9.2	9.5	11.2	7.4	9.1	9.5
Other Film Related activities	8.6	8.0	9.3	11.4	14.3	14.1	14.2	11.4
Total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Employment and Earnings in Film and Related Activities

The film industry contributes to Kenya’s economy through job creation in both the formal and informal sectors. Employment opportunities created go beyond activities directly related to film production. It therefore includes indirect jobs created in other industries that supply goods and services to the film industry. Such industries include manufacturing of film equipment.

Furthermore, as those employed either directly or indirectly by the film and television industries spend their income on goods and services, this has a multiplier effect on income to small businesses that support these industries. This section presents employment and earnings within the industry and related activities.

Employment

As presented in Table 4.3a, the film industry supported 42.8 thousand jobs in 2022, contributing 0.2 per cent of 19.1 million national employment. Employment in activities related to the film industry was estimated at 42.8 thousand in 2022 which was a steady increase from 33.0 thousand in 2016 despite the contraction in 2020. The drop in employment in 2020 was due to the COVID-19 pandemic, which impacted negatively on other industries.

42,823

Jobs supported by the film industry in 2022, contributing 0.2 per cent of 19.1 million national employment

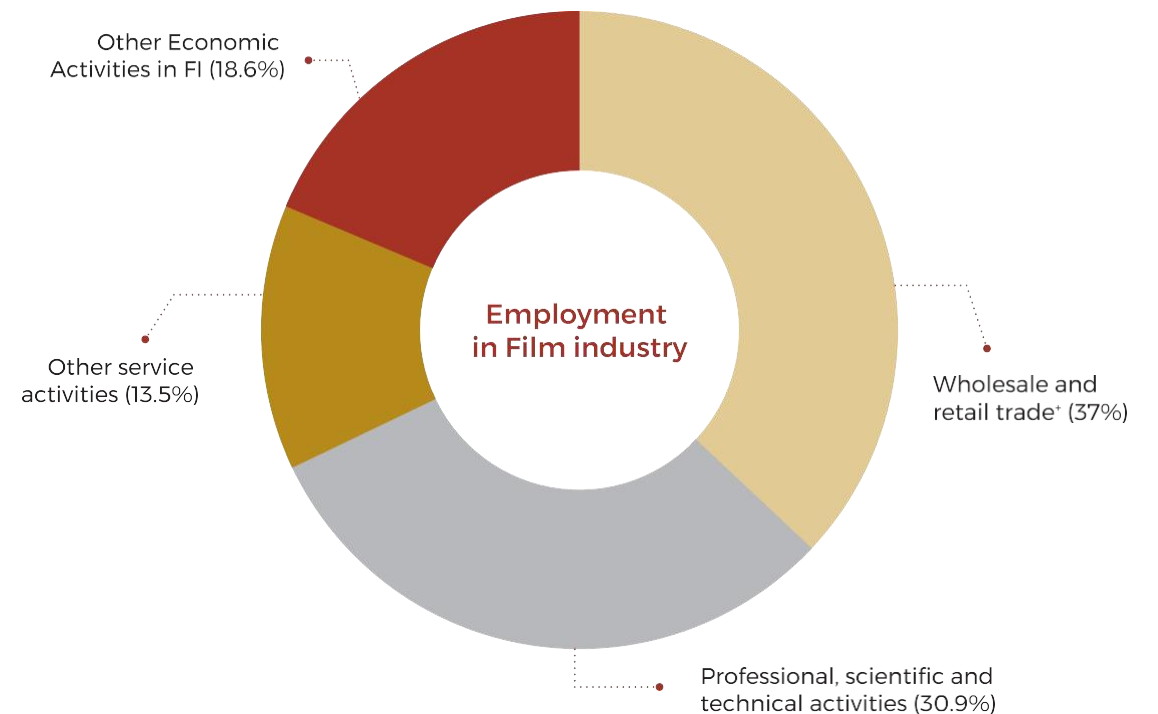


Table 4.3a: Distribution of Employment in the Film Industry by Broad Economic Activity, 2016 - 2022

Economic Activity	2016	2017	2018	2019	2020	2021	2022
Manufacturing	118	119	120	121	103	115	119
Wholesale and retail trade; repair of motor vehicles and motorcycles	10,133	10,362	14,554	14,994	14,557	15,428	15,840
Information and communication	3,320	3,486	3,635	3,681	3,349	3,717	3,921
Professional, scientific and technical activities	11,380	11,697	12,166	12,580	11,384	12,582	13,234
Administrative and support service activities	381	407	433	461	404	468	510
Education	1,817	1,960	1,986	1,996	1,888	1,805	1,843
Arts, entertainment and recreation	1,399	1,443	1,487	1,523	1,311	1,503	1,593
Other service activities	4,409	4,667	4,959	5,254	4,650	5,323	5,763
Total	32,957	34,141	39,340	40,610	37,646	40,941	42,823

Figure 4.3a displays the contribution of different activities to employment in the film industry. The three largest contributors to employment in the film industry (FI) are wholesale and retail trade, professional, scientific and technical activities which include photographic activities; and other service activities, at 37.0 per cent, 30.9 per cent and 13.5 per cent, respectively. Manufacturing, information and communication, administrative and support services, education, and arts, entertainment and recreation contributed a combined 18.6 per cent in 2022.

Figure 4.3a: Percentage Contribution to Film Industry Employment, 2022



Employment at detailed levels for activities related to the film industry is presented in Table 4.3b. At lower levels, the industry of wholesale trade had the highest number of jobs at 12.7 thousand, followed by other professional, scientific and technical activities with 11.1 thousand jobs in 2022.

Table 4.3b: Distribution of Employment in the Film Industry by Division, 2016 – 2022

Economic Activity	2016	2017	2018	2019	2020	2021	2022
Printing and reproduction of recorded media	52	52	52	52	41	47	49
Manufacture of computer, electronic and optical products	66	67	68	69	62	68	70
Wholesale trade, except of motor vehicles and motorcycles	7,530	7,652	11,725	12,049	11,830	12,430	12,673
Retail trade, except of motor vehicles and motorcycles	2,603	2,710	2,829	2,945	2,727	2,998	3,167
Motion picture, video and television programme production, sound recording and music publishing activities	1,010	1,035	1,052	1,082	1,017	1,099	1,144
Programming and broadcasting activities	2,310	2,451	2,583	2,599	2,332	2,618	2,777
Advertising and market research	1,796	1,877	1,952	2,027	1,800	2,029	2,156
Other professional, scientific and technical activities	9,584	9,820	10,214	10,553	9,584	10,553	11,078
Rental and leasing activities	381	407	433	461	404	468	510
Education	1,817	1,960	1,986	1,996	1,888	1,805	1,843
Creative, arts and entertainment activities	1,279	1,325	1,370	1,400	1,187	1,376	1,462
Libraries, archives, museums and other cultural activities	120	118	117	123	124	127	131
Activities of membership organizations	3,984	4,225	4,494	4,768	4,248	4,861	5,267
Repair of computers and personal and household goods	425	442	465	486	402	462	496
Total	32,957	34,141	39,340	40,610	37,646	40,941	42,823

Earnings in the Film Industry

Average earnings for persons engaged in the film industry cover both formal and informal sectors. Table 4.3c shows the distribution of earnings in FISA-linked activities over the period 2016 -2022.

Overall, the activities paid out about 14.5 billion in 2022 up from 13.2 billion the previous year. Industries with core activities generally had a higher wage bill compared to those with less contribution.



KSh 14.5B

Amount paid out in 2022, up from 13.2 billion the previous year. Industries with core activities generally had a higher wage bill compared to those with less contribution.

Table 4.3c: Distribution of Earnings in Film Industry by Division, 2016 -2022

Economic Activity	2016	2017	2018	2019	2020	2021	2022
Printing and reproduction of recorded media	45.6	26.6	51.1	26.7	21.7	23.1	24.2
Manufacture of computer, electronic and optical products	9.4	19.0	14.1	10.4	8.8	12.5	14.9
Wholesale trade, except of motor vehicles and motorcycles	2,305.3	2,729.5	3,145.7	3,561.9	1,337.7	1,877.8	2,540.4
Retail trade, except of motor vehicles and motorcycles	692.2	855.5	977.5	1,139.5	377.9	560.5	789.0
Motion picture, video and television programme production, sound recording and music publishing activities	391.2	445.0	459.0	523.8	413.8	431.1	443.5
Programming and broadcasting activities	768.8	1,085.7	1,276.4	1,046.4	809.1	1,111.1	991.8
Advertising and market research	356.6	444.7	369.5	497.5	405.5	455.3	457.8
Other professional, scientific and technical activities	5,515.9	5,563.2	5,480.4	4,843.8	3,289.1	4,814.7	4,428.6
Rental and leasing activities	109.0	158.7	186.7	153.0	158.9	206.7	228.4
Education	929.5	1,141.8	1,233.1	1,112.5	801.8	977.1	1,054.3
Creative, arts and entertainment activities	479.5	620.0	593.6	580.9	539.7	413.8	539.6
Libraries, archives, museums and other cultural activities	51.8	61.1	58.5	57.2	53.2	40.8	53.1
Activities of membership organizations	2,260.3	3,187.1	3,051.5	2,986.3	2,774.3	2,127.3	2,773.9
Repair of computers and personal and household goods	147.9	105.1	105.4	160.1	134.4	117.4	151.5
Total	14,063.1	16,442.8	17,002.3	16,700.1	11,125.9	13,169.1	14,491.1



Figure 4.3b: Share of Earnings by Activity in 2022

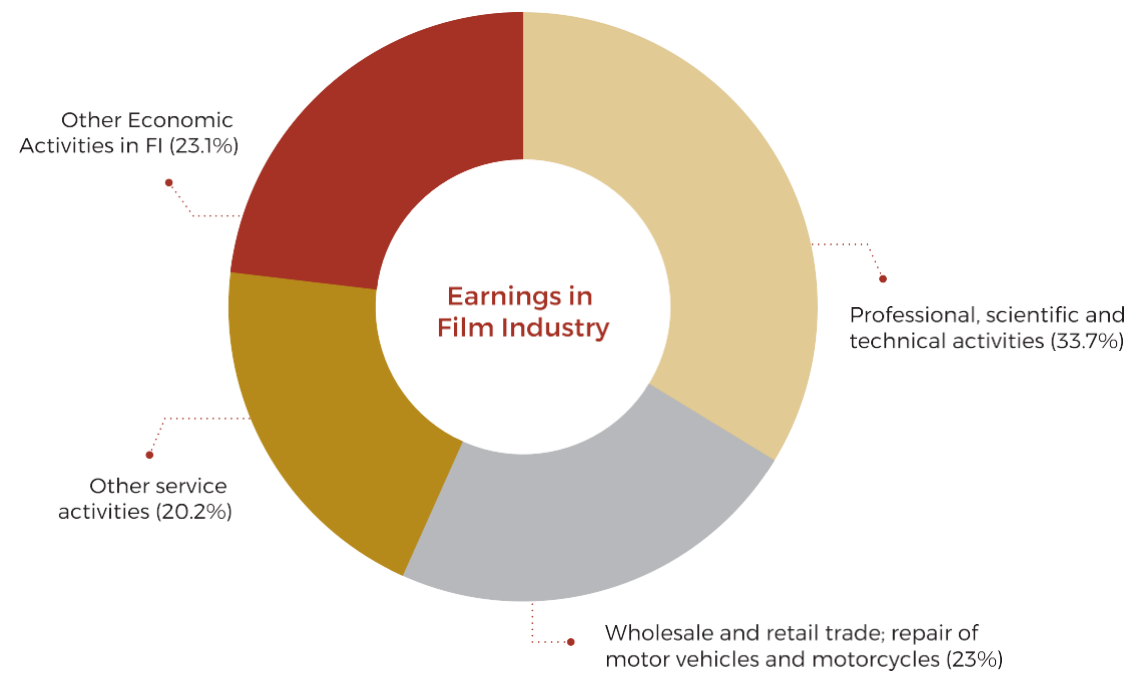


Figure 4.3b above shows the distribution of estimated earnings in FISA related activities in 2022. Other professional, scientific and technical activities recorded the highest share registering 33.7 per cent. This activity has a relatively large proportion of informal sector players especially in photographic activities. The second highest share came from wholesale and retail trade at 23.0 per cent. The third most import activity was other service activities at 20.2 per cent. The remaining economic activities in the film industry accounted for the remaining 23.1 per cent of the earnings in FISA related activities.

Export and Import of Film Related Goods and Services

Import of Film Related Goods

Table 4.4a presents import value of film related goods for 2016 to 2022. There was a general increase in the value of imported film related goods from KSh 48.4 billion in 2016 to KSh 50.0 billion in 2022. Expenditure on these goods was at an all-time high in 2020 at KSh 50.3 billion, with radio, television and related parts accounting for 51.7 per cent of this import bill. However, the value of film related goods imported in 2021 declined by 3.0 per cent partly as a result of the disruptions of world trade by COVID-19 pandemic and decreased demand following the high importation in 2020.



Table 4.4a: Import Value of Film Related Goods, 2016-2022

	KSh Million						
Equipment	2016	2017	2018	2019	2020	2021	2022
Film related equipment and parts	24,265.6	28,582.7	22,079.9	24,230.8	24,275.3	22,242.0	22,965.2
Radio and Television related equipment and parts	24,181.3	17,487.4	20,172.0	23,750.1	26,026.6	26,557.3	26,984.7
Total	48,446.9	46,070.1	42,251.9	47,980.9	50,301.9	48,799.2	49,949.9

Export of Film Related Goods

As shown in Table 4.4b, earnings from export of film related goods exhibited mixed trends from 2016 to 2022. The value of exported film related goods increased from KSh 895.5 million in 2018 to KSh 1,968.9 million in 2022, after a contraction of 28.0 per cent in 2020.



KSh 1,968.9M

Value of exported film related goods in 2022, up from KSh 895.5 million in 2018, after a contraction of 28.0 per cent in 2020

The decline was partly as a result of the measures imposed by the Government to curb the spread of COVID-19 that affected both international and domestic trade and travel. This trend was, however, reversed in 2021 and 2022, with the increase in 2022 mainly driven by film related equipment and parts.

Table 4.4b: Export Value of Film Related Goods, 2016-2022

	KSh Million						
Exports	2016	2017	2018	2019	2020	2021	2022
Film related equipment and parts	680.4	379.8	326.3	653.4	454.6	677.5	1,315.7
Radio and Television related equipment and parts	1,395.5	892.0	569.1	484.8	365.1	533.2	653.2
Total	2,075.9	1,271.8	895.5	1,138.2	819.7	1,210.7	1,968.9

International Trade in Film Related Services

Services related to the film industry form the personal, cultural & recreational services category in the Extended Balance of Payments Services Classification of 2010 (EBOPS 2010). The specific services under this category include;

- a) Artistic related services
- b) Audiovisual services
- c) Education services
- d) Health services
- e) Heritage and recreational services
- f) Other personal services

Table 4.4c presents a summary of income and expenditure on personal, cultural and recreational services in 2019 and 2020 based on the FISA Survey conducted in 2021. Income received for personal, cultural & recreational services rendered to non-residents went up by 62.2 per cent in 2020, mainly driven by an increase in receipts from audiovisual services.

A similar trend was recorded for the payment of personal, cultural & recreational services, which grew by 11.9 per cent over the same period. This resulted in an improved international trade balance in personal, cultural & recreational services in favour of Kenya from a surplus of KSh 259.3 million in 2019 to a surplus of KSh 449.4 million in 2020.

Table 4.4c: Income and Expenditure on Personal, Cultural & Recreational Services Rendered, 2019-2020

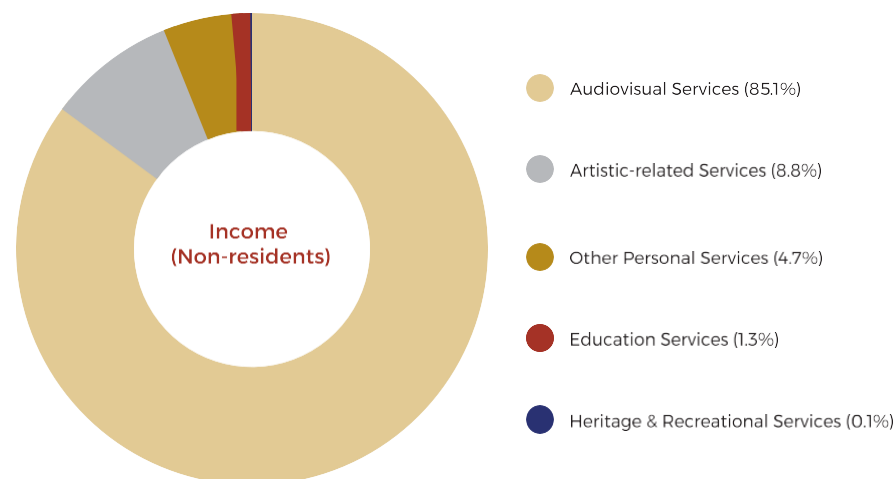
Service	KSh Million					
	Export (Income)		Import (Expenditure)		Trade Balance	
	2019	2020	2019	2020	2019	2020
Artistic related services	19.7	45.2	9.4	4.3	10.3	40.8
Audio-Visual Services	268.4	437.0	15.9	39.6	252.6	397.5
Education Services	2.6	6.7	2.6	0.3	0.0	6.3
Health Services	0.0	0.0	1.4	2.2	-1.4	-2.2
Heritage And Recreational Services	8.7	0.7	2.8	0.1	5.9	0.6
Other Personal Services	17.4	24.2	25.5	17.9	-8.1	6.3
Total	316.9	513.8	57.6	64.4	259.3	449.4

Income from Services Rendered to Non-Residents by Establishments in the Film Industry by Service

Figure 4.4a highlights the share of Income received by establishments in the film industry for services rendered to non-residents in 2020. Income from audiovisual services was the highest, accounting for 85.1 per cent of the total income on personal, cultural and recreational services offered by Kenyans to Non-residents in 2020. Artistic-related services share was 8.8 per cent, while heritage and recreational services were 0.1 per cent over the same period.



Figure 4.4a: Share of Income from Services rendered by Establishments in Film Industry to Non-residents by Service in 2020

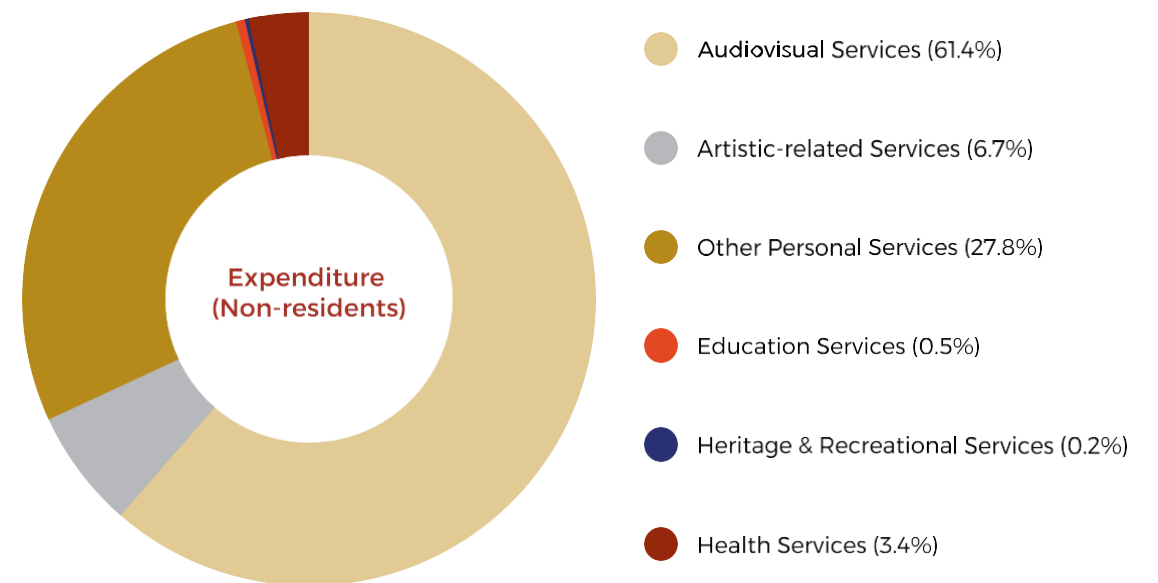


Expenditure on services provided by non-residents to establishments in Film the Industry by Service

Figure 4.4b presents the share of expenditure on services incurred by establishments in the film industry for services rendered by non-residents in 2020. Audiovisual services and other personal services were the main services sought from non-residents, with a share of 61.4 per cent and 27.8 per cent of the total expenditure on personal, cultural & recreational services, respectively, in 2020.

“**Audiovisual services and other personal services were the main services sought from non-residents, with a share of 61.4 per cent and 27.8 per cent of the total expenditure on personal, cultural & recreational services, respectively, in 2020**”

Figure 4.4b: Share of Expenditure on services provided by non-residents to establishments in Film Industry by Service in 2020



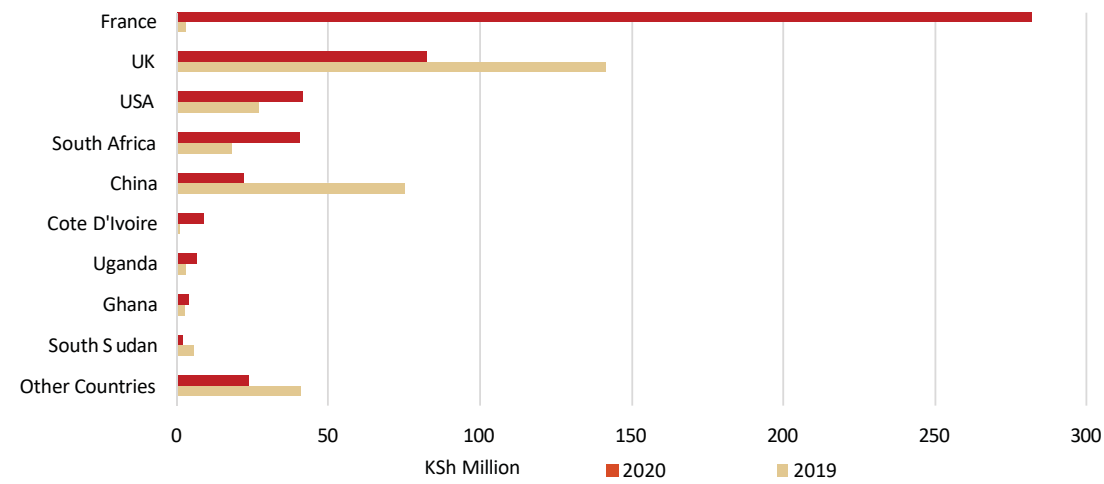
Income from services rendered to non-residents by establishments in Film Industry by Country

Figure 4.4c shows that France was the leading consumer of personal, cultural & recreational services from Kenya in 2021, with receipts from this destination amounting to KSh 281.8 million, 98.9 per cent of which were audiovisual services.

The United Kingdom, United States of America and South Africa were the other top consumers of the same services by Kenyans, with a share of 16.0, 8.1 and 7.9 per cent respectively of the total personal, cultural and recreational services receipts in 2020.



Figure 4.4c: Income from services related to Film Industry rendered to Non-Residents by Country, 2019-2020

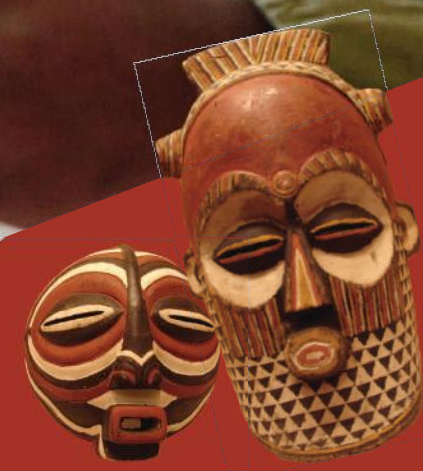
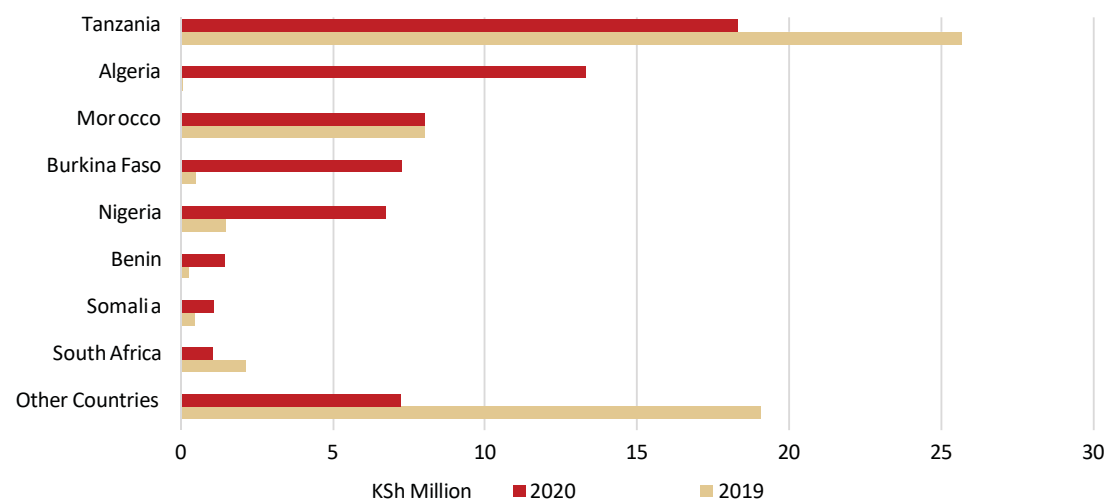


Expenditure on Services Provided by Non-Residents to Establishments in the Film Industry by Country

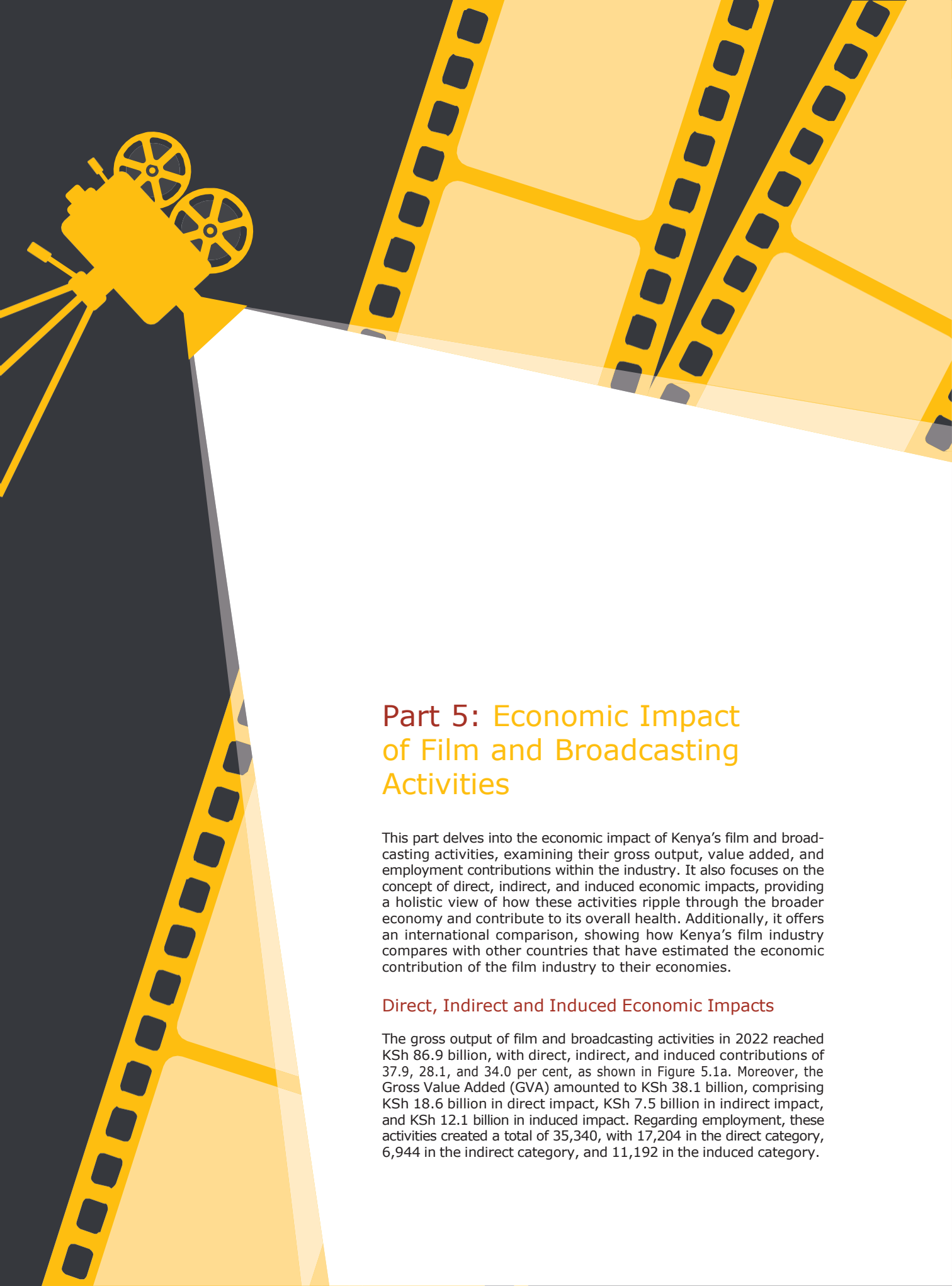
In 2020, film industry establishments reported spending more on personal, cultural & recreational services in Tanzania and Algeria as illustrated in Figure 4.4d. In Tanzania, the highest payment was on other personal services, while in Algeria, audiovisual services were the highest expenditure service. Morocco, Burkina Faso and Nigeria were the other top countries, with a share of 10.4, 11.3 and 12.4 per cent respectively of the total expenditure on personal, cultural and recreational services in 2020.



Figure 4.4d: Expenditure on Services Provided by Non-Residents to Establishments in Film Industry by Country, 2019-2020



In 2020, film industry establishments reported spending more on personal, cultural & recreational services in Tanzania and Algeria. In Tanzania, the highest payment was on other personal services, while in Algeria, audiovisual services were the highest expenditure service



Part 5: Economic Impact of Film and Broadcasting Activities

This part delves into the economic impact of Kenya’s film and broadcasting activities, examining their gross output, value added, and employment contributions within the industry. It also focuses on the concept of direct, indirect, and induced economic impacts, providing a holistic view of how these activities ripple through the broader economy and contribute to its overall health. Additionally, it offers an international comparison, showing how Kenya’s film industry compares with other countries that have estimated the economic contribution of the film industry to their economies.

Direct, Indirect and Induced Economic Impacts

The gross output of film and broadcasting activities in 2022 reached KSh 86.9 billion, with direct, indirect, and induced contributions of 37.9, 28.1, and 34.0 per cent, as shown in Figure 5.1a. Moreover, the Gross Value Added (GVA) amounted to KSh 38.1 billion, comprising KSh 18.6 billion in direct impact, KSh 7.5 billion in indirect impact, and KSh 12.1 billion in induced impact. Regarding employment, these activities created a total of 35,340, with 17,204 in the direct category, 6,944 in the indirect category, and 11,192 in the induced category.

Figure 5.1a: Direct, Indirect and Induced Economic Impacts, 2022

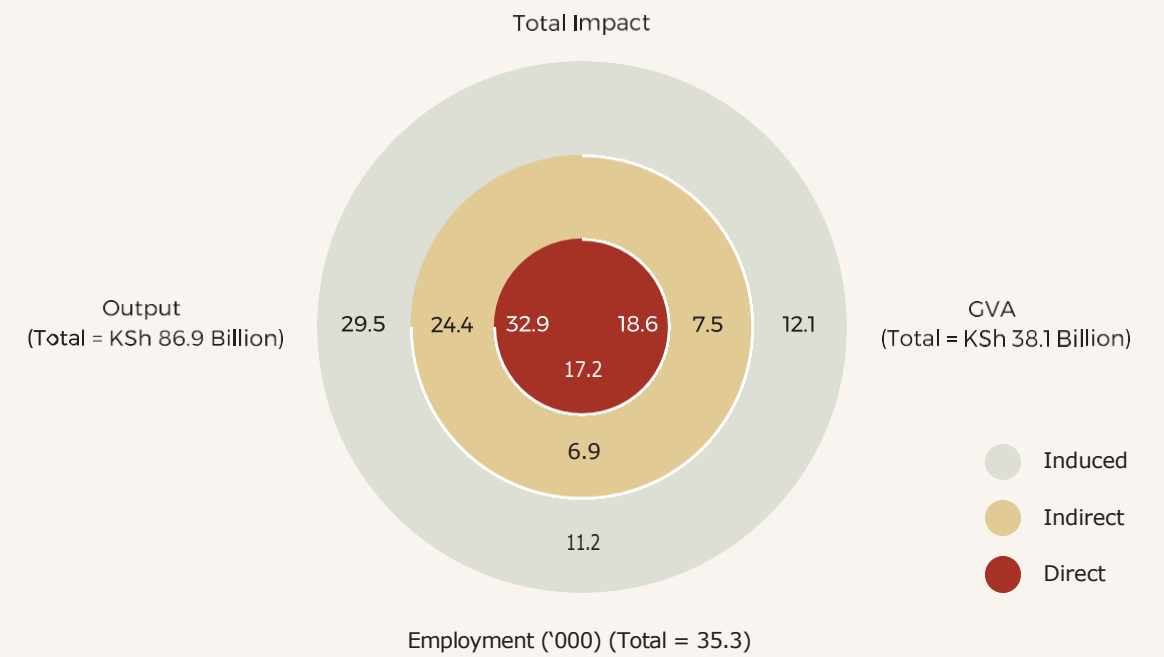


Figure 5.1b shows the GDP contribution of film and related activities to the total economy for the period 2016 to 2022 while Figure 5.1c presents the economic impact of film and related activities in the same period. The proportion of the total economic impact of film industry activities to total economy GVA was highest during 2016-2018 at 0.5 per cent but was

estimated at 0.3 per cent for 2020-2022. In 2022, film and related activities contributed 0.3 per cent to the total GDP, which was equivalent to KSh 38.1 billion. Total impact is obtained by summing up direct, indirect and induced impacts. Direct impact had the highest contribution (about 50 per cent) to the total economic impact for the period 2016 to 2022.



Figure 5.1b: GDP Contribution of Film and Broadcasting Activities, 2016-2022

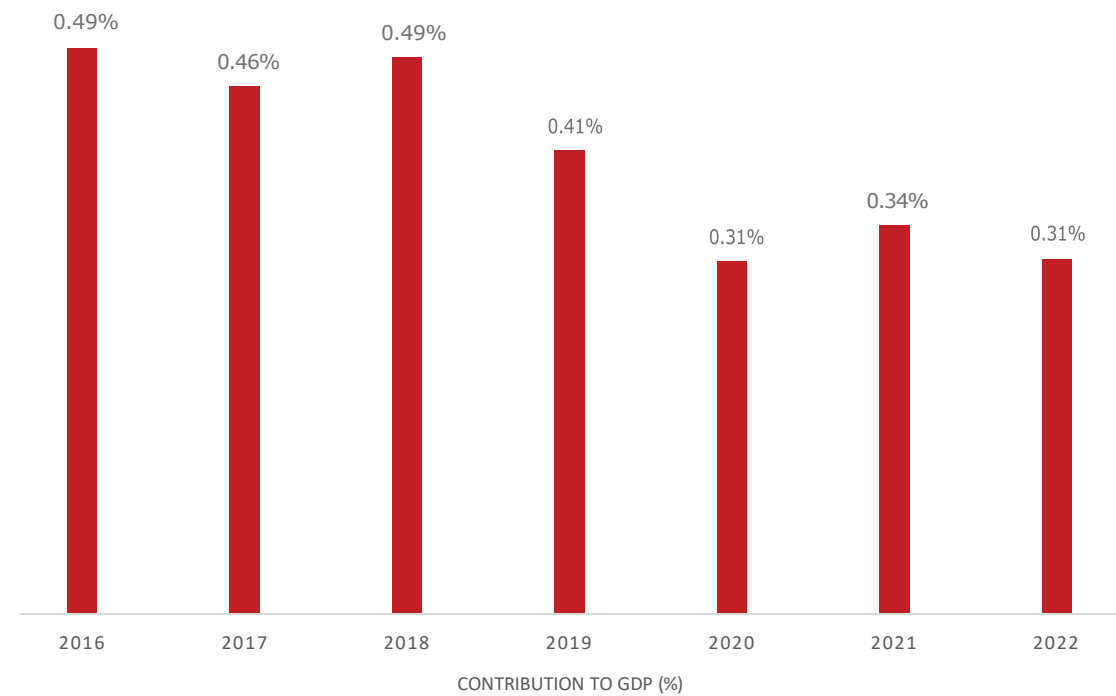


Figure 5.1c: Direct, Indirect and Induced Economic Impacts of Film and Broadcasting Activities, 2016-2022

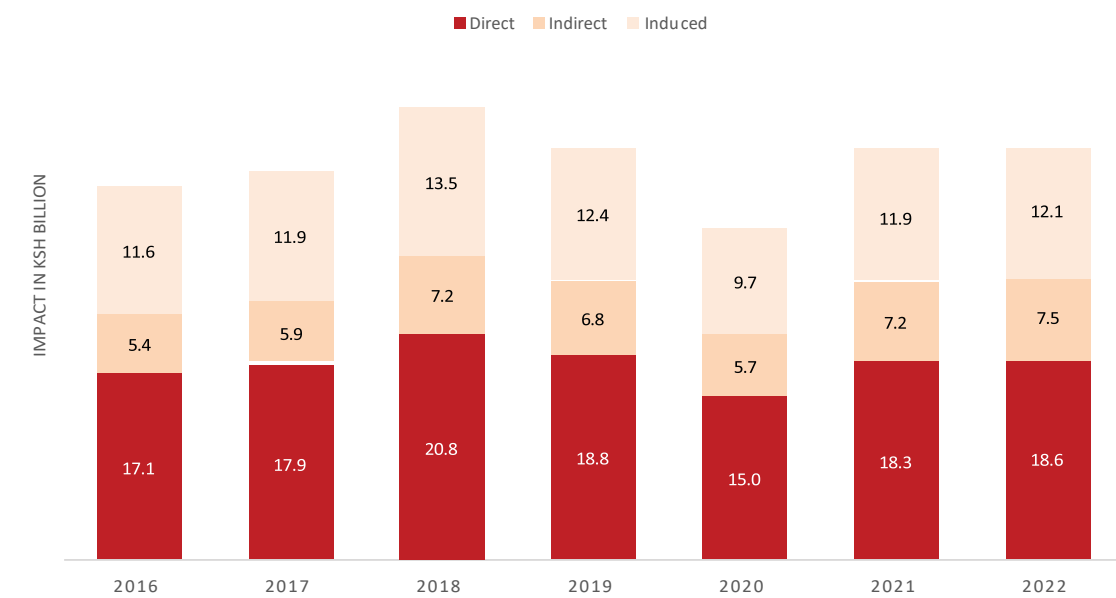
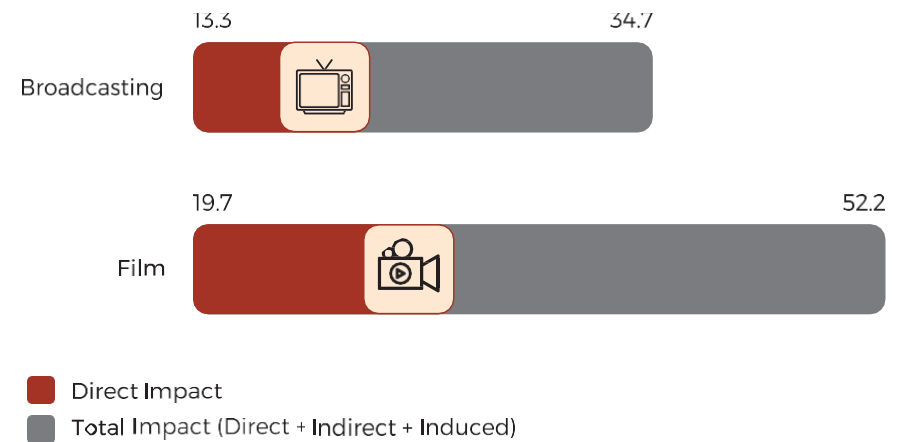


Figure 5.1d provides a snapshot of the economic impact of the film and broadcasting activities for the year 2022. The film activities brought a total economic effect of KSh 52.2 billion in gross output, KSh 20.8

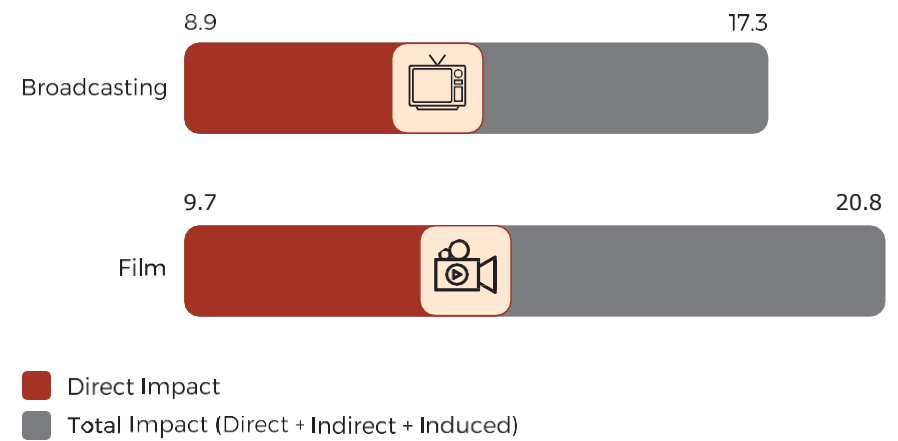
billion in value added, and 29,635 jobs. On the other hand, broadcasting activities contributed KSh 34.7 billion to gross output, KSh 17.3 billion to value added, and 5,704 jobs to the total economy.

Figure 5.1d: Snapshot of Economic Impact of Film and Broadcasting Activities, 2022

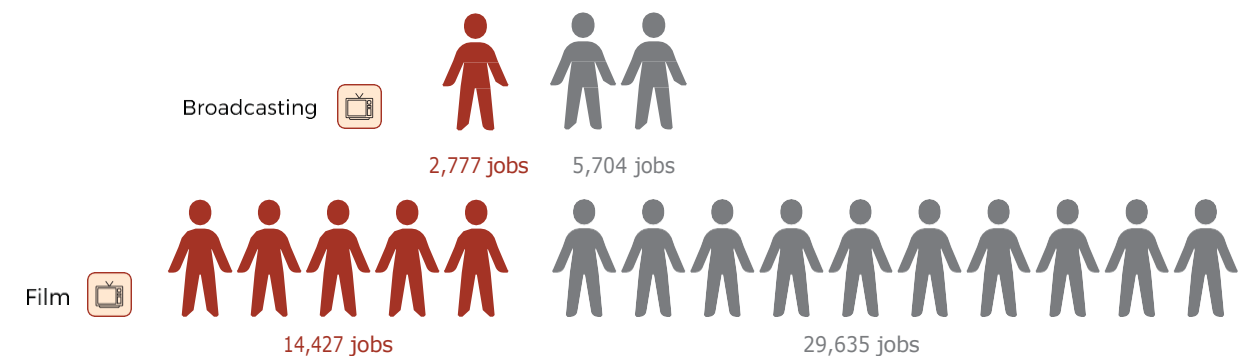
Gross Output, 2022 (KSh Billion)



Gross Value Added, 2022 (KSh Billion)



Employment in Film & Broadcasting, 2022

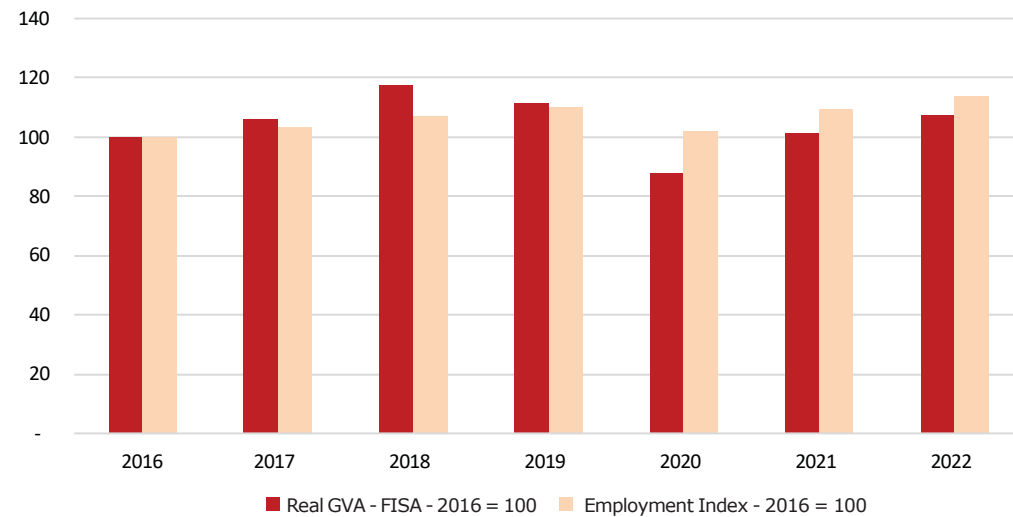


Real Gross Value Added vs Employment Indices

Generally, across the period under consideration, 2016-2022, the GVA and the employment index were relatively comparable except in 2020 where value added in film and related industries was more constrained than employment. This implied that the industry managed to sustain a sizeable share of em-

ployees, albeit lower than in 2019 and the years before but less value addition was generated and therefore less earnings for those who worked during that period. The GVA index was higher than the employment index during the period 2017-2019. However, this trend changed in 2020, when employment in film and related activities recovered from the COVID-19 pandemic relatively faster than value added to reach a level comparable to 2019.

Figure 5.2: Real Gross Value Added (GVA) vs Employment Indices, (2016=100)



International Comparison

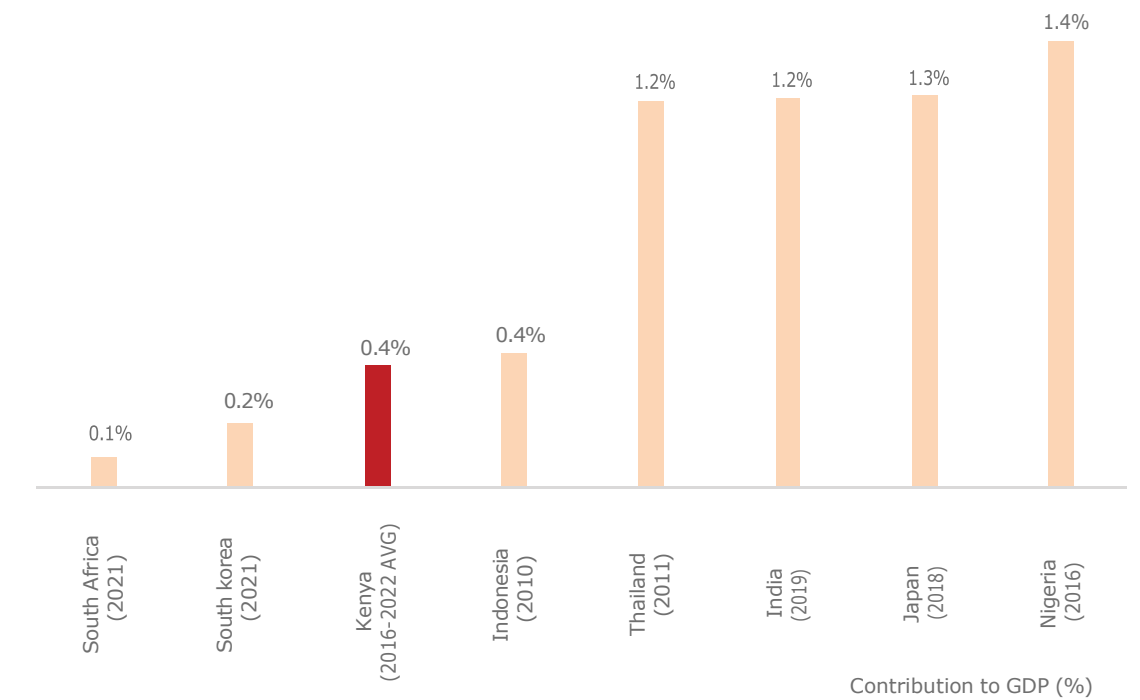
A number of countries around the world have compiled satellite accounts for the film industry of their respective economies. These include Nigeria, South Africa, South Korea, India, Indonesia, Thailand and Japan. Nigeria recorded the highest contribution of about 1.4 per cent, followed closely by Japan at about 1.3 per cent. India, Thailand and Indonesia had higher contributions than Kenya (0.4%), while South Africa and South Korea had proportions lower than Kenya, as shown in Figure 5.3. The proportion for Kenya was computed as the average for the period 2016-2022 to discount any distortions that may have affected some years more than others.



The GVA index was higher than the employment index during the period 2017-2019. However, this trend changed in 2020, when employment in film and related activities recovered from the COVID-19 pandemic



Figure 5.3: Share of Film Industry in the Economy vs. International

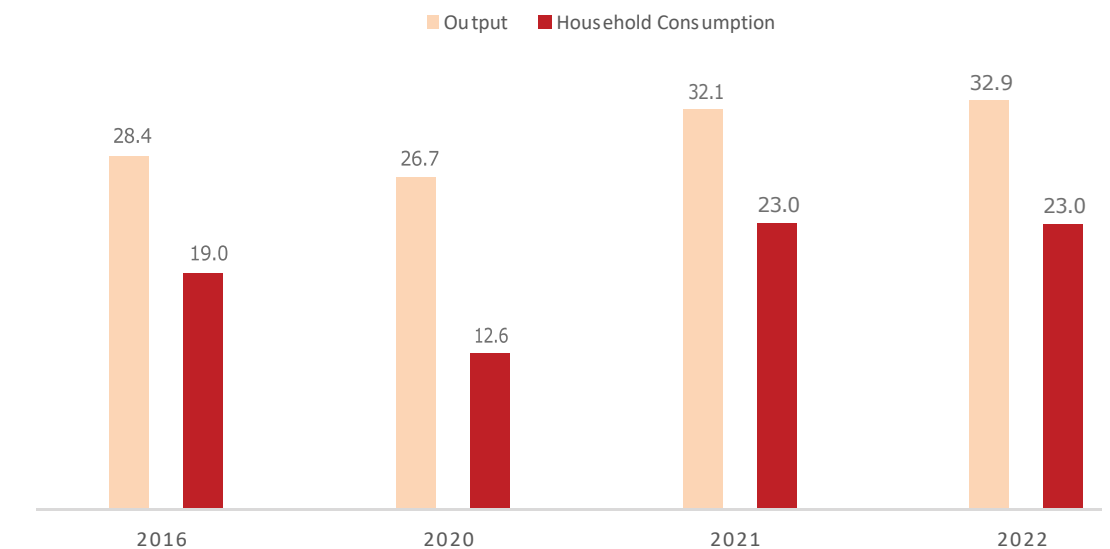


Output vs. Consumption of Film and Radio & Television Services

Figure 5.4 presents output vs. consumption of film and broadcasting activities for the period 2016, 2020, 2021 and 2022. The consumption of film and broadcasting activities accounted for a significant proportion of total output except for 2020, where the

consumption ratio was relatively smaller compared to the other years. The difference between household consumption and total output is attributed to the exports and consumption by enterprises/businesses.

Figure 5.4: Output of Film and Television Goods and Services vs Consumption (KSh Billion)



Part 6: Conclusion and Recommendations

This part of the report presents the key conclusions from the results on estimation of the economic contribution of film and related industries and some recommendations aimed at improving future similar work as well as those geared towards informing policy formulation in the industry. The insights highlighted in this part, together with the recommendations, are designed to foster the industry's growth through the identification of interventions that can lead to sustained growth of the industry going into the future.

Conclusion

The analysis of the film industry landscape in Part 2 highlights the significant impact of technology on Kenya's film industry. Continued growth requires investment in digital infrastructure. Platforms like Facebook, YouTube and TikTok are essential for audience engagement and promotion. Ongoing education and advocacy on intellectual property rights are necessary. Addressing regional disparities in television accessibility is vital. By harnessing technology, understanding audience preferences, and promoting intellectual property rights, Kenya's film industry is poised for innovation and global recognition.

Kenya's Film Industry Satellite Account (FISA) has revealed the significant economic contributions of the film industry to Kenya's economy. This pioneering effort to quantify the industry's impact has revealed compelling findings, highlighting the sector's role as a vital driver of economic growth and job creation.

It showed substantial growth in gross output, which represents the value of goods and services produced by the sector within the country, reaching KSh 44.1 billion in 2022. The Gross Value Added (GVA) attributed to the film and broadcasting sector reached KSh 38.1 billion in the same year. The industry's contribution to GDP emphasizes its value in economic terms.

Despite the COVID-19 pandemic, the film industry witnessed growth, especially in terms of output and GVA. In 2022 alone, it created 42,823 jobs, including 20,847 direct employment, 8,414 indirect employment, and 13,562 for induced employment. The industry earnings from this stood at KSh 14.5 billion in 2022, distributed across direct, indirect, and induced impacts. The film industry created employment opportunities not only related to film production but also through the supply chain. However, the pandemic caused disruptions in 2020.

Kenya's film industry is a global business, importing and exporting film-related goods and services. The value of imports increased steadily from KSh 48.4 billion in 2016 to KSh 50.0 billion in 2022. The highest import expenditure was recorded in 2020, at KSh 50.3 billion, with radio, television, and related parts being the primary contributor. However, the export earnings from film-related goods showed fluctuating trends, with values rising from KSh 895.5 million in 2018 to KSh 1,968.9 million in 2022, with a notable 28.0 per cent dip in 2020. The upswing in 2022 was mainly driven by a surge in film-related equipment and parts export values. These findings highlight the impact of external factors, including the COVID-19 pandemic, on foreign trade in Kenya's film sector.

The film and broadcasting industry had a significant economic impact. The satellite account estimated that the industry contributed an average of 0.4 per cent of Kenya's GDP in the period 2016 to 2022. The direct gross output accounted for 37.9 per cent of the total output, highlighting the sector's direct economic influence. Additionally, the indirect and induced contributions were substantial, amounting to 28.1 per cent and 34.0 per cent, respectively.

The direct impact on Gross Value Added (GVA) was KSh 18.6 billion, which indicates the sector's primary contribution to value addition. The indirect and induced impacts on GVA, with KSh 7.5 billion and KSh 12.1 billion respectively, represented the secondary and tertiary economic contributions. The direct, indirect, and induced effects rippled through the broader economy, showcasing the sector's importance.

These findings underscore the film industry's significance as a driver of economic growth, employment, and international engagement. Its resilience and adaptability played pivotal roles in withstanding external shocks such as the global pandemic. The insights from this study will be instrumental in formulating policies and strategies that support and strengthen its role in Kenya's economic landscape.

Recommendations

In this section, the recommendations are grouped into two; those related to policy and those that have to do with data that are required to continue producing essential statistical information in the future.

Policy Recommendations

This first-ever report documenting the contribution of the Film Industry to the economy of the country has given very important insights moving forward. It is therefore important to have a follow-up policy framework to this. The first and most important policy recommendation is that this study cannot be left to be an event. Rather, follow-up accounts that capture the realities of this contribution should be a regular endeavour. This will enable informed decision-making around matters of film based on data that is current from time to time. Again, it is evident from the findings that the gap between licenses issued and actual productions realized is wide. This points to many stillborn production endeavours by practitioners. It would be important to undertake a study that will specifically provide an evidence-based answer laying bare the reason for this.

Film Fund

In many countries that have enjoyed filmmaking success, such as Argentina, Canada, France, Germany, India, Malaysia, UK, Singapore, USA, South Africa and Nigeria, one of the defining features has been the development and deployment of a blend of infrastructural development, regulatory finesse, financial incentives and logistical support to facilitate growth of local talent as well as attract international investment in the industry. In comparison, the film industry in Kenya is faced with lack of funding and incentivization to encourage film production in the country. That may leave Kenya wide open to exploitation, as the Government lacks an authoritative voice to guide and direct the development of the industry to better serve Kenyan national and cultural interests.

Film Infrastructure

Filmmaking is an expensive venture that often utilizes expensive equipment assed of technology that changes at a dizzying pace. The government through the KFC could do more to attract investment into the industry. Streamlining the regulatory framework, strengthening copyright protection, combating piracy could better lace the country as a film industry haven. In addition, the Country needs to invest or otherwise attract serious investment in infrastructure relating to pre-production, production and post-production.



The government through the KFC could do more to attract investment into the industry. Streamlining the regulatory framework, strengthening copyright protection, combating piracy could better lace the country as a film industry haven

Recommendations Related to Mobilization of Data

1. Regular sensitization of industry players to provide data whenever they are called upon during surveys and studies to facilitate estimation of the sector’s contribution to the economy. This emanated from the low survey response rates especially for key economic variables such as revenue, expenditures etc.
2. Mobilize sufficient funds for data collection and mining to ensure utilization of benchmarks that are reasonably recent bearing in mind that the industry is very dynamic and responds quickly to the ever-changing technological advancements.
3. Expand and enhance the capacity available for conducting similar exercises in the future
4. Endeavour to update the FISA regularly (possibly once every three years) to continuously improve on the estimation techniques, especially the derivation of induced contribution, which has room for improvement.
5. Devise mechanisms aimed at improving the estimation of the informal sector film industry activities
6. Strengthen the administrative data sources especially those produced by regulators. This may be done by improving on the tools used to collect data from players in the industry to make them more responsive to FISA needs.



42,823

Jobs created by the film industry in 2022 alone, including 20,847 direct employment, 8,414 indirect employment, and 13,562 for induced employment. The opportunities were not only related to film production but also the supply chain



This first-ever report documenting the contribution of the Film Industry to the economy of the country has given very important insights moving forward. It is therefore important to have a follow-up policy framework to this



Filmmaking is an expensive venture that often utilizes expensive equipment assed of technology that changes at a dizzying pace. The government through the KFC could do more to attract investment into the industry



References

- CA. (2023). Fourth Quarter and financial year 2022/2023 Sector Statistics Report. Communications Authority of Kenya. <https://www.ca.go.ke/sites/default/files/2023-09/Sector%20Statistics%20Report%20Q4%202022-2023.pdf>
- Communications Authority of Kenya. (2020). Audience Measurement and Industry Trends Report for Q2 2019/2020. September 12, 2023, <http://repository.ca.go.ke/handle/123456789/717>
- Deloitte. (2013, April). South African Film Industry Economic Baseline Study Report. National Film and Video Foundation, South Africa. <https://www.nfvf.co.za/wp-content/uploads/2022/02/Baseline-study.pdf>
- The Economic Contribution of the Film and Television Industries in Indonesia. (2011). Oxford Economics.
- The Economic Contribution of the Film and Television Industries in Thailand. (2012). Oxford Economics.
- Economic Contribution of the Japanese Film and Television Industry. (2019). Mitsubishi Research Institute, Inc.
- Economic impact of the film, television, and online video services industry in India, 2019. (2020). Deloitte.
- How Culture and Media Contribute to the Dutch Economy. (2019). Statistics Netherlands.
- Kenya Audience Research Foundation (KARF), & Communications Authority of Kenya, Audience Measurement and Industry Trends Report for Q2 2019-2020 (2020). Communications Authority of Kenya. Retrieved October 3, 2023, from <https://repository.ca.go.ke/handle/123456789/717>.
- Lora- Mungai, M., & Pimenta, P. (2021). The African Film Industry: Trends, Challenges and Opportunities for Growth. United Nations Educational, Scientific and Cultural Organization (UNESCO).
- Omanufeme, S. (2016, June). Runaway Success. International Monetary Fund. <https://www.imf.org/external/pubs/ft/fandd/2016/06/omanufeme.htm>
- Oxford Economics. (2012). The Economic Contribution of the Film and Television Industries in South Korea. Singh, V. (2004). Economic Contribution of Culture in Canada. Statistics Canada, Culture, Tourism & the Centre for Education Statistics.
- World Intellectual Property Organization. (2020). What is Intellectual Property? [https://www.wipo.int/edocs/pubdocs/en/wipo_pub_450_2020.pdf]. WIPO.

Annexes

Annex 1: Policy, Legislative and Institutional Environment

Constitution of Kenya, 2010

The Constitution of Kenya, 2010 Article 11 of the Constitution of Kenya recognises culture as the foundation of the nation and as the cumulative civilization of the people of Kenya and the nation. It places upon the national government the responsibility of promoting all forms of national and cultural expression, including through the use of mass media. The State shall promote all forms of national and cultural expression through literature, the arts, traditional celebrations, science, communication, information, mass media, publications, libraries and other cultural heritage.

Article 186 provides for the functions and powers of County Governments as set out in the Fourth Schedule. Article 185 (2) gives the county assemblies legislative authority to make laws to effectively perform their functions. Under the Fourth Schedule, Part 2, paragraph 4 (d) and (e) provides that County Governments have the functions and powers to oversee cultural activities, public entertainment and public amenities, including cinemas, video shows and hiring.

The Film and Stage Plays Act, Cap 222

The Film and Stage Plays Act Cap 222 currently stands as the only independent statute providing for the regulation of the creation, exhibition and licensing of films in Kenya. The Act established the Kenya Film Classification Board (KFCB), and the Film Licensing Office (FLO). The FLO provides licensing and liaison services, while KFCB undertakes the function of licensing and classification to regulate the film industry. The major challenge presented by the statute is the lack of recognition of all other sector players and their role in the regulation and development of the film industry. The Act has also not addressed the training of industry players. Further, the Act has failed to be futuristic in its wording to ensure that it keeps up with an ever-evolving film industry with the import of new technologies.

The Kenya Film Classification Board Films and Stage Plays Act, Cap 222

The Kenya Film Classification Board is established under the Films and Stage Plays Act, Cap 222, and their Functions are to Regulate the creation, broadcasting, distribution, exhibition, and possession of film and broadcast content by Classifying TV and radio programmes as stipulated in the Programming Code for free-to-air Radio and TV Services in Kenya. KFCB is mandated by the Films and Stage Plays Act Cap 222 to regulate film content for the following reasons: to protect children from exposure to harmful content, ensure that films and broadcast content conform to Kenyas culture, moral values, and national aspirations.

Kenya Film Commission Legal Notice No. 147 of 2015

This Legal Order Number 147 of 2015 established the Kenya Film Commission (KFC) as the Government agency tasked with developing, promoting, marketing and archiving in the film industry in Kenya. KFC aims to develop a vibrant Kenyan film and TV industry and market Kenya locally and internationally as the preferred filming destination for sustainable wealth and Job creation.

The Commission undertakes various film industry programmes to develop the film industry, which include: capacity building through workshops and master classes to educate Kenyan film-makers on various aspects of film production, promoting the Kenya's film industry by providing facilities for filming and screening, facilitating the creation of incentives through aiding the film industry in the approval of tax exemptions for the importation of machinery. It, among other programmes, also provides liaison to ease access to government services, including acquiring permits for foreign film-makers and advising the film industry on licensing requirements.

The Kenya Information and Communications Act, 1998 (KICA)

The Act establishes the Communications Authority of Kenya, among others, which licenses broadcasters and regulates broadcasting services in Kenya. In relation to the film industry, the Act promotes the airing of Kenyan film productions in accordance with the regulations of the programming code on free-to-air radio and television services by providing content quotas to be met by broadcasters.

The Act provides for the regulation of content aired on television and radio and empowers the Authority to grant licenses for the operation of telecommunication systems.

The Kenya Broadcasting Corporation Act (Cap 221)

The Act establishes the Kenya Broadcasting Corporation (KBC) to assume the Government functions of producing and broadcasting programmes or parts of programmes by sound or television. The Act also provides for the management, powers, functions and duties of the Corporation.

Department of Film Services (DFS)

The Department of Film Services was established via an Executive Order when it was hived from the then Voice of Kenya (VOK), in 1982. Currently, the mandate of the Department of Film Services is derived from Executive Order No. 1 of 2023, which assigns several functions to the Department of Film Services, including Film Development policy and development of the film industry.

Kenya Film School (KFS)

The Kenya Film School is under the Department of Film Services as a talent-based institution offering training and capacity building in a wide variety of areas specific to the film industry and production. The school was operationalized as a result of the report of a multi-sectoral task force and national survey of the status of film education and training by the Ministry of Sport.

Kenya Institute of Mass Communication

Kenya Institute of Mass Communication (KIMC) was established in 1961. It was known as the Voice of Kenya Training School. Its mandate was to train electronic engineering and broadcast technicians for the then Kenya Broadcasting Service (KBS), now Kenya Broadcasting Corporation (KBC). The Government transformed KIMC into a Semi-Autonomous Government Agency (SAGA), under Legal Notice No. 197 of 2011, with a mandate to offer training in Communication and the Cinematic Arts.

The Kenya Copyright Board (KECOBO), Established under the Copyright Act, 2001

The Kenya Copyright Board (KECOBO) administers and enforces copyright and related rights in Kenya. The Act protects copyright in literary, musical and artistic works, dramatic works, audiovisual works, sound recordings and broadcasts through the Kenya Copyright Board. The Act provides a holder of a copyright the exclusive right to control the production, translation, and distribution of their work.

The County Governments Act, 2012

The County Government Act provides for the delivery of public services through county government structures within the designated area of each county's jurisdiction while observing the principles of equity, efficiency, accessibility, non-discrimination, transparency, accountability, sharing of data and information, and subsidiarity. It also provides for shared services through agreements between county governments and the national government, between county gov-

ernments and national agencies, and for the establishment of county shared services platforms aligned to national policies, standards and norms.

The Wildlife Conservation and Management Act, 2013

Section 10 of the Wildlife Conservation and Management Act requires a license for commercial filmmaking in a National Park. It states that no person shall make any cinematograph film in a National Park for sale or other commercial use unless the filming license issued has been produced to the Director and written authorization has been given for the making of the film.

Public Archives and Documentation Service Act (Cap 19)

The Act gives the Director of the Kenya National Archives and Documentation Service power to make arrangements for the separate housing of films and other records that are required to be kept under special conditions.

The National Museums and Heritage Act. No. 6 of 2006

National Museums of Kenya (NMK) is a state corporation established by an Act of Parliament, the Museums and Heritage Act 2006. NMK is a multi-disciplinary institution whose role is to collect, preserve, study, document and present Kenyas past and present cultural and natural heritage. The statutes and institutions discussed above all play a key role in the film industry. However, the efficient delivery of their functions is limited by the lack of a standard unified system that enhances collaboration in order to make processes efficient while maximizing available resources towards the development of a vibrant film industry. The policy, therefore, proposes the generation of a clear structural framework for the collaboration of all industry players. The policy seeks to clearly outline the developmental, regulatory, and policy formulation and oversight role in order to ensure an aligned system.

Annex 2: List of Activities

ISIC_code	Description
1820	Reproduction of recorded media
2630	Manufacture of communication equipment
2640	Manufacture of consumer electronics
2670	Manufacture of optical instruments and photographic equipment
3313	Repair of electronic and optical equipment
4649	Wholesale of audio visual equipment
4652	Wholesale of electronic and telecommunications equipment and parts
4741	Retail sale of video game consoles
4742	Retail sale of audio and video equipment in specialized stores
4762	Retail sale of music and video recordings in specialized stores
5911	Motion picture, video and television programme production activities
5912	Motion picture, video and television programme production activities
5913	Motion picture, video and television programme distribution activities
5914	Motion picture projection activities
5920	Sound recording and music publishing activities
6010	Radio broadcasting
6020-1	Television programming and broadcasting activities-private
6020-2	Television programming and broadcasting activities-public
7310	Advertising
7420	Photographic activities
7722	Renting of video tapes and disks
8400	Regulation
8530-1	Higher Education-Private
8530-2	Higher Education-Public
8542	Cultural education
9000	Creative, arts and entertainment activities
9521	Repair of consumer electronics
1234	Other- Including Online content creators

Annex 3: Output by Broad Economic Activity, 2016-2022

<i>KSh Million</i>							
Description	2016	2017	2018	2019	2020	2021	2022
Reproduction of recorded media	1,595.3	853.9	1,640.4	857.5	694.9	741.1	775.2
Manufacture of communication equipment	445.2	815.6	602.9	444.2	377.3	535.7	637.6
Manufacture of consumer electronics	14.1	7.6	14.5	7.6	6.1	6.6	6.9
Manufacture of optical instruments and photographic equipment	71.7	77.5	90.0	104.5	32.1	50.0	71.8
Repair of electronic and optical equipment	6.3	6.8	7.9	9.2	2.8	4.4	6.3
Wholesale of audio visual equipment	56.4	60.9	70.7	82.1	25.2	39.3	56.4
Wholesale of electronic and telecommunications equipment and parts	1,746.8	1,752.9	1,933.2	1,857.4	1,617.1	1,626.1	1,676.8
Retail sale of video game consoles	0.6	0.7	0.8	0.9	0.3	0.4	0.6
Retail sale of audio and video equipment in specialized stores	754.8	644.9	555.4	701.2	556.8	514.9	557.5
Retail sale of music and video recordings in specialized stores	1,121.0	1,211.0	1,406.3	1,632.7	501.0	781.9	1,121.5
Motion picture, video and television programme production activities	3,992.6	3,254.8	3,381.9	2,516.3	1,932.1	1,940.6	2,990.3
Motion picture, video and television programme post-production activities	1,251.8	1,297.6	1,315.2	1,395.9	1,330.1	1,486.4	1,195.4
Motion picture, video and television programme distribution activities	618.6	378.4	554.7	542.5	110.4	120.5	236.0
Motion picture projection activities	343.1	370.6	430.4	499.7	153.4	239.3	343.3
Sound recording and music publishing activities	1,277.6	2,242.9	2,160.6	3,549.2	2,908.0	2,494.5	2,847.3

<i>KSh Million</i>							
Description	2016	2017	2018	2019	2020	2021	2022
Radio broadcasting	4,205.5	3,909.4	4,597.0	3,811.2	2,814.1	3,618.1	4,066.7
Television programming and broadcasting activities-private	8,100.6	10,099.4	11,875.6	9,734.0	7,525.9	10,338.1	9,228.1
Television programming and broadcasting activities-public	10.1	6.0	2.2	7.0	7.1	2.3	2.3
Advertising	2,062.6	2,408.5	2,001.2	2,694.6	2,196.1	2,466.2	2,479.6
Photographic activities	1,503.7	1,380.7	1,360.2	1,202.2	816.3	1,195.0	1,099.1
Renting of video tapes and disks	15.9	17.1	19.9	23.1	7.1	11.1	15.9
Regulation	361.2	519.9	619.8	490.1	561.1	731.4	885.0
Higher Education-Private	192.7	208.1	241.7	280.6	86.1	134.4	192.7
Higher Education-Public	1,214.3	1,351.3	1,424.4	1,155.8	1,072.9	1,246.6	1,246.6
Cultural education	90.1	97.3	113.0	131.2	40.3	62.8	90.1
Creative, arts and entertainment activities	3,822.9	4,487.5	4,296.6	4,204.8	3,906.3	2,995.3	3,905.7
Repair of consumer electronics	799.5	488.5	489.6	744.2	624.7	545.5	703.9
Other including Online content creators-Film Related	3,389.7	4,072.4	5,535.1	6,053.5	6,181.5	7,451.9	7,668.0
Total	39,064.73	42,022.10	46,741.19	44,733.03	36,087.04	41,380.31	44,106.79

Annex 4: Gross Value Added (GVA) by Broad Economic Activity, 2016-2022

KSh Million

Description	2016	2017	2018	2019	2020	2021	2022
Reproduction of recorded media	888.89	475.77	914.01	477.80	387.20	412.94	431.94
Manufacture of communication equipment	172.91	316.72	234.13	172.51	146.52	208.02	247.63
Manufacture of consumer electronics	5.48	2.93	5.63	2.94	2.39	2.55	2.66
Manufacture of optical instruments and photographic equipment	27.85	30.09	34.94	40.57	12.45	19.43	27.87
Repair of electronic and optical equipment	5.48	5.92	6.87	7.98	2.45	3.82	5.48
Wholesale of audio visual equipment	32.46	35.06	40.72	47.27	14.51	22.64	32.47
Wholesale of electronic and telecommunications equipment and parts	1,340.30	1,345.01	1,483.28	1,425.16	1,240.77	1,247.70	1,286.62
Retail sale of video game consoles	0.49	0.53	0.62	0.72	0.22	0.34	0.49
Retail sale of audio and video equipment in specialized stores	700.52	598.52	515.50	650.73	516.79	477.85	517.39
Retail sale of music and video recordings in specialized stores	1,016.72	1,098.27	1,275.40	1,480.80	454.42	709.11	1,017.16
Motion picture, video and television programme production activities	2,019.12	1,646.02	1,710.30	1,272.53	977.07	981.37	1,512.25
Motion picture, video and television programme post-production activities	832.56	863.01	874.74	928.42	884.67	988.60	795.09
Motion picture, video and television programme distribution activities	385.26	235.68	345.44	337.85	68.75	75.06	147.00
Motion picture pro-	216.05	233.38	271.02	314.67	96.56	150.68	216.15

KSh Million

Description	2016	2017	2018	2019	2020	2021	2022
Sound recording and music publishing activities	455.54	799.73	770.40	1,265.50	1,036.87	889.45	1,015.22
Radio broadcasting	2,800.88	2,603.66	3,061.57	2,538.23	1,874.16	2,409.66	2,708.41
Television programming and broadcasting activities-private	5,394.99	6,726.20	7,909.15	6,482.81	5,012.22	6,885.14	6,145.91
Television programming and broadcasting activities-public	3.03	1.79	0.65	2.11	2.13	0.68	0.68
Advertising	1,427.50	1,666.91	1,385.03	1,864.90	1,519.92	1,706.84	1,716.14
Photographic activities	659.75	605.79	596.77	527.45	358.16	524.29	482.24
Renting of video tapes and disks	13.76	14.86	17.26	20.04	6.15	9.60	13.77
Regulation	144.49	207.96	247.94	196.03	224.45	292.57	321.82
Higher Education-Private	134.86	145.67	169.17	196.41	60.27	94.06	134.92
Higher Education-Public	850.00	945.88	997.07	809.08	751.01	872.62	872.62
Cultural education Creative, arts and entertainment activities	63.06	68.11	79.10	91.84	28.18	43.98	63.08
Repair of consumer electronics	719.52	439.64	440.64	669.77	562.25	490.99	633.55
Other- Including Online content creators	1,336.15	1,605.26	2,181.86	2,386.18	2,436.63	2,937.41	3,022.58
Total	23,945.67	25,415.96	28,152.02	26,737.90	21,025.39	24,257.96	25,718.99

Annex 5: Contribution to Total GVA for Film and Related Activities, 2016-2022

									(%)
Description	2016	2017	2018	2019	2020	2021	2022	7-yr AVG	
Reproduction of recorded media	3.7%	1.9%	3.2%	1.8%	1.8%	1.7%	1.7%	2.3%	
Manufacture of communication equipment	0.7%	1.2%	0.8%	0.6%	0.7%	0.9%	1.0%	0.9%	
Manufacture of consumer electronics	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	
Manufacture of optical instruments and photographic equipment	0.1%	0.1%	0.1%	0.2%	0.1%	0.1%	0.1%	0.1%	
Repair of electronic and optical equipment	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	
Wholesale of audio visual equipment	0.1%	0.1%	0.1%	0.2%	0.1%	0.1%	0.1%	0.1%	
Wholesale of electronic and telecommunications equipment and parts	5.6%	5.3%	5.3%	5.3%	5.9%	5.1%	5.0%	5.4%	
Retail sale of video game consoles	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	
Retail sale of audio and video equipment in specialized stores	2.9%	2.4%	1.8%	2.4%	2.5%	2.0%	2.0%	2.3%	
Retail sale of music and video recordings in specialized stores	4.2%	4.3%	4.5%	5.5%	2.2%	2.9%	4.0%	4.0%	
Motion picture, video and television programme production activities	8.4%	6.5%	6.1%	4.8%	4.6%	4.0%	5.9%	5.8%	
Motion picture, video and television programme post-production activities	3.5%	3.4%	3.1%	3.5%	4.2%	4.1%	3.1%	3.5%	
Motion picture, video and television programme distribution activities	1.6%	0.9%	1.2%	1.3%	0.3%	0.3%	0.6%	0.9%	
Motion picture projection activities	0.9%	0.9%	1.0%	1.2%	0.5%	0.6%	0.8%	0.8%	
Sound recording and music publishing activities	1.9%	3.1%	2.7%	4.7%	4.9%	3.7%	3.9%	3.6%	
Radio broadcasting	11.7%	10.2%	10.9%	9.5%	8.9%	9.9%	10.5%	10.2%	
Television programming and broadcasting activities-private	22.5%	26.5%	28.1%	24.2%	23.8%	28.4%	23.9%	25.4%	
Television programming and broadcasting activities-public	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	
Advertising	6.0%	6.6%	4.9%	7.0%	7.2%	7.0%	6.7%	6.5%	

									(%)
Description	2016	2017	2018	2019	2020	2021	2022	7-yr AVG	
Photographic activities	2.8%	2.4%	2.1%	2.0%	1.7%	2.2%	1.9%	2.1%	
Renting of video tapes and disks	0.1%	0.1%	0.1%	0.1%	0.0%	0.0%	0.1%	0.1%	
Regulation	0.6%	0.8%	0.9%	0.7%	1.1%	1.2%	1.3%	0.9%	
Higher Education-Private	0.6%	0.6%	0.6%	0.7%	0.3%	0.4%	0.5%	0.5%	
Higher Education-Public	3.5%	3.7%	3.5%	3.0%	3.6%	3.6%	3.4%	3.5%	
Cultural education	0.3%	0.3%	0.3%	0.3%	0.1%	0.2%	0.2%	0.2%	
Creative, arts and entertainment activities	9.6%	10.6%	9.2%	9.5%	11.2%	7.4%	9.1%	9.5%	
Repair of consumer electronics	3.0%	1.7%	1.6%	2.5%	2.7%	2.0%	2.5%	2.3%	
Other- Including Online content creators	5.6%	6.3%	7.8%	8.9%	11.6%	12.1%	11.8%	9.1%	
Total	100%	100%	100%	100%	100%	100%	100%	100%	

Annex 6: Import Value of Film Related Goods, 2016-2022

<i>KSh Million</i>							
Equipment	2016	2017	2018	2019	2020	2021	2022
Telephone sets, including telephones for cellular networks or for other wireless networks	12,700.8	7,497.4	7,893.0	11,031.0	12,090.2	15,265.5	14,696.5
Apparatus for transmission or reception of voice, images or other data	18,844.1	21,325.6	13,871.6	14,712.2	16,133.3	14,876.7	13,642.4
Parts and accessories for transmission or reception of voice, images or other data	2,641.2	3,446.5	4,395.9	4,913.2	4,301.7	2,839.6	4,570.2
Microphones and stands therefor	33.5	56.6	65.6	90.2	69.3	92.8	145.7
Loudspeakers	849.8	1,144.5	1,358.8	1,638.9	1,372.3	1,513.2	1,592.3
Headphones and ear-phones	119.2	98.3	177.7	239.2	235.6	223.8	299.1
Sound Amplifiers	95.8	119.8	275.3	274.2	232.7	194.2	260.4
Parts of microphones; loudspeakers, head/earphones; audio frequency electric & sound amplifiers	19.3	33.2	91.2	88.0	72.0	87.6	114.8
Sound recording or reproducing apparatus	67.1	45.5	366.1	355.1	48.6	31.1	43.6
Video recording or reproducing apparatus	276.5	526.8	191.6	346.6	273.5	242.6	215.3
Parts and accessories for sound and video recording and reproducing apparatus	52.0	37.3	44.4	32.6	42.3	42.8	74.3
Media for the recording of sound or of other phenomena	564.0	1,040.3	856.7	969.3	603.9	1,052.4	577.2
Transmission apparatus for radio broadcasting or television	941.3	285.3	599.6	265.2	118.3	170.2	62.0
Television cameras, digital cameras and video camera recorders	614.6	611.5	598.9	658.2	889.7	1,046.9	1,156.1
Radar apparatus, radio navigational aid apparatus and radio remote control apparatus	1,315.0	715.5	1,155.0	516.7	603.7	436.3	585.8
Reception apparatus for radio broadcasting	1,466.8	682.5	1,692.3	1,472.6	1,365.7	943.6	772.5
Monitors and projectors	507.1	548.6	107.7	193.3	661.5	753.4	1,148.8
Reception apparatus for television	4,795.8	4,670.1	6,555.8	8,507.9	10,145.1	8,030.4	8,985.9

<i>KSh Million</i>							
Equipment	2016	2017	2018	2019	2020	2021	2022
Parts suitable for reception and transmission apparatus for radio and television	2,347.0	3,025.2	1,677.4	1,298.6	813.9	664.3	725.9
Pianos, including automatic pianos; harpsichords and other keyboard stringed instruments	17.1	26.5	59.1	53.6	25.0	15.5	14.6
Other string musical instruments	27.5	4.1	16.1	24.4	20.5	30.5	20.1
Wind musical instruments, other than fair ground organs and mechanical street organs	3.2	2.3	24.4	46.9	25.8	41.4	38.2
Percussion musical instruments	23.9	10.3	21.8	35.1	12.6	18.0	32.4
Keyboard instruments, other than accordions	46.8	58.2	66.6	105.0	60.5	73.9	70.0
Other musical instruments	14.8	12.0	22.5	47.1	19.4	26.8	38.1
Parts and accessories of musical instruments	4.5	3.8	14.5	15.5	15.4	16.3	17.0
Paintings, drawings and pastels	26.6	19.1	33.9	29.7	34.0	58.8	38.6
Original engravings, prints and lithographs	0.3	0.5	0.7	0.2	1.2	1.8	0.2
Original sculptures and statuary	29.8	22.9	17.8	20.4	14.2	8.6	11.5
Antiques	1.4	0.0	0.0	0.0	0.0	0.1	0.2
Total	48,446.9	46,070.1	42,251.9	47,980.9	50,301.9	48,799.2	49,949.9

Annex 7: Export Value of Film related Goods, 2016-2022

	<i>KSh Million</i>						
Exports	2016	2017	2018	2019	2020	2021	2022
Telephone sets, including telephones for cellular networks or for other wireless networks	441.2	361.6	87.4	165.6	140.9	127.6	177.9
Apparatus for transmission or reception of voice, images or other data	363.0	298.1	220.9	503.4	205.9	442.7	477.6
Parts and accessories for transmission or reception of voice, images or other data	181.8	24.3	50.3	32.9	194.6	97.2	553.6
Microphones and stands therefore	0.8	0.6	0.6	0.9	0.5	2.3	2.5
Loudspeakers	11.7	19.6	10.0	6.1	10.7	6.0	15.4
Headphones and earphones	6.1	6.2	5.4	4.9	2.4	3.0	5.2
Sound Amplifiers	2.8	2.2	1.5	1.0	1.2	0.5	2.5
Parts of microphones; loudspeakers, head/earphones; audio frequency electric & sound amplifiers	0.5	0.4	0.4	3.5	1.9	0.2	1.3
Sound recording or reproducing apparatus	2.5	1.4	9.6	0.5	1.3	0.3	5.3
Video recording or reproducing apparatus	4.5	1.6	1.7	1.5	0.5	1.0	9.2
Parts and accessories for sound and video recording and reproducing apparatus	83.6	0.2	0.3	0.1	0.0	0.3	2.4
Media for the recording of sound or of other phenomena	5.3	2.4	12.0	70.2	17.9	9.6	12.3
Transmission apparatus for radio broadcasting or television	161.2	141.9	209.2	63.8	9.2	9.4	13.1
Television cameras, digital cameras and video camera recorders	27.6	18.0	25.7	20.2	14.0	16.3	22.7
Radar apparatus, radio navigational aid apparatus and radio remote control apparatus	1.4	88.4	12.0	23.4	38.2	37.6	127.6
Reception apparatus for radio broadcasting	43.9	20.0	27.8	26.3	35.5	74.7	20.5
Monitors and projectors	5.6	14.4	5.8	19.1	13.3	13.0	46.2
Reception apparatus for television	380.4	234.3	178.5	149.7	97.4	238.2	201.0
Parts suitable for reception and transmission apparatus for radio and television	339.9	27.8	28.6	35.8	29.9	29.4	90.4
Pianos, including automatic pianos; harpsichords and other keyboard stringed instruments	4.0	0.7	0.8	1.2	0.6	1.9	2.4
Other string musical instruments	0.6	0.5	0.7	0.3	0.3	0.3	0.5

Wind musical instruments, other than fair ground organs and mechanical street organs	0.1	0.3	0.1	0.0	0.0	0.0	1.4
Percussion musical instruments	3.5	4.0	2.9	2.0	2.3	7.9	13.1
Keyboard instruments, other than accordions	0.6	0.6	0.2	0.4	0.1	0.2	0.2
Other musical instruments	2.7	1.7	2.7	5.2	0.5	0.9	27.6
Parts and accessories of musical instruments	0.6	0.6	0.2	0.1	0.5	0.3	0.8
Paintings, drawings and pastels	0.0	0.0	0.0	0.0	0.0	27.1	44.7
Original engravings, prints and lithographs	0.0	0.0	0.0	0.0	0.0	0.0	1.1
Original sculptures and statuary	0.0	0.0	0.0	0.0	0.0	63.0	89.1
Antiques	0.0	0.0	0.0	0.0	0.0	0.0	1.5
Total	2,075.9	1,271.8	895.5	1,138.2	819.7	1,210.7	1,968.9

Annex 8: Income from and Expenditure on services in the Film Industry by Service and Country, 2019-2020

Country	Export (Income)		Import (Expenditure)	
	2019	2020	2019	2020
Artistic Related Services				
USA	0	31,124,501	0	0
India	10,279,600	0	154,000	0
France	3,000,000	3,000,000	0	0
Botswana	0	4,600,000	0	0
Comoros	0	0	4,000,000	0
South Sudan	1,500,000	2,005,000	0	400,000
Somalia	1,000,000	1,000,000	480,000	1,087,800
Ghana	326,560	2,993,150	0	0
South Africa	100,000	0	2,000,000	231,580
Uganda	300,000	403,680	0	125,480
Nigeria	235,010	40,000	150,000	100,000
Other	2,978,550	0	2,658,263	2,375,400
Total	19,719,720	45,166,331	9,442,263	4,320,260
Audio-Visual Services				
France	0	278,808,455	0	0
UK	141,240,000	81,065,000	500,000	0
China	55,805,077	0	0	3,000,000
South Africa	17,260,403	40,484,108	149,600	762,800
USA	26,836,000	10,404,000	400,000	0
Morocco	0	0	8,000,000	8,000,000
Algeria	0	536,280	0	13,150,180
Nigeria	5,400,000	100,000	325,065	6,000,000
Cote D'ivoire	800,000	8,773,644	0	0
Uganda	2,326,570	5,770,000	0	0
Burkina Faso	0	0	0	7,000,000
Mozambique	3,000,000	3,000,000	0	0
DRC	0	0	4,120,607	0
Tanzania	3,080,000	500,000	0	500,000
Ghana	1,000,000	578,000	0	0
Other	11,680,720	7,000,000	2,361,960	1,141,665
Total	268,428,770	437,019,487	15,857,232	39,554,645

Education Services

Benin	0	4,500,000	0	0
USA	0	0	1,000,000	0
Nigeria	200,000	0	679,180	0
South Africa	725,380	40,000	0	0
Algeria	0	567,234	0	150,000
Somalia	0	800,000	0	0
Malawi	800,000	0	0	0
Other	905,320	750,000	914,650	170,080
Total	2,630,700	6,657,234	2,593,830	320,080

Health Services

UAE	0	0	0	853,530
Nigeria	0	0	162,150	623,555
Botswana	0	0	450,000	0
Djibouti	0	0	420,053	0
Ireland	0	0	0	400,000
Nepal	0	0	325,480	0
Tanzania	0	0	70,325	153,840
Other	0	0	0	168,210
Total	0	0	1,428,008	2,199,135

Heritage And Recreational Services

China	4,500,000	0	0	0
Japan	1,700,000	0	1,700,000	0
Nigeria	1,132,500	200,000	170,250	0
Central African Republic	963,250	0	0	0
Uganda	0	501,742	0	0
Burkina Faso	0	0	500,000	0
Other	396,665	0	389,914	102,360
Total	8,692,415	701,742	2,760,164	102,360

Other Personal Services

Tanzania	234,540	60,000	25,144,523	17,639,638
China	15,000,000	22,080,000	0	0
Ghana	1,000,000	500,000	0	0
UK	0	1,365,267	0	0
Nigeria	400,000	196,305	0	0
Other	745,100	40,000	326,203	269,350

Total	17,379,640	24,241,572	25,470,726	17,908,988
Grand Total	316,851,245	513,786,366	57,552,223	64,405,468

Annex 9: Employment in FISA Industries, 2016-2022

		Numbers						
Section	Division	2016	2017	2018	2019	2020	2021	2022
C	Manufacturing	118	119	120	121	103	115	119
18	Printing and reproduction of recorded media	52	52	52	52	41	47	49
	1820	52	52	52	52	41	47	49
26	Manufacture of computer, electronic and optical products	66	67	68	69	62	68	70
	2630	66	67	68	69	62	68	70
G	Wholesale and retail trade; repair of motor vehicles and motorcycles	10,133	10,362	14,554	14,994	14,557	15,428	15,840
46	Wholesale trade, except of motor vehicles and motorcycles	7,530	7,652	11,725	12,049	11,830	12,430	12,673
	4649	5,316	5,358	9,320	9,553	9,616	10,171	10,334
	4651	755	782	820	851	755	770	797
	4652	1,459	1,512	1,585	1,645	1,459	1,489	1,542
47	Retail trade, except of motor vehicles and motorcycles	2,603	2,710	2,829	2,945	2,727	2,998	3,167
	4741	2,386	2,484	2,593	2,699	2,499	2,747	2,902
	4742	183	191	199	207	192	211	223
	4762	34	35	37	39	36	40	42
J	Information and communication	3,320	3,486	3,635	3,681	3,349	3,717	3,921
59	Motion picture, video and television programme production, sound recording and music publishing activities	1,010	1,035	1,052	1,082	1,017	1,099	1,144
	5911	484	496	504	515	484	522	542
	5912	329	337	342	350	329	355	368
	5913	40	41	42	43	40	43	45
	5914	116	119	121	124	116	125	130
	5920	41	42	43	50	48	54	59
60	Programming and broadcasting activities	2,310	2,451	2,583	2,599	2,332	2,618	2,777
	6020	2,310	2,451	2,583	2,599	2,332	2,618	2,777
M	Professional, scientific and	11,380	11,697	12,166	12,580	11,384	12,582	13,234
73	Advertising and market research	1,796	1,877	1,952	2,027	1,800	2,029	2,156

		Numbers						
Section	Division	2016	2017	2018	2019	2020	2021	2022
	7310	1,796	1,877	1,952	2,027	1,800	2,029	2,156
74	Other professional, scientific and technical activities	9,584	9,820	10,214	10,553	9,584	10,553	11,078
	7420	9,584	9,820	10,214	10,553	9,584	10,553	11,078
N	Administrative and support	381	407	433	461	404	468	510
77	Rental and leasing activities	381	407	433	461	404	468	510
	7729	35	37	39	41	35	41	44
	7730	217	236	256	278	244	286	317
	7740	129	134	138	142	125	141	149
P	Education	1,817	1,960	1,986	1,996	1,888	1,805	1,843
85	Education	1,817	1,960	1,986	1,996	1,888	1,805	1,843
	8530	1,560	1,696	1,714	1,715	1,623	1,517	1,545
	8542	257	264	272	281	265	288	298
90	Creative, arts and entertainment activities	1,279	1,325	1,370	1,400	1,187	1,376	1,462
	9000	1,279	1,325	1,370	1,400	1,187	1,376	1,462
91	Libraries, archives, museums and other cultural activities	120	118	117	123	124	127	131
	9101	120	118	117	123	124	127	131
S	Other service activities	4,409	4,667	4,959	5,254	4,650	5,323	5,763
94	Activities of membership organizations	3,984	4,225	4,494	4,768	4,248	4,861	5,267
	9411	3,314	3,543	3,801	4,064	3,511	4,118	4,513
	9412	670	682	693	704	737	743	754
95	Repair of computers and personal and household goods	425	442	465	486	402	462	496
	9512	252	255	262	266	217	257	273
	9521	173	187	203	220	185	205	223
Grand Total		32,957	34,141	39,340	40,610	37,646	40,941	42,823

Annex 10: Earnings in FISA Industries, 2016-2022

		KSh Million						
Section	Division	2016	2017	2018	2019	2020	2021	2022
C	Manufacturing	55.0	45.6	65.2	37.1	30.5	35.6	39.0
18	Printing and reproduction of recorded media	45.6	26.6	51.1	26.7	21.7	23.1	24.2
	1820	45.6	26.6	51.1	26.7	21.7	23.1	24.2
26	Manufacture of computer, electronic and optical products	9.4	19.0	14.1	10.4	8.8	12.5	14.9
	2630	9.4	19.0	14.1	10.4	8.8	12.5	14.9
G	Wholesale and retail trade; repair of motor vehicles and motorcycles	2,997.5	3,584.9	4,123.2	4,701.4	1,715.6	2,438.3	3,329.4
46	Wholesale trade, except of motor vehicles and motorcycles	2,305.3	2,729.5	3,145.7	3,561.9	1,337.7	1,877.8	2,540.4
	4649	1,665.3	2,012.7	2,337.3	2,713.7	832.8	1,299.5	1,864.0
	4651	274.4	307.3	356.8	414.3	127.1	198.4	284.6
	4652	365.6	409.5	451.6	433.9	377.8	379.9	391.7
47	Retail trade, except of motor vehicles and motorcycles	692.2	855.5	977.5	1,139.5	377.9	560.5	789.0
	4741	527.9	788.8	916.0	1,063.5	326.4	509.3	730.5
	4742	53.6	53.3	45.9	57.9	46.0	42.6	46.1
	4762	10.7	13.4	15.6	18.1	5.5	8.6	12.4
J	Information and communication	1,160.0	1,530.6	1,735.4	1,570.2	1,222.9	1,542.2	1,435.4
59	Motion picture, video and television programme production, sound recording and music publishing activities	391.2	445.0	459.0	523.8	413.8	431.1	443.5
	5911	92.8	79.1	82.2	61.2	47.0	47.2	72.7
	5912	188.4	204.3	207.1	219.8	209.4	234.0	188.2
	5913	13.6	8.7	12.7	12.5	2.5	2.8	5.4
	5914	43.4	49.1	57.0	66.2	20.3	31.7	45.5
	5920	53.0	103.8	99.9	164.2	134.5	115.4	131.7
60	Programming and broadcasting activities	768.8	1,085.7	1,276.4	1,046.4	809.1	1,111.1	991.8
	6020	768.8	1,085.7	1,276.4	1,046.4	809.1	1,111.1	991.8

		KSh Million						
Section	Division	2016	2017	2018	2019	2020	2021	2022
M	Professional, scientific and technical activities	5,872.5	6,007.9	5,849.9	5,341.3	3,694.6	5,270.1	4,886.4
73	Advertising and market research	356.6	444.7	369.5	497.5	405.5	455.3	457.8
	7310	356.6	444.7	369.5	497.5	405.5	455.3	457.8
74	Other professional, scientific and technical activities	5,515.9	5,563.2	5,480.4	4,843.8	3,289.1	4,814.7	4,428.6
	7420	5,515.9	5,563.2	5,480.4	4,843.8	3,289.1	4,814.7	4,428.6
N	Administrative and support service activities	109.0	158.7	186.7	153.0	158.9	206.7	228.4
77	Rental and leasing activities	109.0	158.7	186.7	153.0	158.9	206.7	228.4
	7729	7.8	9.4	10.9	12.7	3.9	6.1	8.7
	7730	87.0	131.2	156.4	123.7	141.6	184.6	203.0
	7740	14.2	18.1	19.3	16.6	13.4	16.0	16.7
P	Education	929.5	1,141.8	1,233.1	1,112.5	801.8	977.1	1,054.3
85	Education	929.5	1,141.8	1,233.1	1,112.5	801.8	977.1	1,054.3
	8530	806.8	999.6	1,068.0	920.8	743.0	885.3	922.7
	8542	122.7	142.2	165.1	191.7	58.8	91.8	131.7
R	Arts, entertainment and recreation	531.3	681.0	652.0	638.1	592.8	454.6	592.7
90	Creative, arts and entertainment activities	479.5	620.0	593.6	580.9	539.7	413.8	539.6
	9000	479.5	620.0	593.6	580.9	539.7	413.8	539.6
91	Libraries, archives, museums and other cultural activities	51.8	61.1	58.5	57.2	53.2	40.8	53.1
	9101	51.8	61.1	58.5	57.2	53.2	40.8	53.1
S	Other service activities	2,408.2	3,292.2	3,156.8	3,146.4	2,908.8	2,244.7	2,925.4
94	Activities of membership organizations	2,260.3	3,187.1	3,051.5	2,986.3	2,774.3	2,127.3	2,773.9
	9411	1,870.5	2,669.2	2,555.6	2,501.0	2,323.5	1,781.6	2,323.1
	9412	389.8	517.9	495.9	485.3	450.8	345.7	450.8
95	Repair of computers and personal and household goods	147.9	105.1	105.4	160.1	134.4	117.4	151.5
	9512	85.3	59.4	59.6	90.6	76.0	66.4	85.7
	9521	62.6	45.7	45.8	69.6	58.4	51.0	65.8
Grand Total		14,063.1	16,442.8	17,002.3	16,700.1	11,125.9	13,169.1	14,491.1

Annex 11: List of Contributors

SN	Name	Contribution	Organization
1	Mr. Timothy Owase	National Coordinator	KFC
2	Mr. Joshua Achiya	Deputy National Coordinator	KFC
3	Dr. Moses Owino	Technical Coordinator	KFC
4	Ms Leticia Ouko	Communication Specialist	KFC
5	Mr. Bernard Kibe	Technical Coordinator	KFC
6	Mr. Lawrence Wambura	Technical Coordinator	KFC
7	Ms Pauline Muthoni	Technical Coordinator	KFC
8	Mr. Macdonald Obudho	National Coordinator	KNBS
9	Mr. Collins Omondi	Deputy National Coordinator	KNBS
10	Mr. Robert Nderitu	Deputy National Coordinator	KNBS
11	Mr. Benjamin Muchiri	Lead National Accounts Specialist	KNBS
12	Mr. Hiram Mbatia	National Accounts Specialist/Data Analyst	KNBS
13	Ms Vivianne Nyarunda	Lead Labour Statistics Specialist	KNBS
14	Mr. Benson Karugu	Labour Statistician	KNBS
15	Mr. Justin Rutto	National Accounts Specialist	KNBS
16	Mr. James Abuga	National Accounts Specialist	KNBS
17	Mr. Peter Kamau Waithera	Data Analyst	KNBS
18	Ms Sarah Omache	Data Mining/Design	KNBS
19	Ms Doris Syombua	National Accounts Specialist	KNBS
20	Ms Praxedes Abutto	National Accounts Specialist	KNBS
21	Ms Linah Ngumba	ICT Statistics Specialist	KNBS
22	Mr. Anthony Makau	External Sector Statistics Specialist/Design	KNBS
23	Mr. Marcos Masiga	Film Industry Specialist	KFCB
24	Mr. Kevin Ong'any	Design Specialist	KYEB

Glossary

Analogue Television: Refers to televisions specifically engineered to process analogue signals. While they can accommodate digital signals through auxiliary devices like set-top boxes or decoders, their inherent design is incompatible with direct digital reception. After the transition to digital broadcasting, these televisions, without supplementary digital receivers, experience a blackout, preventing them from displaying content.

Artistic Works: Creations that possess aesthetic value, including paintings, drawings, sculptures, and architectural designs.

Audiovisual Works: Content that combines both sound and visual components, like films and TV shows.

Bits per second (Bps): A measurement of data transfer speed in digital communication.

Broadband Penetration Rate: A measure reflecting the number of broadband internet subscribers in a given area in relation to its total population, commonly presented as a percentage. This metric emphasizes the availability of high-speed internet access.

Broadband Subscribers: A subset of internet subscribers who have acquired access to high-speed internet connections. Broadband connections are characterized by faster data transmission speeds and the ability to send and receive data at higher volumes than traditional dial-up connections. Common forms of broadband include DSL, cable modems, fibre optics, and other forms of high-speed wireless connections.

Copyright Registrations: Formal documentation that provides content creators exclusive intellectual property rights, protecting them from unauthorized use or reproduction.

Digital Migration: The process of moving from analogue broadcasting to digital broadcasting.

Digital Television (Digital TV): A television system that uses digital signals, providing clearer images and sound compared to analogue TV.

Digital Venue: Refers to online or electronic platforms where films or content can be accessed and viewed. Distribution: (in relation to film) means selling, supplying or letting for hire, offering or agreeing to sell, supply or let for hire or causing or permitting to be sold, supplied to or hired within Kenya.

Distribution: (in relation to film) means selling, supplying or letting for hire, offering or agreeing to sell,

supply or let for hire or causing or permitting to be sold, supplied to or hired within Kenya.

Exhibition: Displaying a film to the public or a section of the public, whether a charge is made for admission or not.

Film Agent: An authorized representative (local film production company) of a foreign film practitioner or enterprise registered by the Kenya Film Classification Board.

Film Distributor: Any person who; sells, supplies, or lets for hire, offers or agrees to sell, supply or let for hire or causes or permits film to be sold, supplied or hired within Kenya.

Film Exhibitor: Any person who displays a film in public or a section of the public, whether a charge is made for admission or not.

Film: Any sequence of visual images recorded or generated by a film practitioner capable of being seen as moving audiovisual pictures. These include any pictures intended for distribution and exhibition through any medium, including the Internet.

Free-to-air Set-top-boxes: Devices that receive and decode digital signals for analogue televisions, allowing access to free-to-air channels.

HD Film Content: Refers to films or videos produced in high-definition resolution, resulting in sharper, clearer images.

Intellectual Property (IP): Creations of the mind, such as inventions, literary and artistic works, and symbols, names, images, and designs used in commerce.

Interactive Session: Engaging activities or discussions, often online, that promote direct involvement from participants, such as Q&A sessions with celebrities.

Internet Penetration Rate: A metric indicating the proportion of individuals within a specified area who have access to the Internet, usually expressed as a percentage of the total population.

Internet Protocol Television (IPTV): A type of television where content is delivered over the internet rather than traditional terrestrial, satellite, or cable methods.

Internet Subscribers: Individuals or entities that have procured a service allowing them access to individuals or entities that have procured a service allowing them access to the internet. This encompasses a di-

verse range of connection types, including dial-up, DSL (Digital Subscriber Line), satellite, fibre optic, cable modem, wireless or Wi-Fi, and mobile (which can vary based on network types such as 3G, 4G, 5G, etc.). Each of these methods caters to different connectivity needs and environments, offering varied speeds and capacities.

Literary Works: Written creations that may include novels, poems, plays, reference works, newspapers, and computer programs.

Long-Format Films: Feature-length movies typically running over 60 minutes in duration, designed for theatrical release, broadcast, or distribution through various media channels.

Over-the-Top service: A distribution or exhibition service that offers films directly to viewers through the Internet, bypassing broadcast platforms.

Pay TV Decoders: Devices that decode encrypted signals, allowing access to paid television channels. Premium Content: High-quality content, usually available behind a paywall or subscription model.

Premium Content: High-quality content, usually available behind a paywall or subscription model.

Satellite accounts provide a framework linked to the central national accounts, allowing attention to be focused on a certain field or aspect of economic and social life in the context of national accounts; common examples are satellite accounts for the environment, or tourism, or unpaid household work. Satellite accounts are one way in which the System of National Accounts may be adapted to meet differing circumstances and needs. They are closely linked to the main system but are not bound to employ exactly the same concepts or restrict themselves to data

expressed in monetary terms. Satellite accounts are intended for special purposes, such as monitoring the community's health or the state of the environment.

They may also be used to explore new methodologies and to work out new accounting procedures that, when fully developed and accepted, might become absorbed into the main system over time (Eurostat). Satellite accounts can meet specific data needs by providing more detail, rearranging concepts from the central framework, or providing supplementary information. They can range from simple tables to an extended set of accounts in special areas, e.g., environment or education.

Social Media Market Distribution: A measure of how different social media platforms are used within a particular market or region.

Sound Recording: The mechanical or digital inscription and re-creation of sound waves, such as spoken voice, singing, or instrumental music.

Trailer: A brief promotional video or advertisement of a film meant to pique interest and encourage viewership.

User Registrations: A count or record of entities or individuals registering for a particular service or platform.

Video-on-demand service: A distribution or exhibition service that allows a person to access a film library using technology without the use of a traditional video playback device or through a broadcasting schedule.

Wealth Quintile: A statistical value that divides a data set into five defined intervals, commonly used to rank households by wealth.



ISBN 978-9914-9651-0-0



9 789914 965100 >