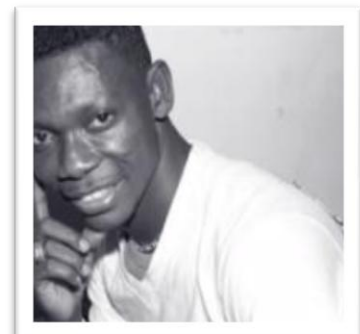
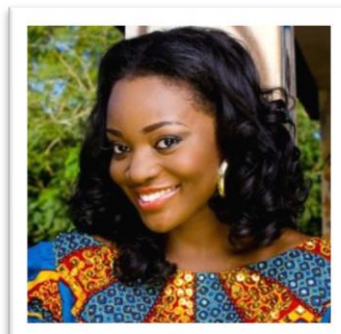




ASSESSING BRAND GHALLYWOOD



A STUDY OF THE ELEMENTS THAT CONSTITUTE AND
CHARACTERIZE THE GHANAIAN FILM INDUSTRY

DANIEL ANSAH AKROFI

APRIL 2013



ASHESI UNIVERSITY COLLEGE

**ASSESSING BRAND GHALLYWOOD: A STUDY OF THE ELEMENTS THAT
CONSTITUTE AND CHARACTERIZE THE GHANAIAN FILM INDUSTRY**

By

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Thesis submitted to the Department of Business Administration, Ashesi University
College in partial fulfillment of the requirements for the award of Bachelor of Science
degree in Business Administration

APRIL 2013

I hereby declare that this Applied Project Report/Business Plan is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:.....

Candidate's Name:.....

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I hereby declare that the preparation and presentation of the Applied Project Report were supervised in accordance with the guidelines on supervision of applied projects laid down by Ashesi University College.

Supervisor's Signature:.....

Supervisor's Name:.....

Date:.....

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Executive Summary

This paper explores the history, current state, and possible future of the Ghanaian film industry, by assessing its strengths, weaknesses and opportunities. By treating the Ghanaian film industry like a brand, this paper researched and discussed brand assets that could be leveraged to make the industry more marketable to an international audience.

Findings showed that the industry's biggest assets lie in the nation's unique traditions, human capital, and cultural values. This paper recommends that filmmakers adopt new business models, work with government to create a foundation that provides filmmakers with capital, and finally, lobby for the passing of the film bill that has remained with parliament for nearly a decade now.

Key words: Film, Brands, Assets, Image, Industry

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1. INTRODUCTION

1.1 A Brief History of the Ghanaian Film Industry

Film production in Ghana dates back to the pre-independence era (Meyer, 2003). Prior to 1957, film production was an endeavour pursued solely by the state, under the auspices of the colonially run Gold Coast Film Unit (ibid.). Post-independence, the Gold Coast Film Unit was replaced by the state-owned Ghana Film Industry Corporation (GFIC) (ibid.).

At the time, film was regarded by the state as a medium of public education, and not private entertainment (ibid.). Consequently, private filmmakers, both inside and outside the GFIC, found generating funds for production extremely difficult (ibid.). Despite such barriers to entry, untrained persons took it upon themselves to produce full-length feature films. They assembled actors—trained or untrained, wrote brief outlines in place of actual scripts, and used ordinary VHS cameras (ibid.). This was especially made possible by the digitization of film, and the financial accessibility of digital cameras and digital editing (ibid.). Thus, in 1987, the first Ghanaian film to be released on VHS was *Zinabu* directed by William Akuffo (Dovey, 2012).

Initially, professional filmmakers turned their noses up at the improvised methods and homely productions (Meyer, 2003). However, when the films enjoyed extraordinary success, it became apparent that screening the productions in local cinemas could generate enough revenue to sustain a film industry (ibid.). By the late 1980s, there was a boom in local film production. Accordingly, the Ghanaian Film Industry was born.

Since then, the Ghanaian Film Industry has evolved, producing an average of 50 films annually during the 1990s, and over a hundred annually by the 2000s (Haynes, 2007). The industry explores a variety of themes ranging from religion, to social

class, to sex. However, it is most notably characterized for its seeming obsession with witchcraft, tribulation, and melodramatic romances (Haynes, 2007).

1.2 Problem Statement

During the mid-1990s, the video boom in both the Ghanaian and Nigerian Film Industries faced hostility from local professional filmmaking establishments (Haynes, 2007). At the time, critics and professionals alike were “appalled and embarrassed” by the low technical quality and superstition-saturated nature of the Ghanaian/Nigerian productions that seemed to be taking the market by storm (ibid.). Today, the Ghanaian and Nigerian markets are saturated with films made by untrained, businessmen, and their products are completely inward-focused i.e. targeted at the local audience. As a result, Ghanaian films are largely consumed locally. Even when they are purchased abroad, they are purchased by Ghanaian and Nigerian immigrants. The Ghanaian and Nigerian film industries have virtually a non-existent international audience¹.

In the Nigerian film industry (a.k.a. Nollywood), the lack of an international audience may be inconsequential. In 2009, a UNESCO report praised Nollywood for overtaking Hollywood to become the second largest film producer in the world after India’s film industry, Bollywood (Dovey, 2012). In 2007, Nollywood was estimated to be worth approximately US\$ 200,000,000 (Haynes, 2007). In 2008, Nollywood grossed an annual turnover of US\$ 150,000,000, and by 2012, Nollywood was Nigeria’s second largest employer (Dovey, 2012).

Comparatively, the Ghanaian film industry is worth little. Annually, the industry produces a little over a 100 films (Haynes, 2007). Assuming a best-case scenario of

¹ For the purpose of this paper, “international audience” refers to a body of consumers that are *not* nationals of the countries in question.

150 films in one year, with each film selling an average of 5-10,000 copies (ibid.) at the average price of US \$2.50 (ibid.), the industry generates between US\$ 1,875,000 - \$US 3,750,000. Even in its most optimistic state, the Ghana film industry is worth less than 2% of the Nigerian film industry.

Needless to say, Nigeria's film industry is a far larger, more successful contributor to Nigeria's economy than Ghana's film industry is to Ghana. However, Nigeria has an upper hand that Ghana can never match. The Nigerian population—and thus, its market base—is over six times the size of Ghana's². Nigeria consumes its own films, which means that even if Nollywood decides to completely neglect the international market, it can remain a significant contributor to the Nigerian economy.

Ghana, on the other hand, has a relatively small customer base. In addition to that, Nigerian films compete with Ghanaian films for the limited disposable income of the average Ghanaian. As a result, unlike Nigeria, the Ghanaian film industry does not have the luxury of being solely inward-focused, and ignoring the international audience—not if it wants to grow to its fullest potential.

That is to say: in order for the Ghanaian Film Industry to grow into a more profitable sector of the economy, i.e. contributing more to the national GDP and providing more job opportunities, it must first appeal to the international market, and then penetrate it.

² Ghana's Population = 24,965,816 (est. 2011); Nigeria's Population = 162,470,737 (est. 2011) Source: The World Bank. (n.d.). *Public Data*. From Google Web site: <http://www.google.com.gh/publicdata/>

A well-developed film industry can serve the following purposes:

- i) **Provide employment.** Nollywood is one of Nigeria's largest sources of employment. A booming Ghanaian film industry could potentially provide thousands of jobs.
- ii) **Provide investment opportunities.** Any well-developed industry attracts investment, not only to the industry in question, but also to supporting industries as well such as the food and beverage sector.
- iii) **Increase tourism.** A thriving film industry markets its own country of origin, attracts people from other parts of the world to visit, and ultimately supplies the country with foreign exchange.
- iv) **Improve quality of living.** Employment, investment, and increased tourism improve a country's GDP by putting money in the hands of the people. This contributes to the betterment of its citizens' lives.

If players in the Ghanaian film industry want to build a more profitable industry, they must aim to appeal to audiences outside the country as well.

It is for this reason that the stated problem is:

The current inward-focused approach to filmmaking in the Ghanaian film industry is not only a limiter on the growth and profitability of the industry, but ultimately, the nation as a whole.

This paper presents that for an industry to shift its focus outward, and truly appeal to an international audience, it must assess itself, as the first step towards building an attractive, profitable brand.

Therefore, the aims and objectives of this paper are as follows:

1.3 Aims & Objectives

- To identify those elements which characterize the Ghanaian Film industry,
- To categorize these elements into positive and negative elements i.e. recognize which elements could promote the Ghanaian film industry in the global market, and which elements could limit the industry.
- To discuss how the identified positive elements can be capitalized and improved to create a stronger film industry that performs better in the global market.

1.4 Conceptual Framework

1.4.1 *The Concept of a Brand*

The concept of a brand can be defined based on two paradigms: the first is customer based, and is focused on the relationship customers have with the brand, whereas the second is focused on measuring monetary worth (Kapferer, 2008).

The customer-based facet of a brand, as defined by Kevin Lane Keller, is as “a set of mental associations held by the consumer, which add to the perceived value of a product or service” (Kapferer, 2008). This definition of a brand revolves around the customer’s feelings towards a product or service, such as indifference, attachment, or loyalty (Kapferer, 2008). These feelings are based on beliefs of superiority, or evoked emotions, and thus, affect willingness to purchase and repurchase (Kapferer, 2008). A brand may, in fact, boil down to a single idea. The more the idea is shared amongst people, the more power the brand has (Kapferer, 2008). If this idea is attached to a product or service, then the idea can influence consumers to buy. Volvo, for instance, sells the idea of superior safety, and Levi became popular by

selling the idea of rebellion (Kapferer, 2008). In the context of the global film industry, Bollywood is doing better internationally because it has found a way to successfully sell appealing elements of Indian culture. On the other hand, the monetary based facet of a brand refers to its ability to generate cash flow. Therefore, a brand is essentially a strong idea that can be profitably applied to an economic equation (Kapferer, 2008).

Together, both the customer based facet, and the monetary facet make up the total value of a brand.

1.4.2 The Value of a Brand

The value of a brand lies in something marketers term as *brand equity*. Brand equity refers to all those elements of a brand that allow it to sell higher volumes, or earn greater margins (Kapferer, 2008). As previously mentioned, the value of a brand is made up of two facets: the customer-based facet and the monetary-based facet. The constituents of the customer-based facet are called brand assets; examples are brand awareness, brand reputation, and brand imagery (Kapferer, 2008). The monetary based facet deals with the brand's ability to generate cash flow. However, it is strongly tied to 'middleman' constituents collectively known as the brand strength. E.g. Market share, and market leadership.

Table 1.1 Brand Assets, Strength, and Value

Brand Assets	Brand Strength	Brand Value
Brand Awareness	Market Share	Cash flow
Brand reputation	Market leadership	
Brand personality	Market penetration	
Brand deep values	Growth rate	
Brand imagery	Loyalty rate etc.	
Patents and rights		

Adopted from (Kapferer, 2008)

Traditionally, a brand is a concept reserved for products and services. However, it is arguable that anything can, in fact, be branded (Turpin, 2009). This paper follows suite, by applying the concept of a brand to an entire industry—specifically, the Ghanaian film industry.

1.5 Theoretical Framework

For the purposes of this paper, attention will be focused on the customer-based facet of a brand i.e. the brand assets. The rationale for this is: since this paper seeks to identify those elements that characterize, and contribute to, the Ghanaian Film industry, and its image, it can,

1. Treat the entire Ghanaian Film industry like a brand, and explore its brand assets.

However, brand assets are influenced by the brand elements that characterize said brand. Brand elements are aspects of [a brand], especially one that is essential or characteristic [of it] (New Oxford American Dictionary, 2010). Thus, in order to properly assess the Ghanaian film industry brand and its assets, one must attempt to assess the elements that characterize the brand.

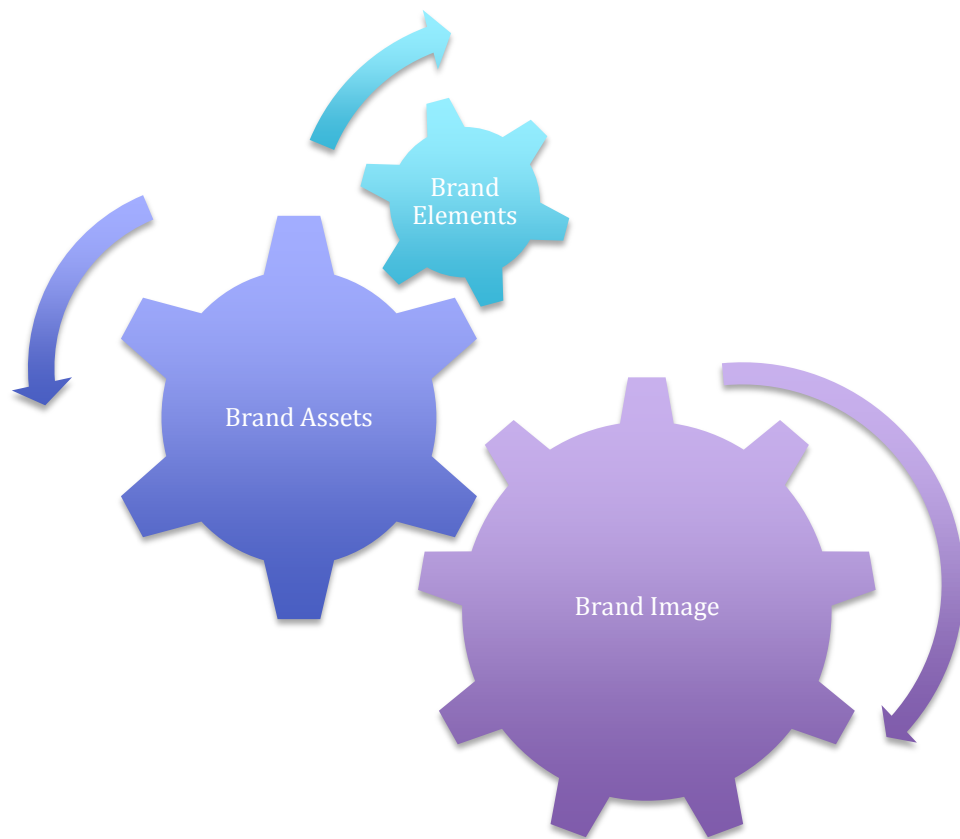


Figure 1.1 Theoretical Framework

For this reason, this paper will achieve objective number one by:

2. Pinpointing which elements of the Ghanaian Film industry strengthen its brand assets, and which elements weaken them.

It is my hypothesis that after the assessment, the brand assets of the Ghanaian Film Industry (or lack thereof) will reflect and explain the negative image it holds within the international community. Further research may then be able to suggest a course of action to improve the Ghanaian Film industry and make it more palatable to international critics.

1.6 Research Questions

1. What are the elements that characterize, and contribute to, the Ghanaian Film industry and its brand?
2. In what ways do these elements serve as brand assets to the Ghanaian Film industry?
3. What can be done to leverage positive elements, and strengthen the Ghanaian Film industry?

2. LITERATURE REVIEW

This paper is not the first of its kind. Other researchers have attempted to assess the brands of film industries, by exploring those qualities and characteristics that translate most successfully into brand assets. This paper seeks to achieve a similar goal with the Ghanaian film industry.

Therefore, the aim of this literature review is to discuss the methods and findings of three researchers who assessed the three most distinctive film industries in the world: Hollywood, Bollywood, and Nollywood. For Hollywood, the primary literature under review is *Brand Hollywood: Selling Entertainment in a Global Media Age*, by Paul Grainge. For Bollywood, the chosen primary literature for review is *Brand Hollywood: A New Global Entertainment Order*, by Derek Bose. And for Nollywood, *The Rise of Nollywood: Creators, Entrepreneurs and Pirates*, by Jonathan Haynes and Olufunmilayo B. Arewa will be reviewed.

These articles were chosen because Hollywood, Bollywood, and Nollywood are not only the largest³ film industries in the world (Onanuga, 2010), but also the most unique. The hope is that this literature review will strengthen this paper by justifying the chosen theoretical framework, as well as inform the chosen methodology.

2.1 Brand Hollywood

The aim of *Brand Hollywood: Selling Entertainment in a Global Media Age* is to “widen and deepen the analysis of branding in the contemporary motion picture business” (Grainge, 2008). For his research, the author Paul Grainge conducted a documentary analysis on the applications of branding within various facets of the American film industry: from the creation of corporate strategy and logo design, to

³ ‘Largest’ refers to the number of films produced per year, as opposed to the monetary value of the industries.

the management of film libraries and blockbuster properties. In his analysis, Grainge adopts a model of cultural critique that allows him to explore beyond mere cause-and-effect relationships between brands and films, but also how various forms of discourse within industry came to change the very nature of selling filmed entertainment. Grainge's analysis is bracketed between 1995 and 2003, a period when branding became an organizing principle within the media economy of Hollywood (Grainge, 2008).

To begin, Grainge stresses on the growing importance of branding, not only in the film industry, but also in the business world. In real terms, Hollywood budgets have risen from an average of \$38.75 million in 1990 to an average of \$96 million by 2005 (Grainge, 2008). Within this increase, marketing budgets have doubled (Grainge, 2008). The power of the market has grown so strong that the intangible value created through branding, is overcoming the tangible materiality of a commodity (Grainge, 2008). In Hollywood, marketing does not simply occur after a movie has been released; it may define the very identity of a film from its idea generation stage (Grainge, 2008). Branding can help extend the total consumer experience with a particular film, even before they have even watched it (Grainge, 2008). In an increasingly globalized consumer market, branding is also an invaluable vehicle in crossing international borders (Grainge, 2008). . It is for these reasons that branding has taken such a central position in Hollywood. Paul Grainge states that in discussing branding and film, there are three major critical approaches: the treatment of *marketing, synergy, and rights*.

Grainge goes on to explore two concepts called 'total marketing' and 'total entertainment' that have come to define the way in which Hollywood studios interact with consumers. Total marketing refers to marketing that goes beyond simply selling a product. Total marketing requires a company to make sure that its values resonate more intimately with consumers' social experiences, lifestyles, and civic aspirations—

it demands that a brand bring such pleasurable, life-enhancing solutions to a consumer that it connects with them on a powerful, emotional level. In the context of film, one method of total marketing is marrying consumerism with film production, so that through merchandizing and product placement, a firm can appeal to consumers' desires to emulate entertainment stars.

Total entertainment on the other hand, refers to an industrial principle where global media conglomerates seek to create an entertainment and communication environment so expansive that they have near total ownership and control over how entertainment is produced, received by the public, and transmitted through social circles. An example of a company that practices total entertainment is Warner Bros, which after merging with Warner Communications Inc. in July 1989, is now a made up of "movies, television, video, consumer products, stores, international theatres, and international theme parks" (Grainge, 2008).

Grainge also goes on to discuss the extent to which Hollywood studios have endeavoured to disseminate trademark logos through as many entertainment mediums as they can: video, consumer products, animation, television, theatre, etcetera. In this regard, Hollywood studios have acted like traditional firms with traditional product brands. But also, with the aesthetic range that film studios have, Hollywood has often taken to merging the images of two associated brands for more effect. An instance is in the film *The Matrix* (1999) when the Warner Bros shield transformed into a green circuit board, in reference to the technology-centric theme of the film. Since the 1980s and 1990s, studio logos have increasingly functioned in a way that has bridged the separate roles of production, distribution, and exhibition outlets, as well as the various mediums of providing media entertainment i.e. film, television, cable, and the Internet. Companies such as Warner Bros and Paramount have channeled and disseminated their corporate logos across the media terrain, so much so that a portion of the success of a production—from inception to screening—

is attributable to the reputation of the parent company. Another example is Dolby, which, since 1982, has redefined consumers' expectations with relation to sound quality.

The last part of the book 'Brand spectacle' discusses the ways in which branding manifests itself in the production, distribution, and exhibition of filmed entertainment. Grainge concentrates on Warner Bros, in the context of Time Warner, in analyzing how a major studio functions in brand terms. He points out how in the late 1980s, Warner Bros recognized the profitability of merchandising, and franchising.

In 1982, *Batman* became a model of how film studios could commercialize a movie, and gross from film, television, publishing, and licensing rights simultaneously. Film studios learned from the *Batman* phenomenon, to multiply profits by using as many delivery channels as possible to disseminate branded media to consumers. The book goes on to discuss how studios also came to see the importance of old films and stories, which could be restored and re-released for profit. In the case of the *Batman* phenomenon, Warner Bros learnt the timelessness and value of beloved comic book characters. Studios began to compile and protect their archives. Studios, like Warner Bros, also began to create themed parks where visitors could interact with characters or, iconic scenes and artifacts from favorite movies. Finally, film studios learned to pair with firms from other industries. E.g. for franchises like the *Harry Potter* series and the *Lord of the Rings* trilogy, New Line and Warner Bros allowed food and beverage firms, video game developers, and publishers to extend their brands to the global market.

Throughout the book, Grainge's three critical approaches to brand and film, i.e. *marketing*, *synergy*, and *rights*, are evident in the way Hollywood studios have evolved their methods of doing business over the years. *Marketing* saw the rise in 'total marketing', which pursued consumers far beyond mere advertising, and found

new creative ways to resonate emotionally with consumers. The importance of *synergy* is evident in the concept of 'total entertainment', when firms vertically integrate both backwards and forwards to effectively permeate an already media saturated environment. *Rights* ties into franchising and merchandizing deals, as well as archives, logos and trademarks that studios can use to gain competitive edge over each other.

In the end, Grainge's assessment of the Hollywood brand goes a long way to explain the brand's phenomenal success in the global market. The Hollywood brand has positive, cash-generating assets such as high brand awareness, strong brand image, and a plethora of merchandizing rights. Certainly, Grainge does not explicitly place all of Hollywood's studios under one overarching brand, nor does he pretend like they can be so easily treated as one product. However, the three critical approaches to branding and film, *marketing*, *synergy* and *rights* do seem to be issues of paramount importance to all studios. *Marketing*, *synergy*, and *rights* are sources of brand assets. Brand assets such as studio logos, licensed merchandising, reputation, and of course, the films themselves, demonstrate brand strength by providing market share, consumer loyalty, and global market penetration.

2.2 Brand Bollywood

Brand Bollywood: A New Global Entertainment Order is by Derek Bose. In *Brand Bollywood*, Bose aims to examine various issues concerning the Indian entertainment industry: "the various challenges it faces, the unfolding opportunities, new concerns, stumbling blocks, possibilities and the pitfalls it is bound to encounter while heading in the direction of media convergence" (Bose, 2006). In his introduction, Bose describes how the term Bollywood evolved from several other variants such as Tollywood, Mollywood, and Lollywood—all of which were coined

from the locations in which Indian film studios were formerly concentrated. The term 'Bollywood' itself was based on two things:

1. The fact that the Indian film industry was based in Bombay (today known as Mumbai), and,
2. The way Indian movies borrowed some story-telling elements from Hollywood movies.

As opposed to *Brand Hollywood* that deconstructs and analyzes the brand culture of Hollywood, *Brand Bollywood* spends more time laying down rules and guidelines to help the Indian film industry overcome its weaknesses. Yet, *Brand Bollywood* is vital to this discussion because, though not explicitly stated in the introduction of this paper, one of the secondary objectives is to identify negative brand elements of the Ghanaian Film Industry, and offer solutions. *Brand Bollywood* is also essential literature because Bollywood, much like the Ghanaian film industry, is still defining its brand (Bose, 2006).

In Chapter 2 of *Brand Bollywood*, Bose goes through a checklist that he believes all Indian filmmakers need to take into consideration. According to Bose, the following list can make or break a film:

- a) Honesty: Believability of film content sells. Gimmickry, or style-over-substance approaches to story telling seldom work.
- b) Narrative style: Audiences will take narrative style over new content. Thus, filmmakers need not always be so bent on producing films with completely original ideas, but instead, can try telling old stories in refreshing new ways.
- c) Star line-up: Filmmaking is heavily dependent on teamwork. The actors, the crew, and the other artists and technicians should be chosen wisely to produce a high-quality finished product.

- d) Element of Sex: Sex sells. Censorship laws in India have made the portrayal of sex a tricky matter. However, Indian filmmakers have striven to find new ways around the laws.
- e) Bending the rules: Nothing in filmmaking is sacrosanct. There is the need to stray from tired clichés like dance numbers, and drawn out bedroom scenes, due to a new generation of discerning viewers.
- f) Financial prudence: The days when filmmakers and financiers alike would gamble their capital on ventures without proper risk assessment are gone. Today, filmmakers can juggle finances, and ensure maximized profits.
- g) Publicity build-up: Filmmakers must feed the media with information on the launch of the film, progress of shoots, music releases, corporate tie-ups, promotional contests, and other related pieces of news.
- h) Creative Accountability: Directors must be given a larger stake in the production, especially a financial stake. This prevents them from taking unnecessary creative risks, or doing lazy jobs that may cause the final product to suffer.

In the rest of the book, he touches on various other aspects of Indian filmmaking that need to be improved, or at least addressed, to strengthen the industry. However, a lot of Bose's discussion is internally focused. The two most iconic aspects of Indian film that serve as brand assets are the industry's treatment of music, and the industry's treatment of sex.

In the past, Bollywood has been characterized by its elaborate treatment of song and dance. According to Bose, mainstream Hindi films have a minimum of six songs, typically accompanied by the protagonists running between trees, showy celebrations, swirling *ghagra*⁴ and *cholis*⁵, vibrant displays of color, and graceful

⁴ "A long full skirt, often decorated with embroidery, mirrors, or bells." (New Oxford American Dictionary, 2010)

dancing. Bose states that once, there had been some application of thought to the musical interludes; now, they are simply added out of tradition. The reason for this is that music is not merely a tool for providing dramatic relief to the audience, but also a source of revenue for the film studios, from the music industry. Sale of music rights accounted for as much as 15% of a film's earnings during the mid-nineties. Sometimes, the revenue from the sale of music rights to players in the music industry was enough to finance a full production budget. Though factors such as piracy and the rising costs of music rights have decreased the financial contribution of music to a film production, indulgence in music and dance has remained a defining characteristic of Bollywood.

Another defining characteristic of Bollywood is its treatment of sex. The censored nature of Hindi films has, over the years, become one of the mental associations identified with Bollywood. Indian laws are stringent concerning film content. As such, the Cinematograph Act of 1952 provides censorship guidelines that restrain filmmakers from using scenes of a "sexually salacious" nature. This is the reason why in a Hindi film, it is common to watch a hero and heroine eying each other in a mood of sexual tension, only for the scene to be abruptly interrupted with singing and dancing. The truth is that some filmmakers, in defiance of the censorship laws, shoot two versions of the same film. Whilst for one version, a mood of sexual tension does develop into an explicit scene, another version is spliced with song and dance sequences or flashbacks. The uncensored version is then distributed locally, whereas the sanitized version is submitted to the Censor board. This might explain why international screenings of Hindi films seldom contain explicit scenes. Other ways Hindi filmmakers have sought to mock the censorship process over the years, include:

⁵ "A short-sleeved bodice worn under a sari by Indian women." (New Oxford American Dictionary, 2010)

- The use of traditional outfits and dances to convey seduction,
- Indulgence in bridal night scenes, due to the legitimacy of the married couple's sexual union,
- Rape scenes and sexual abuse,
- The use of lyrical erotica in some song numbers.

Lastly, another defining, although lesser known, characteristic of Bollywood is the industry's reluctance to make sequels. Unlike Hollywood, that seems to have developed an obsession for infatuation franchising in the last ten years, Bollywood filmmakers seem to have nurtured a fear of the possibility that sequels might fall short of their originals. Thus, Bollywood hits seldom see sequels, and even when they do, their makers choose to camouflage the effort with new titles, and even a new cast and crew. Bollywood has become associated with stand-alone titles.

In the end, Bollywood's brand seems to boil down to three things: music, censorship, and an aversion to franchising. Unfortunately, of the three brand associations, Bose considers only one of them to be a valuable brand asset—and with good reason. Whilst music rights contribute to brand awareness and, ultimately, cash value, neither censorship nor aversion to franchising will result in cash flow. In fact, censorship and aversion to franchising are elements that limit the cash value of the industry.

Bose does points out before concluding however, that the progressive breakdown of trade barriers between India and the rest of the world has resulted in an equally progressive metamorphosis of the industry. Growth drivers such as the rise in non-Hindi films, more aggressive marketing strategies, and the use of merchandising, are bound to change the face of the industry within the next few years (Bose, 2006).

2.3 Brand Nollywood

The last paper under review, *The Rise of Nollywood Creators, Entrepreneurs and Pirates* by Dr. Olufunmilayo B. Arewa, is about the origins of Nigerian film, the Nollywood business model, and the threat of piracy to the industry. This last article is so important because of how closely the Ghanaian film industry and Nollywood have developed over the years—both artistically and structurally (Meleiro, 2009).

Like the previously reviewed authors, Dr. Arewa begins by giving a brief background of the industry. Nollywood is a term coined to refer to the Nigerian video film industry, and it is largely based in Lagos, the commercial capital of Nigeria. And although Nollywood is only twenty years old (as of 2012), it is the second largest producer of films in the world, right behind Bollywood. Nollywood films are usually produced in southeastern Nigeria, with principal production and marketing occurring in the cities of Enugu, Onitsha, and Aba. The industry encompasses productions in both English, and local languages like Hausa and Yoruba.

Nollywood has gained increasing popularity, pervading Africa, as well as African diasporan communities. In Nigeria, the largest contributing factor to this phenomenon is the ease of accessibility to Nollywood products. The popularity of VHS, DVD and VCD players has given Nollywood filmmakers access to a large domestic market. As of 2008, an estimated 70 million VCR and DVD players have been sold in Nigeria, resulting in an estimated 67% of homes in Nigerian urban areas owning either a VHS or VCD player. In addition, film showings in local video parlors have an entry cost of less than US\$ 0.25. With respect to other African countries, Nigerian films are shown on televisions across the continent, from Anglophone to Francophone countries. On M-NET, the South African based satellite television network, Nollywood films have become a staple. And in Europe and the United States, African immigrant communities are growing, and contributing significantly to the growth of the industry.

In the U.S. for instance, Nigerians are the largest single group of African immigrants the U.S., with an estimated population of 185,787 (or 13.1% of African immigrants).

In her paper, Dr. Arewa uses one section to discuss “the Nollywood appeal” i.e. the reason for the widespread popularity of Nollywood films. The first factor of the Nollywood appeal is the seeming commitment to portraying tradition, culture and societal issues. According to Dr. Arewa, Nollywood films are popular in Africa and the African diaspora because its characters and stories are easy to identify with, and its stories show a cultural connection to issues that are relevant in not only Nigeria, but all over Africa. The most successful Nollywood films are melodramas that contain elements of adultery, bribery, and/or local mysticism. Other local sources for Nollywood melodramas include Igbo Onitsha Market literature, Yoruba juju music, and Yoruba traveling theater. Likely, the most important dimension of Nollywood storytelling is the liberal nature of Nigerian film censorship policies, which allows directors to deal with sensitive, controversial issues in their films. Nollywood directors have not hesitated to deal with issues like HIV/AIDS, corruption, crime, politics, religion, and witchcraft, amongst others. In fact Nollywood films, especially Hausa films, are known for their tendency to put across moral and ethical lessons to its audience (Haynes, 2007). Thus, Nollywood has even been described as one of the most impressive displays of freedom of expression in Africa, a continent where the suppression of expression by government is not uncommon.

Another factor of the Nollywood appeal is the ease of accessibility. The ease of accessibility is a result of two sub-factors: distribution, and affordable pricing. In the case of distribution, Nollywood benefited from unauthorized reproduction and distribution i.e. piracy of its products during its developmental stages. The widespread unauthorized distribution of Nollywood products amongst African states allowed many to sample and solidify recognition of Nigerian films. Thus, though the early days of Nollywood’s growth were marked by losses from sales, the intangible

value of the Nollywood brand, positively affected by increasing continent-wide recognition, was a good trade-off. Yet, presently piracy is considered the biggest constraint on the future development of Nollywood. Because of this, unauthorized distribution has acted as a double-edged sword in the development of the Nollywood brand.

The second sub-factor, affordable pricing, is a consequence of piracy to a certain extent as well. Over the years, Nollywood has come to be characterized by its poor production values and highly commercialized nature. This low-cost nature of the industry is passed on to consumers, who may then purchase Nollywood products at low prices. Dr. Arewa discusses how, in the past, rampant piracy in the industry forced filmmakers to opt for increasingly cheaper production processes, in an attempt to widen discouragingly low profit margins.

To sum up, Nollywood is composed of a mix of both positive and negative elements.

The positive elements of the industry are:

- a) Commitment to cultural identity, both in its style of storytelling and content,
- b) Commitment to moral and ethical discourse,
- c) Affordability
- d) Accessibility and high brand recognition through extensive distribution.

The negative elements of the industry, on the other hand, are:

- a) Low production value
- b) High commercialization of products
- c) Rampant piracy

2.4 Implications on this study

This literature review informs two things about this study:

1. The adopted theoretical framework is sufficient, and effective, in assessing and explaining the brand image of an industry. Therefore, the chosen framework can be applied to findings on the Ghanaian film industry i.e. analyzing the brand assets of the Ghanaian film industry, and understanding its negative image amongst international film critics.
2. That the most appropriate data collection and analysis methods for this particular study are interviews, documentary research, and desk and discourse analyses.

3. METHODOLOGY

This study is largely qualitative in nature. Qualitative research is adopted in cases where the variables under investigation are not easily quantifiable (Jupp, 2006). In the case of this study, the variables under investigation are image, perceptions, and mental associations, all of which are subjective.

This study is also exploratory in nature, in that it seeks to provide an initial analysis of a phenomenon—the Ghanaian film industry—and lay a foundation for future further study (Jupp, 2006).

Finally, this paper is specifically a Case Study. Case studies are in-depth investigations of one or more specific examples of current social phenomena, and require a variety of sources of data (Jupp, 2006).

3.1 Operationalization

Throughout the course of this paper, the following terms will be used:

Ghanaian Film: For the purpose of this paper, Ghanaian Film refers to a film production produced and directed by Ghanaians, and with not less than 50% of its cast as Ghanaians.

International Audience: International audience refers to a body of consumers that are *not* nationals of Ghana.

Brand/Image: For the purpose of this paper, brand and image are synonymous. Also, a brand will be defined by the customer-based paradigm i.e. a brand refers to the sum total of mental associations held in the mind of a consumer about the object of concern (Kapferer, 2008). In this case, the object of concern is a film industry.

(Brand) Element: A part or aspect of [a brand], especially one that is essential or characteristic [of it] (New Oxford American Dictionary, 2010). They include the Brand Position, Brand Promise, Brand Personality, Brand Story and Brand Associations. For the purposes of this paper, brand elements may or may not be positive, and thus, may or may not be assets to a brand.

Brand Asset: A brand asset refers to a brand element that results in positive cash flow to the entity that owns the brand (Kapferer, 2008).

3.2 Data Collection

3.2.1 Data and Collection Methods

The data this study is looking to collate is brand elements. This is because brand elements can be categorized into brand assets, and used to paint an overall picture of the Ghanaian film industry and its brand.

The data will be gathered using documentary research, as Grainge and Bose did in their studies. Data will be complemented with semi-structured, open-ended interviews. This style of interviewing will allow for a more extensive, in-depth discussion, which will better suit the explorative nature of this study.

3.2.2 Units of Analysis

The units of analysis will be local opinion leaders, questionnaire responses, and online articles and blogs by international film critics or bloggers.

Local opinion leaders in this case, refer to personnel who are players within the industry, teach film professionally, or research and write about Ghanaian film. These opinion leaders will provide the study with an internal look at the most prevalent

characteristics and most important brand assets within the Ghanaian film industry. Online articles and blogs about African/West African/Ghanaian film, as well as a well-targeted online questionnaire, will provide more prevailing characteristics of the Ghanaian film industry that may be classified as brand elements.

3.3.3 Sampling

For this study, sampling will be purposive in the case of research papers and online articles and blogs. Purposive sampling is often the most appropriate kind of sampling for case studies (Jupp, 2006), especially since a case study requires specific information pertaining to a specific subject matter. In this case, purposive sampling will be adopted to ensure that only papers, articles and blogs pertaining to Ghanaian or West African film are consulted in gathering data.

The second sampling technique to be used is snowballing. Snowballing refers to when a researcher finds one respondent, who in turn introduces another respondent, and so on (Jupp, 2006). It is an especially useful technique when the researcher acknowledges the difficulty in accessing target respondents (Jupp, 2006). In the case of this study, snowballing shall begin with one authority at the National Film and Television Institute (NAFTI). Ideal respondents are those who either teach, write about, or are directly involved in film production.

Finally, in order to collect online questionnaire responses, the third sampling technique will be targeted sampling. Facebook's paid advertisement tool will be used to specifically target the questionnaire at millions of film enthusiasts in the US, UK, Nigeria, South Africa, and even China.

Because this research is exploratory, it is difficult to determine a perfect sample size. Therefore, all research shall continue until there is data saturation i.e. new respondents are not contributing new information to the gathered data. However, it is

expected that the number of blogs and online articles will not exceed 30, and the number of interview respondents will not exceed 10. For the online survey however, the aim is to gather not less than 50 responses.

3.3.4 Data Analysis

All interview data will be analyzed using discourse analysis. Information gleaned, specifically the brand elements that have been recognized, will be separated into positive and negative elements, and then categorized into brand assets. Questionnaire responses will be grouped and represented with graphs and charts to paint a clearer picture of the Ghanaian film industry.

4. DATA COLLECTION AND ANALYSIS

This chapter has been sectioned into three parts: Interview Responses⁶, Articles and Blogs, and Online Survey. In each section, the data collected has been summarized and/or visually represented with charts and graphs.

4.1 Interview Responses

There were ten interview respondents in all, as anticipated during the methodology stage (Table 2).

Table 4.1 Interview Respondents

Respondents	Qualifications
Kojo Denanyoh	NAFTI, Videographer
Dr. Sarah Gyani	NAFTI, Head of Broadcast Journalism
Rudolph Hamzah	NAFTI, Tutor, Entertainment Reporter
Vicentia Akwetey	NAFTI, Dean of Academics
Doria Danuor	NAFTI, Lecturer in Sound Department
Adwoa Prah-Aboagye	NAFTI, Assistant Lecturer Editing Department
Kofi Bucknor	Film Producer
Nii Oblitey Commey	TV Africa, Producer
Ameyaw Debrah	Entertainment Blogger
Leila Djansi	Film Producer and Director

⁶ All responses will be provided in this chapter, except for 'Steps industry players can employ to make films more marketable to the international community', which will appear in the Conclusions and Recommendations chapter.

The answers from the interview have been pooled and summarized, so as to protect the individual opinions of the respondents.

4.2 Current State of the Ghanaian Film Industry

A number of respondents seemed to believe that there has been a sharp decline in the quality of Ghanaian films since the 1980s and early 1990s. A few respondents blamed the decline on the development of the Kumasi-based film business model. The Kumasi-based film business, or “Kumawood” as some of them termed it, is targeted at the larger, local-dialect speaking segment of the populace. The Kumawood model emphasizes short production cycles and financial turnover over quality and form, and thus, is characterized by its improvising actors, underdeveloped plots, abuse of serialization, and overall low production value. Due to the nature of the Kumawood model, film production can begin and end in a matter of weeks, sometimes days. Therefore, although other singular directors are trying to produce works of higher quality, the market is saturated with low production value films.

Generally, respondents felt that the current state of Ghana’s film industry ranged from “poorly structured” to “in a state of disrepair”. One respondent even challenged the existence of a functioning film industry in the first place, pointing out that for a state-recognized industry to exist, it must be subject to regulatory frameworks and quality standards. There was a general consensus that the Ghanaian film industry is still in a state of infancy, and is far from reaching its full potential, due to issues of ineffective government regulation, low quality standards, lack of capital, piracy, and untrustworthy distribution agents.

4.3 The Strengths and Unique Characteristics of the Ghanaian Film Industry

Respondents had some difficulty pinpointing distinct strengths and identifying unique attributes that serve as brand assets for the Ghanaian Film industry. The most common response was that Ghana, and West Africa in fact, still has a rich pool of folklore and urban mythology from which filmmakers can draw stories. Some respondents held the belief that whereas Hollywood has reached a point where it is now forced to recycle old stories and plot concepts, Ghanaian filmmakers still have several stories to tell.

Other respondents believed that one of the industry's greatest strengths, is the availability of skilled labour i.e. trained actors, videographers, directors etcetera. However, the respondents said, members of the skilled labour force are in a state of dormancy due to the difficulty of raising capital and distributing final products. As a result, mainstream filmmaking seems to have been left up to the many unskilled personnel of 'Kumawood'; this, consequently, creates the impression that the industry is incapable of producing high-quality films.

Still, a few respondents disagreed that the industry had any distinct strengths or unique characteristics at all. They pointed out that the Ghanaian film industry, or what they adamantly referred to as the Ghanaian "film business", was still too young and sharply segmented to manifest any distinct strengths and unique qualities.

4.4 The Shortcomings of the Ghanaian Film Industry

Respondents found this question easiest to address. Interestingly, the weaknesses raised by respondents did not so much have to do with the films produced within the industry; instead, they were focused on what one might term a 'disabling environment'.

Poor Structures and Regulation

Respondents felt that, though the current Film Regulatory Council (FRC) of Ghana was doing its best to police film releases, there were still too many films on the market that had not been scrutinized by the regulatory council.

In addition to that, some respondents believed that the powers overseeing the production and promotion of Ghanaian films are too many. In addition to the Film Regulatory Council, there is the Ghana Films Industry Corporation Ltd. And the highly diversified Ghana Academy of Film and Television Arts. The resulting effect is a cumbersome body of film organizations and overlapping responsibilities that make it difficult to instigate clear and decisive progress within the industry.

Finally, there is the issue of the Film Development and Classification Bill. The aim of the Bill is to put all film industry bodies under one overarching body, and consequently, unite industry players in furthering the Ghanaian film industry. The Bill is also meant to introduce new regulations that will require distributors and exhibition centers not only to acquire licenses but, adhere to standard business practices. However, the Film Bill has been with Parliament since early 2000, and has still not been passed. This is a major hurdle for those who would like to see Ghana have a more structured film industry.

Lack of Capital

Lack of capital was a common complaint brought up by all respondents. According to them, raising capital for film is one of, if not *the*, single most difficult stage in pre-production preparations. Banks seem unwilling to finance filmmakers. Private investors are few and risk averse, preferring a short financial turnover, and unwittingly subscribing to the Kumawood model.

As a result, trained personnel are taking to jobs that receive immediate financing, such as advertisements and documentaries. However, this leaves film production in the entertainment sector to the lesser trained, turnover-oriented parties.

Piracy and Monopolized Distribution

There is rampant piracy within the Ghanaian film industry, which eats into the revenue of filmmakers. In addition to that, major distributors in the industry have become notorious for forcibly monopolizing distribution in the industry through methods some respondents felt were underhanded.

“Negative” Themes

Some respondents disapproved of the industry’s seeming obsession with supernatural subject matter, like witchcraft, ghosts, and monsters. Their opinion was that filmmakers could diversify their areas of interest, and produce other genres for public consumption.

Finally, there was general unhappiness about the lack of censorship in the industry, which has resulted in a recent surge in films with nudity, sex, profanity, and violence. This is, admittedly, more of a moral concern. However, it is a concern that points to the way ineffective government regulation allows films to be released without being appropriately rated.

4.5 Blogs and Articles

Blogs and Articles were extracted from the Internet using the Google search engine, and the following keywords:

- Ghana Film Industry
- Ghallywood
- Film distribution in Ghana
- Film piracy in Ghana
- Film production in Ghana
- Ghanaian film industry
- Movie industry Ghana

Articles and Blogs were then analyzed, and characteristics were gleaned from the text, grouped by similarity, and counted. In the end, 30 blogs and articles were analyzed as planned, and 112 characteristics were gleaned (Table 3).

All 30 articles were written by Ghanaians about some aspect of the Ghanaian film industry. The criterion for selecting these articles was not credibility per se. Instead, the logic behind choosing these articles was that they form a 'cloud' of information from which any casual member of the international audience may draw details about the Ghanaian film industry.

Table 4.2 Summary of blogs and articles analysis

Characteristics	Frequency
Young and Has Potential	14
Unskilled labour	6
Piracy and Copyright Infringement	7
Vulgarity and Pornography	13
Monopolized Industry	3
Lack of capital and Infrastructure	5
Poor writing and acting	7
Poor marketing	3
Growth and Profitability	8
Risky Industry	3
Accessible	3
Low Quality	14
Poorly structured and regulated	14
Other negative associations	12
	TOTAL: 112

Should anyone use a search engine to find information about the Ghanaian film industry, their opinions will be formed by the numerous random articles they find, and

the credibility of said articles may not necessarily be a factor for the casual Internet user. Therefore, any characteristics within these articles and blogs contribute immensely towards the *brand personality* of the industry.

That said, a whopping 78% of the characteristics gleaned are arguably negative i.e. they will not result in positive cash flow in an international market.

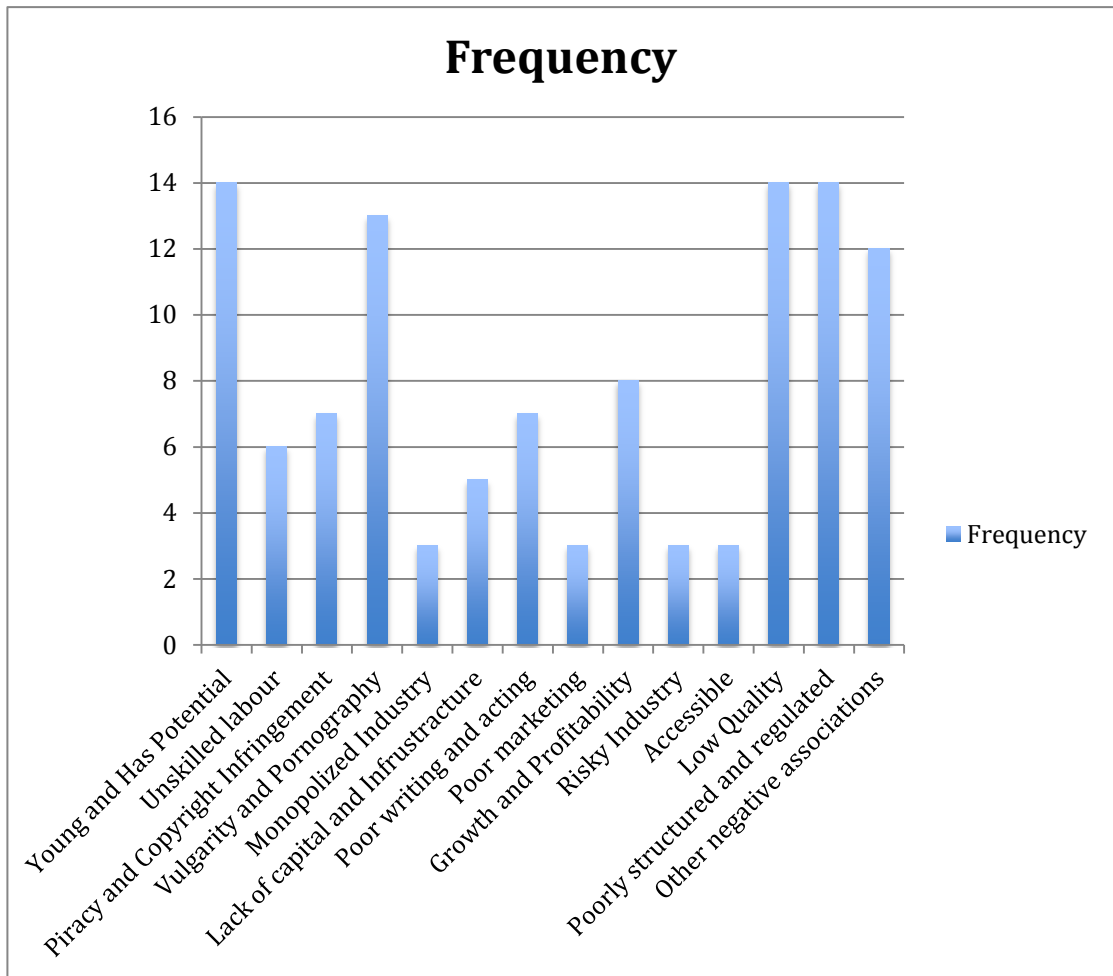


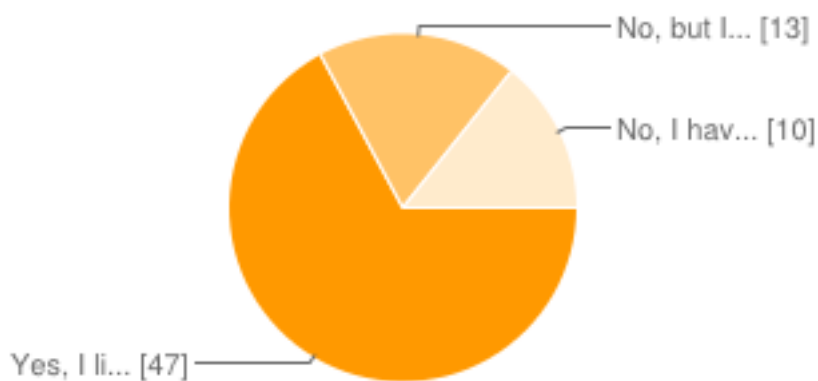
Figure 4.1 Chart illustrating Table 3

4.6 Online Survey

An online survey was conducted using Google Docs and Facebook paid advertisements to specifically target film enthusiasts in the U.S, UK, India, China, South Africa, Nigeria, and finally Ghana (See Appendix for Survey Questions). The survey was run for a period of 14 days, and by the end of it, there were 70 respondents.

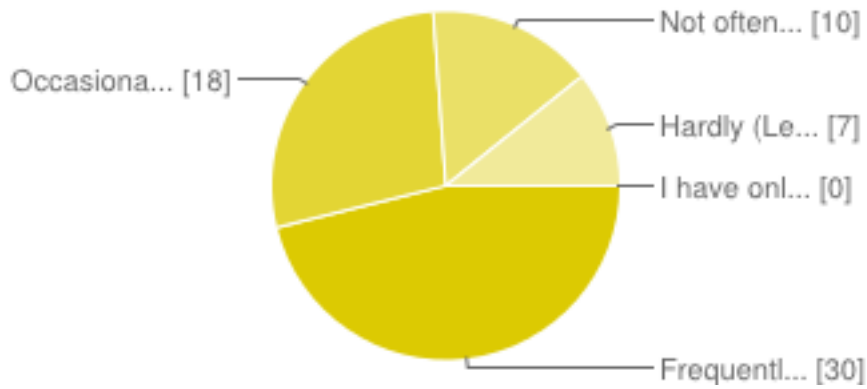
Of the respondents, 54 were Ghanaian, and 16 were not. 5 of the non-Ghanaians had never before seen a Ghanaian movie, and only one of them had already formed an impression of the industry from hearsay: “I hear that its like the Nigerian film industry ‘Nollywood’”.

Figure 3 shows those respondents who lived in Ghana, and Figure 4 shows how frequently respondents watched Ghanaian films.



<i>Yes, I live in Ghana</i>	47	67%
<i>No, but I have lived in Ghana before</i>	13	19%
<i>No, I have never lived in Ghana</i>	10	14%

Figure 4.2 Pie Chart of responses to “Do you live in Ghana?”



<i>Frequently (At least once a week)</i>	30	46%
<i>Occasionally (At least once a month)</i>	18	28%
<i>Not often (Less than three movies in the past year)</i>	10	15%
<i>Hardly (Less than three movies ever)</i>	7	11%
<i>I have only ever seen one Ghanaian movie.</i>	0	0%

Figure 4.3 Pie chart of responses to “How often do you watch Ghanaian movies?”

All respondents were asked questions on their impressions of storylines, acting, and production quality of Ghanaian films. Respondents were also asked to state any unique qualities they may have identified in Ghanaian films. Responses were grouped by similarity, tallied and charted. Respondents were put into two different classes: Frequent and occasional viewers were Class A, whilst all less frequent viewers were Class B.

Responses varied between Class A and Class B respondents. Predictably, Class A respondents, those who saw Ghanaian films more frequently, recorded a higher number of positive responses to the questions than Class B respondents did. Whilst

36.59% of Class A viewers felt that Ghanaian film storylines ranged from satisfactory to excellent, only 25% of Class B viewers agreed (Figure 5 & 6).

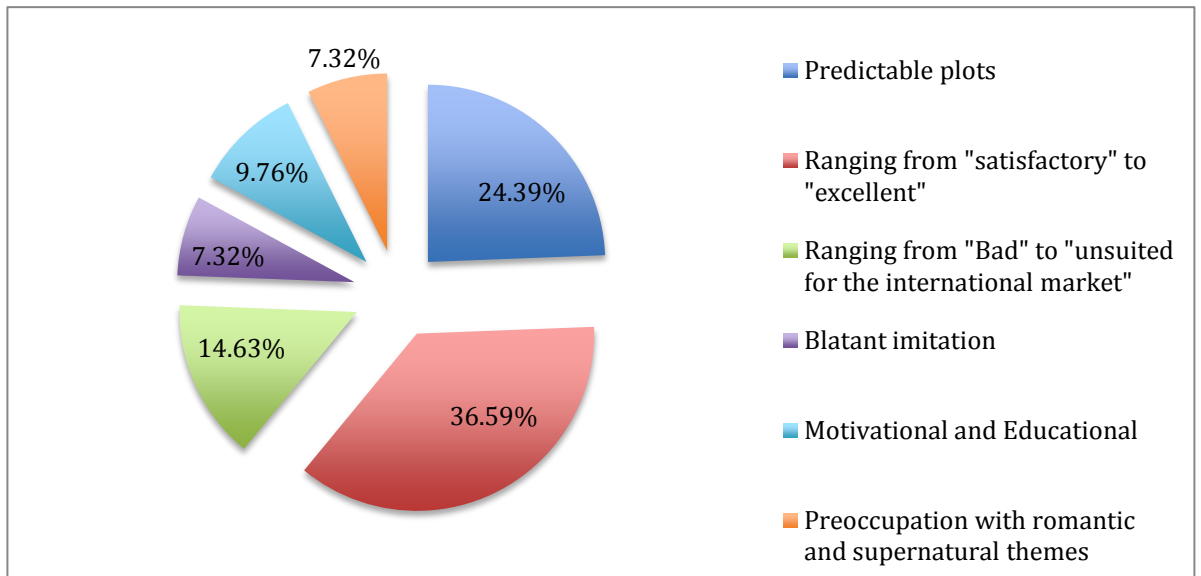


Figure 4.4 Pie chart of Class A responses to “*What are your impressions of the story lines in Ghanaian films?*”

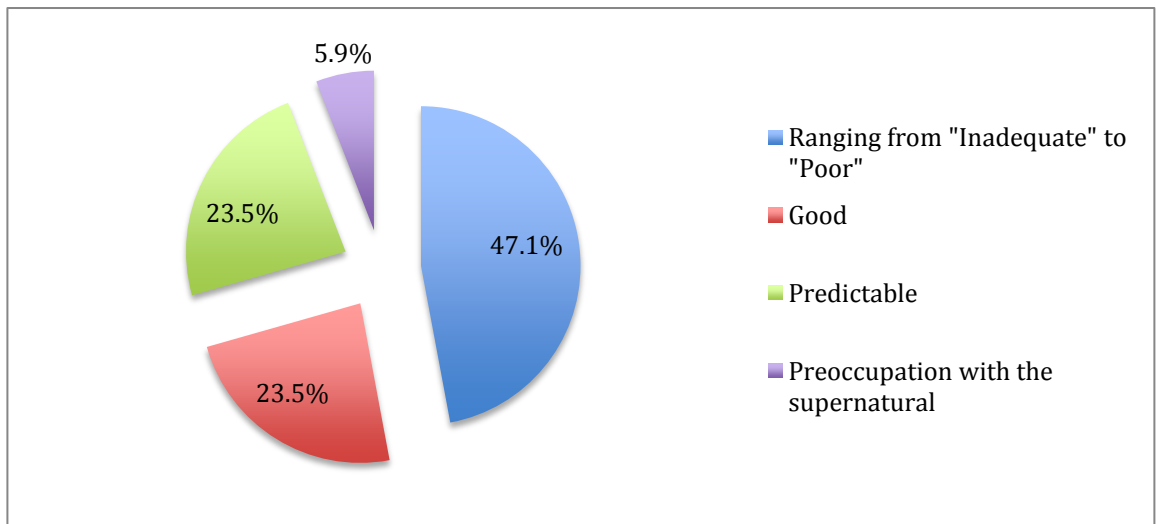


Figure 4.5 Pie chart of Class B responses to “*What are your impressions of the story lines in Ghanaian films?*”

There was a similar disparity with regards to production quality. Respondents were asked, “*What are your impressions of the production quality in Ghanaian films (editing, picture quality, cinematography, music/sound, etc)?*” Class A viewers were more content with film quality than Class B viewers (Figure 7 & 8). This indicates a lower standard of quality for regular consumers of Ghanaian films, than for irregular consumers of Ghanaian films. Thus, to penetrate the international market, Ghanaian filmmakers may have to radically improve their technical standards to stand a chance.

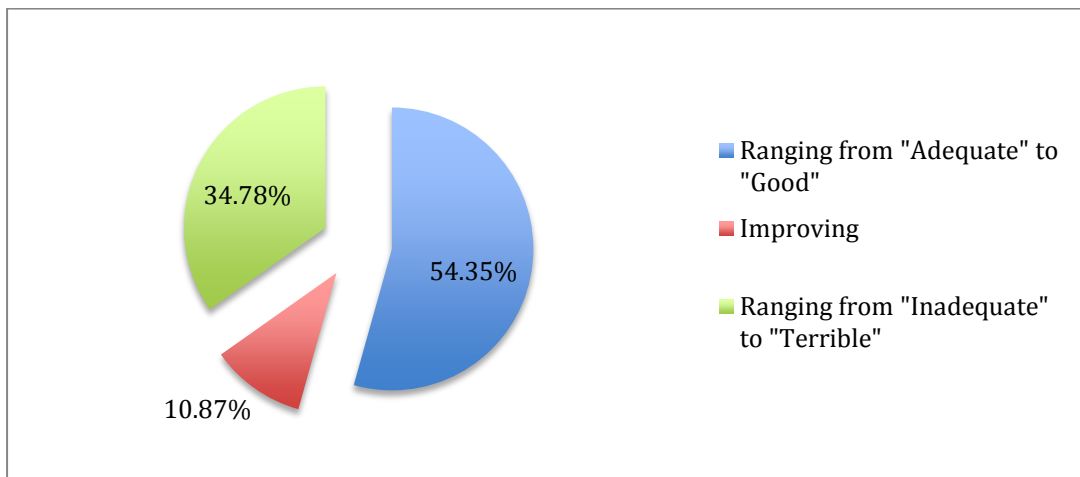


Figure 4.6 Pie chart of Class A responses on film quality

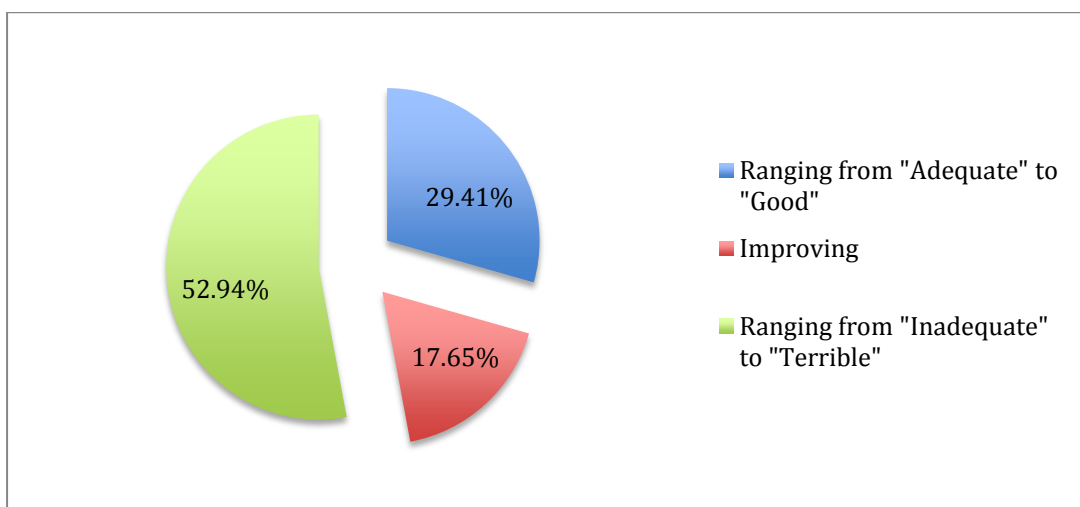


Figure 4.7 Pie chart of Class B responses on film quality.

Finally, respondents were asked questions on whether they believed the Ghanaian films they had seen were unique in any way. 54% of Class A and 82% of Class B believed that Ghanaian films were unique. It is interesting that Class B respondents seemed a lot more positive and involved in answering about the uniqueness of Ghanaian film. This is a positive indicator, especially since a majority of Class B consists of non-Ghanaians.

Respondents pointed out several unique characteristics of the Ghanaian film industry, such as language, settings, acting and mannerisms, food, clothing, and generally the distinctness of Ghanaian culture.

4.7 Implications of data

The gathered and analyzed data have several implications on the Ghanaian film industry brand and its assets.

Low Brand Awareness

The Ghanaian film industry suffers from very low brand awareness. This was evident by the practically non-existent presence of foreign articles and blogs about Ghanaian films. A majority of the articles and blogs were either from websites with Ghanaian domains or written by Ghanaians. The only articles about Ghanaian films with foreign authors were academic articles, and that implies that unless it is for scholastic purposes, there is little interest in Ghanaian film. Admittedly, there are a few discourse communities, foreign film enthusiasts and movie critics that are aware of the works of Ghanaian filmmaking legends like Kwaw Ansah and Ernest Abbeyquaye, but this audience barely constitutes a niche market.

Majority of characteristics are *liabilities*

A large portion of the industry's defining characteristics are negative i.e. they will not result in positive cash flow in the international market. The interview respondents had more bad than good to say about the current trends in Ghanaian film; 78% of the elements from the documentary analysis are arguably negative as well; and, responses from the online survey are a little more mixed, more non-Ghanaians were dissatisfied with the quality of Ghanaian films.

This poses a problem for Ghanaian filmmakers, because it means that if they intend to appeal to a foreign audience, there are more weaknesses in the industry to overcome than strengths to leverage, and this may prove to be an uphill climb.

There are Brand Assets to leverage

In spite of the numerous negative brand elements, the Ghanaian film industry does have positive brand assets that it can leverage to truly differentiate itself on the international market.

As per the proposed theoretical framework, the brand assets of the Ghanaian film industry have been summarized in Table 4.

Table 4.3 Brand Assets of the Ghanaian Film Industry

Brand Assets	Elements/Characteristics
Brand Awareness	<p>Brand Awareness is low. Normally, this would be a negative characteristic, but in this case, where industry standards are already low, perhaps it is fortunate that the Ghanaian film industry is relatively unknown. This leaves upcoming and veteran Ghanaian filmmakers alike, the opportunity to mould the industry's image as they please. Hopefully, by the time the Ghanaian film industry does have a global reputation, it will be a positive reputation.</p>
Unique Qualities	<p>The industry's greatest strengths lie in its local culture. From its rich reservoir of folktales and urban myths to its distinct languages, foods, customs, and natural environments, the Ghanaian film industry has distinct resources at its disposal. In addition, there are actually well-trained professionals in the industry with the capability to produce high-calibre work. With these resources, the industry can offer international audiences great stories that are not only fresh and original, but of high quality as well.</p>
Brand values & Personality	<p>The industry values culture, tradition and family, which may explain its preoccupation with rural films, witchcraft, and family-oriented melodramas. It is a good idea for Ghanaian</p>

filmmakers to try to diversify their genres of interest. However, it may also be beneficial for industry players to *specialize* in superstitious themes. A high-quality, well-scripted story about superstition still makes for a better film than a low-quality, poorly produced story about modernity.

5. CONCLUSIONS AND RECOMMENDATIONS

The Ghanaian film industry has grown over the years; yet, the same cannot be said for its brand, which has remained relatively unknown around the world, and has stayed characterized by its low production quality and obsession with superstition and melodrama. In order for the Ghanaian film industry to appeal to an international market, it must improve its brand by leveraging strengths and tackling weaknesses.

An assessment of Brand Ghallywood has revealed that the brand possesses assets that filmmakers can use to secure a respected position on the global stage. These assets include skilled human capital, rich folklore, unique culture and scenic physical environments. The brand values tradition, culture and family. Filmmakers can take advantage of the currently low brand awareness, to build a stronger, more respectable brand by taking measures to improve production value.

However, before concluding this paper, it may prove beneficial to reconcile what has been learnt about the industry's brand assets, with what has been learnt about its business environment. According to the interview respondents, raising industry standards to appeal to international audiences may still be easier said than done, due to two major disincentives: the lack of accessible capital, and distribution barriers.

The lack of capital makes it difficult for ambitious filmmakers to significantly improve production value, or to take artistic risks where storytelling and cinematography are concerned. Distribution barriers, such as rampant piracy, lack of screening houses, and distribution cartels, have made the Ghanaian film industry very undesirable to work in.

The following recommendations are geared towards solving the lack of capital and distribution barriers:

New Business Models

In Ghana, the traditional business model for filmmakers involves making copies of a finished product (VCD or DVD), and selling them through as many outlets as possible. This model is quite limiting, which explains how easily distributors have taken control of the market.

Filmmakers can collaborate to develop new business models that are not dependent on distributors. Online marketing and organized film festivals are examples of avenues filmmakers can employ to access consumers. More and more filmmakers are employing the use of established cinema houses for premiere screenings, and are finding it successful.

Government Funding

In countries like the UK and Australia, the governments play a very active role in supporting their film industries. Ghana can follow suite by creating a foundation that supports Ghanaian filmmakers. In Britain, the British Film Institute takes a portion of the national lottery revenue, and uses it to fund the foundation (British Council, 2013). The Ghanaian government can employ a similar method of raising funds.

Push the Film Bill

The Film Bill has been in the Ghanaian parliament for ten years, and it has still not been passed. Nonetheless, filmmakers must not give up, and should still push for the bill to be passed.

The bill has the power to regulate distributors, by requiring them to apply for licenses, and by putting regulations in charge to check them. The bill also requires screening facilities to be better managed by private and public institutions alike.

There is one more tactic that Ghanaian filmmakers can employ to improve production quality, and differentiate themselves in the global market:

Specialization in the Industry

Over the years, film industries like the U.S. and Japan have come to be known for specific genres: the U.S. is famous for its summer blockbusters, and Japan is known for its horror films (McRoy, 2008).

Instead of abandoning the supernatural and horror genres altogether, Ghanaian filmmakers may decide to specialize in it, investing time and capital into high-quality supernatural films that captivate the hearts and minds of the global community.

To sum up, the Ghanaian film industry has the potential to surpass its currently low standards, and find a place in the global market. However, this is not a goal that filmmakers can achieve individually. The Ghanaian filmmaking community and the Ghanaian government must collaborate to take the industry forward. Only then will Ghallywood have a brand that filmmakers, critics and consumers can be proud of.

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APPENDICES

Interview Questions

Below are the questions that will be asked during the interview. All questions pertain to the Ghanaian Film Industry.

QUESTION	SIGNIFICANCE
What in your general opinion of the current state of the Ghanaian Film Industry?	To garner information on the current state of the industry.
What in your opinion are the strengths and most unique characteristics of the industry?	To test for positive brand assets.
What in your opinion are the shortcomings of the industry?	To inform conclusions and recommendations.
What steps can industry players employ to make films more marketable to the international community?	To inform conclusions and recommendations.

Online Questionnaire

Q1. Are you Ghanaian?

- a. Yes
- b. No

Q2. Do you live in Ghana?

- a. Yes
- b. No

Q3. Have you ever seen a Ghanaian movie?

- a. Yes
- b. No

If YES:

Q4. How often do you watch Ghanaian movies?

- a. Frequently (At least once a week)
- b. Occasionally (At least once a month)
- c. Not often (Less than three movies in the past year)
- d. Hardly (Less than three movies ever)
- e. I have only ever seen one Ghanaian movie.

If A or B:

Q5. What are your impressions of the story lines in Ghanaian films?

Q6. What are your impressions of the acting in Ghanaian films?

Q7. What are your impressions of the production quality in Ghanaian films (editing, picture quality, cinematography, music/sound, etc)?

Q8. In your opinion, are Ghanaian films unique in any way compared to their Western counterparts?

If C, D, or E:

Q9. What was your opinion of the storyline?

Q10. What was your opinion of the acting?

Q11. What was your opinion of the production quality (editing, picture quality, cinematography, music/sound, etc)?

Q12. Could you identify anything in the film that stood out as being uniquely Ghanaian. If so, what was it?

If NO to **Question 3**:

Q13. Even though you have never seen a Ghanaian movie, have you already formed an opinion on Ghanaian movies due to secondary sources (e.g. articles you have read, word-of-mouth, trailers you have seen etc.)?

If YES:

Q14. What is that opinion?

If NO:

Thank you for participating in this questionnaire.