

This is a section of [doi:10.7551/mitpress/14127.001.0001](https://doi.org/10.7551/mitpress/14127.001.0001)

Creative Hustling

Women Making and Distributing Films from Nairobi

By: Robin Steedman

Citation:

Creative Hustling: Women Making and Distributing Films from Nairobi

By: Robin Steedman

DOI: 10.7551/mitpress/14127.001.0001

ISBN (electronic): 9780262372688

Publisher: The MIT Press

Published: 2023

OA Funding Provided By:

OA Funding from MIT Press Direct to Open



The MIT Press

INDEX

- Adejunmobi, Moradewun, 21, 23
- African Development Bank, 3
- African Film: New Forms of Aesthetics and Politics* (Diawara), 45–46, 67
- African Film Festival of Cordoba (FCAT), 26
- African Film Library (M-Net), 84–85
- Africa Is a Woman's Name* (dir. Sinclair, Pickering, and Kinyanjui), 66, 159n39
- “African Metropolis” (Pan-African project), 17
- African Movie Academy Awards, 24, 26, 48
- “Afrobubblegum,” 1, 4
- Afropolitanism and Afropolitan experience, 4–5, 25
- Aftermath, The* (dir. Kibinge), 18
- Air Kenya, 14
- Alliance Française, 17, 90–91, 99, 166n20
and Nairobi film festivals, 92–97, 166n24
- Amutabi, Maurice, 80
- Arac de Nyeko, Monica, 1, 56
- Asiba, Charles, 97
- Aspirational labor, 7–8
- Auteur filmmakers, 2, 6, 8, 11, 45, 68
and auteurist discourse, 47–48
and Cannes, 56
and career in filmmaking, 63
and Hollywood, 53
privileging of auteur cinema, 134
- Bahati* (dir. Kinyanjui), 42, 59, 60
- Baraka Films, 116
- Barlet, Olivier, 56
- Battle of the Sacred Tree, The* (dir. Kinyanjui), 11, 41, 58–59, 60, 66, 103, 134, 158n19
- Bavaria Studios (Munich), 14
- Bayer, 18
- Beautiful Tree, Severed Roots* (dir. Mann), 101
- Berg, Heather, 122
- Berger, Pablo, 96
- Bertha Fund (IDFA), 41
- Betacam, 18
- Bhaumik, Kaushik, 36
- Big Men* (dir. Boynton), 100
- Bisschoff, Lizelle, 15, 27, 64, 91
- Blancanieves* (dir. Berger), 96
- Blixen, Karen, 3
- Bold and the Beautiful, The* (television series), 80
- Bosscher, Hans, 98
- Bourdieu, Pierre, 40, 114
- Boy, Cajetan, 113–114
- Boynton, Rachel, 100
- Brown, Barry, 106
- Buni.TV, 69, 70, 84–85
- Burnt Forest* (dir. Kimundu), 100
- Business Daily* (magazine), 82
- Butler, Judith, 29, 108
- Camel Racer, The* (Kaihu), 6
- Cannes Film Festival, 1, 56
Un Certain Regard, 56

- “Celluloid Ceiling” (Lauzen), 2
Celluloid Ceiling: Woman Film Directors Breaking Through (Williams-Hawkins), 64–65
 Censorship, 79, 80–81
 Cham, Mbye, 57
 Chandler, Rebecca, 6
 Changamoto Arts Fund, 51, 156n88
 Chinese Fifth Generation cinema, 27, 37
 Chongoti, Lizzie, 97
 Christian Dior, 19
 Chuchu, Jim, 6, 55
Cidade de Deus (dir. Meirelles), 60
 CineCrowd, 85–86
CIO (trade magazine), 76
 Citizen TV, 71, 72, 75, 76–77
 Click for Festivals, 95
 Communications Authority of Kenya, 81–82
 Content House, 94, 117
 Coppola, Sofia. *See Lost in Translation*
 Crowdfunding, 41, 85–86, 163n73
 Curtin, Michael, 7, 120, 130–131
- Dabiri, Emma, 4–5
Dads Can Cook (television series), 109
Dangerous Affair (dir. Kibinge), 11–12, 18–19, 60–61, 62, 66
 Deutsche Welle (DW) Akademie, 46
 de Valck, Marijke, 24, 45
 Development through Media, 113
 Diang’a, Rachael, 58
 Diawara, Manthia, 45–46, 58, 67
Dictionary of African Filmmakers (Armes), 16
 Director’s Eye Prize, 26
 Disney, 106
 Distribution, film, 3, 133–135
 and audiences, 90, 91, 94
 and censorship, 79, 81
 and extroverted content, 54–55
 and film production, 4
 gatekeeper power in, 45, 71, 77, 79, 82, 83, 88, 154–155n7
 in Nairobi, 27, 31, 35–36, 103, 144n16
 and Nairobi-based filmmakers, 2, 9, 103, 110
 pirate (unauthorized) film, 115–119, 131
 new platforms, 82–86
 online channels of, 69
 and Riverwood, 42–43
 television, 70–74
 transnational, 31, 42–43, 50, 156n90
 as women’s role, 15
Djinn (Essuman project), 26
 Docubox, 9, 99, 123–130, 131, 133
 and Kibinge, 11, 103, 124–125
 and Mukii, 127–128
 and Ndisi-Herrmann, 33, 41, 86, 124–126
 Dovey, Lindiwe, 23–24, 84, 102
 Dream Catcher Productions, 109, 127
 Duffy, Brooke Erin, 7, 30, 85–86
- East African Documentary Film Fund, 123. *See also* Docubox
 Ellerson, Beti, 13, 67
 Entrepreneurs and entrepreneurialism, 1, 2, 6–7, 53–54, 67–68, 130–131
 and community, 8
 digital, 17
 and distribution, 84
 and Docubox, 123–130
 experiments, 58–64, 134
 filmmakers as, 4
 gendered nature of, 106–107, 138
 and hustling, 5, 107–114, 133
 and Kenya, 3
 in the new millennium, 16–23
 and piracy, 114–119
 and precarious media industries, 119–123

- and stylistic internationalization, 54–58
- and women's cinema, 64–67, 73
- Essuman, Hawa, 3, 5, 32, 48, 65
- Djinn* (Essuman project), 26
- on African filmmaking, 50, 121–122, 133, 136
- on audiences in Nairobi, 92
- on distribution, 90
- and festival films, 23, 24–26, 27
- on Nairobi, 5
- Selfish?*, 25–26
- Soul Boy*, 46, 48, 56–57, 155n70
- Expectations of Modernity: Myths and Meanings of Urban Life on the Zambian Copperbelt* (Ferguson), 29
- Experiments in style, and entrepreneurialism, 58–64
- Eze, Chielozona, 25
- Facebook, 117
- Ferguson, James, 29, 120
- FESPACO, 13, 154–155n70
- Festival Pan-Africain du Cinéma et de la Télévision de Ouagadougou, 13
- Film Africa (London), 1, 53, 80
- Film Africa Documentary Festival (Nairobi), 97–98
- Film festivals, 23–24, 34, 36, 37, 43
- and auteurist discourse, 47–48
- and cross-border circulation, 44–45
- and film funding, 26, 41, 81, 86, 124–125, 128
- FESPACO, 13, 154–155n70
- Film Africa (London), 1, 53, 80
- Film Africa Documentary Festival (Nairobi), 97–98
- Human Rights Watch Film Festival, 100–102
- Kenya International Film Festival, 97
- Out Film Festival, 98
- Udada Film Festival, 95–97, 103
- and writing of film history, 37, 61–62
- Focus Features Africa First, 26–27, 51, 136
- Ford Foundation, 4, 101, 118, 124
- Fork, a Spoon, and a Knight, A* (dir. Kimundu and Nair), 106
- For Our Land* (dir. Kahiu), 6, 66
- Freidrich Ebert Foundation, 14
- French Cultural Centers, 94
- From a Whisper* (dir. Kahiu), 6, 24, 55, 66
- Fuglesang, Minou, 80
- Gachara, George, 79
- Gamba, Sao, 16
- Gatero, Jennifer, 40, 74, 76–77, 108, 120–121
- Gay Kenya Trust, 98
- Ger: To Be Separate* (Kahiu project), 85, 148n50
- German Academy for Film and Television Berlin (DFFB), 41
- Germany, Social Democratic Party, 14
- Ghana, filmmaking in, 18, 21
- Ghettuba, Dorothy, 73–75
- Lies That Bind* (television series), 73
- Ginger Ink Films, 46
- Gitonga, David “Tosh,” 46, 48
- Goethe Institute, 17, 51, 90–91, 92–97, 99
- and Nairobi film festivals, 92–97, 166n24
- Göteborg Film Festival, 41, 86
- Gouby, Mélanie, 129
- Granqvist, Raoul, 93–94
- Grazian, David, 108–109
- “Great African Series,” 6
- Gubi: The Birth of Fruit* (dir. Ndisi-Herrmann), 34
- Haggis, Paul, 53
- Hall, Stuart, 107, 109
- Halle, Randall, 35–36
- Haynes, Jonathan, 38

- Headlines in History* (dir. Kibinge), 19–20, 78–79
- Heinrich Böll Foundation, 96
- Hesmondhalgh, David, 50–51
- Higbee, Will, 35
- Hivos, 4
- Homecoming* (dir. Chuchu), 6
- Hot Docs, 124–125
- Huggan, Graham, 45
- Human Rights Watch Film Festival, 100–102
- Hustling, 5, 9, 11, 24, 30, 32, 51, 64, 67, 86, 106, 128–129, 133, 138
and creative labor, 120–121, 131
and the good life, 8, 28–30, 120–122, 138–139
in Nairobi, 1–2, 31–32, 71, 107–114, 118, 135–136
and precarity 5, 8, 30, 106, 107–108, 111, 119–123, 130–131, 137–139
- I Am Samuel* (dir. Murimi), 39, 55, 129
- If Women Counted* (dir. Yambo-Odotte), 119
- IndieFlix, 69, 70
- InformAction, 100
- International Documentary Film Festival Amsterdam (IDFA), 34, 128
Bertha Fund, 41, 81, 86, 124–125
- International Film Festival Rotterdam, 26
- In the Shadow of a Gold Mine* (dir. Mooloo), 100
- Iordanova, Dina, 77–78, 83
- Iran, post-revolutionary cinema in, 27
- iTunes, 85
- “Jambula Tree” (Arac de Nyeko), 1, 56
- Jitu Films, 25
- Julien, Eileen, 24
- Kahara, Lucille, 29, 30, 89, 110, 122–123
- Kahiu, Wanuri, 1–2, 6, 24, 41, 65, 85
Afrobubblegum agenda, 4
and film festivals, 21, 23, 25
For Our Land, 6, 66
From a Whisper, 55
Ger, 85, 148n50
Pumzi, 1, 6, 23, 26, 43–45, 51
Rafiki, 1, 6, 23, 55–56, 67, 79
Ras Star, 146–147n31
and television, 72–73
- Kalasha Awards, 26
- Kamau, Toni, 17, 39, 72, 127
I Am Samuel, 39, 55, 129
- Kamau, Wajuhi, 137
- Kaplan, E. Ann, 66
- Karago, Njeri, 18
- Karuana, Barbara, 40, 48–49, 74, 115
- Katei, Bonny, 114
- Kati Kati* (dir. Masya), 46, 48–49
- KBC, 71, 76
- Kenya, Ministry of Broadcasting and Information, Film Production Department, 13
- Kenya Film Classification Board (KFCB), 56, 79–80, 81, 82
- Kenya Film Commission, 12, 97
- Kenya Institute of Mass Communication (KIMC), 13, 14, 97
- Kenya International Film Festival, 97
- Kenyatta, Uhuru, 76
- Kibinge, Judy
Aftermath, The, 18
career, 11, 18–21, 101, 121, 124–125, 130
on crowdfunding, 163n73
Dangerous Affair, 11, 18–19, 60–61
and Docubox, 11, 103, 124–125
and festival films, 23
Headlines in History, 19–20, 78–79
influences, 53
Killer Necklace, 20, 23, 49, 62–63, 66, 83–84

- Man Who Knew Too Much, The*, 19
 on media market, 31–32
 and *One Fine Day*, 46–48, 49,
 155n72
- Peace Wanted Alive*, 20
- Project Daddy*, 60–61, 62
- Pumzika*, 78–79
- Scarred: The Anatomy of a Massacre*,
 20–21, 54, 66, 102–103
- Seven Productions, 20
- Something Necessary*, 46, 48, 61–62,
 63, 165n8
 and television, 77, 78–79
Voice in the Dark, A, 19
- Kickstarter, 85
- Killer Necklace* (dir. Kibinge), 20, 23, 49,
 62–63, 66, 83–84
- Kimundu, Zippy, 41, 100, 105–106,
 128–129
Burnt Forest, 100
Fork, a Spoon, and a Knight, A, 106
- King, Christopher, 129
- Kinyanjui, Wanjiru, 16, 18, 145n11
Africa Is a Woman's Name, 159n39
Bahati, 42, 59, 60
Battle of the Sacred Tree, 58–60, 66,
 103, 134, 158n19
 career, 11, 13
Manga in America, 42, 59–60
 on Goethe Institute and Alliance
 Française, 166n20
 on *One Fine Day*, 155–156n83
 and *Riverwood*, 42, 59–60
 training, 40–41
 Udada Film Festival, 95–97
- Kiroga, Mungai, 47
- Kiss TV, 109
- KTN, 71, 72, 73–74, 78
- Kurosawa, Akira, 37
- Lagos, Nigeria, 17. *See also*
 Nollywood
- Larkin, Brian, 61
- Last Fight, The* (dir. Lebo), 101, 118
 “Latitude—Quest for the Good Life”
 (Pan-African project), 17
- Lauzen, Martha M., 1
- Lebo, Jackie, 94, 101, 117–118, 125
 Content House, 94, 117
Last Fight, The, 101, 118
- Lee, Spike, 105
- Lekow, Maia, 129
- Lenjo, Liz, 74
- Leo* (dir. Mutune), 63–64
Leo 3D (Mutune project), 64
- Letter, The* (dir. King and Lekow),
 129
- Li, Tania Murray, 120
- Lies That Bind* (television series), 73
- Likimani, Natasha, 75–76
Vows and Veils (Likimani project), 76
- Lim, Song Hwee, 35
- Lobato, Ramon, 90, 116, 117–118
- Lola Kenya Film Forum, 93–94
- London Film School, 53
- Lora-Mungai, Marie, 84
- Lost in Translation* (dir. Coppola), 53
- Lusala* (dir. Nthiga), 46
- Mageuzi Theatre, 103
- Maisha* (talk show project), 122
- Maisha Film Lab, 105
- Makutano Junction* (TV series), 25
- Maldoror, Sarah, 124
- Manga in America* (dir. Kinyanjui), 42,
 59–60
- Mann, Kenny, 101
- Man Who Knew Too Much, The* (dir.
 Kibinge), 19
- Maramaso* (dir. Asherman), 100
- Masya, Mbithi, 46
- Matere, Appie, 3, 22–23, 28, 116–117,
 118
 on Kenyan film industry, 12
Kona (soap opera), 22
 and *One Fine Day*, 49–50

- Matere (*continued*)
 and Riverwood, 42–43, 116
 and Zamaradi Productions, 22,
 133–134
- Mathaai, Wangari, 6
- McCann Erickson Kenya, 18
- McNamara, Joshua, 54, 98, 113–114
- McRobbie, Angela, 38
- Michael Joseph Centre, 95, 96
- M-Net, 6, 18, 22, 43, 73, 75, 83, 109,
 133–134
 African Film Library, 84–85
 M-Net Cares, 18
 New Directions, 18, 20, 83
- Mohammed Amin Foundation, 127
- Moloo, Zahra, 100
- Monsanto, 18
- Mother in Law* (television series), 77
- Muhoho, Njoki, 122, 126–127
Maisha (Muhoho project), 122
- Mukali, Simon, 46
- Mukii, Ng'endo, 25, 41, 69–70, 113
 and Docubox, 127–128
Teapot, The (Mukii project), 26, 51
This Migrant Business, 112
Yellow Fever, 23, 66, 69, 70, 84, 111,
 128, 135
- Munene, Jane Murago, 13
- Munene, Matrid Wanjah, 96
- Mungai, Anne, 11, 16, 18, 137, 158n19
 and One Fine Day, 155–156n83
Saikati, 11, 13–15, 19, 23, 31, 54, 57,
 58, 66–67, 86, 134, 157n15
Tough Choices, 66
- Munyua, Isabel, 72, 109, 127
Dads Can Cook (television series), 109
 Dream Catcher Productions, 109, 127
- Murimi, Peter, 39, 55, 129
- Murphy, David, 37–38, 68
- Mutune, Jinna, 63–64
Leo, 63–64
Leo 3D (Mutune project), 64
- Mwangi, Boniface, 99
- Nagib, Lucia, 36
- Nair, Mira, 105, 106
- Nairo, Joyce, 124
- Nairobi, Kenya, 2–5, 11–12
- Nairobi Half Life* (dir. Gitonga), 46, 48,
 51, 115
- Nairobi Institute of Business Studies,
 127
- Nakumatt, 117
- Nancy, Idha, 114
- National Museum (Kenya), 95, 102
- Nation Media Group, 19, 78
- Ndisi-Herrmann, Philippa, 33–34,
 41–42, 81, 110, 125
Gubi: The Birth of Fruit, 34
New Moon, 33, 41, 85–86, 129
- Nduti, Simon, 116–117
- Nduti One-Stop Shop, 116–117
- Nest, The, 79, 99
- Netflix, 40, 81, 85
- New Directions Africa, 18, 27
- New Moon* (dir. Ndisi-Herrmann), 33,
 41, 85–86, 129
- New York University, 41, 105
- Ngugi, Wangechi, 28, 80, 127
- Nigeria, 21. *See also* Nollywood
- Nnaemeka, Obioma, 14
- No Humanity Here* (InformAction), 100
- Nollywood, 3–4, 15–16, 17, 38, 76
 Asaba films, 76
 New Nollywood, 76
- Nthiga, Mugambi, 46
- NTV, 40, 71, 72, 77
- Nyong'o, Lupita, 12–13
- Okorafor, Nnedi, 6
- Omotoso, Akin, 35
- Ondego, Ogova, 92–93
- One Fine Day Films, 26, 46–50, 63,
 135, 136
- Open Society Initiative for Eastern
 Africa (OSIEA), 20, 99
- Out Film Festival, 98

- Out of Africa* (Blixen), 3
Out of Africa (dir. Pollack), 3
 Overbergh, Ann, 22, 91
- Papa Shirandula* (television series), 75, 77
 Pawa254, 17, 90–91, 99–102, 103, 129–130
Peace Wanted Alive (dir. Kibinge), 20
 Penley, Constance, 122
 Pilcher, Lydia Dean, 105
 Piracy, and entrepreneurialism, 114–119
 Planet Media Cinemas (Nairobi), 91
 Pollack, Sydney, 3
Postcolonial African Cinema: Ten Directors (Murphy and Williams), 67–68
 Prabhu, Anjali, 91–92
 Precarity and precarious work, 3, 5, 8, 30, 106, 107–108, 111, 124, 130–131, 137–139
 and precarious media industries, 119–123
 Production, 2, 86, 130–131
 and arguments rooted in authenticity, 38
 and censorship, 80–81
 conditions of, in global film industry, 7
 co-production, 35, 49, 111
 and digital innovations, 82
 dynamism in Africa, 9
 and France, 94
 and hustling, 108–109
 modes of, 23
 Nairobi's central place in Kenya, 17
 Nollywood, 76
 and piracy, 116
 and place, 2–5
 Riverwood, 42–43, 59–60
 and television stations, 70–71
 transnational networks for, 32
 by women, 97
 Production values, 54–56, 61, 67, 92
- Project Daddy* (dir. Kibinge), 23, 60–61, 62, 66, 116
Pumzi (dir. Kahiu), 1, 6, 21, 23, 24, 26, 43–44, 45, 51, 54–55, 66, 134
Pumzika (television show), 78–79
- Queen of Katwe* (dir. Nair), 106
- Rafiki* (dir. Kahiu), 1, 6, 21, 23, 55–56, 67, 79
Rashomon (dir. Kurosawa), 37
 Rea, Will, 93
 Reich, Barbara, 96
 Reimer, Suzanne, 106
 Rhode Island School of Design, 41, 69, 128
Ririkana (dir. Soko), 100
 Riverwood, 5, 22, 42–43, 45, 59–60, 91, 116, 134
 Riverwood Ensemble, 91
 Royal College of Art, London, 41, 128
Run Lola Run (dir. Tykwer), 46
 “Rusties” (Kahiu and Okorafor), 6
- Saha, Anamik, 51
Saikati (dir. Mungai), 11, 13–15, 19, 23, 31, 54, 57, 58, 66–67, 86, 134
Sambizanga (dir. Maldoror), 124
 Sanson, Kevin, 7, 120, 130–131
Scarred: The Anatomy of a Massacre (dir. Kibinge), 20–21, 54, 66, 102–103
 Schmidt, Nancy, 6
 Scorsese, Martin, 79
Selfish? (dir. Essuman), 25–26
 Serena Hotels, 14
 Seven Productions, 20
 Shalom House, 129
 Sheffield International Documentary Film Festival, 124, 128
 Silicon Savannah, 3
Sisters of the Screen (Ellerson), 67
 Slum Film Festival, 98–99, 113–114

- Slum-TV, 113–114
 Smith, Ian Robert, 92
 Soko, Sam, 100
Something Necessary (dir. Kibinge), 23, 46, 48, 53, 61–62, 63, 66, 86, 134
Soul Boy (dir. Essuman), 23, 25, 26, 46, 47, 48, 50, 51, 56–57, 66, 86
 Spanish embassy in Kenya, 96
 Spielworks Media, 73
 Spronk, Rachel, 19, 39
State House (series), 6, 72–73
Statistical Yearbook (British Film Industry), 1
 Steinmann, Marie, 46
Stories of Our Lives (dir. Chuchu), 55, 56, 79–80, 98
 Stringer, Julian, 37
 Subscription video on demand (SVOD), 4
Supa Modo (dir. Wainaina), 46
- Tajdin, Amira, 85
 Tajdin, Wafa, 85
 Tarantino, Quentin, 53
 Tcheuyap, Alexie, 38
Teapot, The (Mukii project), 26, 51
 Technical University Berlin, 41
 TEDxEuston, 44
 Textbook Centre, 117
 Thackway, Melissa, 15
 Thieme, Tatiana, 130
This Migrant Business (dir. Mukii), 112
 Tisch School of Arts Asia, 41, 105
 Toronto International Film Festival, 47–48
Tough Choices (dir. Mungai), 66
 Trace TV, 84
 Transparency International, 19
 Triggerfish Animation Studios Story Lab, 6
 Twitter, 117
 Tykwer, Tom, 46, 48
- Udada Film Festival, 95–97, 103
 United World College of the Pacific, 41
 University of California, Los Angeles (UCLA), 41
- Van de Peer, Stefanie, 27, 64
 Venice Film Festival, 37
Veve (dir. Mukali), 46
 Vimeo, 33, 69, 71, 83–84
 Vimeo Staff Picks, 84
Virunga (dir. von Einsiedel), 129
Voice in the Dark, A (dir. Kibinge), 19
Vows and Veils (television series project), 76
- Wagalla Massacre, 20–21, 102–103
 Wainaina, Likarion, 46
Walls of Leila (Tajdin and Tajdin project), 85
 Wanja, Emily, 49, 116
 Wenner, Dorothee, 48
 Williams, Patrick, 68
 Williams-Hawkins, Maria, 64–65
Wizards of Waverly Place (television series), 69
Wolf of Wall Street, The (dir. Scorsese), 79
- Women's cinema, 2, 124, 134
 and early years of film in Nairobi, 12–16
 and entrepreneurialism, 64–67, 73
 and studying African female filmmakers, 5–8
 and unthinking, 64–67
 and women's film festivals, 95–97
- Wooden Camel, The* (Kahiu), 6
- Yambo-Odotte, Dommie, 13, 110, 113, 119, 126
 Development through Media, 113
If Women Counted, 119

- Yellow Fever* (dir. Mukii), 23, 66, 69, 70,
84, 111, 128, 135
Yimou, Zhang, 37
YouTube, 33, 69, 71, 87
- Zamaradi Productions, 22, 133–134
Zanzibar International Film Festival,
11, 26
Zuku (pay-TV network), 6, 73, 75

© 2023 Massachusetts Institute of Technology

This work is subject to a Creative Commons CC-BY-NC-ND license.

Subject to such license, all rights are reserved.



The MIT Press would like to thank the anonymous peer reviewers who provided comments on drafts of this book. The generous work of academic experts is essential for establishing the authority and quality of our publications. We acknowledge with gratitude the contributions of these otherwise uncredited readers.

This book was set in Bembo Book MT Pro by Westchester Publishing Services.

Library of Congress Cataloging-in-Publication Data

Names: Steedman, Robin, author.

Title: Creative hustling : women making and distributing films from Nairobi / Robin Steedman.

Other titles: Distribution matters.

Description: Cambridge, Massachusetts : The MIT Press, 2023. | Series: Distribution matters | Includes bibliographical references and index.

Identifiers: LCCN 2022014241 (print) | LCCN 2022014242 (ebook) |

ISBN 9780262544832 (paperback) | ISBN 9780262372671 (epub) |

ISBN 9780262372688 (pdf)

Subjects: LCSH: Women motion picture producers and directors—Kenya—Nairobi. | Motion picture producers and directors—Kenya—Nairobi. | Women in the motion picture industry—Kenya—Nairobi. | Motion pictures—Kenya—Nairobi—Distribution.

Classification: LCC PN1995.9.W6 S8 2023 (print) | LCC PN1995.9.W6 (ebook) |

DDC 791.430820967625—dc23/eng/20220329

LC record available at <https://lcn.loc.gov/2022014241>

LC ebook record available at <https://lcn.loc.gov/2022014242>