



COLLEGE OF HUMANITIES AND SOCIAL SCIENCE

DEPARTMENT OF PERFORMING ARTS AND FILM

**THE ROLE OF VJs IN PROMOTING FOREIGN FILMS IN KAMPALA, UGANDA: A
CASE STUDY OF VJ JUMPERS, VJ MOON AND S. M. K KISUULE**

BY

NAKAYENGA SHADIAH

REG NO: 21/U/17995/PS

STUDENT NO: 2100717995

AND

KIZIRE HELLEN

REG NO: 21/U/0903



STUDENT NO: 2100700903

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of the Requirements for an Award of Bachelors Degree of Arts in Drama and Film

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DECLARATION

We **Nakayenga Shadiah** and **Kizire Hellen** hereby declare that this work is our original work and has not been submitted for an academic award of a Bachelor's degree of Arts in Drama and Film at Makerere University

NAME OF STUDENT	REG NO	SIGNATURE
NAKAYENGA SHADIAH	21/U/17995/PS	
KIZIRE HELLEN	21/U/0903	

DATE: 19/11/2024

SUPERVISOR'S APPROVAL

This is to certify that this dissertation presented by Nakayenga Shadiah and Kizire Hellen was written under my supervision and I recommend it for presentation to the Board of examiners in partial fulfillment of the requirements for the award of a Bachelor's degree of Arts in Drama and Film at Makerere University

Mr. POLLY KAMUKAMA

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Tel No.: 0761313645 E-Mail: diashkimera@gmail.com

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DEDICATION

We dedicate this dissertation to all our family members and in a special way to our lovely parents who worked tirelessly to see that we have reached where we are with our studies, to all our lecturers who taught and encouraged us and provided us with knowledge in different course units, and in a special way, to our supervisor Mr. Polly Kamukama who briefed us very well about how to come up with the dissertation.

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ABSTRACT

Our dissertation is about the reasons why VJs (Video Jockeys) promote foreign content over local content taking VJ SMK aka Semakulu Edward who works with KBS Television station, VJ Jumpers who works with Top Television station and VJ Moon who works with Moon television as our case studies and 1987 to 2023 as a time scope. Ugandan VJs are translators of foreign movies to local language and mediators between foreign content and local people. They translate foreign movies into local languages that are easily perceived by the local people. VJ is one of the Interesting professions that one can take on as the best option because it brings popularity and prestige. For one to attain the title VJ, he or she must have undergone serious training, have good communication skills, be a good listener and good interpretation of words. One should also have that comic depending on the movie being translated and during our research we found out that the challenge that VJs face are not many, just that there is one that affects them deeply and that is that fact that they do not own the copyright of any movie they translate.

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CHAPTER ONE: GENERAL INTRODUCTION

1.1 INTRODUCTION

In this study, we are examining the role of VJs in promoting foreign content over local content in Kampala Uganda from 1987 to 2023. A VJ is someone who adds something on a motion picture in the form of a voice. It can also mean translating or joking with a video. Being a VJ means creating pace of something or creating mood of a film to avoid boredom. It can also mean commentating. In this study we focus on our research proposal and we explain what was contained in our research proposal. In our research proposal we focus of things like the background of the study, statement of the problem, objectives of the study and in the objectives we focus on the (major and specific objectives), research questions, significance of the study, literature review, scope (time, content and geographical scope),research methodology, data analysis, ethical considerations and limitations of the study.

1.2 BACKGROUND OF THE STUDY

The term VJ got popularized way back in the 1980s. In 1986, VJ work started in Uganda and there weren't video halls but around 1987 the work began with 300 video halls where people watched movies and videos and they used to pay some money in order to enter into a video hall. Children were not allowed to enter unless they came with their parents. In 1988 there came a man called Lingo, he was from Kampala, owned a "Kibanda" and he started VJ work in 1988. People couldn't watch foreign movies without him since they couldn't understand. He wasn't educated but he would only understand the story of the movie. He wouldn't sit as he would move up and down telling the audience what the movie was all about. He had no machines at all and he just used to use his voice to translate to the people what the movie was all about. Two years later some people joined VJs work and they had gotten microphones that could switch off the volume while they were translating. These people were a bit more professional than Lingo. VJ work was fun and people enjoyed it even more. During these days people didn't take VJs as serious people as they saw them as people who didn't have what to do. But with time people took them seriously after realizing their work and how it benefits them. In the 1990s many people became VJs and video halls started to mushroom. The government tried to avoid them because of insecurity and because most of the people that are unemployed ended up in the video halls since they spent most of the time watching movies.

In 1998 film dubbing started with two video decks making copies and they started putting them in video libraries and people could come and hire the copies. Copyright problems were faced and in 2002, they decided to come up with associations like union of film operators and owners association.

1.3 STATEMENT OF THE PROBLEM

However, a number of VJs have joined VJ work, it has not been easy and it is still not easy for the VJs due to a number of challenges they face as seen below. Therefore in this study we examined the challenges faced by VJs and how best they can overcome these problems. For instance, the challenge of copyright is still a problem and it started way back in the 1990s. However much the VJs translate movies the movie remains for the producers and directors and so the government has not helped on making the movies theirs and so this just increases the popularity of the foreign countries whose movies are being translated and leaves out of the countries from which the VJs come from unnoticed or not well known

1.4 OBJECTIVES OF THE STUDY

1.4.1 MAIN OBJECTIVE

This study was carried out with a main aim of finding out the role of VJs in promoting foreign content in Kampala Uganda from 1986 to 2023

1.4.2 SPECIFIC OBJECTIVES

- 1) To examine the factors that influence VJs to promote foreign content over local content
- 2) To explain the challenges that VJs face while translating foreign content
- 3) To analyze audience traits for VJs

1.5. RESEARCH QUESTIONS

- 1) Who is a VJ and what role do they play in promoting foreign content over local content in Kampala Uganda?
- 2) What factors influence VJs in promoting foreign content over local content?
- 3) Why do VJs mostly translate foreign content over local content

4) What challenges do VJs face?

5) What is the audience of the VJs?

1.6. SIGNIFICANCE OF THE STUDY

The research will hopefully educate the leaders for example the President about the importance of VJs in the country of how they are helpful in selling our country to other countries as a result much support is needed to support VJ work

The researchers will also inform the VJs about what the audiences want and how best they can expand their market

The research will educate people on how good it is to watch translated movies both local and foreign.

Video Joking has created and inspired people to join VJ work in the movie industry in Uganda

I would wish to see them as an untapped market and VJs do that translating targeting mainly those people who are uneducated, people who don't understand English. He lastly said that VJ work is a money making process.

LITERATURE REVIEW

According to the interview Didac P. Lagarrige was made with Prince Nakibinge Joe in February 2007 the President of the union of VJs / translators association (UVJA) and one of the most popular VJs in Uganda. In this interview, Prince Nakibinge Joe says that VJs in Uganda are mostly men but women's presence is increasing who have made it a profession to translate films into Luganda, the language which is commonly spoken in Kampala and its surroundings, from this statement we also quoted VJ Jumpers of Top TV saying " a VJ is that person who translates movies from any language into a language that the people watching the movie can understand , In addition, VJ Jumpers asserts that for his case he focuses on translating Philippine soaps or movies into Luganda ".And according to the research we made through the different interviews we had with different people, it is really true most people told us they watch movies that VJs

translate in Luganda from different languages and the people say they understand these movies even more and more since they are translated in local languages they understand more and more. This is true because we see it even currently.

Prince Nakibinge Joe as well says that a VJ in Uganda is like a DJ for he or she spices up the movie to make it more enjoyable to the audience as a DJ spices the music to make it more enjoyable. In the same way we quoted VJ Moon of Moon TV saying "A VJ is like a commentator or "omujubisa" in Luganda", meaning a VJ spices up the movie and make it more meaningful to the audience and enjoyable as well and this is done by putting up some jokes in foreign movies

Prince Joe further talked about VJs being the subtitles for the community, without them, some people cannot understand the movie. They live in the slum areas but they can read and write, so they speak on top of the movie and they must be there. According to this, during our research we quoted VJs that we interviewed talking about the same. They said "A VJ first watches the movie that he is yet to translate for several times while analyzing, understanding and interpreting the whole movie so that by the time he translates it on TV, the audience can understand the full meaning of the movie without confusing them at any point" .so VJs look critically in the movies.

In 1998 film dubbing started with two video decks making copies started and they started putting them in video libraries and people could come and hire the copies. In Kampala there are over 1000 video halls. By that time most movies that were translated were foreign but a few Africans were also translated for example the rise of Idi Amin Dada Uganda's dictator. Translations varied depending on the audience for example religious, fiction and political. Copyright problems were faced and in 2002, they decided to come up with associations like union of film operators and owners association.

In 2005, union of Video Jockeys. Prince Joe also talked of where they used to get movies and he said they got them from some big libraries in town owned by Indians, but in these days there were so many libraries, and almost every shop has movies because the new technologies, duplicating DVDs and VCDs and people now can afford to buy TV sets where they watch movies from. Basing on our research that the interview we had with VJ Jumpers of Top TV he said, " that VJs get their movies from outside countries and for his case he gets his movies from

Philippines since he specializes in translating Philippine movies or soaps into Luganda and due to the fact that he is now a friend to the Philippine's movie industry so it makes his work easy to get movies from them

Prince Joe as well said that "some VJs are ripping big and are getting money" We quoted VJ Moon of Moon TV saying " This job of being a VJ is a very good job and all VJs paid at the end of the months and some other VJs end up opening up movie libraries in different places which at the end of the day brings in money". So one can buy their machines and put his own video hall or a video studio, so he can make a lot of money with the copies. He also said he got legal problems with copyrights and all of this in 2002 where they came up with an idea of forming some associations because the government disturbs them. The government says it's not a legalized job and they were not licensable and the broadcasting companies wanted to come in , because they had to pay a license for broadcasting. They formed several organizations. One of these organizations is called the United video operators and owners association. In 2005, they came up with a union of video jockeys. He said he doesn't know anymore VJs in other countries but what they know that there are two in Ethiopia and one in Sudan and three hundred in Uganda

1.8 SCOPE OF THE STUDY

The scope focuses on the three scope s and that is the time, content and geographical scope

1.8.1 TIME SCOPE

Our time scope varies from 1987 to 2023. In this period we look at the role of VJs in promoting foreign content over local content.

1.8.2 CONTENT SCOPE

In this scope, we are with the role of VJs in promoting foreign content over local content, factors influencing the VJs, challenges they face and their audience

1.8.3 GEOGRAPHICAL SCOPE

Our focus is mainly about VJs in Kampala Uganda specifically

1.9 RESEARCH METHODOLOGY

1.9.0 INTRODUCTION

In this section we describe the approach and the data collection method we used to gather information. And we also explain in detail why we used that specific method in order to bring out its clear relevance.

1.9.1 RESEARCH DESIGN

In our research we used qualitative research methodology because it dealt more with specific opinions about the roles of VJs in promoting foreign content over local content in Kampala Uganda. We chose to use qualitative analysis because it is an appropriate design to use based on the fact that it is suitable for analyzing non numerical data and this method points on the specific VJs you have decided to get information from for example we chose to get our information from VJ Moon of moon TV, VJ Jumpers of Top TV, VJ Emmy and so with these specific VJs we are much assured of getting the information we wanted concerning VJs work

1.9.2 STUDY POPULATION

Our research is mainly focusing on the selected VJs like VJ Moon, Jumpers and SMK Kisuule. A total of 10 people from the community and 5 Makerere students are doing Drama and Film.

1.9.3 SAMPLING METHODS

In our study, we chose to use snowball sampling because after interviewing a certain VJ, we would be connected to another VJ and this helped to lighten our work. For example VJ Jumpers connected us to VJ Emmy and VJ Junior. Through snowball sampling we got to know the best VJ to work with and also managed to get the best information about VJs that we wanted.

1.9.4 DATA COLLECTION METHODS

Our research utilized interviews and observation plus use of questionnaires to collect data from the field. And these are the different methods we used as further discussed below.

1.9.4.1 INTERVIEWS

An interview is a dialogue between the respondent and the interviewer based on a certain topic. We used semi structured interviews when interviewing my respondents because it is flexible.

We failed to use questionnaires to interview VJs as we had planned because the VJs preferred interviews and because of their busy schedule and they were really time barred and so they had no time to read through and write down answers to the questions. All in all we had no worries at the end of the questions because we got the answers that we wanted in a lengthy and detailed way. But we gave some questionnaires to some of our colleagues who managed to give us random information about the Ugandan VJs and more about our topic through answering the questions on the questionnaires we have them. We also had some interviews with them about the VJs in relation to our research topic.

1.9.4.2 OBSERVATION

We observed how VJs do their work of commentating locally known as translating movies. We were also able to see all the tools and equipment that VJs use during translating the microphone, computer, switch, amp mixer, DVD recorder. And we lastly saw how VJs do their work which was so enjoyable since we were given a chance to try out.

1.9.5 DATA ANALYSIS

This refers to the process whereby information collected is re-examines and interpreted with a goal of dubbing meaning. In this research, we used different forms of analysis as seen below. Data was collected from the primary survey using questionnaire instruments and analyzed using a computerized data analysis tool.

1.9.6 ETHICAL CONSIDERATION

First and foremost we went with consent forms and this clearly showed our respondents that our research is conducted on an academic oriented motive and it also showed that it is a necessary requirement for every student offering the program of Performing Arts and Film to conduct before graduation. With the consent form, our respondents were okay with recording both video and audio though some were interested in only audio and I respected their decision

We also asked our respondents the language they wanted the interview to be conducted and they were free with Luganda and English as well.

We also asked for permission from the respondent whether it was possible for us to take pictures but VJ Jumpers refused to take his pictures. We obeyed to his decision

We observed the dress code as we dressed decently since we were going to interview male VJs and for the purpose of avoiding inconveniences, we dressed in trousers.

1.9.7 LIMITATIONS OF THE STUDY

Some challenges surfaced us during research as discussed below

Most of the VJs were busy and they gave us less of their time and some had programs to take on in studios

Others had stuff to do in studios and with that they gave us 30 minutes of interviewing them and with them some questions were not answered in detail.

Some VJs were hard to meet up with as they kept postponing dates and others dodged us as they refused to pick up calls on the interview dates and others forged programs and with that we failed to interview them

Some VJs have media handlers in a way that they refuse to give us contacts of VJs and resort to asking us credentials and at the end of the day us as researchers are let down.

A few people with information about VJs like contacts are self-centered or selfish.

Some VJs and their media handlers undermined and minimized us.

CHAPTER TWO

WHY DO VJS PROMOTE FOREIGN CONTENT OVER LOCAL CONTENT

First and foremost, VJs started way back in 1986, and around 1987 video halls became popular where people started watching videos and movies, and for one to watch a movie had to pay the equivalent of shillings 500 in today's currency to the video hall attendant before entering the hall. Children would not be allowed to enter the hall unless he or she had come with a parent. The first man to start Video Jockeys work in Uganda was called "Lingo" and people could not watch certain movies without him since they could not understand anything. He used to translate both local movies that had complicated storylines that used to confuse the audience and also some foreign movies that were in English. Lingo used to move around from the front seat to back seat telling the audience what the movie was all about. He was not educated enough and didn't understand English as well but he could get the story of what the movie was about. He was not referred to as a translator by then but a "commentator and describer" of the movie since he was not professional by then. In 1989, two people came up to do the same work as Lingo but they were a bit more professional and produced better work than Lingo for they had machines, microphones and could switch on and off the volume while they were translating. These two people were also VJs and they were based in Kampala. They had fun and people enjoyed their work. By then VJs were taken for granted and were not considered as important people, but with time people started to swarm video hall's day after day and the government tried too much to regulate the VJs from operating because of security reasons. In 1998, the VJs started dubbing films, with two video decks, one plays and one dubs, so they translated it and it was recorded. They made copies in the form of DVDs and VHS tapes and put them in video libraries so people could come and rent them. Over 1000 video halls were in Kampala at the time. Local African Films were also translated for example *The Rise and Fall of Idi Amin* which is about the Ugandan dictator. Some movies were from South Africa, Nigeria, Europe like *James Bond 007* and Asian like the Chinese and Japanese. In 2002, there were associations made because of the government issue, associations like Union of Film Operators and Owners Association, United Video Operators and Owners Association.

In 2005 research showed that the VJs came up with the Union of Video Jockeys or Translators Association (UVJA). And in Uganda there are very many VJs to mention we have VJ Junior

who started his VJ work in 2006 trained by VJ jingo ,VJ Kizito Timothy aka VJ Jingo who started VJ work in 1997 ,VJ SMK aka Edward Semakulu mostly known for translating Nigerian movies and he asserts that he became very popular in his work in 2007 with his break through movie "*Blood Sisters*" We also have VJ Moon who also says that he became popular in 2012 with his break through move which is "Ice Fantasy" and he adds on that he was greatly trained the VJ work by VJ Mark. To add more, there is also VJ Jumpers who is mostly known for translating soaps on Top TV Uganda. He asserts that he got in touch and he has a good connection with the Philippines that's why he mostly deals in translating their soaps more still he says his best movie among those he has translated is "Lababa" and his worst movie to translate is "Ezel" and one female VJ called Maria Namuyanja though she is not popularly known.

CHAPTER THREE: TOPICAL FINDINGS AND DISCUSSIONS

In this chapter we are discussing all our findings that we came across in our research topic, which is finding out the reasons why VJs promote foreign content over local content from 1987 to 2023. Our findings are further discussed below;

3.1 REASONS WHY VJS PREFER TRANSLATING FOREIGN CONTENT OVER LOCAL CONTENT

Audience: In Uganda most people undermine their own local content and they are eager to know what is beyond their Film industry that's why they prefer foreign content over local content

Quality: According to VJ Jumpers of Top TV, some Film producers in Uganda are money or profit oriented and don't take into account the quality of the Film content produced. And we also quoted VJ SMK Kisuule saying: "In Uganda quality is improving but when it comes to some elements like subtitles, they are lacking." And this hinders the expansion of the local content of Ugandan Film to other countries (lack of English subtitles that would make it easy to understand compared to the foreign movies that have subtitles making them easy to understand)

Copyright issues: According to VJ SMK Kisuule, he asserts: "In Uganda we don't have copyright law that governs VJs about the content they should produce." This apparently makes them translate foreign content more than the local content. VJ Jumpers was also quoted saying: "Uganda Film producers or Filming companies see us as enemies." And this motivates them to focus on foreign content.

When it comes to some foreign content in this case Philippines, Korean, Chinese soap operas and series, VJs are recognized internationally by the foreign Filming companies who in return award and appreciate them financially. A case in point is when we quoted VJ Jumpers saying he was awarded for supporting and promoting Philippine content. This means that these VJs are given tokens of appreciation. Furthermore, VJ SMK Kisuule was quoted saying that he was recognized by the Nigerian Film company and I was supported financially unlike the Ugandan Film industries.

3.2. CHALLENGES FACED BY UGANDAN VJS

Conflicts between VJs: At times VJs compete among themselves when it comes to translating movies since some of them think they are more superior than their peers. This unhealthy competition ends up making some of them lose their opportunities and leave VJ work as well. Furthermore, some VJs go ahead and stand in the way of others by contacting their suppliers and giving false information hence destroying the connections they had with their suppliers.. VJ SMK Kisuule says many VJs tried standing in his way at Startup capital. These VJs told us that it is very hard to start up a studio, equipment is hard to find, as well as places of work, hard to get in touch with suppliers, electricity bills and the like.

Suppression of their content by the Uganda Communications Commission: An example was when UCC tried to suppress VJ Junior as he was accused and arrested for translating adult movies and yet they are always 18 plus which was claimed to be an immoral act against the society.

The audience always compares and contrasts the VJs: We quoted VJ SMK Kisuule saying “the audience compares me to other VJs and they therefore end up refusing to watch my translated movies since they think other VJs are better than me.”

Discrimination from the media houses: Some TVs ask a lot of money from VJs for their content to be broadcasted and yet media houses gain more than them by expanding their market.

Local Film industries take time to appreciate VJs content and yet there is no enticing fee, reward and token of appreciation for translating local movies.

3.3 AUDIENCE OF VJS

According to VJ Jumpers of Top TV, the audience of the VJs is mostly the youth and the adults / parents. The youth want comedies, love stories, crime fantasy movies. The adults like movies that reflect history, for example wars. Parents want their children to watch educational movies and mostly non translated under the mentality of learning vocabulary. This also undermines the local content since it is acted in our indigenous languages.

3.4 BENEFITS THAT VJS HAVE GOTTEN IN THEIR JOB OF VJAYING

Fame and popularity: A case in point is VJ Jumpers who was recognized by the Philippines Film companies. The VJs are exposed both locally and internationally. More so VJ SMK Kisuule was also recognized by the Nigerian film producing companies and received an award

Raised standards of living and this is through their payments and foreign tokens and rewards as appreciation: According to VJ Moon of Moon TV, he says that he has gained a lot from doing VJ work and this is through improving his standards of living for the little time he has spent while doing VJ work. He further says that VJ work is so nice and profitable if you only give it time and focus.

They have been able to mentor young talents: Most VJs that we interviewed told us that they have really taught many young people VJaying work, and many of them have turned out to be VJs on some TVs. According to VJ Moon of Moon TV, he says he was taught VJ work by some VJ and that VJ is the reason as to why he is a VJ right now.

Source of entertainment and education: The VJs we interviewed told us that the VJing work they are doing is fun and so entertaining and that they cannot spend much time without VJing since it has now become part of their daily life. VJing is so educational since they learn a lot of things from the very movies they translate. Case in point is VJ Jumpers of Top TV whose movies are based on themes like politics, religion and so on and so forth.

Exposure to the rest of the world through movies: This is through the different movies that are translated and supplied to different parts of the country and the world as well. The best examples are the Luganda movies that are watched in different parts of the country and this makes the VJs get known everywhere. Another example is that these VJs have been known by specific countries for their good work, for example VJ Jumpers was recognized by the Philippine film producing company and VJ SMK Kisuule who was also recognized by the Nigerian film producing company.

3.5 REASONS FOR VJING FOREIGN CONTENT OVER LOCAL CONTENT

According to VJ Moon of Moon TV, he says that he has made adequate research about the foreign movies and so it is very easy for him to translate the foreign movies compared to the local movies

According to VJ Jumpers of Top TV, he says that the foreign movies mostly the Philippines that he translates, he is given free movie download because one of the Philippines movie company realized that they use their movies to educate other people in other countries.

In addition to that, he says that cultural departments of foreign embassies in Uganda always look for them to reward and appreciate them so this motivates him to continue translating foreign movies than the local movies.

He further says that he doesn't translate local Ugandan movies because he doesn't see what to add on them, the reason being most of them are acted in Luganda and he doesn't see any reason of translating them in Luganda again because most of the locals already know and understand Luganda.

He also says that the Ugandan film producing companies see them as pirates and for that they are enemies with them and yet VJs take themselves as teachers but the companies can't admit because they see them as their competitors.

Foreign movies have inspired many Ugandans to go explore what they see in movies: The Ugandans end up exploring these movies through adopting the foreign cultures, ways of life and the languages spoken in the foreign movies among others.

3.6 CHALLENGES OF LOCAL UGANDAN MOVIES

They don't have adequate support financially: This is because the Ugandan government does not invest in them and for this case it's the managers of these production companies to invest in themselves and as well look for sponsors. The Ugandan government has no hand in this which becomes very hard unlike the foreign Film producing companies that are supported financially by their government for example they are given free locations for different movies.

There is no support academically: With this point, most actors and actresses in Ugandan movies are uneducated and with that they can't take on movies that are in English and with that, it leaves local movies lagging behind and only meeting the local market.

Most local movies are unrealistic: This comes as a result of film producers minding about making profits and don't care about the quality of the movies. In this case most of the Ugandan movie story lines are rotating around the same themes of love, family problems and ghosts.

Seeking permission is very difficult. It costs a lot and with that, the Film producers tend to start up their own movie companies rather than spending a lot of money seeking permission from the authorities.

Being non-creative and non innovative: Most Ugandan or local movie producers make films revolving around similar themes such as love, family dysfunction, witchcraft, poverty, domestic wrangles and ghosts among others. This repetitive narrative makes the local films bland and generally boring for audiences to watch.

Budget is still low: This means that Ugandans have not yet made adequate capital to invest in movies and the Ugandan Government doesn't support Artists financially most of the time.

Most or all Ugandan movies don't have subtitles, they are rarely dubbed in different languages: According to VJ Jumpers of Top TV, Luganda is 95% used as a language in the local movies and with this, it only meets a local market and very hard to reach an international market.

3.7 CONTRIBUTION OF UGANDAN VJS TO THE UGANDAN INDUSTRY

They have made Ugandans love movies mostly foreign movies: For example the

Philippines movies, Indians, Koreans, Chinese among others.

They have preserved our local languages: This is seen when the translated movies are fully supplied throughout the whole country and in this you even find non- Baganda watching and enjoying Luganda translated movies.

They have also educated movie audiences: This is seen from the different educational movies they translate revolving around themes of politics, culture, religion among others.

3.8 CONSIDERATIONS WHILE CHOOSING A MOVIE TO TRANSLATE AND THE TIME IT TAKES TO CAPTURE THE MOVIE

According to VJ Jumpers, he says that he mostly translates religious-themed films rather than horrors. At times it's his producers that choose for him the kind of movie he should translate. The time he takes to study a Film varies because he watches it for the first time, watches subtitles, he makes research about the movie from the internet and other people, he watches it for the second time, the third time is for translating it. So he strictly uses four hours to the movie wholly and this is done through putting much focus on the movie.

According to VJ Moon of Moon TV, he first watches the movie for the first time as he enjoys it, the second time he analyzes it, the third time he makes research about the movie from the internet and other sources, then he records it for the fourth time.

3.9 TOOLS REQUIRED BY A VJ

First and foremost, for one to become a VJ has to have interest and

1. Passion for VJing
2. You need a microphone
3. Dj mixer /amp mixer
4. DVD recorder for output
5. Television
6. Computer/ adobe 1.5 editions



Figure 1: A PICTURE OF US WITH VJ MOON OF MOON TV DURING OUR INTERVIEW



Figure 2: A PICTURE OF US WITH VJ SMK KISUULE OF KBS TV DURING OUR INTERVIEW



Figure 3: A PICTURE OF HOW A VJ'S BOX LOOKS LIKE



Figure 4: A PICTURE OF HOW A LOCAL MOVIE HALL LOOKS LIKE

CHAPTER FOUR:

4.1 SUMMARY

In summary, the role of VJs in promoting foreign content over local content should be approached with caution and balance. While it is essential to appreciate and expose viewers to different cultures and perspectives, it is equally important for VJs to champion and showcase the stories, artists and industries from their own country or region. By prioritizing local content, VJs can nurture cultural identity, support local talent, and foster a thriving media ecosystem. At the same time, they should actively engage audiences with foreign content, promoting cultural exchange and critical awareness. Striving for equilibrium between foreign and local productions can ensure diverse representation and empower viewers to connect not only with the world but also with their own narratives and context.

4.2 CONCLUSIONS

VJs are essential in promoting foreign content as they act as gatekeepers of popular culture and have the ability to expose viewers to new and diverse entertainment options beyond their own culture.

The role of VJs goes beyond simply playing movies and videos, they have the power to shape the preferences and tastes of Local viewers by showcasing foreign content and introducing them to new artists, genres and cultural experiences.

Language barriers can be overcome through the use of subtitles, translations or even VJ commentary allowing viewers to engage with foreign content on a deeper level.

VJs should act as cultural ambassadors, encouraging viewers to appreciate and engage with the uniqueness and relevance of local content in conjunction with foreign content

Prioritizing foreign content over local content brings a lack of support for local industries and artists, hindering their growth and potential international recognition

Equal exposure should be given to both local and foreign content, providing audiences with a diverse range of options and opportunities to explore varied perspectives

VJs play a crucial role in encouraging cultural exchange, building gaps between foreign and local content by sensitively exploring connections and highlighting the rich tapestry of experiences showcased in different works.

It is essential for VJs to regularly engage in critical analysis of the content they promote, assessing its overall impact on society and the depiction of various cultures

By solely promoting foreign content, VJs unintentionally contribute to the erosion of cultural identity, authentically and storytelling traditions unique to their own country or community.

4.3 RECOMMENDATIONS

In our research findings, it showed that 90% of the VJs in Uganda Kampala translate foreign content over local content. Below are the recommendations;

The government of Uganda should enforce copyright law to ease and benefit VJ work

The government should recognize the important role that VJs play in the industry and the influence they have on Ugandan society: for example by providing resources, training programs and platforms for collaboration.

We recommend the local production companies to use other languages like English other than producing Luganda spoken films that only meet the local market and cannot go viral internationally: They should also use subtitles of different languages like English so as to meet an international market. And also produce movies or films that are dubbed in other languages to meet the international market.

So as to increase diversity, it is most important for networks and production companies to hire VJs from diverse backgrounds and cultures: This will ensure a more inclusive representation of foreign content and enable a wider range of cultural experiences to be presented.

Encourage collaboration between local and foreign content: And this is through emphasizing connections between similar themes, diverse cultures and shared narrative.

Promote cultural exchange: VJs can cultivate a curiosity in the audience about foreign cultures while simultaneously highlighting the uniqueness of their own, fostering understanding and harmony between both.

Reflection of society: Ensure that foreign content is grounded in its local reality, capturing audiences' environments, aspirations and perspectives.

Balancing attention equitably: Present a mix of foreign and local content and dynamically feature locally generated projects to help in reducing the domination of foreign content.

Facilitating cross cultural dialogues: Engage the audience in discussions around the global appeal of foreign content and its influence on local production techniques, narratives.

Critically view foreign ideologies while embracing foreign content: VJs should actively encourage viewers to engage with it critically, analyze underlying values and challenge any negative biases.

VJs should strive to promote an inclusive and diverse range of foreign content that represents various cultures, ethnicities and perspectives

VJs can play a vital or crucial role in educating their audience about the importance of local stories and their relevance to their lives while still appreciating and promoting foreign content alongside

Highlight, celebrate and support local actors, musicians and artists to boost visibility for local content and encourage the development of national media industries.

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