INFLUENCE OF USER-GENERATED CONTENT ON LOCAL FILM AND TELEVISION PRODUCTION IN KENYA

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Influence of User-generated Content on Local Film and Television Production in Kenya

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DECLARATION

This thesis is my original work and has not been presented for a degree in any other University

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This thesis has been submitted for examination with our approval as the University Supervisors

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DEDICATION

To my nephew, Mwau “Russian” Matilu and my beloved brother, Brian Hugh “Boyka” Mulinya. Russian, your resolute belief in my work and in my journey as a filmmaker, TV producer and scholar who chose a generational path that no one in the family had explored before continues to inspire me each day. From a young age, you diligently taught yourself the complexities of filming, video production and editing with remarkable dedication and passion. You left a profound mark on all of us who were privileged to witness and experience your rare talents in content creation.

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TABLE OF CONTENTS

DECLARATION ..... **ii**

DEDICATION ..... **iii**

ACKNOWLEDGEMENT ..... **iv**

TABLE OF CONTENTS ..... **v**

LIST OF TABLES ..... **xiii**

LIST OF FIGURES ..... **xvii**

LIST OF APPENDICES ..... **xviii**

ABBREVIATIONS AND ACRONYMS ..... **xix**

DEFINITION OF OPERATIONAL TERMS ..... **xxi**

ABSTRACT ..... **xxvi**

CHAPTER ONE **1**

INTRODUCTION **1**

1.1 Background of the Study 1

1.1.1 Global Perspective 4

1.1.2 Regional Perspective 11

1.1.3 Local Perspective 13

1.2 Statement of the Problem 17

1.3 Research Objectives 20

1.3.1 General Objective 20

1.3.2 Specific Objectives 20

1.4 Research Questions 20

1.5 Justification of the Study 21

1.6 Significance of the Study 23

1.6.1 The National Government 24

1.6.2 Policy Makers 25

1.6.3 Researchers and Academics and Body of Knowledge 26

1.6.4 Film and TV Production Companies 26

1.6.5 Content Creators on YouTube, Instagram and TikTok 27

1.6.6 Stakeholders of Local Film and TV Production 27

1.7 Scope of the Study 28

1.8 Limitations of the Study 30

CHAPTER TWO 33

LITERATURE REVIEW 33

2.1 Introduction 33

2.2 Theoretical Review 33

2.2.1 Technology Acceptance Model (TAM) 34

2.2.2 Disruptive Innovation Theory (DIT) 36

2.2.3 Uses and Gratifications Theory (UGT) 41

2.2.4 The Advocacy Coalition Framework (ACF) 45

2.3 Conceptual Framework 49

2.3.1 Technological Factors of User-generated Content 52

2.3.2 Economic Incentivization of User-generated Content 57

2.3.3 Treatment of User-Generated Content 61

2.3.4 Timeliness of User-Generated Content 64

2.3.5 Media Policy of the Local Film and TV Production 67

2.3.6 Local Film and TV Content Production 71

2.3.7 Film and TV Production in Kenya 74

2.3.8 User-Generated Content 77

2.4 Review of Study Variables 85

2.4.1 Technological Factors of User-generated Content 86

2.4.2 Economic Incentivization of User-Generated Content 88

2.4.3 Treatment of User-Generated Content 91

2.4.4 Timeliness of User-Generated Content 93

2.4.5 Media Policy of Local Film and TV Production 95

2.4.6 Local Film and TV Production 102

2.5 Review of Empirical Studies 104

2.5.1 Technological Factors of User-generated Content 105

2.5.2 Economic Incentivization of User-Generated Content 105

2.5.3 Treatment of User-Generated Content 106

2.5.4 Timeliness of User-Generated Content 107

2.5.5 Media Policy for Local Film and TV Production 108

2.5.6 Local Film and TV Production and User-generated Content 109

2.6 Critique of Existing Literature Relevant to the Study 110

2.7 Research Gaps 113

2.8 Summary 114

CHAPTER THREE 116

RESEARCH METHODOLOGY 116

3.1 Introduction 116

3.2 Research Design 116

3.2.1 Research Philosophy 119

3.3 Study Population 121

3.3.1 Inclusion Criteria 121

3.3.2 Exclusion Criteria 122

3.3.3 Site Selection and Description 123

3.4 Sampling 124

3.4.1 Sampling Frame 125

3.4.2 Sample Size 126

3.4.3 Sampling Technique for the Quantitative Phase 129

3.4.4 Sampling Technique for the Qualitative Phase 131

3.5 Data Collection Instruments 132

3.5.1 Questionnaire 133

3.5.2 Interview Guide for Selected Film and TV Producers 134

3.5.3 Interview Guide for Broadcast TV Production Managers 134

3.5.4 Interview Guide for Film/TV Regulators and Stakeholders 134

3.6 Data Collection Procedures 135

3.7 Pilot Test 137

3.7.1 Reliability Test 137

3.7.2 Validity Test 139

3.7.3 Sampling Adequacy Test 140

3.8 Data Processing and Analysis 140

3.9.1 Quantitative Data 143

3.9.2 Qualitative Data 144

3.9.3 Data Saturation 144

3.10 Ethical Considerations 145

CHAPTER FOUR 146

RESEARCH FINDINGS AND DISCUSSIONS 146

4.1 Introduction 146

4.2 Response Rate 146

4.3 Demographic Information of the Respondents 147

4.3.1 Gender 148

4.3.2 Suppliers of Content to Local Broadcasters 152

4.3.3 Distribution Models for Content Supplied to Television Broadcasters 153

4.3.4 Distribution of Producers in Varied Film, TV and UGC Production Categories 154

4.4 Test of Assumptions 156

4.4.1 Sampling Adequacy Test 156

4.4.2 Test of Normality for all Variables 157

4.4.3 Test of Normality for the Dependent Variable 159

4.4.4 Statistics of Skewness and Kurtosis for all Variables 160

4.4.5 Test of Linearity 163

4.4.6 Tests of Homoscedasticity 165

4.4.7 Test of Multicollinearity among the Independent Variables 166

4.5 Analysis of the Study Variables 169

4.5.1 Technological Factors of UGC 169

4.5.2 Economic Incentivization of UGC 189

4.5.3 Treatment of UGC 209

4.5.4 Timeliness of UGC 226

4.5.5 Media Policy 245

4.5.6 Moderating Effect of Regulatory Frameworks 254

4.5.7 Local Film and TV Production in Kenya 263

4.6 Overall Analysis (Model) for all the Variables 269

4.6.1 Correlation of All Variables 270

4.6.2 Correlation, Regression for Independent, Moderating and Dependent Variables 270

4.6.3 ANOVA Analysis for all the Study Variables 273

4.7 Influence Matrix of UGC Predictors on Local Film and TV Production in Kenya 275

4.8 Summary 277

CHAPTER FIVE 278

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS 278

5.1 Introduction 278

5.2 Summary of the Study Findings 278

5.2.1 Summary of Study Findings Related to Specific Objectives 278

5.3 Conclusions 290

5.4 Overall Findings of the Influence of UGC on Local Film/TV Production 291

5.5 Recommendations by the Study 292

5.5.1 Recommendations for Local Film and Television Producers..... 292

5.5.2 Recommendations for Theory 294

5.5.3 Recommendations for Content Creators on YouTube, Instagram and TikTok 295

5.5.4 Recommendations to Local Film and TV Production Regulators..... 297

5.5.5 Recommendations to the Scientific Community 298

5.5.6 Recommendations for Policy..... 300

5.6 Suggestions for Further Research Studies and Investigation 301

REFERENCES..... 304

APPENDICES 329

LIST OF TABLES

Table 3.1: List of Film, TV and UGC Producers 122

Table 3.2: Size of Film, TV and UGC Producers 128

Table 3.3: Sample Size of Film, TV and UGC Producers 130

Table 3.4: Sample Size of Film, TV and UGC Regulators 132

Table 3.5: Cronbach's Alpha Values 138

Table 3.6: Sampling Adequacy Test-KMO and Bartlett's Test 140

Table 3.7: Data Analysis Techniques for the Objectives 143

Table 4.1: Gender Distribution of Respondents 149

Table 4.2: Distribution Models to Television Broadcasters 152

Table 4.3: Sampling Adequacy Test - KMO and Bartlett's Test 157

Table 4.4: Kolmogorov-Smirnov and Shapiro-Wilk Tests of Normality 158

Table 4.5: Statistics of Skewness and Kurtosis for all Variables 161

Table 4.6: Kolmogorov-Smirnov and Shapiro-Wilk Tests for Transformed Data . 162

Table 4.7: Skewness and Kurtosis Tests for the Log Transformed Data 163

Table 4.8: Multicollinearity Statistics-Tolerance and VIF 167

Table 4.9: Collinearity Diagnostics-Condition Index 168

Table 4.10: Accessibility of Digital Devices and Internet Connectivity 170

Table 4.11: Social Media Usage and Content Sharing Trends 174

Table 4.12: Emergence of Online Content Creators and Local Film/TV Production 177

Table 4.13: Descriptive Results of Technological Factors of UGC 180

Table 4.14: Profitable Content Distribution Format 181

Table 4.15: Correlation of Film/TV Production and Technological Factors 182

Table 4.16: Regression Summary for Technological Factors 184

Table 4.17: Regression Model Summary for Technological Factors 185

Table 4.18: ANOVA Analysis for Technological Factors of UGC 186

Table 4.19: Regression Model Summary for Media Policy and Technological Factors 188

Table 4.20: Social Media Influence and Endorsements of UGC 190

Table 4.21: Brand Ambassadorship and Production of UGC 193

Table 4.22: Brand Ambassadorship and Production of UGC 196

Table 4.23: Descriptive Findings of the Influence of Economic Incentivization of UGC 201

Table 4.24: Correlation for Economic Incentivization and Local film/TV Production 203

Table 4.25: Regression Analysis Model Summary 204

Table 4.26: Regression Coefficients for Economic Incentivization of UGC 205

Table 4.27: ANOVA Analysis for Economic Incentivization 206

Table 4.28: Moderation of Media Policy on Economic Incentivization of UGC ... 208

Table 4.29: Content and Production Techniques of User-generated Content..... 211

Table 4.30: Sources of Ideas for Treatment and Low Costs of UGC Production... 214

Table 4.31: Descriptive Findings of Treatment of User-generated Content..... 219

Table 4.32: Correlation for Treatment of UGC 221

Table 4.33: Regression for Treatment of UGC..... 222

Table 4.34: Regression Analysis Coefficients for Treatment of UGC 222

Table 4.35: ANOVA for Treatment of UGC and Film/TV Production..... 223

Table 4.36: Moderation of Media Policy on Treatment of UGC..... 224

Table 4.37: Consistency of UGC and Film/TV Production..... 227

Table 4.38: Analysis for Non-scheduled Nature of UGC..... 233

Table 4.39: Influence of Timeliness of UGC on Local Film and TV Production .. 236

Table 4.40: Correlation for Timeliness of UGC and Local. Film/TV. Production. 237

Table 4.41: Regression Analysis Model Summary for Timeliness of UGC..... 239

Table 4.42: Regression Coefficients for Timeliness of UGC 240

Table 4.43: ANOVA for Timeliness of UGC 241

Table 4.44: Regression Model Summary for Technological Factors..... 243

Table 4.45: Analysis for Regulatory Frameworks and Content Classification..... 247

Table 4.46: Analysis for Funding Mechanisms and Local Content Quotas..... 251

Table 4.47: Analysis of Intellectual Property Rights 253

Table 4.48: Descriptive Findings for Media Policy 260

Table 4.49: Descriptive Findings for Media Policy 262

Table 4.50: Diversity of Local Films and TV Productions in Kenya 266

Table 4.51: Budgets for Local Films and TV Productions in Kenya 268

T**able 4.52:** Regression Model Summary for all Variables 271

Table 4.53: Regression Analysis Coefficients for all Variables 272

Table 4.54: ANOVA Analysis for all Variables 274

LIST OF FIGURES

Figure 2.1: The Process of Technology Acceptance 35

Figure **2.2:** Application of Disruptive Innovation Theory (DIT)..... 40

Figure 2.3: Application of Uses and Gratifications Theory (UGT)..... 44

Figure 2.5: Implementation of the Media Policy Process 100

Figure 4.1: Response Rate 147

Figure 4.2: Test for Normality for the Dependent Variable 159

Figure 4.3: Standardized Residual Plot for Linearity 164

Figure 4.4: Scatterplot Test for Homoscedasticity..... 165

Figure 4.5: Responses on Economic Incentivization of UGC 198

Figure 4.6: On Profitable Style of Production 245

Figure 4.7: Influence of Predictors on Local Film and TV Production 276

LIST OF APPENDICES

Appendix I: Questionnaire for Film, TV and UGC Producers 329

Appendix II: Interview Guide for Selected Film, TV and UGC Producers 338

Appendix III: Interview Guide for Selected Kenyan TV Production Managers..... 340

Appendix IV: Interview Guide for Film/TV Industry Stakeholders 342

Appendix V: List of Film, TV and UGC Producers 344

Appendix VI: List of Kenyan TV Production Managers..... 347

Appendix VII: List of Film/TV Production Industry Regulators 348

Appendix VIII: Consent Form for Respondents 349

Appendix IX: Letter to the Respondents 350

Appendix X: Research Authorization letter (JKUAT) 351

Appendix XI: PhD Programme Admission Letter (JKUAT) 352

Appendix XII: Proposal Approval and Supervisor Allocation Letter 353

Appendix XIII: NACOSTI Research Permit 354

Appendix XIV: Thesis Approval Letter 355

Appendix XV: Work Plan..... 356

ABBREVIATIONS AND ACRONYMS

AI	Artificial Intelligence
CA	Communication Authority (of Kenya)
CAK	Competition Authority of Kenya
CEG	Creative Economy Group
CGI	Computer-Generated Imagery
DFS	Department of Filming Services
DIT	Disruptive Innovation theory
EST	Electronic Sell Through
FTA	Free to Air Channel
ICT	Information and Communication Technology
IP	Intellectual Property
KICA	Kenya Information and Communication Act
KFCB	Kenya Film Classification Board
KFC	Kenya Film Commission
KFTPA	Kenya Film and TV Professionals Association
KECOBO	Kenya Copyright Board
MVPD	Multichannel Video Programming Distributors
MCK	Media Council of Kenya

OTT	Over-the-Top
SNS	Social Networking Sites
SVOD	Subscription Video on Demand
SMI	Social Media Influencer
UGC	User-Generated Content
UGT	Uses and Gratification Theory
VOD	Video on Demand

DEFINITION OF OPERATIONAL TERMS

Aggregation	This is the process of collecting, organizing and grouping related digital content so that it can be accessed, displayed or distributed through online platforms (Moens et al., 2015).
Binge-watching	The practice of watching multiple episodes of TV programmes or films consecutively whether through digital platforms and video-on-demand services (Mikos, 2016).
Blog	Refers to online communication platform where individuals create and share their personal, professional or even informational content through digital networks (Van Dijck, 2021).
Classification/Rating	The process of assigning categories or restrictions to films and programmes to regulate suitability for different audiences in Kenya (Kenya Film Classification Board, n.d.).
Content Creator	An individual who produces and shares digital content through online platforms (Mbugua, 2020).
Creative Economy	Economic activities based on creativity, cultural production and intellectual assets that generate value in creative industries like film and TV (Hesmondhalgh, 2019).
Curation	The process of selecting, organizing and managing digital content to enhance accessibility, relevance and audience engagement (Moens et al., 2015).

Digital Technology	Technological systems that enable creation, processing, distribution and consumption of media content on digital platforms (Media Council of Kenya, 2016).
Distribution	The process through which film and TV content is made available to audiences through different platforms (Waithaka, 2018).
Diversity	The availability of varied media content and perspectives within communication systems to serve different audience interests (Napoli, 2006).
Do-it-yourself (DIY)	The practice of individuals independently creating and distributing content without relying solely on traditional media institutions (Mungai, 2015).
Economic Incentivization	The use of rewards, financial benefits or any other motivations to support and encourage individuals to create digital content (Paridar et al., 2023).
Emoji	This refers to a digital symbol that is used in online communication to express emotions and meanings that may not be easily communicated through text alone (Kaplan & Haenlein, 2020).
End User	This is the final consumer or participant who accesses, uses or interacts with a digital product, service or content (Simon, 2006).
Google Analytics	A digital measurement system that provides information on audience behaviour, engagement as well as performance of online content platforms (Socialbakers, 2023).

Instagrammer	This is an individual who creates and shares content through the Instagram platform (Njoroge, 2021).
Intellectual Property	This is legal ownership rights that relate to creative works, including digital content created and which are shared through online platforms (Mudau, 2014).
Legacy Media	Refers to the traditional communication platforms like TV, radio, newspapers and magazines that historically dominated media production and distribution (McQuail, 1987).
Local TV Content	These are audio-visual programmes that are produced in Kenya by local film and TV producers for TV broadcast and audience consumption (Kiplang'at, 2020).
Monetization	This is the process of generating financial value from digital content, audiences or online creative activities (Kimani, 2022).
New Media	These are forms of digital communication that are enabled by internet technologies, including social media, online platforms and interactive digital applications (Lesame et al., 2011).
OTT-TV	The delivery of television and audio-visual content through internet-based platforms without dependence on traditional broadcasting infrastructure (Mukara & Ong'ong'a, 2024).
Parental Guidance	A regulatory classification approach that requires adult supervision to ensure appropriate consumption of media by younger audiences (Communication Authority of Kenya, 2016).

Pay-TV	This is a TV service model where audiences access content through subscription-based payment systems (Rono & Mugeni, 2019).
Podcast	This refers to a digital audio programme that is distributed online and accessed by audiences through internet-enabled devices (Cunningham & Craig, 2019).
Producer	Refers to an individual who is responsible for managing creative, technical and organizational processes that form film and TV production (Gathigi, 2021).
Product Placement	A marketing strategy where brands or products are integrated into entertainment content to influence audience awareness as well as consumer behaviour (Galician, 2004).
Programming Code	A regulatory framework establishing standards for the content, scheduling and presentation of programmes by broadcasters (Communication Authority of Kenya, 2016).
Programming	The planning, scheduling and arrangement of TV programmes for the purpose of audience consumption (Mulinya, 2018).
Social Media Influencing	The ability of individuals to affect audience opinions, attitudes and behaviours through activities that are conducted on social media platforms (Khamis et al., 2017).

Stream	The continuous transmission as well as viewing of digital media content through internet-connected digital devices (Mikos, 2016).
Technology	These are tools and systems that are used in the creation, recording, production and distribution of audio-visual content (Hu, 2016).
TikToker	This refers to a social media user who creates and shares short-form video content through the TikTok platform (Sun, 2021).
TV Production	This is the process of creating TV programmes through planning, recording, editing and preparing content for audiences (Karam, 2022).
User-generated Content (UGC)	This is digital content created by users rather than professional media organizations and made publicly available on online platforms (Daugherty et al., 2008).
Vlog	A digital blog format where the primary form of communication is video content shared online (Kennedy, 2019).
YouTube Analytics	A system that provides performance data about YouTube channels and videos, including audience engagement and viewing patterns (Socialbakers, 2023).
YouTuber	A content creator who produces and publishes their audio-visual digital content and material on YouTube (Mungai, 2019).

ABSTRACT

The advent of digital technology and the rapid growth of social media platforms have ushered in a new era of media consumption that is characterized by the increased production and dissemination of User-Generated Content (UGC). This transformation has influenced the way audio-visual content is created, distributed and consumed, with local film and TV producers increasingly adopting digital platforms such as Over-The-Top Television (OTT-TV), Video-On-Demand (VOD) and vertical films that are shared on YouTube, Instagram and TikTok. UGC has also introduced new models of content monetization, where creators receive direct economic incentives from audiences, brands and digital platforms. This study sought to examine the influence of UGC on local film and TV production in Kenya. The study was guided by five objectives that examined the influence of technological factors, economic incentivization, treatment, timeliness and the moderating influence of media policy on the relationship between UGC and local film and TV production in Kenya. The study was anchored on the Technology Acceptance Model (TAM), Disruptive Innovation Theory (DIT), Uses and Gratifications Theory (UGT) and Advocacy Coalition Framework (ACF). A convergent parallel mixed-methods research design was adopted, integrating quantitative and qualitative approaches. The target population comprised 2,167 local film and TV producers and UGC creators on YouTube, Instagram and TikTok. Quantitative data was collected from 384 respondents who were selected through proportionate stratified random sampling, while qualitative data was further obtained from 24 key informants from relevant institutions and the local film and TV production industry such as KFC, KFCB, DFS and CA through purposive sampling. Data collection was conducted using questionnaires and interview guides. Quantitative data was analyzed using SPSS Version 25 through descriptive and inferential statistics, including correlation, regression as well as ANOVA, while qualitative data was analyzed thematically. The reliability of research instruments was established through Cronbach's alpha testing during the pilot study. The findings reveal that UGC significantly influences local film and TV production in Kenya, with technological factors and media policy emerging as the strongest factors. The study found that digital access, internet connectivity and supportive regulatory frameworks enhance the integration of UGC into local film and TV content production processes. Although economic incentivization and timeliness positively influenced local film and TV production, their effects were not statistically significant. The study further established that media policy moderates the relationship between UGC and local film and TV production, highlighting the importance of regulatory support in maximizing the benefits of digital content creation. The study concludes that the integration of UGC, while supported by appropriate technological infrastructure and effective media policies, has the potential to transform local film and TV content production sector by improving production capacity, diversity as well as audience engagement. The study recommends strengthening of digital infrastructure, enhancing regulatory frameworks and developing supportive policies that can encourage sustainable integration of UGC within the local film and TV content production industry in Kenya.

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The introduction of digital technologies and the proliferation of social media platforms have significantly reshaped global media, ushering in a new era that is characterized by the rise of user-generated Content (UGC). UGC refers to media content such as like videos, blogs, reviews, vertical films and social media posts that are produced and shared and by everyday users, most of whom are not professional media creators (Babin & Hulland, 2019; Assaker, 2020). This phenomenon has disrupted traditional media by reshaping how audiences consume produce and interact with£ digital content, blurring the lines£ between consumers£ and producers

Globally, social media platforms such as YouTube, TikTok, Facebook, Instagram and Twitter (currently X) have democratized content creation and distribution. This has enabled the emergence of diverse voices, stories and genres that often challenge the dominance of traditional media (Baykal, 2015). In many countries, user-generated videos and web series have gained significant popularity, sometimes matching or exceeding the audience reach of conventional/traditional film and TV productions (Brett, 2019; Hansson, 2019). This transformation has generated scholarly and industry debates on the influence of UGC on production practices, content standards, audience expectations, economic models and the future role of professional producers.

The media and entertainment industry has experienced remarkable growth over the past two decades with the sector undergoing significant transformation that is driven by advances in digital technologies, increased internet accessibility and the rapid growth of participatory media platforms. These changes have reshaped traditional models of content production, distribution and audience engagement, leading to the emergence of digital platform creators as influential participants within contemporary media ecosystems (Bruns, 2016). Unlike traditional media producers who operate within established institutional structures, digital creators are able to

independently produce, distribute and monetize their own content through online platforms, thereby challenging conventional understandings of who exactly qualifies as a media producer.

These creators produce varied forms of content, such as short comedy sketches, vlogs, podcasts, music videos, social commentaries, educational content and web series, attracting audiences that are progressively consume media outside conventional broadcasting systems (Cunningham & Craig, 2019). Platforms such as YouTube, Instagram and TikTok have democratized media production by reducing barriers to entry, enabling individuals with relatively limited resources to take part in content creation reaching both local and global audiences (Che, 2021). Through these platforms, creators circumvent traditional media gatekeepers like broadcasters, production houses and distribution networks, creating alternative spaces where audience feedback, participation and content circulation occur in real time.

This shift denotes a movement from a predominantly producer-driven media environment to a more participatory model whereby audiences are creators, distributors and influencers of trends within the media. Thus, UGC has become an important component of contemporary media production, influencing storytelling styles, audience expectations and emerging production practices (Bowen & Ozuem, 2015). The growth of digital creators has expanded opportunities for storytelling enabling new voices, cultural expressions and creative formats that previously had limited access within mainstream media spaces.

However, this disruption has also introduced challenges in regards to the sustainability as well as integration of digital content creation within formal media industries. Questions remain around the consistency of production quality, professional standards, intellectual property protection, creator monetization and the extent to which UGC can switch from informal digital spaces into recognized film and TV production systems (Kennedy, 2019). Additionally, the growing prominence of digital creators raises debates over the evolving relationship between amateur and professional production and whether traditional media institutions are adapting effectively to the changing dynamics of contemporary content creation.

Consequently, understanding the influence of UGC on local film and TV production requires examining the opportunities that have been created by digital platforms and the structural, economic and policy factors that shape their impact in the long term.

These digital transformations have influenced the local film and TV production environment by creating new opportunities for content creation while simultaneously challenging existing industry practices. The growth of platforms such as YouTube, Instagram and TikTok has enabled creators to produce and distribute audio-visual content outside conventional film and TV structures (Mikos, 2016). While UGC has increased access to content creation and provided alternative pathways for audience engagement and income generation, questions remain regarding how these changes influence professional production processes, technological adoption, economic incentives, content treatment, timeliness and regulatory frameworks within the local film and TV production industry.

The growing influence of UGC therefore presents an unresolved tension within the local film and TV production sector. On one hand, UGC provides opportunities for increased participation, innovation and alternative models of production and distribution (Ritzer & Jurgenson, 2019). On the other hand, its rapid growth challenges established production systems by introducing new forms of competition, changing audience expectations and creating uncertainty regarding quality control, professional boundaries, sustainability and policy regulation (Mare, 2023). Although these issues are increasingly relevant within the evolving digital media environment, academic research that examines the relationship between UGC and local film and TV production remains limited.

This study examined the influence of UGC on local film and TV production in Kenya by focusing on how technological factors, economic incentivization, treatment, timeliness and media policy shape the relationship between digital content creation and formal production practices. By addressing this gap, the study adds to understanding how UGC is reorganizing local film and TV production processes. It provides evidence-based insights for scholars, industry practitioners as well as policymakers within the evolving and ever-changing film and TV media landscape.

1.1.1 Global Perspective

Technological developments have in the recent past led to changes in production, consumption, distribution as well as monetization of film and TV content globally. Local film and TV production, like many other facets of the modern communication world is being transformed by the application of new innovative digital technologies and the fast-evolving internet (Lobato, Thomas, & Hunter, 2011). These technological developments have disrupted traditional media business models by introducing new forms of production, distribution and audience engagement (Mikos, 2016). Traditional film and TV distributors increasingly face competition from Over-The-Top Television (OTT-TV) and Video-On-Demand (VOD) platforms through which UGC is produced and distributed (Davis & Zboralska, 2018). Postigo (2016) asserts that these technologies have transformed the entire film and TV production value chain by altering how content is created, financed, distributed and consumed.

Film and TV production is significant for its economic, cultural, political as well as social contributions. The industry creates employment opportunities for producers, directors, actors and technical personnel while contributing to cultural exchange and national identity formation (Hartley, 2019). McQuillan, Milne & Adler (2022) affirm that film and TV productions act as cultural artefacts that communicate ideas, values, perceptions and social experiences. Through storytelling, film and TV influences public understanding, encourages social reflection and contributes to national branding, tourism promotion and growth of the creative economy.

Historically, film and TV distribution has advanced from physical and broadcast-based systems to digital and internet-based models. Early TV broadcasting in America in the 1950s manifested a major shift in audio-visual distribution, while later developments such as cable TV introduced greater audience choice and specialized content channels (Mikos, 2016; Bruns, 2016). Digitalization further transformed these systems by replacing physical distribution models with online distribution through digital files, OTT-TV and VOD platforms (Napoli, 2019). The internet has enabled instantaneous and global content distribution, allowing audiences to access content across geographical boundaries (Monteleone, 2019).

Consequently, audience viewing practices have shifted, with younger audiences are increasingly engaging with on-demand content, including UGC.

The emergence of UGC represents a significant development within this digital transformation. Although forms of user participation existed through practices such as letters to editors in newspapers and magazines, the internet has expanded UGC into a dominant form of digital content creation and circulation (Opanga & Maina, 2018; Babin & Hulland, 2019). Social networking sites (SNSs) such as YouTube, Instagram and TikTok enable users to produce, distribute and monetize audio-visual content with relatively limited barriers to entry (Hetcher, 2012; Clark, 2019). UGC is created using accessible internet-enabled devices, allowing ordinary individuals to participate in media production, shifting audiences from passive consumers to active producers (Hartley, 2019; Assaker, 2020).

This transformation has created both opportunities and disruptions within the professional local film and TV content production industry. On one hand, UGC has lowered production barriers since it allows creators to produce content using affordable technologies subsequently reaching large audiences through digital platforms (Brett, 2019). On the other hand, OTT-TV and VOD platforms have become competitors to traditional distribution systems, affecting established media business models and existing revenue structures (Clark, 2019). The increasing popularity of UGC has hence raised questions regarding production sustainability, professional standards, content quality, audience preferences and the future relationship of professional local film and TV producers and digital content creators.

Globally, different countries are experiencing similar tensions between traditional/legacy media systems and emerging digital production practices. In the United Kingdom, technological innovation has contributed to audience fragmentation as consumers increasingly access content through alternative digital platforms (Doyle & Paterson, 2015). In Australia, digital technologies are challenging traditional control over audio-visual distribution and appointment viewing models (Lobato, Thomas & Hunter, 2011; Kennedy, 2019). According to Davis & Zboralska (2018), countries such as Canada, France, Indonesia and Malaysia have developed local

content regulations for protecting domestic production, although challenges remain in achieving the desired content quotas in the digital environments.

In Africa and more so Kenya, these global transformations are presenting new challenges and opportunities for local film and TV content production. Accessibility to digital platforms has enabled Kenyan content creators to produce and share their independently produced audio-visual work through platforms such as YouTube, Instagram and TikTok (Clark, 2019; Kim, 2014). Conversely, the growth of UGC also raises unanswered questions in regards to exactly how digital content creation influences the existing production structures, economic sustainability, professional practices as well as the regulatory approaches within the local film and TV content production in Kenya.

The local film and TV content production sector in Kenya in operating within an ever-changing media environment whereby professional/legacy producers are increasingly interacting with new categories of digital content creators. Although UGC has expanded opportunities for storytelling and participation, there remains limited empirical understanding of how technological factors, economic incentives, content treatment, timeliness and media policy influence then relationship between UGC and local film and TV production (Terry, Eastin & Bright, 2018; Ndinda, 2020). Therefore, probing the influence of UGC in the Kenyan context is necessary to understand whether digital content creation complements, disrupts or transforms the production practices of local film and TV producers.

The growth of digital technologies and social networking sites (SNSs) has transformed the production, distribution and consumption of audio-visual content in a significant way. In Asia, the increase in internet penetration, mobile connectivity and access to OTT-TV, VOD and social media platforms have enhanced the adoption of UGC as an alternative form of audio-visual content production and distribution (Nieborg & Poell, 2018). The rapid growth of mobile-based social media use has created new opportunities for professional and non-professional producers to share audio-visual content online, demonstrating how technological adoption and broadband accessibility are influencing legacy media production practices.

SNSs like YouTube, Instagram and TikTok have grown into significant platforms which creators use to produce, disseminate and monetize their audio-visual content. Mare (2023) defines SNSs as web-based platforms that allow individuals to construct profiles, develop networks and participate in interactive communication. Unlike traditional broadcasting systems that are normally based on scheduled programming, digital platforms allow audiences to access content instantly and according to individual preferences, contributing to the decline of appointment viewing practices (Lashley, 2013). This shift has challenged traditional/legacy film and TV distribution models as producers increasingly compete for the attention of the audience within the fragmented digital environments.

The increasing popularity of UGC has introduced new opportunities and challenges within local film and TV production. UGC provides audiences with alternative forms of entertainment and it also enables content creators to produce work that reflects their personal experiences, cultural identities, politics, sports, humour and consumer practices (Babin & Hulland, 2019; Baykal, 2015). Through affordable digital devices and accessible platforms, UGC has democratized content creation by allowing individuals to participate in production processes that were previously controlled largely by professionals and professional media institutions (Chow & Van Eeden, 2019; Dhiman, 2023; Karanja, 2019). However, this transformation also raises questions in regards to professional production standards, sustainability, monetization and the overall position of traditional local film and TV producers within the ever-changing media ecosystem.

A major factor contributing to the growth of UGC is the emergence of new economic incentive structures. Economic incentivization refers to financial motivations provided to encourage individuals and organizations to participate in production and marketing activities (Ki, 2018; Joshi & You, 2020; Holland, 2020). Digital platforms have introduced alternative monetization pathways through advertising revenue, sponsorships, brand partnerships and creator support mechanisms, making UGC increasingly attractive to content creators (Hartley, 2019). Unlike traditional local film and TV production models that often require significant financial investment, UGC allows creators to produce and distribute audio-visual content using relatively

affordable technologies (Hesmondhalgh, 2019; Kaplan & Haenlein, 2020). This has implications for the traditional local film and TV production value chain in regards to competition, revenue generation as well as production sustainability.

Platforms like YouTube, Instagram and TikTok illustrate how digital infrastructures have reshaped content creation and monetization. YouTube was established in 2005 and so far it has developed into a major video-sharing platform for creators to upload, distribute and monetize content through mechanisms like advertising revenue, sponsorships as well as subscription-based services (Napoli, 2019). Similarly, Instagram has expanded beyond photo sharing into a platform that supports video production, influencer marketing, branded content and creator partnerships (Macon, 2017). TikTok has further accelerated short-form video production through algorithm-driven content discovery that allows both amateur and professional content creators to reach large audiences through highly engaging content formats (Sun, 2021). These platforms demonstrate how technological affordances influence production practices, audience engagement and economic opportunities for content creators.

The rise of these platforms has therefore transformed the relationship between content creators, audiences and media institutions. While digital platforms continue to provide opportunities for innovation and wider participation, they are also creating challenges in relation to content quality, regulation, copyright, sustainability as well as the changing role of professional producers (Burgess & Green, 2018). The growing reliance on UGC within digital media environments highlights the need to examine how these technological and economic changes influence local film and TV production systems.

Media policy plays an integral role in shaping the production, distribution and regulation of film and TV content. Traditionally, regulatory and licensing frameworks have been formulated to promote cultural representation, safeguard public interest objectives and support sustainable local media production industries (Ndida, 2020). Historically, audio-visual media were governed through distinct regulatory structures that addressed broadcasting, film exhibition, content

classification, copyright protection, media ownership and content distribution (Doyle & Paterson, 2015; Njeru, 2020). However, digital transformation has disrupted these traditional regulatory boundaries since audio-visual content is increasingly being distributed through interconnected digital platforms that are easily accessible across multiple devices as well as geographic locations.

Consequently, governments around the world have sought to adapt regulatory frameworks to address emerging issues related to digital content production, platform governance, copyright protection, and local content promotion (Cerna, 2013). Despite these efforts, the rapid growth of digital platforms has created significant regulatory challenges since UGC operates across national boundaries and outside conventional broadcasting systems (Jenkins, 2021). Therefore, understanding how media policy shapes and moderates the relationship between UGC and local film and TV production has become increasingly important and particularly in emerging media markets like Kenya, where policymakers seek to balance innovation, industry sustainability and development in the cultural context.

These changes have created new policy challenges because the existing regulatory approaches were largely developed around identifiable media institutions and traditional/legacy distribution systems. Media policies have traditionally focused on regulating market participation, ownership, licensing and content standards that exist among established media actors (Eising, 2013; Ugangu, 2015; Konyango, 2019; Lobato, 2019). However, the growth of UGC has introduced new forms of participation where individual creators, digital platforms and audiences simultaneously participate in content production and circulation. This has created debates in regards to the relevance and adequacy of existing media policy frameworks in addressing emerging digital production practices.

The increasing accessibility of the internet has enables UGC creators to produce and distribute content beyond conventional broadcasting structures. While this has expanded creative expression and economic opportunities, it also raises concerns in relation to copyright protection, content ownership, regulation and ethical production practices (Ouma, 2017; Clark, 2019; Monteleone, 2019). Doyle and Paterson (2015)

argue that these developments raise important questions in regards to the extent to which changing media environments require new policy approaches. Therefore, media policy institutions encounter challenges when it comes to balancing innovation and participation with the protection of professional media systems and intellectual property rights.

The convergence of film, TV and digital platforms has further blurred the boundaries between professional production and UGC. OTT-TV and VOD platforms, many of which are operated by large global technology companies, have transformed audiovisual distribution by integrating professional content, user-created content, and hybrid forms of production (Clark, 2019). As audiences increasingly seek convenience and personalized content experiences, UGC creators are gaining new opportunities for visibility and monetization (Bala, 2009). However, there remains limited scholarly understanding of how policy frameworks influence the production and monetization of UGC within local film and TV industries.

Historically, film and TV distribution models were developed around terrestrial broadcasting, cable TV, satellite services, VHS, DVD and Blu-ray systems. However, OTT-TV and VOD platforms have disrupted these models as they incorporate UGC creators into contemporary media ecosystems (Gagliardone, 2020). Film and TV production therefore exists within a period of continuous transition, where traditional and digital production practices are increasingly overlapping. Studies have examined the relationship between UGC and film and TV production, emphasizing changes in production practices, audience engagement and content distribution (Ambala, 2014; Bruns, 2016; Babin & Hulland, 2019; Brett, 2019).

The relationship between UGC and professional media production remains contested within global media scholarship. Research from European media markets (Mikos, 2016; Szczepanik et al., 2020), New Zealand and Australia (Derrick, 2023) and Canada (CCIA, 2025) reveal continuing debates in regards to the impact of digital platforms on traditional production systems. While some scholars argue that gaps in policy implementation contribute to the challenges that are faced by professional media industries (Eising, 2013; Cerna, 2017; Sabatier, 2009; Nazareno, 2013;

Remmert, 2019), others view UGC as an innovation that has transformed content creation and audience participation (Mikos, 2016). Lobato and Hunter (2011) argue that UGC should not necessarily be viewed as replacing professional media but as contributing to the new hybridized forms of production where informal and formal practices intersect. However, these transformations have affected traditional revenue models as media organizations explore alternative production strategies in response to changing advertising and sponsorship patterns (Demba & Ndoro, 2022).

Although global studies have examined the relationship between UGC and audio-visual production, limited attention has been given to how these dynamics operate within the local film and TV production environment in Kenya. Specifically, there remains insufficient understanding of how technological changes, economic incentives, content treatment, timeliness as well as media policy interact to influence practices within local production. This gap provides the basis for examining the influence of UGC in local film and TV production in Kenya.

1.1.2 Regional Perspective

Across Africa, technological developments have transformed production, distribution and consumption patterns in local film and TV production in Kenya. The transition from analogue systems of distribution to digital platforms has shifted audio-visual dissemination from traditional cinema, TV, VHS and DVD models towards online platforms that are supported by broadband internet and mobile technologies (Lefowa, 2016; Uduokpan & Tengeh, 2020; Mungai & Pimienta, 2021). These changes have introduced new opportunities for producers and audiences while simultaneously challenging existing traditional/legacy production and distribution structures within local African media production industries.

Historically, film and TV content production industries have operated around two interconnected components which are content production and distribution (Mudau, 2014). However, digital platforms have altered these relationships by enabling informal and alternative distribution systems alongside formal industry structures. Lobato and Hunter (2011) distinguish between formal distribution, which involves legally recognized systems like cinemas and broadcasting networks and informal

distribution, which includes peer-to-peer sharing and alternative circulation practices. The growth of UGC has expanded these informal and digital distribution pathways thus creating new forms of participation in audio-visual production.

In South Africa, UGC and digital technologies have contributed to changes in audience behaviour and consumption of content. OTT-TV and VOD platforms have enabled easier access to audio-visual content, allowing audiences to move from traditional scheduled viewing to more personalized on-demand consumption (Nyarenda, 2020; Uduokpan & Tengeh, 2020). The accessibility and social nature of digital platforms allow users to consume and share content across multiple devices and locations (Hansson, 2019). This transformation has created new possibilities for creators, raising policy questions on regulation, monetization and sustainability of traditional production systems. The increase in the combination of linear TV and digital content has led to an increase in debates around the future of local film and TV content production in Africa.

Nigeria is yet another example of how digital transformation has restructured audio-visual content production industries in Africa. Nollywood was developed through unconventional distribution models that initially relied on VHS that later transitioned to VCD and DVD before producers started adopting digital platforms as major channels for content distribution (Igwe, 2018). The increase in the access and availability of fast internet and mobile technologies enables Nigerian producers and creators of UGC to distribute and share their content directly to their audiences. However, challenges relating to financing, intellectual property protection as well as sustainable monetization continue to hamper the industry. These developments demonstrate how digital platforms can expand production opportunities while disrupting the already established revenue models.

Similarly, other African film industries have experienced challenges that relate to funding, distribution as well as digital transition. In Uganda for instance, producers have explored alternative approaches to creating and distributing low-budget audio-visual content due to the limited financing opportunities and weak distribution structures (ICASA, 2019). The emergence of OTT-TV and VOD platforms has

created new possibilities for content circulation, although challenges such as internet accessibility, payment systems and monetization remain significant (Nyarenda, 2020). Across the continent, these challenges reflect broader tensions between traditional production models and digital ecosystems.

A UNESCO (2021) report on the African film industry identifies limited financing, weak distribution networks and competition from foreign content as persistent challenges affecting local audio-visual production. Local content requirements have been introduced in some African countries to support domestic production, although implementation is uneven (Tufte, 2019). Namibia for instance has introduced local content requirements for broadcasters, while Botswana continues to improve regulatory approaches for emerging digital content practices (Remmert, 2019). These experiences demonstrate that media policy is an integral factor in shaping the relationship between digital innovation and local film and TV production.

Despite these regional developments, African film and TV industries operate in specific national contexts shaped by different technological capacities, economic conditions and also regulatory environments (Opanga & Maina, 2018). While existing studies have examined digital transformation, audience changes and policy challenges in African media industries, limited attention is given to how UGC specifically influences local film and TV production practices. This created a need to examine how technological factors, economic incentives, content treatment, timeliness and media policy interact in film and TV production in Kenya.

1.1.3 Local Perspective

The development of film and TV production in Kenya has grown alongside broader technological and social transformations. The history of cinema in Kenya is traced to 1941 when mobile film units were introduced by the British administration as tools to promote social education. Following independence, the film production industry in Kenya continued to develop gradually, with the production of local films such as *Mlevi* in 1968 by Ragbir Singh and Kuljeet Pal, featuring Oliver Litondo and Athumani Kipanga (Nyutho, 2015 as cited in Kirui, 2014). Subsequent productions such as *Bushtrackers* (1981), *Kolormask* (1986) and *The Married Bachelor* (1997)

demonstrated the growth of local filmmaking and Kenya's potential as a location for international productions like *Out of Africa* (1985) and *To Walk with Lions* (1999).

TV broadcasting in Kenya developed through the Kenya Broadcasting Corporation (KBC), which initially relied heavily on imported programmes, particularly from international broadcasters such as the BBC. From the mid-1970s, KBC expanded local content production, contributing to the development of Kenyan TV programming. Programmes like *Tushauriane*, *Tahamaki*, *Vitimbi*, *Plot 10*, *Penzi Hatari* and *Vioja Mahakamani* became significant examples of local storytelling between the years of 1989 and 1994. Although foreign TV productions, including Latin American soap operas occupied considerable air space within Kenyan TV schedules, locally produced programmes such as *Inspekta Mwala*, *Tahidi High*, *Machachari*, *Papa Shirandula* and *Mother-in-Law* on Royal Media Services' Citizen TV demonstrated the capacity of Kenyan producers to create content reflecting local lifestyles and experiences.

Over time, Kenya's film and TV content production industry has been influenced by digital transformation and the growth of social networking sites (SNSs). Kariithi (2003) defines local content as media produced under the creative control of nationals in a country. However, contemporary local production now involves multiple categories of creators like professional film and TV producers as well as UGC creators who operate on platforms like YouTube, Instagram and TikTok. The emergence of digital creators has expanded opportunities for storytelling, audience engagement and monetization outside traditional TV broadcasting structures.

Kenyan creators and producers are increasingly adopted digital platforms to distribute audio-visual content. Content creators such as Daniel *"Churchill"* Ndambuki, Maxine Wabosha, the WaJesus Family, Maggie Mwende and Emily Wawira demonstrate how digital platforms have enabled collaborations between creators and brands through sponsored content and digital marketing. Ochieng (2020) observes that adoption of digital technologies has created new opportunities for content creators and producers. Hence, creators such as Abel *"Mkurugenzi"* Mutua, Lynn Ngugi *(LNN)*, Alex Mwakideu *(AM TV),* Makarios *"Mwafreeka"* Ouma (*Iko*

Nini Podcast), Robert Ndegwa Kamau of *Thee Pluto TV*, Edgar *"Tea Master"* Obare and others use YouTube, Instagram and TikTok to build audiences through UGC.

The production of UGC in Kenya is developing alongside increased internet accessibility and mobile technology adoption. Before widespread internet access, forms of user-generated creativity existed through theatre recordings, role-plays, satire, fiction as well as parody content (Ambala, 2016; Ochieng, 2015). Government investment in ICT infrastructure through initiatives such as Vision 2030 contributed to increased connectivity and digital participation (Ochieng, 2018). The growth of access to affordable smartphones between 2010 and 2015 further expanded opportunities for Kenyans to create and distribute audio-visual content through vlogging and other digital formats (Karanja, 2019). These technological developments have transformed Kenya's local film and TV production value chain by introducing new methods of content creation, distribution and audience interaction (Wekesa, Mberia & Nyakundi, 2024). However, the increasing participation of digital creators also presents questions regarding production standards, sustainability, monetization, copyright and the relationship between professional media producers and UGC creators.

As Mudau (2014) notes, convergence of media technologies has created challenges for regulatory systems and competition structures within audio-visual industries. The growth of online audio-visual consumption has further accelerated changes within Kenya's media environment. Increased internet connectivity and access to streaming platforms have expanded opportunities for audiences and creators. The entry of the Netflix subscription-based streaming service into the Kenyan market in 2017 and the subsequent initiatives that have increased accessibility demonstrate the growing significance of digital platforms in Kenya (Githaiga, 2016). However, increased digital content production has also raised concerns in regards to copyright infringement and the protection of creative works since digital platforms make reproduction and redistribution of content easier. Media policy remains a key factor in understanding the relationship between UGC and local film and TV production. The Communications Authority of Kenya (CA), operating under the Kenya Information and Communications Act (KICA) 1998 and related broadcasting

regulations, established the media programming code that provides standards for broadcasters, including local content requirements (Ochieng, 2018). These policies are aimed at supporting local production by creating opportunities for Kenyan artists and media professionals (Ministry of Information and Communication, 2011). However, implementation challenges have affected the achievement of local content objectives, with concerns over compliance, production capacity as well as sustainability.

In 2014, the Communication Authority of Kenya increased local content requirements that were formulated to support the growth of local content production industries (Karam, 2022). The objective of the policy was to encourage investment in Kenyan productions by creating demand for locally produced films and TV productions (Mwangi, 2015). However, the emergence of UGC has introduced new questions on whether digital platform content fits within existing definitions of local content and how regulatory frameworks should respond to the new production models (Kenya Film Commission, 2013; Mbugua, 2020; Njoroge, 2021).

Although Kenya has developed regulatory structures for broadcasting and film production, the rapid growth of UGC has created a new media environment where traditional regulatory frameworks face challenges in addressing digital production, distribution and monetization. Ambala (2014) observes a disconnect between traditional media policies and the changing nature of digital content creation. Otieno (2017) similarly highlights the need for broader stakeholder conversations on ICT development and media participation. While UGC has created opportunities for increased participation, innovation and economic possibilities in the audio-visual content production sector in Kenya, its influence on local film and TV production remains insufficiently understood. Limited empirical attention has been given to how technological factors, economic incentives, content treatment, timeliness and media policy shape the relationship between UGC and local film and TV production in Kenya. This unresolved relationship forms the basis for the present study.

1.2 Statement of the Problem

The rapid advancement of digital technologies and the widespread adoption of social media platforms have transformed the audio-visual media environment globally by creating new possibilities for content creation, production, distribution and monetization through UGC. Traditionally, local film and TV production systems have relied on structured professional models involving theatrical box office releases, licensing agreements, co-productions, broadcasting arrangements and established distribution networks (Waithaka, 2018; Wangari, 2023). These models have historically provided the economic and institutional foundation through which professional producers, broadcasters, and other industry stakeholders create and circulate audiovisual content (Mukara & Ong'ong'a, 2024). However, the emergence of digital platforms has disrupted these established systems by enabling individuals outside traditional media institutions to create, distribute and monetize their content.

Globally, the growth of OTT-TV, SVOD and VOD platforms has changed the relationship between producers, distributors and audiences by introducing alternative pathways for accessing audio-visual content (Lefowa, 2016). Audiences are increasingly moving from scheduled television and cinema-based consumption toward flexible, on-demand digital viewing experiences (Uduokpan & Tengeh, 2020). This transformation has affected traditional media business models by changing audience behaviour, advertising patterns, distribution structures, and revenue streams (Ugo, 2017). Consequently, professional film and TV producers are required to adapt to an environment where digital creators compete for audience attention, commercial partnerships and market visibility.

Kenya has experienced similar transformations. Local film and TV production plays an important role in cultural representation, entertainment, employment and the development of the creative economy. However, the expansion of digital platforms and the growth of UGC have introduced forms of participation where audiences are consumers and producers of content. This shift has challenged conventional identifications of production by raising questions about who qualifies as a producer, how production value is determined and how economic value is generated.

The impact of this transformation is evident within the changing audience consumption patterns in Kenya. A Media Council of Kenya (MCK) State of the Media survey report in 2021 revealed that 58% of Kenyans consumed TV content on a typical day, suggesting that although TV remains relevant, a significant proportion of audiences are engaging with alternative media. Similarly, the decline in cinema participation and the closure of several cinema spaces have been associated with the changing patterns of audio-visual access and the increased availability of online platforms (Onyango, 2018). The growth of internet connectivity, smartphones and social media has accelerated access to digital content, creating new opportunities for UGC creators, challenging traditional/legacy film and TV distribution structures.

The rise of UGC has also introduced new economic dynamics within the audio-visual content production industry in Kenya. Unlike traditional film and TV production models that depend heavily on broadcasters, distributors, advertisers and production financing structures, UGC creators increasingly generate income through digital marketing, brand partnerships, endorsements, influencer campaigns and platform-based monetization (Mudau, 2014). These developments have created alternative revenue pathways for creators and have attracted commercial investment toward digital content production (Lufuno, 2016). However, the extent to which these emerging economic models complement, compete with, or disrupt professional film and TV production in Kenya remains insufficiently understood.

This tension is also reflected in Kenya's local content policy environment. A 2023 article by Business Today titled *TV Stations Struggle to Meet 40% Local Content Threshold* highlighted the difficulties that are experienced by broadcasters in meeting the local content requirements as established by the Communications Authority of Kenya (CA). While broadcasters continue to face challenges in producing and sourcing sufficient local content, digital creators operating through platforms like YouTube, Instagram and TikTok continue to produce and distribute content directly to audiences. This creates an unresolved policy and industry question on how digital content should be positioned in Kenya's local content ecosystem and whether existing policies adequately address contemporary forms of audio-visual production.

Although UGC has expanded opportunities for creativity, accessibility and audience participation, it has also generated concerns that relate to production quality, sustainability, intellectual property rights, professional standards and the future of traditional production systems. The boundaries between professional and non-professional production are increasingly becoming blurred as independent creators adopt similar technologies, storytelling approaches and distribution channels as established film and TV producers (Clark, 2019; Hetcher, 2012). While some scholars argue that UGC democratizes media production by reducing barriers to entry, others highlight concerns regarding the sustainability of creative labour and the economic implications of platform-based production models.

Existing studies on UGC have largely concentrated on areas such as citizen journalism (Nicoli, 2019; Williams, 2014), intellectual property concerns (Hetcher, 2012; Mudau, 2014) and branding and consumer behaviour (Hansson, 2019; Holland, 2020). While these studies provide insights into digital participation and content circulation, limited attention has been given to the influence of UGC on professional film and TV production systems, particularly in the Kenyan context. Specifically, there remains insufficient empirical evidence in regards to how technological factors, economic incentivization, content treatment, timeliness and media policy shape the relationship between UGC and local film and TV production.

Therefore, the central research problem addressed by this study is the limited understanding of how UGC is transforming local film and TV production in Kenya. Although UGC has created new opportunities for content creation, distribution and monetization, it remains unclear whether these developments strengthen the local audio-visual industry through increased participation and innovation or disrupt established professional production structures through changing economic and regulatory dynamics. This knowledge gap limits the ability of industry stakeholders, policymakers and scholars to understand how the local film and TV production sector in Kenya can respond to the changing digital media environment. This study therefore examined the influence of UGC on local film and TV production in Kenya by investigating the role of technological factors, economic incentivization, treatment of UGC, timeliness and the moderating influence of media policy.

1.3 Research Objectives

1.3.1 General Objective

The general objective of the study was to examine the influence of user-generated content on local film and TV production in Kenya.

1.3.2 Specific Objectives

The specific objectives of the study were:

1. To analyse the influence of technological factors of user-generated content on local film and TV production in Kenya.
2. To examine the influence of economic incentivization of user-generated content on local film and TV production in Kenya.
3. To assess the treatment of user-generated content on local film and TV production in Kenya.
4. To analyse the influence of timeliness of user-generated content on local film and TV production in Kenya.
5. To determine the moderating influence of media policy on the relationship between user-generated content and local film and TV production in Kenya.

1.4 Research Questions

The study addressed the following research questions:

1. What is the influence of technological factors of user-generated content on local film and TV production in Kenya?
2. What is the effect of economic incentivization of user-generated content on local film and TV production in Kenya?
3. How does the treatment of user-generated content influence the local film and TV production in Kenya?
4. What is the influence of timeliness of user-generated content on local film and TV production in Kenya?

5. What is the moderating influence of media policy on the relationship between user-generated content and local film and television production in Kenya?

1.5 Justification of the Study

The rapid advancement of digital technologies has transformed audiovisual production by expanding possibilities for content creation, distribution and monetization through digital platforms such as OTT, VOD and SVOD services. These emerging distribution models continue to reshape film and TV industries globally by altering traditional relationships between producers, distributors and audiences (Mikos, 2016; Hudíková & Halama, 2023). In Kenya, studies on local film and TV production indicate increasing adoption of online platforms for accessing and sharing films, TV content and UGC (Kenya Film Commission, 2013; Nguma, 2015; Nyutho, 2015; Ambala, 2016; Ochieng, 2018; Njoroge, 2021). While existing studies acknowledge the growth of digital media spaces, limited attention has been given to how technological changes influence professional local film and TV production practices, in regards to production, economic models and industry sustainability.

The study was therefore justified by the need to examine the changing relationship between UGC and professional film and TV production in Kenya. Existing research has largely explored digital adoption, audience access and online content practices; however, there remains insufficient understanding of how UGC influences production structures, economic incentives and decision-making in the local audio-visual production industry. Specifically, limited empirical evidence exists on how economic incentivization mechanisms associated with UGC, like brand partnerships, sponsorships and platform monetization, affect traditional production models and sustainability of local film and TV production.

Furthermore, social networking sites (SNSs) such as YouTube, Instagram and TikTok have created new opportunities for audio-visual creators to produce, distribute and engage audiences outside conventional broadcasting structures (Ochieng & Ndungu, 2021). The ability of creators to independently develop audiences and access alternative sources of income presents a significant shift in the

organization of audio-visual production (Nyarenda, 2020). However, the implications of these developments for professional media practitioners, production standards and existing industry structures require further scholarly investigation.

The study was also justified by the emerging regulatory and policy questions that surround the digital audio-visual content production sector. Traditional film and TV producers in Kenya operate within established policy regulatory frameworks that guide broadcasting and content production practices, while many digital platforms operate through global systems that do not fully align with existing local media regulatory structures. This creates uncertainty on how UGC should be positioned within the local film/TV content production ecosystem in Kenya, particularly in relation to production recognition, monetization, copyright and policy support.

Traditionally, local film and TV production in Kenya has depended significantly on advertising revenues, sponsorships and broadcaster relationships to sustain production activities and support industry professionals (Knoll, 2016; Mungai, 2016; Muthoni, 2017). However, UGC has introduced alternative economic pathways through digital marketing, influencer partnerships, endorsements and platform-based monetization (Muriithi & Mwangi, 2018). Understanding how these emerging economic incentives influence content creation decisions, production practices and the relationship between UGC creators and professional producers was necessary.

From a scholarly perspective, this study contributes to existing discussions on digital media transformation by examining UGC as a communication phenomenon and also as a factor influencing audio-visual production systems. While previous studies have explored UGC in relation to journalism, branding and audience engagement, limited research has examined its influence on local film and TV production within the Kenyan context. The study therefore provides context-specific evidence on how technological factors, economic incentivization, treatment of UGC, timeliness and media policy interact within the local audio-visual production industry.

Methodologically, the study was justified by the need for an integrated examination of UGC using quantitative and qualitative approaches. The use of mixed methods enabled the study to examine measurable relationships between UGC characteristics

and production outcomes while capturing industry perspectives from key stakeholders in local film and TV production in Kenya. Practically, the findings provide insights that may support filmmakers, TV producers, policymakers, regulatory institutions and digital creators in understanding the evolving relationship between traditional production systems and digital content creation. Rather than viewing UGC only as a replacement for professional production, the study provides evidence on how emerging digital practices may complement, challenge or reshape local film and TV production in Kenya.

1.6 Significance of the Study

This study was conducted within a rapidly changing audio-visual media environment that is characterized by the increasing integration of film, TV and UGC production practices. The findings provide insights into how UGC is influencing local film and TV production in Kenya, particularly in relation to technological adoption, economic incentivization, production practices and media policy. The study contributes to ongoing discussions within mass communication, media studies and creative industry research by examining the relationship between emerging digital content production practices and established audio-visual production systems.

From a scholarly perspective, the study contributes to the limited body of empirical research by examining the influence of UGC on professional film and TV production within the Kenyan context. While existing studies have explored digital media, audience engagement and online content creation, fewer studies have examined how UGC affects production processes, economic models and industry structures. By focusing on technological factors, economic incentives, treatment of UGC, timeliness and the moderating role of media policy, the study provides a contextual understanding of how digital platforms are reshaping local film and TV production.

The study is significant to media practitioners, film producers, TV producers and digital content creators, as it provides insights into the opportunities and challenges emerging from the convergence of traditional production models and digital content creation. Understanding the relationship between UGC and professional production

may assist industry stakeholders to identify possible areas of collaboration, adaptation and innovation in the changing media environment in Kenya.

The findings are also relevant to policymakers and regulatory institutions that are involved in the development of Kenya's audio-visual sector. By examining the interaction between UGC and existing media policy frameworks, the study highlights areas that may require further consideration in relation to digital content production, monetization, copyright, local content recognition and the evolving creative economy. The study does not seek to prescribe policy solutions but to provide evidence that may inform future policy discussions on digital audiovisual production.

Methodologically, the study demonstrates the value of combining quantitative and qualitative approaches in examining emerging media phenomena. The mixed-method approach enabled the study to identify measurable relationships between UGC characteristics and local film and TV production while also incorporating perspectives from key industry stakeholders.

The study further provides a foundation for future researchers interested in digital media, audio-visual production, creative economies and emerging content distribution models like OTT-TV, VOD, SVOD, Pay-TV and EST within developing media contexts. By documenting the Kenyan experience, the study contributes to broader discussions on how digital transformation is influencing audio-visual industries in countries experiencing similar technological and economic transitions.

1.6.1 The National Government

Kenya's Vision 2030 development programme proposes the intensified application of innovation and science and technology in raising efficiency and productivity across its three main pillars of social, economic and political vision. The findings of this study will inform the National Government to create an enabling environment for the development of the local film, TV and UGC production to support traditional, terrestrial and digital content creation, consumption and monetization. To this end, the Government will promote and encourage the independent production of professional local films, TV and UGC productions within fair and competitive

models and structures. This will be achieved through the development and implementation of media policies effective to the creative industry and intellectual property rights for digital media hubs. This study will also make helpful observations that will inform policy makers on how UGC and improved regulatory frameworks for local film and TV production should be deployed to the realization of this vision. The findings of this study will inform the National Government of Kenya through the Ministry of ICT, Innovation and Youth to develop clear policy on the production of UGC, film and local TV content that will intrinsically guide the provision of uniform practices for the censorship and regulation of the creative industry. The study will address key interests in local film and TV production including music, digital advertisements, video gaming and production design to bridge the unemployment gap and advance. Kenya as a premier film and TV production hub and destination.

1.6.2 Policy Makers

The study is important to policy makers in the Ministry of ICT, Innovation and Youth Affairs, the Communication Authority (CA), the Kenya Film Classification Board. (KFCB) and Kenya. Film Commission (KFC) and Kenya Copyright Board (KECOBO). Additionally, other key film and TV stakeholders and partners in the broadcasting sub-sector will use its findings and recommendations to improve the output of the industry towards the realization of a vibrant creative economy. Scrutiny on the effectiveness of policies that protect the local film and TV producers will enable the government to come up with new, effective, targeted and well-tailored regulatory frameworks for the practitioners and professionals. This together with appropriately guided and well-articulated strategies will improve the situation for local film and TV content practitioners. By ensuring increased, sustained and timely adoption of appropriate policy frameworks, the country will be able to attain the vision 2030 on a vibrant digital economy. This will in turn translate into a reduction in foreign content on Kenyan screens leading to job creation and a vibrant local film and TV production industry. The findings from this thesis will also assist policy makers and implementers of media policy regulatory frameworks for the local film, TV and UGC production in Kenya with insights on how to protect and equally benefit all industry players.

1.6.3 Researchers and Academics and Body of Knowledge

The findings of this study will contribute to the existing body of knowledge on film, TV and user-UGC production, particularly within the fields of broadcasting, digital media, the creative economy, digital economy and advertising. The study will provide a valuable reference for students, academics and researchers by enhancing scholarly understanding of the technological, economic and policy dimensions of local film, TV and UGC production in Kenya. It will also serve as a resource for teaching, future research and policy discourse, while providing evidence that can be built upon in subsequent studies. Furthermore, the findings will enrich scholarship on the evolving creative digital content ecosystem and will support learners and researchers who will be seeking to advance knowledge and professional practice within the local film and TV content production industry in Kenya.

1.6.4 Film and TV Production Companies

Research helps organizations to remain competitive in rapidly transforming markets like local film and TV production. The findings of this research will inform film and TV production companies to structure their operations with the likelihood of bringing about the desired change in policy implementation for best practices among them and all their business competitors. It will also help local content production companies to formulate critical strategies to participate in creating monetizable UGC. With the number of unemployed film and TV producers who are either venturing in the development of local TV content or UGC, together with institutions of higher learning continually graduating professionals, this study will provide necessary insights on how these two subsectors can be transformed into job creation and profit-making initiatives within a properly regulated backdrop. The study will inform the local film and TV production companies on consumer attitudes and how they interrelate with motivators of the creation of UGC for them to recognize how such content can benefit their clients like advertisers and marketers. This study will also influence startups to make informed decisions on the processes that they should alter by highlighting the need to evolve with emerging developments in the traditional local film and TV production industry and the new business opportunities presented.

1.6.5 Content Creators on YouTube, Instagram and TikTok

The findings of this research will encourage content creators on YouTube, Instagram and TikTok to forge partnerships with local film and TV production companies to facilitate the sharing of resources, expertise and audiences, bridging the divide between amateur content and professional production hence mutual growth. It highlights the significance of producing high-caliber content that reflects creativity, skill and professionalism and urge content creators to invest in quality production equipment, refine editing techniques and strive for originality to resonate with a broader audience and gain industry respect. It also advocates for active participation in industry events, film festivals and networking opportunities to build connections with industry professionals for invaluable mentorship and collaboration prospects and insights in local film and TV production. It encourages content creators to stay abreast of emerging trends, technologies and audience preferences in the local film and TV production industry by adapting their content to align with trends that will enable them to cater more effectively to viewer interests and maintain relevance in the digital environment. It advises content creators to diversify their content offerings and adapt storytelling techniques to various platforms such as YouTube, Instagram and TikTok to reach a broader audience. It stresses the importance of championing local film and TV productions by reviewing, promoting and celebrating local projects thus contributing to the overall growth and development of the industry.

1.6.6 Stakeholders of Local Film and TV Production

The ever-advancing technological advancements that incorporate new forms of audio-visual content creation like UGC point to a new trajectory in its creation, access and monetization. This research offers insight into the successful creation of strategies on sustainability of a creative economy that is useful to local film and TV production by serving as a benchmark for stakeholders with companies operating in Kenya and beyond with interests in formulating sustainable media policy regulatory frameworks. It equips the stakeholders in the film and TV production with knowledge on the nexus between the local film, TV and UGC production market and the growing need for online access of audio-visual content. The study findings

serve as reference for the Kenyan market and other countries on UGC and how best to use YouTube, Instagram and TikTok as content sharing and monetization platforms. The study lends insight to stakeholders into whether the application of media policy regulatory frameworks for the creation and consumption of local film, TV and UGC contribute to the growth of a vibrant creative economy. The findings of this study will help in formulating structures to support a local creative economy that will offer job opportunities to the many jobless professionals and new graduates from training institutions. Lessons from this study will also inform the stakeholders of other fields of film and TV dynamics like communication, marketing and advertising on emerging trends in content creation, distribution and monetization.

1.7 Scope of the Study

This study examined the influence of UGC on local film and TV production in Kenya. It focused on understanding how the growth of digital content creation, distribution and monetization through platforms like YouTube, Instagram and TikTok is influencing existing local film and TV production practices. The study was guided by the need to examine the changing relationship between UGC creators and professional film and TV producers within the Kenyan media environment. Although the study focused on the Kenyan film and TV industry, Nairobi City County was selected as the geographical study site because it hosts the highest concentration of film, TV, digital media and UGC producers in the country. Nairobi represents the main hub of Kenya's audio-visual production activities, with a significant number of production companies, content creators, industry stakeholders and regulatory institutions located within the county. The selection of Nairobi therefore provided access to relevant industry actors and enabled the study to examine emerging production practices within the Kenyan audiovisual sector.

The study examined the influence of UGC through five key dimensions: technological factors, economic incentivization, treatment of UGC, timeliness as well as media policy. Technological factors, economic incentivization, treatment and timeliness were considered as the independent variables, while media policy was examined as a moderating variable and local film and TV production as the

dependent variable. The study focused on how these factors influence production practices, sustainability and the changing relationship between digital content creation and traditional/legacy audio-visual production systems.

The theoretical scope of the study was primarily anchored on the Technology Acceptance Model (TAM), which served as the principal theoretical lens for examining how technological attributes of UGC platforms, including accessibility, usability and platform affordances, influence local film and TV production in Kenya. The Disruptive Innovation Theory (DIT) provided a complementary perspective for understanding how UGC challenges and reshapes traditional content production, distribution and monetization models within the media industry. The Uses and Gratifications Theory (UGT) supported the study by explaining audience motivations and consumption preferences that drive the demand for UGC and influence shifts in media consumption patterns. The Advocacy Coalition Framework (ACF) offered a policy-oriented lens for examining how regulatory actors, institutional interests as well as policy processes shape the environment within which UGC and traditional media production operate. Collectively, these theories provided a multidimensional framework for analyzing the technological, economic, audience and policy factors that influence local film and TV production in Kenya.

The study adopted a convergent parallel mixed-methods research approach that incorporated both quantitative and qualitative data collection and analysis. The study population consisted of 2,167 local film, TV and UGC producers who operate on digital platforms, as well as relevant industry stakeholders. The quantitative component involved a sample of 384 respondents who were selected through proportionate stratified random sampling, while the qualitative component involved 24 key informants who were selected through purposive sampling. The key informants included representatives from relevant film and TV production industry institutions, regulatory bodies and experienced practitioners in the Kenyan audio-visual content production sector. Data was collected using questionnaires and interview guides. Quantitative data was analyzed using descriptive statistics (percentages) and inferential statistical techniques, including correlation, regression

analysis and ANOVA through SPSS. Qualitative data was analyzed thematically, with emerging patterns and themes interpreted in relation to the study objectives.

The study focused on producers and industry stakeholders who are involved in the creation and distribution of UGC and local film and TV content. It did not examine consumer perceptions or audience reception of local film, TV and UGC content. Additionally, independent film and TV producers operating under formal licensing, commissioning or contractual arrangements with Digital TV, Pay-TV, OTT-TV and VOD platforms such as Viusasa, Netflix and Showmax were excluded where their operations fell outside the targeted study population. The study was conducted in Kenya in 2024, with Nairobi City County serving as the primary research site due to its central role in the audio-visual production ecosystem in Kenya.

1.8 Limitations of the Study

The study had several limitations that were considered during the interpretation of the findings. First, the study was subject to possible sampling limitations. Although the study included local film and TV producers as well as UGC creators from platforms such as YouTube, Instagram and TikTok, the rapidly evolving nature of digital content creation means that some categories of creators operating on other platforms or emerging digital spaces may not have been captured. To address this limitation, the study applied proportionate stratified sampling which included participants from different categories within the targeted population.

Secondly, the qualitative component of the study was limited by the possibility of self-selection bias. The key informants were purposively selected based on their relevance, knowledge and experience in film, TV and digital media. Though those who took part may have had perspectives or involvements in regard to UGC that may not represent all the stakeholders in the industry. The current study addressed this by including varied participants from different groups of stakeholders such as film and TV producers, policymakers, regulators and digital content creators.

The study was also limited in terms of generalizability. Since the research was conducted within the film, TV and audio-visual production context in Kenya, the findings may not be directly applicable to other countries or media environments with different technological, economic, cultural and policy conditions. However, the findings may provide analytical insights that can inform comprehension of similar digital media transformations in comparable contexts.

Another limitation of the study was in relation to the reliance on self-reported data obtained through questionnaires and key informant interviews. Self-reported data are inherently dependent on participants' personal experiences, perceptions, recollections and willingness to disclose information accurately. Consequently, responses may have been influenced by social desirability bias, selective memory, personal interpretation or the tendency to provide responses that are perceived as favourable or acceptable. Additionally, participants may have differed in their understanding of certain concepts relating to UGC and local film and TV production, potentially affecting the consistency of responses.

To mitigate this limitation, the researcher assured all participants of confidentiality, anonymity as well as the exclusive use of the information for academic purposes. Respondents were encouraged to provide honest and objective responses without fear of identification or negative consequences. Furthermore, the study adopted a mixed-methods approach that enabled the triangulation of quantitative and qualitative data. Information that was obtained from questionnaires was compared and complemented with insights from key informant interviews, thereby enhancing the credibility, validity and trustworthiness of the study findings. This triangulation helped to minimize the effects of individual biases and provided a more comprehensive understanding of the influence of UGC on local film and TV production in Kenya.

The qualitative phase was also limited by the number of key informants available for interviews. Although the selected participants provided relevant industry perspectives, the views obtained may not adequately represent the full range of experiences within the wider film, TV and UGC production ecosystem in Kenya. The study addressed this by selecting participants with varied professional roles and

expertise that is relevant to the study objectives. The study was conducted within a rapidly evolving digital media environment. Continuous technological developments, changing platform policies and the ever-changing audience behaviours mean that aspects of UGC production and monetization may continue to change after the completion of the research. Therefore, the findings should be understood as reflecting the Kenyan audio-visual environment as at the time of the study.

Despite these limitations, the current study provides valuable context-specific insights into the evolving relationship between UGC and local film and TV production in Kenya. By integrating quantitative and qualitative evidence, the study offers a comprehensive understanding of how technological advancements, economic incentivization, content treatment, timeliness and media policy collectively influence the production, distribution and sustainability of local film and TV production content. The findings contribute to the growing body of knowledge on digital media transformation within the creative industry in Kenya and provide evidence that can inform future research, media policy formulation and industry practice in an increasingly convergent media environment.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of literature and theories that grounded the study. The study investigated the influence of UGC on local film and TV production in Kenya. Literature on digital media and UGC is still developing with a focus on its contexts and specific applications. Therefore, the study provides an insight into the perspectives and findings of other scholars on the influence of UGC on the traditional economic models and policies of local film and TV production through these objectives; to analyze the influence of technological factors of UGC on local film and TV production in Kenya, to examine the influence of economic incentivization of UGC on local film and TV production in Kenya, to assess the treatment of UGC on local and TV production in Kenya, to analyze the influence of timeliness of UGC on local film and TV production in Kenya and to determine the moderating influence of demographic characteristics on the relationship between UGC and local film and TV production in Kenya. The chapter discusses the conceptual and theoretical frameworks, a review of the dependent and independent variables, empirical review, a critique of existing literature, research gaps and a summary of key issues to evaluate the opinions about economic incentivization of UGC and provide insights on the existing research gaps.

2.2 Theoretical Review

Social scientists approve of four criteria that a theory must meet for it to be considered adequate. These include practical utility, testability, relative simplicity and quantifiable research. Griffin (2012) posits that an objective theory is credible if it fulfills the indistinguishable objectives of scientific knowledge by elucidating the past and the present while predicting the future. This section therefore presents a discussion of the theories and theoretical framework on which the study was grounded. In particular, these are the Technology Acceptance Model (TAM), the

Disruptive Innovation Theory (DIT), the Uses and Gratifications Theory (UGT) and the Advocacy Coalition Framework (ACF).

2.2.1 Technology Acceptance Model (TAM)

The first theory on which the study was grounded was the Technology Acceptance Model (TAM) that was propagated by Fred Davis. This theory was initially envisioned to predict the acceptance of information technology and its application by users. TAM is anchored on the Theory of Reasoned Action (TRA) that was developed by Martin Fishbein and Icek Ajzen in 1967 and has been used to elucidate the acceptance behaviour of individuals. This theory has been widely used to examine individual technology acceptance behaviour in many information systems.

TAM examines the individuals' acceptance attitude of the new technologies. Davis (2016) defines acceptance as the process through which users espouse the use of a new technology. This model implies that when users are offered with new forms of technology, a number of factors influence their choice on how and when they will use it. These are (i) The perceived usefulness (PU) a factor characterized by Fred Davis as the potential user's subjective possibility that use of the specific application system will improve the performance of his or her job and (ii) The perceived ease of use (PEOU) which denotes the extent to which the prospective user anticipates that the targeted system will free them from the need to use effort (Davis, 2016).

The factors of the technology acceptance model that are relevant to its acceptability are ease of use, usefulness, availability, and accessibility. Davis (2016) expounds that the decision for an individual to accept to use a certain technology is determined by how easy it is to use it for their needs in speedily accepted and simplified operations. Usefulness on the other hand is the degree to which a technology is considered to be practical in the role that an individual who chooses it intends to use it. The more useful a technology is, the more likely for individuals to accept and incorporate it in their operations. Availability refers to the quality of a technology that makes it usable or obtainable. Accessibility means that the easier it is for individuals to see the results of an innovation, the more likely they are to adopt it. Visible results lower uncertainty and stimulate peer debate of a new idea.

TAM considers that the two factors of perceived ease of use and perceived usefulness are not only significant determinants of the actual system use, they are influenced by social, cultural and political external variables like influence and they play a role in determining the attitude of the individuals' who accept a particular technology (Davis, 2016). The social factors consist of language, facilitating conditions and skills, cultural factors include beliefs, customs and norms while the political factors are results of the effect of applying technology in cases of policy legislation or the lack of it. Davis (2016) states that research on the future of technology must deal with how the other external variables influence the user acceptance experiences, support and their ease-of-use experiences. (Venkatesh, 2003) emphasizes that the aspects of the perceived ease of use and the perceived usefulness may not fully explain behavioural intentions for the use of advanced technology. The individual accepts the technology and puts it to actual use in the system.

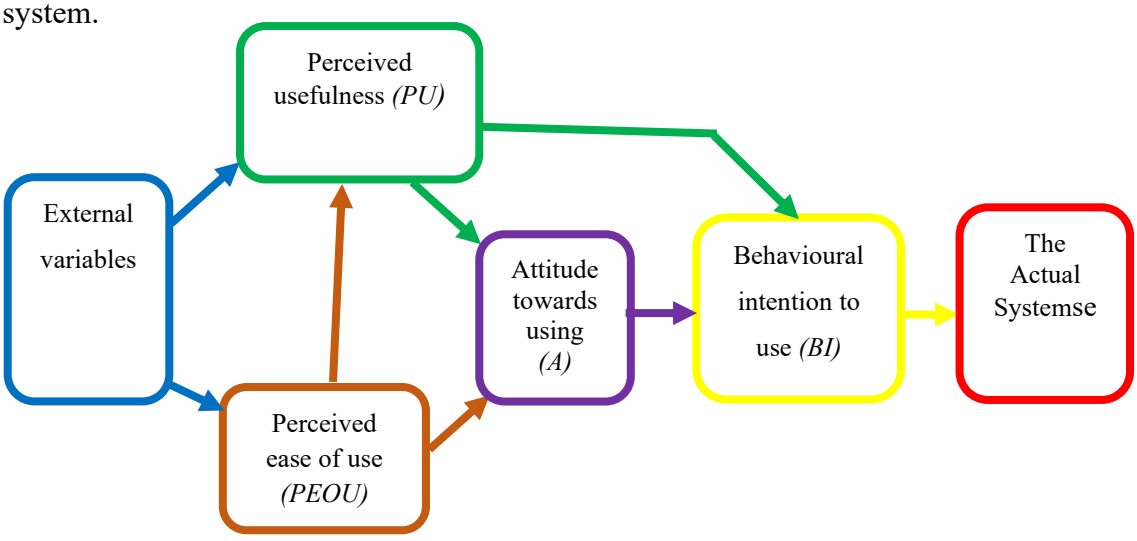

Figure 2.1: The Process of Technology Acceptance

Source: Davis et.al (1989) and Venkatesh et.al (2003)

As shown in Figure 2.1, the transfer of technology follows several paradigms that influence its acceptance among users. These are the external variables that lead to the assessment of the perceived usefulness of the technology and its perceived ease of use. These paradigms provided an important ground of reference for this study. In

this study, TAM was used to establish the effect of perceived ease of use and perceived usefulness of newly accepted digital technology for the production of UGC local film, TV and UGC producers. From the ongoing discussion, it is evident that individuals possess varied degrees of willingness to accept new forms of technology. The study therefore investigated the characteristics of the technology used by producers that influence the creation and distribution of UGC like the ease of use, usefulness, availability, and accessibility. The study also sought to find out which of these characteristics are in effect and the extent to which they influence production and distribution.

2.2.2 Disruptive Innovation Theory (DIT)

The discourse on disruptive innovation was established through the writings of Clayton Christensen, particularly through his seminal work *The Innovator's Dilemma* (1997), which examined how new entrants and emerging technologies have the propensity to challenge established organizations and transform existing markets. Disruptive Innovation Theory (DIT) explains how innovations that initially appear simple, affordable and accessible can gradually challenge dominant business models by attracting users who are underserved by existing systems (Christensen, 2006; Christensen, Raynor & McDonald, 2015). In this study, DIT provides a framework for understanding how UGC has introduced alternative approaches to the production, distribution and monetization of local film and TV content in Kenya.

According to Christensen et al. (2015), disruption occurs through a gradual process. First, established firms concentrate on their most profitable customers and develop products and services that satisfy the demands of the high-end market. In doing so, they may overlook emerging consumer groups whose needs are not adequately addressed. Second, new entrants enter the market by providing simpler, cheaper and more accessible alternatives. Third, these entrants improve their offerings and gradually move into mainstream markets, eventually challenging established players. This process explains how digital platforms have created opportunities for ordinary users, independent creators and emerging media practitioners to participate in audio-visual production without relying entirely on traditional gatekeepers such as

broadcasters, cinema distributors and production houses.

The application of DIT in the film and TV production industry is particularly relevant because digital platforms have altered the traditional value chain of content creation. Historically, professional film and TV production depended on significant financial investment, specialized equipment, institutional approval and established distribution networks. However, the growth of smartphones, affordable editing technologies and social networking sites has reduced some of these barriers. UGC creators can now independently produce, distribute and monetize audio-visual content through platforms like YouTube, Instagram and TikTok. Ochieng (2018) observes that technological developments have transformed local media practices by expanding participation in content creation and enabling new forms of storytelling.

Within the Kenyan context, this transformation reflects elements of disruptive innovation because UGC creators are increasingly occupying spaces that were previously controlled by professional media organizations. Independent creators build audiences, attract brand partnerships and generate income through digital platforms, creating alternative economic models outside traditional broadcasting systems (Christensen, 2006). The rise of influencer marketing, sponsored content and platform monetization shows how digital media has introduced new revenue pathways that compete with, and complement conventional advertising models that historically supported film and TV production.

However, the relationship between UGC and traditional film and TV production should not be interpreted as a simple replacement process. Although DIT explains how new entrants can challenge established industries, creative industries often develop through coexistence and hybridization rather than complete displacement. Traditional media organizations increasingly adopt digital strategies through online distribution, partnerships with digital creators, audience engagement strategies and multi-platform content delivery. Therefore, the disruptive nature of UGC should be examined as a transformation of the production ecosystem rather than an assumption that professional traditional/legacy film and TV production will disappear.

Lobato and Thomas (2011) argue that disruption involves changes in the organization of media markets, including shifts in production practices, distribution structures and economic relationships. In the contemporary audio-visual environment, platforms have become important intermediaries connecting creators, audiences, advertisers and technology companies. The success of digital platforms is therefore not only based on technology but also on the creation of new economic networks involving advertisers, audiences, creators and platform owners. This perspective is important to this study because economic incentivization of UGC cannot be separated from the broader platform economy that determines visibility, monetization opportunities and audience access.

Despite its usefulness, DIT has attracted criticism regarding its ability to explain complex industrial transformations. Sood and Tellis (2011) argue that the theory has been criticized for conceptual ambiguity, retrospective application and limited empirical measurement. Critics further suggest that disruption is sometimes identified after market changes have already occurred, making the theory less effective in predicting future transformations. Additionally, DIT tends to emphasize technological and market changes while paying limited attention to cultural value, labour conditions, regulation and power relations. These limitations are important when examining UGC because digital participation does not automatically translate into equal opportunities or sustainable creative careers.

In the Kenyan media environment, UGC provides opportunities for wider participation and creative expression, but it may also introduce new forms of dependency on digital platforms. Creators often rely on platform algorithms, changing monetization policies and commercial partnerships to reach audiences and generate income (Rono & Mugeni, 2019). Therefore, while UGC reduces some traditional barriers to production, it may create new challenges related to visibility, ownership, sustainability and control over creative labour. This study therefore applies DIT critically by examining both the opportunities and tensions created by the disruption of traditional film and TV production models.

The theory also provides a useful explanation of changes in production timelines and audience responsiveness. Traditional/ legacy film and TV production often follows structured processes that involve development, financing, production, post-production and scheduled broadcasting (Rono, Ogada & Mose, 2022). In contrast, UGC allows creators to respond quickly to audience interests, trends and social conversations. This increased timeliness enhances audience engagement and relevance but also raises questions in regards to production quality, professional standards and long-term sustainability. Consequently, the study examines timeliness not only as a technological advantage but also as a factor influencing the broader production environment.

Further, DIT supports an examination of economic incentivization as a potential driver of media transformation. Traditionally, local film and TV producers depended heavily on commissioning arrangements, advertising revenue and broadcaster partnerships (Otieno & Mbae, 2020). However, UGC creators access alternative economic opportunities through digital advertising, brand collaborations, endorsements as well as audience-supported models. These emerging revenue streams compete with existing media structures by redirecting advertising investment and audience attention while offering collaboration opportunities between professional producers and digital creators.

Therefore, this study applied the Disruptive Innovation Theory to critically examine whether UGC represents a disruptive force that threatens existing local film and TV production models or whether it provides complementary pathways for industry growth. The theory assisted in analyzing how technological accessibility, economic incentives, changing production practices and digital distribution models are reshaping the audio-visual content ecosystem in Kenya.

However, because DIT primarily explains market transformation, it does not sufficiently explain individual technology adoption, audience motivations or policy responses. For this reason, the study integrates DIT with the Technology Acceptance Model (TAM), Uses and Gratifications Theory (UGT) and Advocacy Coalition Framework (ACF). While DIT explains the structural changes introduced by UGC,

TAM provides insight into technological adoption, UGT explains audience engagement and content consumption motivations, while ACF examines the role of policy actors and regulatory frameworks in shaping the media environment. Collectively, these three theories and one model provided a comprehensive understanding of the influence of UGC on local film and TV production in Kenya.

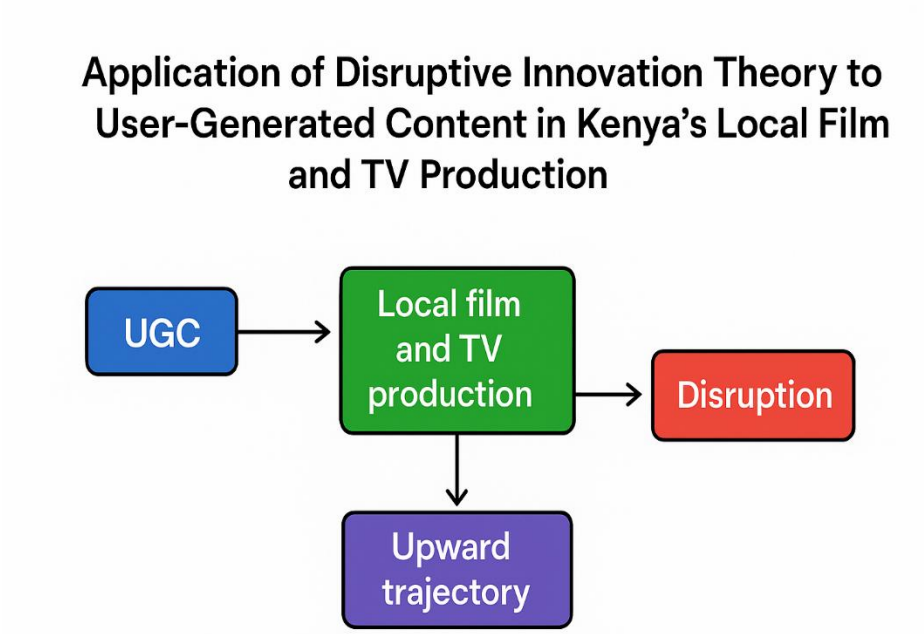

Figure 2.2: Application of Disruptive Innovation Theory (DIT)

Source: Author

Figure 2.2 illustrates the four key stages of disruption, beginning with incumbent businesses that focus on serving high-end, mainstream markets while neglecting underserved or emerging sectors. New entrants, such as UGC creators, exploit this gap by offering simpler, more affordable and also easily accessible alternatives. As these entrants gain traction, they eventually move upward to appeal to mainstream audiences and eventually disrupt traditional/legacy media houses and established production companies. The figure underscores how digital platforms like YouTube, Instagram and TikTok are enabling creators of UGC to bypass traditional production and distribution systems, fundamentally reshaping the local film and TV production ecosystem in Kenya through innovative business models, enabling technologies and

networked value chains. This disruption challenges legacy systems while offering new pathways for monetization, visibility and participatory content creation in the local Kenyan film and TV content production industry.

2.2.3 Uses and Gratifications Theory (UGT)

The fourth theory that informed this study was the Uses and Gratifications Theory (UGT). The theory emerged from mass communication research through the works of Katz, Blumler and Gurevitch, who sought to explain how audiences actively engage with media based on their social, psychological and informational needs. Unlike earlier approaches that viewed audiences as passive recipients of media messages, UGT proposes that media users actively select, consume and interpret media content according to the gratifications they seek (Katz, 1959). The theory therefore provided a useful framework for understanding why audiences and content creators choose particular media platforms and how these choices influence patterns of media production and consumption.

UGT is based on the assumption that individuals are active participants in the communication process and select media channels that satisfy specific needs. These needs may include information seeking, entertainment, social interaction, identity formation and personal expression. Chakava (2019) argues that media use is influenced by factors like selectivity, perception, previous experiences, values and beliefs. This perspective is relevant to the current study because UGC production and consumption on platforms such as YouTube, Instagram and TikTok are influenced by the perceived benefits that creators and audiences associate with these platforms.

The emergence of digital media has expanded the relevance of UGT because audiences and creators now have increased opportunities to select, produce and distribute content. Unlike traditional broadcasting systems where content selection was largely controlled by professional gatekeepers, digital platforms allow users to participate directly in content creation. This shift has created new forms of gratification like creative expression, audience engagement, recognition and economic rewards. Therefore, UGT provided insight into why individuals are increasingly participating in UGC production and why certain digital platforms are

preferred spaces for sharing audio-visual content.

Griffin (2012) identifies several categories of needs that motivate media use, including cognitive needs, affective needs, personal integrative needs, social integrative needs and tension release needs. Similarly, research on internet uses and gratifications identifies motivations like information seeking, entertainment, social connection, personal status, monetary compensation, aesthetic experience and participation in virtual communities. These motivations were particularly relevant to UGC because creators produce content for entertainment purposes and also for visibility, personal branding, audience interaction and financial gain.

Within the context of local film and TV production, UGT assisted in explaining how audience preferences influence content treatment, themes and production decisions. Producers, including UGC creators, often develop content based on their understanding of audience interests and expected responses. Familiarity with certain genres, cultural themes and social experiences influence the types of stories that are created and shared. In this sense, UGT helped to explain how audience needs and expectations contribute to the shaping of the production of audio-visual content.

The theory was also relevant in understanding why digital platforms have become attractive alternatives for content creators. Social networking sites provide immediate distribution, audience feedback and opportunities for monetization, allowing creators to receive direct responses from viewers. For local film and TV producers, these affordances provide opportunities to experiment with content formats, build audiences and explore alternative revenue streams. Economic incentives like brand partnerships, advertising revenue and digital monetization can therefore become additional gratifications that encourage continued UGC production.

However, despite its relevance, UGT has been criticized for placing excessive emphasis on individual agency while paying insufficient attention to the structural conditions that influence media choices. The theory assumes that audiences and creators have freedom to select media based on their needs, yet contemporary digital platforms operate within systems shaped by algorithms, commercial interests and platform policies. Users may perceive themselves as freely choosing content, while

their visibility and access are influenced by recommendation systems, advertising models and platform governance. Therefore, digital media use is determined by personal gratification and by technological and economic structures.

Furthermore, UGT may not adequately explain issues of unequal participation and power relations within digital media environments. Although platforms allow many individuals to become content creators, not all creators receive equal visibility, monetization opportunities or audience reach (Rono & Mugeni, 2019). Factors such as algorithmic ranking, digital skills, internet access and commercial partnerships influence which content gains attention. This limitation is important for the present study because the influence of UGC on local film and TV production cannot be explained only through individual motivations as it must also consider the broader technological and economic ecosystem within which creators operate.

Critics have also argued that UGT may sometimes overlook the unconscious influence of media technologies and content structures on users. While audiences are active participants, they may not always have complete control over their media experiences. Griffin (2012) notes that audiences are neither completely passive nor completely active. This tension is relevant in digital environments where platforms guide engagement through recommendation systems and personalized content feeds.

Therefore, this study applied UGT as a complementary framework for examining the motivations behind UGC production, consumption and platform selection. The theory assisted in analyzing how creators and audiences use digital platforms based on perceived benefits, including accessibility, audience engagement, creative expression and economic opportunities. However, the study also considered the limitations of UGT by examining how technological structures, monetization models and platform dynamics influence these choices.

In relation to this study, UGT helped to explain how the needs and motivations of local film, TV and UGC producers influence content creation decisions, platform adoption and the treatment of UGC. It also contributed to understanding whether economic incentives and digital affordances provide sufficient motivation for creators to shift towards UGC production and how these shifts influence the broader

local film and TV production ecosystem in Kenya.

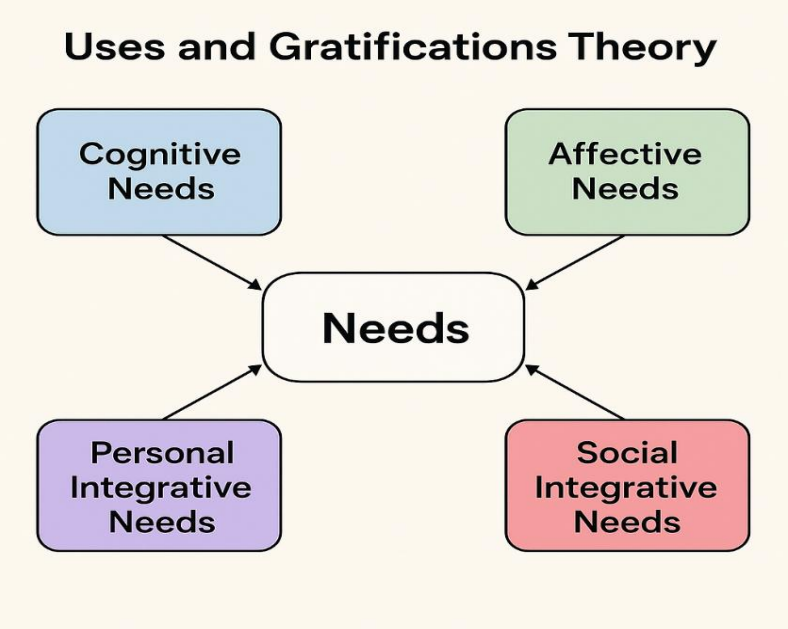

Figure 2.3: Application of Uses and Gratifications Theory (UGT)

Source: Author

Figure 2.3 above illustrates the connections between user motivations, media gratifications and how UGC serves as a platform and the consequence for increased local film and TV production in Kenya. The diagram explains how UGT applies to content producers and consumers within the digital media environment. It emphasizes that users are active agents who engage with media to fulfill specific needs such as cognitive, affective, personal integrative, social integrative and tension release. Within the context of UGC, local film and TV producers in Kenya are shown to derive gratifications such as creative expression, economic gain, visibility and audience engagement. Meanwhile, consumers of UGC engage based on entertainment, escapism, relationship maintenance and personal relevance. This diagram supports the focus of the study on understanding how the gratifications sought by local film, TV and UGC producers influence their preference for digital media platforms over traditional/legacy films and TV productions, thereby shaping content creation, distribution and audience interaction in the local Kenyan audio-visual industry.

2.2.4 The Advocacy Coalition Framework (ACF)

The policy dimension of this study was grounded in the Advocacy Coalition Framework (ACF). This is a public policy model that developed by Paul Sabatier and Jenkins-Smith in 1988 to explain how policy change occurs within complex political and social environments. Unlike traditional policy approaches that view policy-making as a linear process driven mainly by government institutions, ACF presents policy development as an interactive process involving multiple actors, competing interests, belief systems, available resources and external pressures. Cerna (2013) asserts that ACF seeks to explain how public policies evolve, how actors interpret policy problems and how new knowledge influences decision-making and implementation processes.

The framework emerged from Sabatier's extensive work on policy implementation and his interest in understanding the role of information, expertise and stakeholder interactions in shaping policy outcomes (Sabatier, 2009; Sabatier & Jenkins-Smith, 2007). ACF was developed to address complex policy problems often described as "wicked problems", where there is no single universally accepted definition of the problem or solution. Such problems involve technical disagreements, conflicting objectives, multiple levels of governance and diverse actors seeking to influence policy directions. The regulation of digital audio-visual content provides an example of such a policy challenge because governments must balance competing interests involving creative freedom, economic development, intellectual property protection, consumer interests and industry sustainability.

The ACF is based on the assumption that individuals, organizations and institutions involved in policy processes are guided by belief systems. These belief systems influence how actors understand policy problems, evaluate evidence and advocate for preferred solutions. Sabatier and Jenkins-Smith (1993; 1999; 2009) identify three hierarchical levels of beliefs within the framework. The first level consists of deep core beliefs, which represent fundamental assumptions about society, governance and human values and are the most resistant to change. The second level involves policy core beliefs, which relate to perceptions about policy problems, preferred

policy solutions and the role government should play in addressing those problems. The third level consists of secondary beliefs, which are more specific and relate to implementation strategies, administrative decisions and operational aspects of policy.

These levels of beliefs provide an important lens for understanding debates surrounding UGC and local film and TV production in Kenya. Different actors within the audio-visual ecosystem may interpret the emergence of UGC differently depending on their interests and institutional positions. For example, traditional/legacy broadcasters and professional production companies may view regulation, local content quotas and industry protection mechanisms as necessary for sustaining local creative industries. Conversely, digital creators and technology advocates emphasize accessibility, innovation, participation and reduced barriers to content production. These competing perspectives represent different policy beliefs that influence how the role of UGC is understood within the media ecosystem.

A key component of ACF is the concept of advocacy coalitions. The framework proposes that actors within a policy subsystem form coalitions based on shared beliefs and coordinate their actions to influence policy decisions. These actors may include government agencies, regulatory institutions, industry organizations, private companies, professional associations, civil societies and individual practitioners. Sabatier and Jenkins-Smith (1999; 2007) identify resources that enable coalitions to influence policy processes, including access to information, leadership capacity, legal authority, public opinion, financial resources and mobilisable supporters.

This concept is particularly relevant to the Kenyan film, TV and digital media environment as policy development involves interactions among multiple institutions and stakeholders. Regulatory bodies such as the CA, KFCB and MCK, alongside broadcasters, film producers, UGC creators, advertisers and digital platforms, represent actors operating within the media policy subsystem. Each actor possesses different resources, priorities and levels of influence. The emergence of UGC has intensified these interactions because digital platforms operate differently from traditional/legacy broadcasting systems and challenge existing assumptions about what constitutes local content production.

The ACF further explains that policy change occurs through interactions between advocacy coalitions, external events, new information and changing social or economic conditions. In this study, technological developments, increased internet penetration, smartphone adoption, social networking sites and digital monetization models represent external factors that have influenced the policy environment surrounding local film and TV production. The rapid growth of platforms such as YouTube, Instagram and TikTok has created new forms of production and distribution that were not fully anticipated within earlier media regulatory frameworks.

The framework therefore assists in examining whether existing media policies are capable of responding to the transformation of the local film and TV production. Traditional media policies were largely developed around identifiable actors such as broadcasters, licensed producers and scheduled programming systems. However, UGC introduces new actors who may produce, distribute and monetize content outside conventional regulatory structures. This raises questions about whether existing policy frameworks should be expanded to include digital creators or whether different regulatory approaches are necessary due to the participatory and decentralized nature of online media.

However, while ACF provides a valuable framework for understanding policy processes, it also has limitations. One criticism is that the framework emphasizes gradual policy change and stable belief systems, making it less effective in explaining rapidly changing technological environments. Digital media ecosystems evolve quickly, often faster than formal policy processes can respond. In the case of UGC, new platforms, monetization models and production practices to emerge, creating regulatory challenges that require flexibility and continuous adaptation.

Additionally, ACF may not fully explain the influence of private digital platforms in contemporary media governance. Traditional policy analysis often focuses on government institutions and formal stakeholders, yet platforms such as YouTube, Instagram and TikTok have significant influence over content visibility, audience access and monetization opportunities through their algorithms and commercial

policies. This introduces new forms of power that extend beyond national regulatory systems. Therefore, understanding UGC requires consideration of both formal policy institutions and the informal governance structures created by digital platforms.

The framework also requires critical attention to inequalities among policy actors. Although ACF recognizes multiple stakeholders, it does not always account for differences in resources and influence among those stakeholders (Davis & Zboralska, 2018). Large media organizations, technology companies and government institutions often possess greater financial and institutional power compared to individual creators (Doyle & Paterson, 2015). In the context of UGC, creators may participate in the digital economy but remain dependent on platform policies and commercial arrangements over which they have limited control.

Despite these limitations, ACF remains appropriate for this study because it provided a framework for analyzing media policy as a contested process involving negotiation among different actors. It enabled the study to move beyond viewing policy as a set of regulations by examining how beliefs, institutional interests and power relations influence policy formulation and implementation. This perspective is important because the influence of UGC on local film and TV production is not determined only by technology or market forces but also by the regulatory environment within which these activities occur

Despite these limitations, ACF guided this study in examining the moderating role of media policy in the relationship between UGC and local film and TV production in Kenya. It helped to analyse whether the existing policy frameworks support economic opportunities, innovation and creative participation while addressing the concerns that are related to sustainability, professional production standards and fair competition. By applying ACF, the study recognizes media policy as a developing process that shaped by the interactions that exist between government institutions, industry stakeholders, digital platforms and content creators within the changing audio-visual media landscape in Kenya.

2.3 Conceptual Framework

The policy objective of the study was grounded in the Advocacy Coalition Framework (ACF), a policy analysis framework that was developed by Paul Sabatier and Hank Jenkins-Smith in 1988 to explain policy change, policy implementation and the interactions among different actors within complex policy environments. The framework was selected because the influence of UGC on local film and TV production extends beyond issues of technology and content creation to include questions of regulation, institutional structures, economic interests and stakeholder negotiations. The emergence of digital platforms like YouTube, Instagram and TikTok has introduced new actors in the audio-visual content production ecosystem, challenging traditional understandings of who qualifies as a content producer, how local content is defined and how creative work is regulated and monetized.

Cerna (2013) asserts that the ACF seeks to understand how variations in public policies occur and how policy actors acquire and utilize new knowledge during the policy formulation and implementation processes. The framework emerged from Sabatier's extensive engagement with policy implementation literature, particularly focusing on the role of technical information, competing interests and stakeholder interactions in shaping policy outcomes (Sabatier, 2009; Sabatier & Jenkins-Smith, 2007). According to Sabatier and Jenkins-Smith (2007), ACF is useful in analyzing "wicked" policy problems characterized by technical uncertainty, competing objectives, multiple stakeholders and disagreements regarding appropriate solutions.

This makes the framework relevant to the current study because the relationship between UGC and local film and TV production represents a contemporary policy challenge involving competing interpretations. While UGC can be viewed as an avenue for democratizing content creation, expanding participation and creating new economic opportunities for creators, it may also challenge existing professional production models, advertising revenues, copyright structures and regulatory approaches developed for traditional media. Therefore, examining the influence of UGC requires an understanding of how different stakeholders interpret opportunities and threats presented by digital transformation and their influence on policy.

The ACF model assumes that individual and organizational behaviours are influenced by systems of normative beliefs. This belief systems operate at three hierarchical levels based on their resistance to change. The first level consists of deep core beliefs, which involve fundamental assumptions about human nature, social values and broader ideological orientations (Doyle & Paterson, 2015). These beliefs are highly resistant to change because they represent basic perceptions about how society should function. The second level consists of policy core beliefs, which relate to perceptions about the causes of policy problems, the seriousness of those problems and preferred policy solutions within a specific policy area. The third level involves secondary beliefs**,** which focus on practical implementation issues, administrative arrangements and specific policy strategies that are more flexible and easier to modify (Sabatier & Jenkins-Smith, 1993; 1999; Sabatier, 2009).

Within the context of this study, these levels of beliefs help explain the different positions that are held by stakeholders within the film and TV production ecosystem in Kenya. For example, regulatory institutions emphasize the need for policy oversight, professional standards and protection of creative industries, while digital creators and technology platforms may emphasize accessibility, innovation, participation and fewer barriers to content production. Similarly, traditional film and TV producers view economically incentivized UGC as competition for audiences, advertising revenue and creative opportunities, while others may view it as a complementary model that expands the creative economy.

To explain how these competing interests influence policy outcomes, ACF introduces the concept of advocacy coalitions. Advocacy coalitions refer to groups of actors who share common beliefs and coordinate their actions to influence policy decisions within a specific policy subsystem (Sabatier & Jenkins-Smith, 1999; 2007). These actors are government institutions, regulators, industry associations, professional producers, digital creators, technology companies and civil society organizations. The framework suggests coalitions rely on resources like information, skilled leadership, legal authority, public opinion and financial resources.

The application of ACF in this study therefore helps explain the policy dynamics that surround local film and TV production in Kenya, particularly regarding the regulation and recognition of UGC. Traditional media policies were developed around broadcasters, professional production houses and clearly defined content distribution channels. However, digital platforms have disrupted these boundaries by enabling individuals to create, distribute and monetize audio-visual content outside conventional regulatory structures. Consequently, policy actors are required to negotiate new approaches that balance industry protection, innovation, economic participation as well as the freedom of digital expression.

However, despite its relevance, ACF has received criticism for its emphasis on beliefs and policy actors while paying limited attention to broader structural forces such as market inequalities, technological power and corporate influence. In digital media environments, platforms such as YouTube, Instagram and TikTok influence content visibility, monetization opportunities and audience reach through algorithmic systems that may not always be transparent to creators (Kimani, 2022). Therefore, while ACF explains how stakeholders negotiate policy change, it does not fully account for the influence of global digital platforms and their economic power within local creative ecosystems. This limitation is important in the present study because the influence of UGC is shaped not only by policy decisions but also by platform ownership, monetization systems and technological infrastructures.

Despite these limitations, ACF provides a useful framework for examining how different stakeholders influence the development and implementation of media policies affecting local film and TV production. The framework enabled this study to investigate whether existing media policy frameworks in Kenya adequately respond to the emergence of UGC, whether regulatory gaps exist and how various actors negotiate the changing relationship between traditional film and TV production and digital content creation. Through this lens, the study examined media policy as a moderating factor that influences the relationship between UGC and local film and TV production, while recognizing that policy outcomes emerge from the continuous interaction that exists among technological, economic and institutional forces.

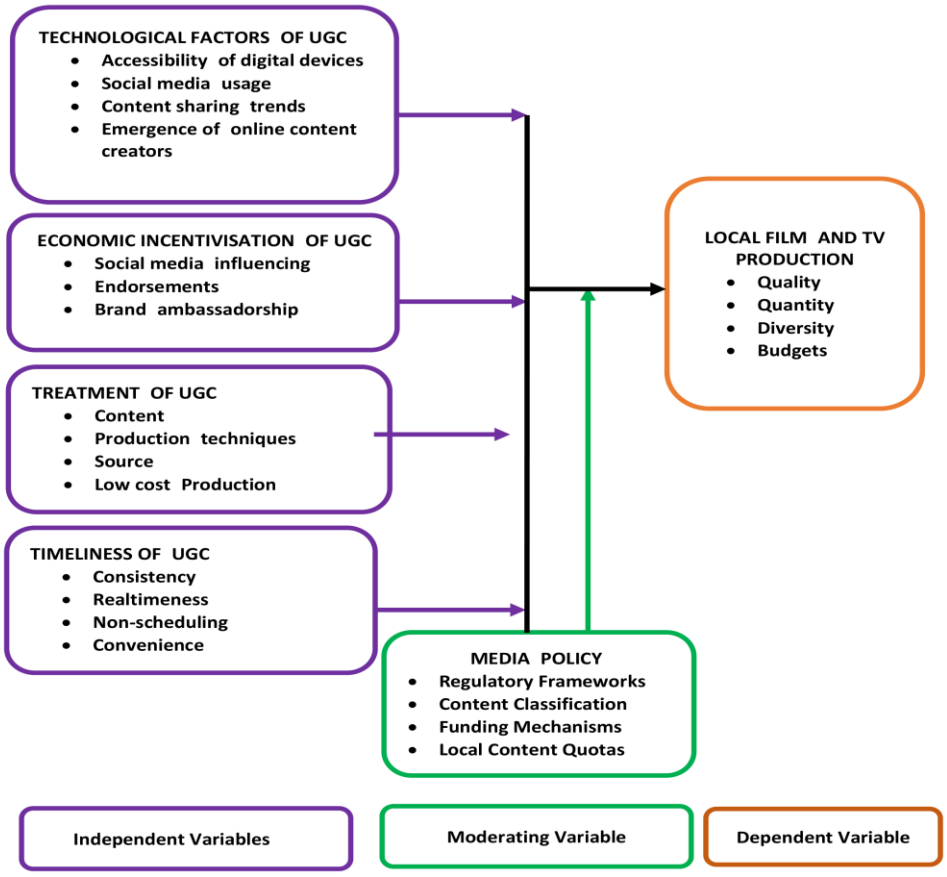

Figure 2.4: Conceptual Framework (Researcher, 2025)

2.3.1 Technological Factors of User-generated Content

Technological factors play a key role in influencing the production, distribution, consumption and monetization of UGC. The development of digital technologies, information and communication technologies (ICTs), mobile devices and online platforms has fundamentally transformed the traditional audio-visual content ecosystem by obliging who can create content, how content is distributed and how audiences access media products. Unlike conventional film and TV production models that have historically depended on professional equipment, specialized skills, institutional support and established distribution networks, digital technologies have

reduced some of the barriers that are associated with content creation and enabled individuals to participate in media production. Hardy et al. (2009) observe that technological advancement has democratized content creation, expanded distribution possibilities as well as transformed user engagement, resulting in the increased production and circulation of UGC across different platforms and industries.

However, the relationship between technology and UGC production should not be considered as purely empowering or neutral. While technological advancements have created opportunities for participation, it has also introduced new forms of dependency and inequality within digital media production environments. Access to devices, reliable internet connectivity, digital skills, platform policies and algorithmic visibility influence which creators can successfully participate and benefit from digital content markets. Therefore, technological factors within this study are understood in terms of access to production tools and in relation to the broader technological ecosystem that influences the creation, distribution and monetization of UGC.

The past decade has witnessed remarkable developments in information and communication technologies in Kenya and particularly through increased internet connectivity, mobile penetration and digital infrastructure development (Ndavula, 2015; Opanga & Maina, 2018). These developments were strengthened through government initiatives such as the National ICT Master Plan 2017, which emphasized the role of technology in economic transformation, innovation and digital inclusion (Mutemi, 2018). Within the creative sector, ICT development has contributed to the emergence of new creative practices by enabling film, TV and UGC producers to create, distribute and monetize content through digital platforms.

The growth of the creative economy has been associated with the ability to transform cultural expressions and creative practices into economic value. A creative economy is based on cultural assets, innovation and creativity as drivers of growth and development (Knoll, 2016). In Kenya, technological development has become an integral factor in expanding opportunities in the creative industry by providing alternative pathways for local producers to access audiences beyond traditional

broadcasting and cinema systems (Nurse, 2021. However, the sustainability of these opportunities depends on whether creators can convert technological access into meaningful economic returns.

The evolution of digital technologies has created opportunities for new entrants, including producers of UGC, to participate in audio-visual production and distribution (Mbatha & Lesame, 2012). Affordable smartphones, accessible editing software, online publishing tools and social networking sites have enabled individuals to create content without relying entirely on traditional production structures. This has altered the traditional understanding of media production by allowing ordinary users to become producers, distributors and commercial actors within the audio-visual industry.

Mwangi (2015) argues that digital technologies have introduced multiple competitive strategies for both established and emerging media actors, enhancing innovation within content production. However, these developments also challenge traditional producers by creating increased competition for audience attention, advertising revenue and brand partnerships. Therefore, while technology has expanded participation in film and TV production, it has simultaneously transformed the economic relationships within the media value chain.

The emergence of Web 2.0 represents a major shift in the relationship between audiences and media production. Unlike the earlier internet that positioned users as consumers of information, Web 2.0 encouraged participation, interaction and content creation (Mutemi, 2018). This transformation has contributed to the growth of social networking sites (SNSs), which are central spaces for the production, circulation and monetization of UGC. Platforms such as YouTube, Instagram and TikTok have created alternative distribution channels where creators reach audiences directly without depending on traditional broadcasters, film distributors or cinema exhibitors.

The increasing popularity of SNS platforms has significantly influenced audio-visual content production, distribution and monetization strategies. These platforms allow creators to build audiences, receive immediate feedback and establish relationships with viewers. Ambala (2016) and Githaiga (2016) observe that digital platforms have

changed TV and film consumption by introducing more interactive relationships between producers and audiences. Similarly, Mbatha and Lesame (2012) argue that digital technologies have expanded beyond content creation tools to influence the ways in which audiences' access and engage with audio-visual content.

The media industry increasingly relies on digital platforms to attract audiences, encourage participation and create relationships between producers and consumers (Bowen & Ozuem, 2015). This shift has been accelerated by changing audience behaviours, particularly among younger digital users who increasingly consume content through smartphones and online platforms. Assaker (2020) observes that Generation Z audiences are associated with intensive smartphone usage, constant internet connectivity and preference for digital content consumption. Githaiga (2016) further notes that increased audience demand for online content is reflected in the growth of audio-visual material uploaded and consumed on digital platforms.

According to Video Consumer Insights (2022), younger audiences are increasingly gravitating away from traditional Pay-TV models, with a growing preference for online video consumption. These changes demonstrate the transformation of audience behaviour and highlight the importance of examining how technological factors influence local film and TV production. Yet, increased consumption of digital content does not automatically translate into increased production of quality local content. The relationship between technology and production outcomes must be examined in relation to economic incentives, audience preferences, production practices and policy frameworks.

Improved internet infrastructure has positioned Kenya as a growing digital creative market. The expansion of connectivity provides opportunities for local film, TV and UGC producers to distribute online content. Digital environments support new forms of storytelling like transmedia storytelling, where content is experienced across multiple platforms creating opportunities for creators to experiment with new formats and engage audiences beyond traditional media spaces (Derrick, 2023).The growth of OTT-TV and VOD platforms has further contributed to the transformation of audio-visual content distribution. These platforms have expanded access to films

and TV programmes by allowing audiences to consume content on demand. The adoption of these platforms is influenced by factors like accessibility, affordability, convenience, availability and ease of use. However, the increasing dominance of digital platforms raises questions in regards to ownership, control and dependence on global technology companies that determine conditions under which content is discovered and monetized.

Nyamnjoh (2005) argues that digital transformation supplements and sometimes bypasses traditional media structures by introducing two-way, bottom-up and lateral models of production and distribution. Similarly, Mwangi (2015) observes that technological disruption has blurred the boundaries between professional film and TV productions and UGC as different forms of audio-visual content increasingly exist within the same digital environment. This convergence challenges traditional definitions of producers, audiences and content distribution models.

Nevertheless, technological disruption should not be interpreted only as the replacement of traditional media. Local film and TV producers have also adopted digital strategies through online distribution, platform partnerships and hybrid production models (Ochieng, 2018). Therefore, UGC and traditional film and TV production should be understood as increasingly interconnected rather than completely separate systems. The influence of technology lies in how it reshapes relationships between creators, audiences, platforms and industry structures.

The role of emerging technologies such as artificial intelligence (AI) further demonstrates the changing nature of digital content ecosystems. AI-driven systems are increasingly used in content indexing, recommendation systems, metadata generation and audience targeting. Zhang, Sun, Zhang and Goh (2024) found that AI-generated metadata improved user engagement and content visibility on UGC platforms. These developments are relevant to this study because they demonstrate that technological factors extend beyond production equipment and include the systems that determine content discoverability, circulation and commercial value.

The continued digitalization of film and TV productions has created both opportunities and challenges for local producers. While technology has lowered entry barriers and created alternative avenues for content creation, it has also introduced challenges related to platform dependence, algorithmic gatekeeping, monetization uncertainty and unequal visibility among creators (Demba et. al., 2022). As competition increases within digital creative markets, the sustainability of local film and TV production depends on the ability of producers and policymakers to respond effectively to these technological transformations.

This study examined technological factors through indicators including accessibility of digital devices, internet connectivity, social media usage, content-sharing practices and the emergence of online content creators. The study investigated how these technological factors influence local film and TV production in terms of quality, quantity and diversity of audio-visual content. By examining technology in the wider context of economic incentives, media policy and changing production practices, the study sought to establish whether UGC represents a disruptive force, a complementary model or a transformation of local film and TV production in Kenya.

2.3.2 Economic Incentivization of User-generated Content

Economic incentivization of UGC refers to the mechanisms and strategies that are employed by digital platforms, brands, organizations and advertisers to encourage users to create, share and engage with content through financial rewards, commercial opportunities, recognition and other tangible benefits. These incentives stimulate participation, sustain content production and increase engagement within digital creative ecosystems (Joshi & You, 2020). Initially, UGC was largely associated with voluntary creative expression where users produced and shared content without direct financial expectations (Wirten & Ryman, 2009). However, contemporary digital environments have transformed UGC into an increasingly commercialized practice where creators generate income from monetization models.

Economic incentives include direct monetary payments, advertisement revenue sharing, sponsorships, brand partnerships, endorsements, affiliate marketing and product placement. Armstrong (2005a), Armstrong and Weeds (2005), McLeary

(2007) and Lobato and Thomas (2011) argue that financial incentives influence participation in digital creative spaces by motivating creators to produce content that attracts audiences and commercial opportunities. As a result, UGC creators have increasingly moved beyond informal participation in media production to become independent content entrepreneurs operating within digital markets.

The influence of economic incentives on creative production is shaped by financial and personal motivations. Hartley (2019) and Holland (2020) observe that the decisions of creators are influenced by a combination of economic rewards, personal identity, audience recognition and creative interests. Successful vloggers and digital creators with large audiences are consequently able to convert audience attention into monetizable opportunities through advertising, partnerships and commercial collaborations (Knoll, 2016). This transformation challenges traditional assumptions that professional film and TV producers require established institutions, studios or broadcasters as the main gatekeepers of production and distribution.

Traditionally, local film and TV production has relied on revenue streams like advertising, sponsorships, licensing, commissioning and institutional funding. These revenue systems supported production budgets and sustained employment within the film and TV production creative sector (Mungai, 2016; Muthoni, 2017). However, the growth of digital platforms has introduced alternative economic models where creators directly monetize audience relationships. Khamis and Welling (2017) identify these rewards as extrinsic incentives as they involve financial compensation, commercial recognition and material benefits associated with content creation.

Monetization of UGC has altered conventional approaches to audio-visual production and advertising. Vázquez et al. (2021) note that consumers consider online reviews and recommendations before purchasing items, demonstrating the growing commercial influence of digital creators. This has encouraged brands to collaborate with UGC creators since the relationships with their followers and audiences generate higher levels of engagement as compared to traditional advertising formats. The growing popularity of marketing through YouTube, Instagram and TikTok illustrates how economic incentives create new pathways that

enable content creators to engage in brand communication and audience engagement.

The economic contribution of UGC is also reflected in the growth of digital advertising. Historically, TV and film industries benefited significantly from advertising revenue through commercials, sponsorships and product placement. However, the expansion of online advertising has shifted some advertising expenditure towards digital creators and influencer-based marketing. YouTube, for instance, generates significant advertising revenue through creator-produced content, demonstrating the economic potential of UGC-based platforms (YouTube, 2020). These developments suggest that UGC is a communication practice and an emerging component of the creative economy.

In Kenya, economic incentivization has contributed to the growth of creator-led audio-visual production. Several Kenyan UGC creators have developed commercial partnerships by integrating brands and services into their digital content. Daniel *"Churchill"* Ndambuki, for instance, shares content from his TV programme *"Churchill Show"* through his YouTube channel, where digital versions of the content include partnerships and advertisements from sponsors such as San Valencia restaurant. Timothy *"Njugush"* Kimani has utilized monetized platforms such as YouTube and Facebook while collaborating with brands including *Toilex tissue paper* and *Bountiful Safaris.* Robert Ndegwa Kamau; *"Thee Pluto,"* has developed YouTube-based content and partnered with commercial brands, including mobile airtime companies through digital payment platforms such as M-PESA.

Other Kenyan creators demonstrate how UGC has expanded opportunities for brand ambassadorship and influencer marketing. Esther *"Akothee"* has developed digital content partnerships with brands such as *Rosy toilet paper*, *Peptang* Ketchup and *Orchid Valley* juices. Natalie Tewa's YouTube content has attracted partnerships with companies such as *Skillshare, Emirates* and *Lancôme*, while Maxine Wabosha has developed a career as a full-time digital creator partnering with brands such as *Nivea*. Phelix *"Jalang'o"* Odiwuor incorporates brand partnerships such as *Velvex* sanitizer within content shared through his *"Jalang'o TV"* platform, while Maggie Mwende integrates cleaning products such as *Downy* into her digital content and

collaborates with land-selling companies. These examples demonstrate the emergence of alternative economic structures around UGC production, dissemination and monetization in Kenya.

Despite these opportunities, the rise of economically incentivized UGC raises questions regarding its influence on traditional film and TV production. Ambala (2014) observes that digital platforms have strengthened audience choice by providing alternative content sources, thereby challenging conventional production and distribution systems. Traditional producers have historically relied on advertising and sponsorship models, including product placement, to finance productions. The migration of advertising budgets towards digital creators may affect the economic sustainability of legacy film and TV production if industry structures fail to adapt.

Endorsement represents another significant model of economic incentivization within UGC. Knoll (2016) defines endorsement as a public expression of support for a product, service or organization. In digital spaces, creators often operate as social media influencers whose perceived authenticity allows them to promote brands within their content. Chow and Van Eeden (2019) describe a celebrity endorser as an individual who uses public recognition to promote a product or service. Unlike traditional endorsement models where communication is controlled through predetermined advertising scripts, UGC creators often integrate brands naturally into their personal content styles, creating a different relationship between advertising and audience engagement.

Product placement is also increasingly evident within UGC environments. Binienda (2016) defines product placement as the inclusion of branded products within media content. Lefowa (2016) conceptualizes product placement through visual, auditory and narrative dimensions. Similar practices that exist in film and TV are now visible in UGC where creators incorporate brands into lifestyle videos, comedy, reviews and personal narratives. Ditt (2020) and Suleman, Suyoto and Prasetio (2022) argue that such representations allow audiences to identify with brands through perceived everyday experiences and social relationships.

Economic incentivization of UGC presents disruptive and complementary possibilities for local film and TV production. While UGC may compete with traditional media for audiences, advertising revenue and attention, it also provides new opportunities for collaboration, audience development and alternative financing models. The relationship is not one of replacement but one involving negotiation between emerging digital production practices and established media systems.

This study examined economic incentivization as a factor influencing local film, TV and UGC production in Kenya. It specifically investigated how social media influencing, endorsements, brand ambassadorship and other monetization models affect production decisions, revenue opportunities and the sustainability of local audio-visual production. The study further sought to determine whether economically incentivized UGC complements existing local film and TV production structures or contributes to changes in traditional production and financing models.

2.3.3 Treatment of User-Generated Content

The treatment of UGC refers to the creative, technical and production approaches used in the development, presentation and execution of user-created audio-visual content. It encompasses decisions relating to narrative structures, visual aesthetics, audio elements, genre conventions, production techniques, audience engagement strategies, interactivity and distribution formats (Lee & Wilding, 2018). In audio-visual production, treatment provides the creative framework that transforms an initial idea into a structured production plan by defining how a story will be developed and presented to an audience (Mikos, 2016). Therefore, the treatment of content influences the creative direction of a production and the decisions regarding resources, production processes and audience appeal.

Within traditional film and TV production, treatment is an important stage through which producers assess the feasibility, scope and production requirements of a project. Knoll (2016) observes that production decisions are significantly influenced by treatment because it determines the creative approach, technical requirements and expected outcomes of a production. Similarly, Lefowa (2016) notes that the treatment demonstrates whether a story can be effectively developed for film and TV

by providing direction to writers, directors and production teams. Traditionally, local film and TV production follows structured processes that involve pre-production, production, post-production, distribution, aggregation, curation and archiving. However, the emergence of UGC has introduced alternative approaches where creators often combine simplified production processes, personal storytelling and direct audience engagement.

Unlike conventional media production where content development is often controlled by producers, broadcasters and commissioning structures, UGC allows creators greater flexibility over narrative choices, formats and styles. Mkwizu (2020) argues that UGC often consists of adaptations, spin-offs and reinterpretations of genres that have existed in broadcast media, including formats that may not satisfy the requirements for formal commissioning or licensing. This has enabled creators to experiment with genres and formats like local challenges, hashtags, comedy sketches, lifestyle content and participatory trends reflecting audience interests and cultural experiences.

In Kenya, the growth of UGC has expanded the range of audio-visual narratives. Creators produce content covering diverse themes including travel, beauty, crafts, do-it-yourself projects, car modifications, lifestyle, parenting, gaming and personal experiences. Biaudet (2017) observes that vlogging documents how individuals transform everyday experiences into publicly shared narratives. Kennedy (2019) similarly highlights that the early development of platforms such as YouTube was enabled by accessible recording technologies that allowed ordinary users to document and share personal experiences. Through platforms such as YouTube, Instagram and TikTok, creators produce and distribute content that includes personal stories, social commentary, entertainment and community-based narratives.

The treatment of UGC is also influenced by the affordability and accessibility of digital production technologies. Film and TV production often requires financial investment, including costs associated with equipment, personnel, locations and post-production processes. In contrast, UGC production benefits from low-cost digital tools that enable creators to produce content using smartphones, accessible editing

applications and online distribution platforms. Lefowa (2016) argues that UGC reduces production barriers since creators can undertake several production functions independently or outsource specific elements such as graphics, editing and design at relatively lower costs. This flexibility allows creators to experiment with different genres, production styles and storytelling approaches without the financial constraints associated with professional film and TV production.

However, the lower production barriers associated with UGC raise important questions regarding quality, professional standards and sustainability. While reduced costs enable more individuals to participate in audiovisual production, they may also create tensions regarding production quality, ethical standards, copyright practices and industry regulation. The availability of digital platforms provides creators with greater freedom, but it also means that content quality is largely shaped by platform audiences, algorithms, creator capabilities and commercial motivations rather than traditional editorial or commissioning processes.

In Kenya, UGC shared through platforms such as YouTube, Instagram and TikTok is not currently treated within the same policy regulatory framework as broadcast content governed by the media programming code administered by the CA. This distinction creates a regulatory gap because digital creators operate within different production and distribution environments compared to traditional broadcasters. Although the flexibility of UGC encourages innovation and participation, limited regulatory oversight may also create concerns relating to copyright infringement, content standards and competition with professional producers.

The treatment of UGC presents a complex relationship with local film and TV production. While UGC expands opportunities for storytelling, cultural expression and participation by enabling creators to develop narratives outside traditional industry structures. It challenges professional production models by introducing alternative approaches to content development, audience engagement and distribution. Rather than viewing UGC only as an alternative for traditional production, it is important to examine the influence of its treatment on production systems and how professionals adopt similar approaches to remain competitive.

This objective examined how the treatment of UGC, including content styles, production techniques, storytelling approaches and audience engagement practices, influences local film and TV production in Kenya. It considered how low-cost production models, diverse formats and creator-driven narratives affect the quality, quantity and diversity of audio-visual content. The study sought to establish whether the treatment approaches applied in UGC encourage innovation in local film and TV production or create competitive pressures for traditional production structures.

2.3.4 Timeliness of User-Generated Content

The timeliness of UGC refers to the speed at which content is created, shared, accessed, updated and responded to by users across digital platforms. Timeliness influences the relevance, visibility, audience engagement and influence of UGC within contemporary media ecosystems. The 21st century represents a media-convergent environment where conventional media platforms such as film, TV and print increasingly intersect with information and communication technologies (ICTs), at the level of content distribution and audience interaction (Nime, 2012; (Ochieng, 2018). The digital consumption of film and TV productions has grown significantly, with content creators shifting to digital platforms due to their ability to facilitate immediate publishing, audience feedback and real-time engagement.

The timeliness of UGC has introduced significant changes within the traditional film and TV production value chain. These changes are associated with declining cinema attendance, limited growth of Pay-TV subscriptions, increased competition among content providers and the declining relevance of physical media such as DVDs. Unlike traditional media systems that rely on fixed programming schedules and lengthy production cycles, UGC enables creators to respond quickly to emerging conversations, social trends and audience interests. Timeliness is therefore associated with the motivation for producers to adopt UGC because it provides opportunities for instantaneous release, audience interaction and continuous content improvement based on feedback. Zhang and Cao (2018) and Ritzer and Jurgenson (2019) define timeliness as the relationship between the expected availability of information and the period within which it becomes accessible.

The relevance of timeliness can also be understood through the Uses and Gratifications Theory (UGT), which explains how individuals select media based on their needs and desired outcomes. The consumption and production of UGC are influenced by needs like information seeking, convenience, social interaction and entertainment (Clark, 2019). Information needs refer to the desire to obtain content for purposes such as learning, awareness and entertainment (Cunningham & Craig, 2019; Dhiman, 2023). In the UGC environment, audiences browse different platforms and access preferred genres of content at their convenience.

Convenience is another important dimension of timeliness. Unlike traditional terrestrial TV and Pay-TV models that are restricted by geographical location and scheduling structures, UGC shared through SNSs allows users to access content at any place and time. Platforms like YouTube, Instagram and TikTok aggregate content and make it immediately available to audiences while enabling creators to distribute their work beyond traditional gatekeeping structures. Social interaction further strengthens the value of timely UGC because creators and audiences can engage in real-time conversations through comments, live streams, hashtags and other interactive features (Sun, 2021). Entertainment remains a significant motivation as audiences seek easily accessible content for leisure and personal enjoyment (Assaker, 2020). Producers benefit from these technological developments because UGC can be created, uploaded and accessed through multiple devices including smartphones, laptops, tablets, smart TVs and gaming devices.

The growth of non-scheduled content consumption through platforms such as OTT-TV, VOD and UGC has transformed audience expectations on access and control. Unlike scheduled broadcasting, these platforms allow audiences to select when, where and how they consume content. Ki (2018) observes that non-scheduled content platforms provide other avenues for distribution by allowing audiences to access curated and personalized experiences. Kaplan and Haenlein (2020) argue that the sustainability of digital platforms depends on the ability to satisfy users through relevant and engaging offerings. Viewers value flexibility, choice and control over media consumption, including the ability to select preferred content avoiding what does not align with their interests. Hartley (2019) identifies scheduling flexibility and

independence as motivations on the production and consumption of UGC.

Timeliness is also shaped by analytics, algorithms and data-driven content recommendation systems that influence how audiences discover and interact with audio-visual content. Advanced algorithms attempt to increase content visibility by recommending material based on user behaviour, engagement patterns and viewing preferences (Babin & Hulland, 2019). The convenience of digital platforms reflects the growing ability of audiences to access content through preferred devices without being restricted to traditional broadcasting models. Uduakpan and Tengeh (2020) suggest that audiences increasingly prefer media experiences that are not limited to a single device. This flexibility provides opportunities for local film and TV producers to understand audiences through platform analytics and audience engagement.

Kingsnorth (2019) describes analytics as digital tools that track and analyse audience behaviour, allowing creators and businesses to understand patterns of interaction. Within the changing media environment, analytics provides both UGC creators and traditional film and TV producers with insights into audience preferences. Ochieng (2015) argues that analytics presents an important opportunity for producers to compete within the changing digital media environment because it provides measurable information about audience behaviour.

However, the convenience and timeliness offered by OTT-TV, VOD and SNS platforms should not necessarily be interpreted as a complete replacement of traditional film and TV. Rather, these technologies create additional spaces through which content can be produced, distributed and monetized. Mikos (2016) observes that TV content is no longer accessed only through conventional broadcasting systems but through multiple platforms and technological devices. Therefore, the key concern for contemporary film and TV production is understanding how digital timeliness transforms audience behaviour, production strategies and revenue models.

This study examined timeliness in relation to live streaming, analytics, algorithms, trends, audience engagement, viewer participation and interactive storytelling. It considered the platforms and channels through which UGC is distributed and consumed, including social media platforms, online streaming services and

traditional media outlets. The objective assessed how the consistency, real-time nature, non-scheduling and convenience of UGC influence local film and TV production. Specifically, the study sought to establish whether the timeliness of UGC affects production and contributes to the preference for SNS platforms content distribution and economic incentivization in local film, TV and UGC producers.

2.3.5 Media Policy of the Local Film and TV Production

Media policies governing local film and TV production vary significantly across countries because they are shaped by cultural, economic, political and regulatory contexts. Doyle and Paterson (2015) note that many countries have developed media policies aimed at supporting domestic film and TV industries through promoting creativity, generating employment, preserving cultural identity and stimulating economic development. Within the local film and TV production ecosystem, policy plays an important role in determining the conditions under which content is created, distributed and monetized. However, the rapid transformation of the media environment through digital technologies has created new challenges relating to regulatory relevance, enforcement and adaptation.

Public policy is understood as the broad framework of values, principles and decisions through which governments respond to societal challenges and guide institutions and practitioners (Konyango, 2019). Doyle and Paterson (2015) identify key areas of state policy intervention in local film and TV production as content quotas, broadcast censorship and regulation, ownership structures, competition, concentration and licensing. Copyright policy is also an important component of media regulation because it provides a framework for protecting creative works.

Media policy provides mechanisms through which governments influence the direction of media systems by mobilizing resources and establishing frameworks that support production. These interventions may include tax incentives, grants, subsidies and other support mechanisms that are aimed at strengthening local creative industries. Kariuki (2020) affirms that governments employ media policies and regulatory frameworks to achieve economic, political and cultural objectives while ensuring that diverse media products are available to audiences. However, the

effectiveness of such policies depends not only on their formulation but also on institutional coordination, implementation capacity and their ability to respond to changes within the media environment.

In Kenya, different institutions have responsibilities within the media policy environment. The Media Council of Kenya (MCK) has the mandate of protecting and promoting media freedom while developing standards for professional media practice and regulating aspects of media content (Siringi & Otieno, 2016; Njeru, 2020). The KFCB, through the Film and Stage Plays Act Cap 222, is responsible for regulating and classifying certain categories of media content. However, the emergence of digital platforms has complicated these traditional regulatory boundaries because users increasingly create, distribute and monetize audio-visual content outside conventional media structures.

Ochieng (2018) observes that under Kenyan law, decisions relating to licensing, censorship and classification of local film content are largely determined by KFCB. However, UGC presents a regulatory challenge because it does not fully fall within the traditional definitions of local film and TV content. This creates questions on whether UGC should be subjected to similar regulatory requirements as professional media production or whether digital platforms require alternative governance approaches that recognize participation, innovation and freedom of expression.

The CA, established under the Kenya Information and Communications Act (KICA), 2013, is mandated to facilitate the development of the information and communication, broadcasting and multimedia services. The CA developed the media programming code, with guidelines for broadcasters and promotes local content production. Ochieng (2015) argues that unlike professional film and TV producers who operate in regulatory requirements like licensing, certification, taxes, levies and content standards, many UGC creators operate in a less regulated digital environment. While this creates opportunities for creativity and easier participation, it raises concerns on copyright protection, accountability, quality standards and fair competition in the audio-visual content market.

The changing digital environment therefore presents a challenge to traditional policy frameworks that were primarily developed for legacy media systems. As technology continues to evolve, institutions such as KFCB and CA are required to reconsider how regulation can address emerging digital production models without limiting innovation. Otieno (2017) argues that technological development requires broader stakeholder engagement in policy conversations because digital media environments are increasingly shaped by both professional and non-professional creators.

Across many African countries, including Kenya, media and broadcasting policies have not always been clearly developed to address the realities of digital convergence. Kenya's local content quota requirements require TV stations to provide 40% local content at the time of licensing and 60% after two years (Kenya Information and Communication Amendment Act, 2013). These quotas are intended to support production of local content quotas and increase diversity in audio-visual content. However, the practical implementation of these requirements remains contested due to factors such as production costs, competition from affordable foreign content, changing audience consumption patterns and the increasing migration of audiences to digital platforms.

The application of local content quotas in digital environments also presents new policy questions. While traditional broadcasters are subject to regulatory requirements, platforms like YouTube, Instagram and TikTok operate under different governance structures. This raises questions regarding whether digital platforms should adopt similar obligations or whether alternative policy approaches are needed to balance local industry development with digital participation and accessibility.

The implementation of media policies requires effective institutional coordination and continuous adaptation to technological changes. Policies must incorporate developments in technology, information systems, mass media and copyright frameworks (Postigo, 2016). Mwendwa (2014) argues that policymakers need to respond at the pace of internet development and emerging technologies. Challenges like competition from cheaper foreign productions and licensing disagreements between producers and broadcasters have historically affected the growth of local

film and TV production (Ochieng, 2015; Githaiga, 2016).

Policy implementation is therefore as important as policy formulation. Konyango (2019) explains that implementation involves the processes through which policy objectives are translated into practical action. Effective implementation influences the welfare of producers, supports industry stability and creates a balanced environment among different media actors (Remmert, 2019). In the context of UGC, the challenge is not only whether regulation exists, but whether existing frameworks are capable of addressing new forms of production, distribution and monetization.

Although the growth of UGC has created opportunities for independent creators, it has also introduced debates regarding competition, revenue distribution and sustainability of professional film and TV production. Monteleone (2019) argues that weaker regulatory frameworks may create advantages for digital creators who can produce and monetize content with fewer institutional barriers. However, this relationship requires careful examination because UGC can also complement traditional media through collaboration, audience development and alternative distribution pathways. A digital trend report (2020) by Nendo reveals that platforms such as YouTube, Instagram and TikTok have become economically and culturally significant spaces for content distribution in Kenya.

Ndah (2010) observes that limited research has focused on media policies, while studies by Ugangu (2015) and Masemola (2020) indicate that policies that are not effectively implemented provide limited benefits to the industries they are intended to support. Therefore, understanding the relationship between media policy and UGC is important in determining whether existing frameworks promote or constrain the growth of local film and TV production.

This study examined media policy as a moderating variable by evaluating how regulatory frameworks, content classification, funding mechanisms and local content quotas interact with UGC to influence local film and TV production. It explored whether media policies enhance the opportunities created by UGC or create limitations within the evolving digital audio-visual content ecosystem.

2.3.6 Local Film and TV Content Production

The Communications Authority of South Africa (ICASA) defines local content as audio-visual material that is produced within a specific country or region and reflects the culture, identity, language and experiences of the local audience. Local film and TV content production therefore refers to the creation of movies, television programmes and other visual content by local filmmakers, writers, actors and production teams. Such productions encompass diverse genres and formats including drama, comedy, documentary and other forms of narrative expression. Local content also refers to audio-visual productions produced by broadcasters or independent film and television producers for public consumption through broadcasting platforms (Ugo, 2017; Holland, 2020). Kiplang'at (2020) affirms that the concept of "local" in film and broadcast media is geographical and has cultural and economic benefits for long-term contribution of productions towards identities and experiences.

Historically, local film and TV production developed within traditional broadcasting structures where public service broadcasters and Pay-TV channels played a central role in commissioning, curating and distributing locally produced programmes. During the 1980s and 1990s, broadcasters expanded local programming genres and contributed to the modernization of television. However, access to these productions was largely limited to audiences who owned television sets or subscribed to cable services. The emergence of digital technologies, social networking sites (SNSs), OTT-TV and video-on-demand (VOD) platforms has significantly altered this environment by expanding opportunities for content creation, distribution and audience engagement. Consequently, the boundaries between professional film and TV production and user-generated content (UGC) have become increasingly blurred.

Large economies generally possess larger media markets and stronger local film and TV production industries because of greater advertising revenues, investment opportunities and consumer purchasing power. Regardless of whether funding originates from advertising, public financing or private investment, the economic capacity of a country influences the resources available for research, innovation and development of local content industries (Ndinda, 2020). Nieborg & Poell (2018)

argue that variations in national economic strength affect advertising expenditure on local films and TV productions, influencing the ability of producers to experiment, innovate and sustain production activities. Similarly, Oriare, Okello & Ugangu (2022) observe that broadcasters with stronger financial resources and technological capacity are more likely to innovate and develop distinctive local content.

Digital media has introduced new opportunities for investment in e-commerce, broadband infrastructure and creative industries, influencing the development of local audio-visual ecosystems. Within this changing environment, independent film and TV producers operate alongside UGC creators who use affordable digital technologies and online platforms like YouTube, Instagram and TikTok to create and distribute content. Mbugua (2020) views independent film and TV producers and UGC creators as operating in a competitive creative environment where professional expertise, financial resources, technological access and audience-building strategies determine success. While professional producers rely on formal production structures, commissioning systems and established distribution networks, UGC creators benefit from low-cost technologies and direct access to audiences.

Mwangi (2015) notes that Kenyan TV programmes managers have adopted strategies such as scheduling, cost reduction, audience segmentation and platform diversification to respond to changing consumption patterns. However, these strategies also reduce opportunities for acquiring locally produced content from independent producers, thereby creating space for UGC to expand. The movement of films and TV content from cinema screens to Pay-TV, OTT platforms, VOD services and social media demonstrates the changing nature of audio-visual production and distribution. This transformation represents an increasingly interconnected relationship between traditional and digital forms of content production.

The growth of economically incentivized UGC has challenged traditional advertising and financing models that historically supported local film and TV production. The movement of advertising revenue towards digital platforms has created uncertainty regarding the sustainability of conventional production models. Binienda (2016) suggests that local film and TV producers need to rethink, recalibrate and diversify

their monetization strategies, regarding content acquisition models used by broadcasters. Lashley (2013) similarly advises producers to embrace digital approaches in innovation, production, distribution and audience engagement in order to develop sustainable creative markets. Therefore, this study examined how emerging UGC monetization models interact with traditional acquisition and revenue models within local film and TV production ecosystem in Kenya.

The expansion of digital media opportunities has also created challenges and opportunities for traditional media businesses. Bowen & Ozuem (2015) assert that mobile operators and digital platforms continue to benefit from increased consumption of online audio-visual content through smartphones and internet services. Ambala (2014) observes that local film and TV producers in Kenya have historically faced significant barriers in getting their productions commissioned and broadcast by local TV stations. In contrast, UGC creators are able to bypass some of these traditional gatekeeping structures by directly accessing audiences through online platforms. However, while this creates opportunities for participation and innovation, it also raises questions regarding quality standards, sustainability, discoverability and equitable monetization. Clarke (2019) notes that although UGC creators are not always directly compensated for their contributions, some platforms have introduced mechanisms that allow creators to share in the economic value that is generated when audiences view their content on digital platforms.

Traditionally, TV broadcasting content production has largely remained under the control of broadcasters, a situation that has been criticized within the creative industry in Kenya. The Film Policy (2021) notes that broadcasters have sometimes limited opportunities for independent producers by controlling access to commissioning and distribution deals. Kirui (2014) observes that some independent local film and TV producers who successfully secure broadcasting opportunities encounter financial and contractual challenges that affect the sustainability of their productions. This demonstrates that challenges within local film and TV production are technological and structural, when it comes to access, financing, policy implementation and market power.

At the same time, emerging industry actors such as the Creative Economy Group (CEG) have introduced alternative support systems through training, grants and networking opportunities aimed at strengthening creative entrepreneurship among UGC creators and other digital content producers in Kenya and Africa (Creative Economy Group, 2023). These developments indicate that UGC should not be viewed as a threat to traditional film and TV production but as part of a broader transformation of the creative economy. The key concern is therefore how local film and TV producers, policymakers and digital creators can develop sustainable models that balance innovation, economic opportunity, cultural representation and professional production standards.

Thus, this study examined local film and TV production in relation to the changing digital media environment with a focus on how UGC, technological advancement, economic incentivization, production treatment, timeliness and media policy influence the quantity, quality and diversity of locally produced audio-visual content.

2.3.7 Film and TV Production in Kenya

Film and TV production remains an important component of the cultural identity, social representation and creative economy of Kenya. Through audio-visual storytelling, local film and TV productions provide a platform for portraying the diverse cultures, languages, histories and social experiences in Kenya, while contributing to employment creation and economic development (Ambala, 2014). Kariuki (2020) identifies key interventions necessary for strengthening the sector as investment in film production infrastructure, development of technical and creative skills, expansion of market opportunities for Kenyan producers, improved access to funding and incentives and the establishment of supportive policy, legislative and regulatory frameworks.

The film and TV production industry contributes to both direct and indirect economic activities through employment creation, production services, distribution networks, advertising, marketing and related creative industries. Factors that influence the success of film and TV production include local content quotas, tax incentives, availability of financing, adoption of technological platforms, skilled

creative labour and the ability to produce competitive and quality content. According to a study conducted by the Kenya Film Commission (KFC) on the economic contribution of the local film and TV production sector, approximately 123,290 jobs existed directly within film and TV production in 2018. This number increased by 5.3% in 2019 to 129,824 jobs. During the same period, Kenya recorded a total employment figure of 2,928,300, with film and TV production accounting for approximately 4.5% of direct employment.

The potential contribution of film and TV production to economic empowerment is also reflected in discussions surrounding the development of the Kenyan film policy. The proposed film policy emphasizes the creation of a supportive cultural, social, economic and political environment that enables producers to participate meaningfully in the creative economy. Such interventions seek to position film and TV producers not only as cultural storytellers but also as economic actors whose creative outputs contribute to employment, innovation and national development.

However, the Kenyan film and TV production industry has experienced significant transformations and particularly following the disruptions that were caused by the COVID-19 pandemic. The pandemic affected production schedules, advertising revenues and broadcasting models, accelerating the shift towards digital platforms and alternative content distribution mechanisms. Several long-running TV productions like Citizen TV's *Tahidi High*, *Machachari*, *Papa Shirandula* and *Inspekta Mwala* and Maisha Magic's *Selina* experienced interruptions, cancellation or changes in programming strategies. These developments demonstrate the vulnerability of traditional TV production models that rely heavily on advertising revenue and broadcaster commissioning.

Over the past three decades, the film and TV production industry in Kenya has undergone significant changes that have been influenced by globalization, technological advancement and changing audience consumption patterns. Digital platforms, OTT-TV, VOD services and social networking sites have introduced alternative pathways for content creation, distribution and monetization. However, while technological adoption has created new opportunities for producers, the

absence of a comprehensive policy framework remains a challenge that is having an effect on the structured development of the sector. Gathigi (2021) argues that although the film industry in Kenya has adapted to global technological transformations, the lack of a systematic and goal-oriented vision limits the ability of the sector to maximize its economic and cultural potential.

Kenya occupies a strategic position as a regional hub for audio-visual production, with the potential to serve audiences within East Africa and beyond, including the wider Kiswahili-speaking market. The growth of local film and TV production has implications beyond entertainment as it contributes to social awareness, cultural preservation, education and the shaping of public discourse. However, competition from international productions, changing audience preferences and the growth of short-form digital content have created new pressures for local producers. The increasing popularity of VOD platforms and UGC has expanded audience choices while challenging traditional models of production, distribution and monetization.

Local broadcasters have also adapted to these changes by increasingly investing in new content formats such as reality shows, musical entertainment and talk shows, which may be comparatively less expensive to produce than scripted TV dramas and feature films. This shift raises concerns regarding the sustainability of locally produced narrative content and the ability of professional filmmakers and TV producers to compete within a rapidly changing digital environment.

Nevertheless, the emergence of UGC should not only be viewed as a challenge to professional film and TV production but also as part of the broader transformation of the creative economy. Digital platforms provide opportunities for new creators to produce content and reach audiences directly while exploring alternative revenue models. The critical issue therefore lies in understanding how traditional film and TV producers can adapt, collaborate and innovate in this changing ecosystem.

Unlocking the potential of the audio-visual sector in Kenya requires renewed policy interventions, investment in skills development, improved financing mechanisms and strategies that recognize both professional productions and emerging digital content ecosystems. This study therefore examined how UGC, through technological factors,

economic incentivization, treatment, timeliness and policy frameworks, influences the quantity, quality and diversity of local films and TV productions in Kenya.

2.3.8 User-Generated Content

User-generated content, alternatively 'User-created content' refers to work that is created and published by users on online platforms (Joshi & You, 2020; Kaplan & Haenlein, 2020; Mikos, 2016). Assaker (2020) defines UGC as content that is created exclusively through amateur routines and practices, published on social media and is publicly accessible through networking sites (Ki, 2018; Babin & Hulland, 2019; Reddit, 2025). UGC comes in many forms and genres that include; content from social media, reviews, testimonials, video content, blog posts, tweets, videos, pictures, hashtag campaigns, case studies, surveys, interactive events with customers, reviewed endorsements of brands and anything in between. Creators of UGC address topics such as jokes, sports, products, politics, shopping experiences and preferences (BuzzMetrics, 2018). This content is conveyed in various formats and is consumed by other users as information and entertainment (Kumar, 2019). UGC is shared through online technologies platforms such as social computing, social media, web collective action tools, virtual communities, web 2.0, computer-mediated communication and socio-technical systems (Lashley, 2013).

UGC is considered to oppose or appear within the professional media as a disruptive change-making force. Debates on UGC contrast with its normative opposite, the professionally produced content that is supported by public and commercial media organizations. Moens, Li & Chua (2015) suggest that through UGC, online communities have a platform of interaction that enables them to discuss topics such as shopping experiences (Jin & Phua, 2016 as cited in Naem & Okafor, 2019). Knoll (2016) surmises that a lot of this content is related to brands and has the potential to influence peoples' behaviours and attitudes towards products and associated brands (Khamis, Ang & Welling 2017; Mwangi, 2022). Lefowa (2016) notes that some UGC is created specifically to educate consumers and potential buyers about brands, products or services. Some corporates have found this phenomenon intriguing that the YouTube, Instagram and TikTok personalities are effective in spreading

messages about new products and services popularizing trends and driving up sales.

Okeke, Nwosu, Ajagu and Okpala (2025) found that user-generated content significantly shapes audience decisions regarding what to watch on streaming platforms such as Netflix. These authentic viewer narratives, including TikTok reviews, YouTube commentary, and Twitter threads, are becoming powerful determinants of viewership patterns, especially among younger demographics seeking relatable voices over traditional marketing.

The production of local films and TV productions offers Kenyans an opportunity to earn a living, while sharing meanings and cultural experiences. These engagements are aligned to the freedom of expression as enshrined in the Kenyan Constitution of 2010. Whereas local film and TV production offers avenues for professionals to produce content, UGC provides both professional and non-professional content creators' opportunities to monetize their content (Kumar, 2019; Ndinda, 2020). Another potential ascending from UGC is that unlike the older forms of film and TV productions, some governments in Africa have generally kept away from deliberate attempts to develop policies to control and regulate the internet. This has turned UGC into an appropriate possibility for interactive communication of internet users and subscribers. Njoroge (2021) cites the most popular SNSs for UGC as YouTube, Instagram, Facebook and Twitter. This thesis studied the economic partnerships between local film, TV and UGC producers who share their content on SNSs.

2.3.8.1 YouTube

The Time magazine named YouTube the best invention of the year 2006. Kennedy (2019) describe YouTube as a Google owned social media and video sharing platform. YouTube was inspired by the infamous wardrobe malfunction of Janet Jackson at the Super bowl after the three founder friends had realized that it was hard to find video footage of occurrences around the world on the internet. The name of the platform comes from the content on which this principle is based. The "You" refers to the creators and "Tube" which is an older term that was used to refer to a TV set. YouTube's mission is to "*give everyone a voice and show them the world*" with the new owners changing its business model. YouTube has since evolved into a

sophisticated service with a live video feature, premium subscription model and its traditional inaugural video hosting model. Acknowledging how individuals were using the site, "Broadcast Yourself" has become YouTube's new byline from the initial "Your Digital Video Repository". YouTube no longer generates revenue from advertisements but also offers paid content like exclusive content and movies.

In terms of revenue models, in 2003, Google introduced the AdSense programme that allows picture, text, and video advertisements for both parties to be displayed on online content in the Google Network. This model currently operates on text content, through search boxes that can be embedded on webpages, mobile applications, on video platforms and in video games (Sun, 2021). These AdSense videos allow YouTube creators to collect advertising revenue through the YouTube Partner Programme. YouTube retains a 45% share of all the advert revenue generated by its partners while the remaining 55% goes to the partner. Overall, the advertising costs are calculated on the basis of per-thousand-click rates, that are known as cost per million (CPM) (Google, 2016).

Until March 2019, the most followed YouTube channel belongs a Swedish YouTuber, Felix Kjellberg alias "PewDiePie", who created his account on October 2, 2010, by uploading a 2-minute video of himself speaking to the camera while playing a video game. Felix uploads to an online audience of more than 111 million YouTube subscribers who actively engage with him through comments and other forms of interactions. He creates content around *"Let's Play"* videos and comedic formatted shows and videos. His popularity on YouTube has made him one of the most noted online content creators and personalities. His account that has 4465 videos has so far attracted 28 billion views. As of January 2022, PewDiePie's net worth was estimated to be $40 million. Another popular YouTube account is *"Like Nastya ESP"* that is owned by an 8-year-old Russian YouTuber called Anastasia Radzinskaya. Her main channel that shares children's content is ranked fifth most-viewed and tenth most subscribed channel on YouTube. This channel was created in December 2016 and has over 88.8 million subscribers. According to Networthspot site, she is worth an estimated annual income of $20 million as of 2022. $128.85 million a year. She and her parents run several other YouTube channels for children,

including *Like Nastya Vlog*. The highly successful live streaming of the Super Bowl LVI American football game on February 13, 2022, at SoFi Stadium in Inglewood California has so far been watched by over 69 million people on YouTube.

As of May 2025, the most-followed YouTube channel belongs to American YouTuber Jimmy Donaldson, alias "MrBeast," that he created on February 19, 2012. Initially, he started by uploading videos on gaming and YouTube analytics. MrBeast currently uploads to an audience of more than 390 million YouTube subscribers who actively engage with him through comments, challenges as well as giveaways. He creates content that is centered around high-budget challenges, philanthropic stunts and viral experiments. His popularity on YouTube has made him one of the most prominent online content creators and global personalities. His channel, which has thousands of videos, has so far attracted well over 60 billion views. As of 2025, MrBeast's net worth is estimated at around $1 billion.

A report by Statista (YouTube-Statistics & Fact, 2020) that was released in April shows that YouTube is the second most popular site for the access of UGC. Wangari (2023) avows that, YouTube is in fact slowly but surely shifting the interest of the public that has previously viewed TV shows. The report further reveals that 58.4% Kenyans use YouTube and over 450 of them have attained the threshold to monetize content and hence receiving payments for uploading their content. The report further alluded that traditional terrestrial TV is being discarded in favour of YouTube, Instagram and TikTok by internet users. YouTube has been transformational in the audio-visual entertainment spectrum of the world where it had initially been accepted before it reached the Kenyan market. A similar trend in its growth of UGC has influenced local film and TV production has been noted.

Hu (2016) in his writings on YouTube in the book *The Effects of Digital Video on Modern Film* notes that in the end, new media and digital platforms continue to enable wide sharing of films and other forms of content. YouTube as a UGC sharing platform allows for easy dissemination as users can embed links on other digital platforms like SNSs so as to reach a wider audience. The rapid rise in the number of YouTubers of locally produced films and TV productions undeniably revolutionized

the dissemination of local content in Kenya (Ochieng, 2018). YouTube has also facilitated the rapid distribution of UGC in the country leading to the advent of an individualized viewer experience for end-users. The app has disrupted content distribution models that were inhibited by the poor and almost non-existent distribution channels, lack of markets and poor marketing strategies.

This study sought to reveal that YouTube, Instagram and TikTok are game-changers in the development, creation, dissemination and monetization of audio-visual content. As observed by Survey Solutions (2020), the aspect of YouTube leverages on sharing experiences and making audio-visual content digitally available for free streaming further increases its acceptance in the country over the recent years. Ochieng (2018) avows that YouTube has transformed the local film and TV distribution in Kenya with its huge depository of audio-visual content. This rapid acceptance and diffusion of UGC in Kenya is rapidly supporting the shift by film and TV producers to digital spaces.

2.3.8.2 Instagram

Instagram is a video sharing SNS that was founded by Kevin Systrom and Mike Krieger who decided to engage a team to help them to focus on creating a picture sharing app. They called it Instagram by merging (*"instant"* and *"telegram"*). Instagram was the fourth most downloaded mobile app of the 2010s. In April 2012, Meta platforms formerly Facebook Inc. acquired this service for approximately US$1 billion (Wang, 2020). When Instagram was first launched, it was designed to enable users to filter and share photos however in 2013, it was modified to allow uploading of videos hence enabling users to share 15-second clips to their feed. This app allows users to upload media that can be edited with filters and organized with hashtags and geographical tagging. Next came 60-second videos, vertical video formats, full-screen live video experiences and stories. Today, posts on Instagram are shared publicly to pre-approved followers. Users of Instagram can browse other users' content by tags, and locations (Mudau, 2014). Instagram allows users to gather followers on their accounts, connect with their followers and different brands and entities with whom they can share their photos and videos. The application also

allows users to like photos and follow other users to add their content to a personal feed whereby users have a platform where they can share filtered images and visual aesthetics-based platform that allows users to promote products.

The Instagram app auto-plays videos as soon as it is launched by a user, a possibility which Systrom contrasted to video hosts where one must first locate a video. Vertical videos have changed the ways in which a lot of content is created and consumed and, in the process, captured a large percentage of the video-watching market. Today, deploying *Instafamous* influencers is a defining element for many corporate organizations (Hansson, 2019). Although there is some research on the economic incentivization of audio-visual content in the UK, U.S, Iran and India, very little of this research examines how creators of UGC benefit economically by sharing their work on the app. The unique characteristics of Instagram, necessitated a study that investigated the utility of leveraging SMIs on content creation and sharing. This research addressed this gap by providing new insights into the economic incentivization of UGC on Instagram and its influence on local film and TV production.

Another important feature of Instagram as regards local content sharing is Instagram stories *"Instastories"*. Before Instagram stories was launched, individuals who used the app mostly shared their important moments. Today, Instastories gives these users a better reason to share their everyday moments without having to permanently keep the content on their profiles. The Instastories feature has increased the amount of time that people are spending on the app consuming UGC (Instagram, 2018). Creators of content are also able to go live and live-stream videos on Instastories. 71% of the billion monthly active users on the Instagram app are under the age of 35 (Statista, 2020), a statistic that provides information on the distribution of Instagram users worldwide as of January 2019.

Kenya is ranked number 61 globally and number 2 in Africa after Nigeria with 63% active Instagram users. Babin & Hulland (2019) suggest that the proven strategies through for a content creator to make money are when brands approach one to endorse products or when one opts to be an affiliate marketer for a product or

service. This is a great opportunity for businesses to increase their visibility through UGC that is shared on Instagram. It is vital to comprehend how Instagram is used in the local film and TV content production spectrum and to determine its monetization trends in the overall economic incentivization of film, TV production in Kenya.

2.3.8.3 TikTok

TikTok, is yet another social media video sharing application that enables users to create and share short form videos of between 15 and 60 seconds with special effects (Hylton, 2019 as cited in Wang, 2020). It is a multi-sided platform that connects content consumers, video producers and advertisers (Davis & Zboralska, 2016). In order to expand to overseas users, in September 2017 the product was split into with one part remaining as Douyin for Chinese users, while the other was named TikTok meaning- short format videos for users outside China (Sun, 2021). The same year, TikTok was launched for iOS then for Android in most markets outside of China. Its mission is *"to inspire creativity and bring joy"*. It hosts content in the genres of jokes, pranks, dance, stunts and tricks. Despite launching with moderate fanfare, TikTok rapidly went viral and was available worldwide in August 2018. Two months later, TikTok's parent company, ByteDance, acquired Musical.ly, a lip-syncing application that TikTok originally imitated and merged it.

The most popular TikTok accounts internationally are @Khaby.lame that is owned by Khabane Lame an African-Italian with more than 146 million followers and @Charlidamelio that is owned by an American called Charli D'Amelio with over 143 million followers. The Forbes magazine reported 19-year-old Addison Rae as the richest TikToker globally in 2021, having earned a total sum of $5 million in just one year through the exclusive brand deals. According to SimilarWeb, TikTok Lite is among the top ten best ranking apps in Kenya and it continues to gain relevance. On the Google play store, TikTok ranks among the six most popular SM applications among Kenyans. In 2019, TikTok ranked 18th overall in Kenya with 799,811 downloads and eight new users joining the app *every second*, a number that averaged 650,000 new users each day. Globally, Kenya had the highest TikTok downloads in the first quarter of 2022, with an average growth of 68 per cent (Nendo, 2020).

Kenyans enjoy being on the app watching or uploading video content. This can be proved by the fact that an average Kenyan TikTok user spends more than 50 minutes per day on the app, with 34% actively posting videos every day. TikTok is very popular in Kenya because it makes localized audio-visual content available to end-users in varied genres like local Kenyan contests, challenges, hashtags, local trends which users can relate with. Wang (2020) avers that the experience of consuming content on TikTok is highly influenced by the recommendation algorithm. On opening the app, a user is shown a sequence of videos in the "For You Page" that is associated with the #foryou or #fyp hashtags that are similar to exploring pages from other apps. TikTok is also popular among Kenyans because it has a share button on every video that allows users to export content to other social networking apps such as WhatsApp, Facebook, Twitter, Instagram and elsewhere. This feature has seen TikTok videos trend on other social networks raising its visibility and awareness.

This feature has boosted the popularity of Instagram specifically among users between the ages of 16 and 24 years and continues to enable creatives to make money on the platform. In terms of economic incentives, the app has several revenue earning streams like selling of virtual *emojis* and stickers from influencers and celebrities to fans through in-app purchases. TikTok uses its egalitarian algorithm, global influence and built-in capacity for virality to build its influence for sharing and spreading video content. TikTok videos have achieved a high level of *virality* in terms of total video views that in some cases have risen to the tens of millions.

Another model of economic incentivization of TikTok, applies to advertising and in-app purchases that are the two most crucial aspects of TikTok's revenue stream (CB Insights, 2020). Perry (2016) acknowledges that marketers have been attracted to the savvy effect that TikTok has on the everyday lives of the younger generation and therefore offer content creators incentives to carry brand messages within their UGC. Further to the advertising strategy, TikTok provides users with virtual coins to support their favourite high performing content creators through buying digital gifts (CB Insights, 2020). In so doing, TikTok shares part of the monetary value of these digital gifts with the UGC creators through a pricing approach that not only enables

an alternative way for TikTok to attain monetary benefits, but is an incentive that motivates content producers to develop and upload more videos for their audiences.

In terms of statistics, only three Kenyan TikTok accounts have managed to cross the one million follower number. The most followed TikTok account in Kenya is owned by David Moya which has more than 3.4 million followers. Moya David is a popular TikTok content developer known for ambushing and surprising strangers before charming them to a dance with flowers and other forms of gifts. The second most followed account belongs to Azziad Nasenya. TikTok has seen her career grow after her video to *"Utawezana",* where she danced to a collaboration between *Mejja* and *Femi One,* went viral. Azziad's TikTok account has more than 2.1 million followers making her the second most followed person on TikTok in Kenya. Aximas Mihrabi a Somali native who resides in Kenya is the third most followed TikToker in Kenya and has over 1.8 million followers. She holds the Kenyan record of the most likes on TikTok with her videos attracting more than 55.6 million likes. YouTube, Instagram and TikTok apps are easily accessible through mobile phones and many Kenyans use them to access films, TV productions and other forms of UGC. This research was limited to the analysis of the economic incentivization of UGC that is shared on YouTube, Instagram and TikTok as they have the largest market share of economically incentivized online content producers in Kenya.

2.4 Review of Study Variables

This section discusses the research variables and a review of literature on the same. Kothari (2016) defines a variable as anything that has a quality and quantity that varies. This study has three variables; Independent, dependent and moderating. Technological factors, economic incentivization, treatment and timeliness are the independent variables, local film and TV production is the dependent variable while policy is the moderating variable. As presented in the conceptual framework, the main variables that were examined in this study were; technological factors, treatment, economic incentivization, timeliness and the local film and TV content production. These variables are discussed in detail below.

2.4.1 Technological Factors of User-generated Content

The intersection of film and TV production technology has propelled motion picture from barely non-existent to existing everywhere all the time in less than 200 years. The effect of technological factors on UGC is central to appreciating how local film and TV production in Kenya is being shaped by technological advancements. According to Billore et al., (2020), this goes back to the earliest days of sequential photography to the introduction of colour, sound through to the birth of computer-generated imagery (CGI). The twenty first century is considered a decade of shifts and its onset has seen film and TV production become an offshoot of technology and its influence as a recipient of various adjustments.

Dhiman (2023) argue that at the embryonic stage of digital production technologies, the cost of purchase was considerably high and ultimately difficult for many producers. Ugo (2017) acknowledges that these advancements in technology provide creative and innovative opportunities for producers to shoot, edit and animate their footage in the ways that were once unimaginable and prohibitively expensive. This account of local film and TV production in Kenya runs in tandem with technological innovations and developments (Otieno & Mbae, 2020; Wang, 2020). The dramatic technological in the country have seen the emergence of UGC and the SNSs platforms where it is shared such as YouTube, Instagram and TikTok. These sites are disrupting film and TV production by changing the consumption spectrum. It is not business as usual as these developments are repainting the future of film and TV production as we know it, conceivably proving a threat to its survival.

Karam (2022) affirms that the advancements in film and TV production technology and the decreasing cost of procuring film and TV production equipment is making it even more attractive not just to professional producers but to UGC creators. Accessibility to digital devices determines the ability of users to create and consume UGC. In Kenya, the proliferation of smartphones, tablets and other digital devices has democratized content creation, allowing a wider population to produce UGC. A report by the Media Council of Kenya titled; *The Impact of Digital Technologies and the Internet on Media and Journalism in Kenya* discerns that the models of audio-

visual media production, distribution and consumption for local content have both been affected and transformed by advancements in digital technologies. Ochieng (2018) maintains that these notable alterations emanate in technological innovations are rapidly swaying the film and TV production and distribution value-chain. Che (2021) observe that the adoption of mobile phone technology is opportunistic to online content creation, users and consumers of UGC are responding to the economic, market and business challenges and their needs and demands for content. SNSs have contributed to this shift as people access information and entertainment.

A study by Mikos (2016) confirms that technology in the distribution of films and TV productions allows people want to watch content when and how they want. In the recent years in Kenya, new media such as YouTube, Netflix, Showmax, *Viusasa* and Baze by Safaricom that distribute content online have shifted audience habits. Ochieng (2018) and Wainaina, Nabea & Wa Ngula, (2024) observe that technology has transitioned the big-screen movie experience in theatres to small screens on digital gadgets hence democratizing the content consumption spectrum. Additionally, the application of artificial intelligence (AI) is enabling new media for accessing online content to meet the needs of the consumer is contributing to an upward trajectory in online access of content, a trend that particularly favours producers of UGC (Bruns, 2016; Zhang, Sun & Goh, 2024).

With more choices than ever before, audiences are fragmenting and consumers who once watched all of their content on TV sets now have a choice of three separate screens: Mobile phone screen, the TV screen and the computer screen (Wekesa, Mberia & Nyakundi, 2024). These fragmented audiences mean that advertisers have to spread their advertising revenue across all the three screens to reach the same audiences they used to reach one. These technological advancements have led to a drop in advertisements on TV leading to a drop in revenue streams to legacy media hence trouble for the independent local film and TV producers and networks.

Kenyan technological inventions such as the digital mobile money transfer application M-PESA have contributed to this conversation. They have made it easy for people to purchase data bundles for online consumption of UGC, facilitating the

rapid acceptance of online content in the country. Internet connectivity enables the creation and dissemination of UGC. High-speed internet access is essential for uploading, streaming and sharing content, making it a basis of modern content production. Rono & Mugeni (2019) avow that film and TV content distribution is supported by mobile telephone technology. Through the internet, advanced algorithms, machine learning behaviours and interactions deliver personalized content recommendations enhancing user engagement and retention (Mudau, 2014). This enables consumers to directly access online content tailored to their demands and taste, in addition to the diverse products that are easily and conveniently available online (Ochieng, 2018). Furthermore, services like personalized recommendations of search engines have increased online consumption of content. Technological advancements are driving innovation, creativity and growth in UGC, offering new opportunities and challenges for platforms, creators and audiences.

Social media usage through platforms like YouTube, Facebook, Instagram and TikTok have become primary channels for content creators to reach audiences, enabling the rapid distribution of UGC. Current content sharing trends are indicative of how technological advancements shape the patterns and practices of UGC dissemination (Mbatha, 2019). Trends such as viral content, live streaming and cross-platform sharing have become integral to the success of UGC. This has led to the **e**mergence of online content creators who highlight the role of individual and collective creators in shaping the UGC production. The rise of influencers, vloggers and independent filmmakers and TV producers has been facilitated by the availability of digital tools and platforms. It was important to consider the trends in technology acceptance among UGC creators as an independent variable of the study. Most research on film/TV production and distribution technology has focused on digitalization. The current study investigated the influence of technology on the production and sharing of UGC and its effect on local film and TV production.

2.4.2 Economic Incentivization of User-Generated Content

The business of film and TV content creation is hinged on financial budgets that support the production costs and expenses. These productions have traditionally been

supported through business models such as licenses, commissioning and co-production, debt finance, private investment and government grants with cinema and TV broadcasters. Kimani (2022) notes that online media distribution platforms depend on advertising revenues. Media scholars criticize this business model for aggravating the problem of low content diversity, arguing that it encourages the duplication of popular content to attract the maximum viewership to persuade potential advertisers. The economic incentivization of UGC is a driving force behind the proliferation of local film and TV production in Kenya. Financial rewards and opportunities sustain UGC and enhances its quality and effect (Njoroge, 2021).

Today, many media platforms finance their operations through monetary rewards such as revenue sharing and sponsored content, non-monetary rewards such as recognition and exposure as well as exclusive access to premium services, virtual currency, merchandise, creator programs and advertisement revenues for UGC instead of imposing charges on consumers through advertisement (Mudau, 2014; Kim,2018). The new UGC market created by SNS platforms for access of content have brought about a new monetization medium for content creators called economic incentivization. Mutua, 2021 outlines economic incentivization as a social benefit with the primary motivation for producers to participate in online content generation (Mikos, 2016). Much of UGC is related to brands hence it potentially influences the attitudes and behaviours of target markets towards them and their associated products with some UGC being created to educate consumers on products and brands.

In the Kenyan media spectrum, economic incentivization is enabling UGC producers to create. According to Apparel et al, 2019, advertising through UGC as a form of digital marketing involves creative marketing to increase brand loyalty. The economic incentivization of UGC and file-sharing platforms, have boosted, fueled and propelled the business dynamics of the local film, TV and UGC production spectrum through SMS celebrities (Bowen & Ozuem, 2015; Knoll, 2016). Social media celebrities being famous individuals who through their social media presence attract the attention of their followers (Mungai, 2019; Muiru, 2020). YouTube, Instagram and TikTok have high visual appeal and through their accounts, businesses are able to post adverts through short form videos with SMIs (Njoroge, 2021). This

phenomenon originated in the United States of America from the rise of reality TV stars like *The Kardashians.* In line with social comparison theory, the drive for self-evaluation causes people to seek comparisons with those with similar rather than dissimilar attributes to themselves like celebrities (Baym, 2015).

Economic incentivization takes on a number of models such as social media influencing (SMI), brand ambassadorship, digital marketing, endorsement and advertising. Holland (2020) defines SMI as marketing that describes an individual's ability to affect other people's thinking in a social online community. Social media influencing is a pivotal component of economic incentivization as content creators leverage their online presence to generate income through sponsored content, affiliate marketing and other monetization strategies. In Kenya, the rise of influencers across platforms like Instagram, YouTube, and TikTok has transformed UGC into a viable economic activity (Njoroge, 2021). Njeru (2020) maintains that the more influence a person has, the more appeal they have to companies or other individuals who want to promote or sell an idea, product or service. Companies harness SMI by engaging UGC creators. Babin & Hulland (2019) admits that this is done by implementing a marketing strategy that focuses on increasing the company's own SMI or by hiring established and trustworthy influencers. Knoll (2016) notes that at the most basic level, an individual's influence is estimated through observation of the number of their followers on the SNSs.

Economic incentivization of UGC provides key insights for marketers as it often contains unsolicited feedback about their products and services through increased participation, engagement, quality and diverse content, user retention and loyalty, monetization and revenue growth and community building and collaboration. Mwangi (2022) avers that endorsements represent a significant avenue for economic incentivization, where content creators' partner with brands to promote products and services. These collaborations often provide substantial financial rewards and enhance the visibility of both the content and the brand. Knoll (2016) declares that that power is not enough and that attractiveness in the physical appearance plays a role in the promoting products or services helping consumers to recognize their needs and satisfaction with a brand. Bowen & Ozuem (2015) note that this is a

beneficial source of information on product suggestions and its alternate uses. Brand ambassadorship is a more formalized and long-term form of endorsement, where content creators become the face of a brand, leading to exclusive partnerships and significant financial benefits (Mungai, 2019; Njoroge, 2021).

This form of economic incentivization is crucial for sustaining content creation over the long term, as it provides a steady income stream and enhances the creator's reputation and reach. By paying attention to UGC, marketers, corporates and service providers uncover emerging issues among consumers gaining their deepest needs in their feedback on UGC (Paridar, Ameri & Honka, 2023).

For competitors, brand-related UGC provides useful information about the users of competing products and the problems encountered when using it, hence competitors use this information to benchmark a product or service for improvement or increased sales (Mwangi, 2022). These studies are fairly recent and this indicates that discourse on the influence of UGC on local film and TV production is a deep area of research.

2.4.3 Treatment of User-Generated Content

Treatment is an essential component in film and TV production. Today's digital content creation technologies have expanded this powerful component of storytelling in UGC. The treatment of UGC includes aspects such as content quality, production techniques, source authenticity and low-cost production. These factors influence how UGC is perceived, utilized and integrated into the broader film and TV production (Muthoni, 2017; Njeru, 2020). Ndinda (2020) notes that a treatment is a detailed but condensed description of the theme, setting, characters and plot of a proposed film or TV production. It covers the basic ideas of the production, story angles and locations while outlining the flow of the story to the viewers (Baker, 2002; Liu, 2011). The treatment of a film or TV production is prepared as a selling proposal of the script that is presented to potential financiers. The storytelling aspect of UGC is compelling as it offers authentic, raw and diverse voices that resonate with audiences on a personalized level (Mwangi, 2015; Ochieng & Ndung'u, 2021). Unlike traditional media, which polished and curated version of reality, UGC provides a genuine and relatable view of the world with creators treating their content in exciting formats.

Production techniques are methods used by creators to produce UGC. These techniques range from amateur smartphone filming to more professional-grade video production, influencing visual and auditory quality of the content (Mwende, 2022). The transformation in UGC treatments has profoundly changed how storytellers package their content. Waithaka (2018) admits that this alteration allows audiences to consume diverse and exciting genres. Mare (2023) corroborates those creative ideas with new complicated treatments, are now attainable with the disruptive digital technology and computer-generated imagery (CGI). Media scholars criticize this disruption and argue it enables an excessive supply of unprofessional content.

Investment in innovative treatments for local films, TV productions is closely related to the provision quality content and whereas quality might be considered deterministic, innovation involves unpredictable improvements like those in UGC. Cunningham & Craig (2019) observe that with the return to programmes with innovative treatments, the persuasion to invest is derived from the high returns accruing from successful media productions. Source authenticity that espouses the credibility and originality of the content produced by UGC creators greatly influences its treatment in local film and TV production since content that is perceived as authentic and original is more valued and integrated into mainstream media (Muriithi & Mwangi, 2018; Ochieng & Ndung'u, 2021).

The ability to gain a high return from successful content is crucial for producers. Whereas professional TV productions are created by in-house producers or by independent companies, allowing broadcasters to produce their own content and controlling its distribution has contributed to the rise in the production of UGC. Mwangi (2015) affirms that even if the independent producers or production companies provide the films and TV content, broadcasters still favour certain programs based on the treatments. It is therefore important to separate the treatment of audio-visual content and the outlet from which the content is sourced. Mwangi (2015) corroborates that in certain ways, this has to been artificially distinguished by policy makers under the assumption that more diversity of content encourages the production of more innovative ideas.

Production of high-quality local films and TV productions is costly as it involves professionals who charge higher rates to develop the treatments, storylines and scripts. (McQuillan, Milne & Adler (2022) justify that this in an investment that draws in more viewers translating to high advertising revenues. Ochieng (2018) enunciates that whereas producers of local films and TV productions adhere to the professional requirements in developing their treatments, the creators of UGC treat their content in simple and cheap formats. Advancements in technology also enable UGC creators to produce with self-to-shoot cameras hence cutting down on technical production crew costs. UGC treatments have transformed storytelling by empowering individuals to share their unique perspectives and experiences with the world, promoting online communities, connecting people across borders and providing a platform for authentic and diverse voices to be heard.

Ochieng (2018) pronounces that unless viewers have a particularly desire for quality, the elasticity of expenditure for UGC producers with respect to treatment is appropriately low. Low-cost production is a defining characteristic of UGC since content is often produced with minimal financial resources. This aspect of UGC is both a strength and a challenge, as it allows for widespread participation in content creation but may also limit the quality of the final product (Mwende, 2022). This guarantees UGC producers the ability to churn content more frequently than professional producers who are inclined to high quality. Ochieng (2018) affirms that these advancements in technology allow for low-cost production that plays an integral role in the gratifications of producers. As technology continues to advance, UGC storytelling will undoubtedly play an increasingly significant role in shaping our digital landscape. It is for this reason that this study considered treatment as an independent variable for this study.

2.4.4 Timeliness of User-Generated Content

The timeliness of UGC, characterized by its consistency, real-time nature, non-scheduling and convenience, plays a significant role in shaping the responsiveness and adaptability of local content producers. The proliferation of computers, smartphones and high-speed internet connections for peer-to-peer file sharing enable

users to connect, access and consume content files efficiently (Njoroge, 2021). Moens, Li & Chua (2015) propose that SNSs that share UGC are convenient and affordable hence offering timely tailor-made entertainment compared to traditional broadcast TVs. This has revolutionized the production and consumption of local films, TV productions and UGC.

The transition to digital technologies has brought about efficiency, speed and flexibility in other areas of film and TV production processes such as pre-production, budgeting, writing, recording, lighting, scheduling, producing and monetization. Digital tools have also significantly increased production efficiency and advances in CGI have also "begun to alter conventional notions of reality and history through the proliferation of imaginative and realistic approaches in content production" (Assaker, 2020). These technologies ensure UGC creators distribute content in a timely and consistent manner.

Consistency in UGC denotes the regular and reliable generation of content by online creators that ensures that audiences are continually engaged, and content remains relevant. In tune with timeliness UGC creators disseminate their work in a real-time mode with viewers accessing it wherever and whenever (Mungai, 2019). Sun (2021) affirms that file-sharing platforms and content streaming sites have been modified for users to download content hence the ease of access and timely feedback. Mungai (2019) corroborates that accessibility is another significant factor to UGC that justifies its timeliness element.

The number of hours that viewers spend online influence levels of engagement with newly uploaded content. The internet draws new viewers to digital sites to access content through notifications (Nyarenda, 2020; Sun, 2021). When news breaks, viewers want to be the first to know thus currency of information is important. Opanga & Maina, (2018) avow that the real-time nature of UGC is its capacity to capture and share events as they happen, providing immediacy and relevance to audiences. The more time people spend online going through digital platforms, the more likely they are to access content with timely information. These online activities forge connections of producers and consumers increasing accessibility.

Non-scheduling of UGC makes it flexible, allowing creators to produce and share content without being tied to traditional broadcast schedules. This flexibility enables content creators to respond swiftly to trending topics or audience demands (Muriithi & Mwangi, 2018). The non-scheduled nature of UGC is another characteristic of timeliness that offers viewers the advantage of accessing content online (Mikos, 2016; Ochieng, 2018). Viewer preferences keep changing and today with diversity and the availability of large quantities of content, viewers prefer to plan their own schedules breaking down barriers that have existed in audio-visual content access.

The timelines nature of UGC ensures that it is released to viewers at the first instance and that viewers enjoy it without a structured schedule. UGC allows creators to share their content in new and emerging digital channels, providing opportunities for multiple experiences to the content consumers (Mudau, 2014; Mikos, 2016). Ochieng (2015) warns that the ability to stream local films and TV productions has made terrestrial film and TV to appear obsolete. Convenience in the context of UGC enables content to be produced, shared and consumed by creators and audiences through digital platforms that allow for quick uploads and broad distribution (Otieno & Mbae, 2022). This convenience of digital video consumption platforms has made it possible for audiences to prefer UGC over local films and TV productions (Mikos, 2016; Udoakpan & Tengeh, 2020). Technology has enabled timely access of UGC that is hindering the growth of local film and TV production shifting the dynamics of the industry. The ease of access for unscheduled packages of content was problematized as the timeliness influence of UGC on local film and TV production.

2.4.5 Media Policy of Local Film and TV Production

Public policy is not merely a set of guidelines or regulations but a dynamic process that influences economic, social and political outcomes. Effective policy formulation requires collaboration among multiple stakeholders, including government agencies, civil society and also the private sector. Eising (2013) emphasizes that public policy implementation shapes the daily lives and welfare of societies. Once policies are enacted, their success depends heavily on how they are implemented on the ground.

Poor implementation can lead to inefficiencies, inequalities and even public backlash, regardless of how well-intentioned a policy might be.

Media policies significantly influence the production, distribution and consumption of audio-visual content. Their analysis offers valuable insights into local film and TV production. Policy aspects such as content licensing, censorship guidelines, intellectual property rights, distribution regulations and growth patterns act as external factors that shape or constrain the practices of local film and TV producers (Clerk, 2019). Policies of the media play an important role in film and TV production as they shape the scope of media and its functions in society. Njeru (2020) states that the media policy process is concerned with the interaction between the different media actors, institutions and their objectives. Konyango (2019) asserts that in Kenya, public policies are part of the Ministry of Devolution and Planning which is tasked with giving broad policy direction through coordination and writing of national development plans, County development plans and sessional papers. It is also the overall goal and mandate of Kenya Institute of Public Policy Research and Analysis (KIPPRA) to improve public policy to enable the realization of national development goals.

Internet-based distribution of film, TV and UGC is an emergent element in the dynamically changing content production spectrum (Waithaka, 2018). It presents both threats and prospects for film and TV producers. Mainstream distribution companies are currently facing stiff rivalry from major online players like Apple's iTunes, Netflix, Amazon, Hulu, YouTube, among others (Clark, 2019). Scholars argue that the rise of digital distribution has not only disrupted traditional business models but also reshaped audience expectations for on-demand, personalized, and interactive content experiences (Lobato, 2019). There are specific practices that the media needs to adhere to in order to ensure specific objectives of self-preservation (Tryon, 2013; Njeru, 2020). Media policy needs to be concerned with directing the behaviour of these new media actors, by setting administrative and legal parameters. Increased competition among local film, TV producers and UGC producers coupled with the high demand for real time access to news and entertainment has completely transformed the media industry as we have traditionally known it (Tebagerwa, 2022).

The view has long existed that, rather than simply ‘giving the public want they want’, broadcasters should provide content that the public wants and restrict the content they do not to watch.

Local content quotas and specifically provisions that promote the production and distribution of local film s and TV content regulate the extent to which UGC is considered part of the local content landscape. The phenomenon of new media convergence causes gaps and overlaps in the media regulatory framework coverage between film, TV producers and UGC producers. Konyango (2019) admits that the changes occasioned by UGC have brought about new challenges hence the need to formulate and implement new media policies. To this effect, Konyango (2019) suggests that media policy can be used to suppress alternative models of structure and behaviour among new and emergent industry players. Njeru (2020) posits that public policy on broadcasting encompasses concerns that go beyond consumer content demands as currently expressed.

Self-regulation and co-regulation are important components of the media policy that should organize the UGC production industry. Okore (2014) suggests these forms of regulation involve aspects of public and consumer engagement where stakeholders employ and formulate the rules. Merging of audio-visual content production and dissemination platforms continues to put pressure on the existing regulatory structures (Otieno, 2017). In line with this, Lee & Wilding (2018) propose the need for inquiries on the emerging digital media sharing platforms and the need to consider the implementation of new co-regulatory codes of practice. According to Lobato (2021), policy plays an important role in the regulation of the operations of the local film and TV production leading to more job opportunities. Whereas there exists little research on media policy frameworks, there have been no attempts to map the media industry digital content consumers and their involvement in film and TV production processes today and in future. Policies that support local film and TV production are conferred in several regulatory bodies like KFC, KFCB, KECOBO, DFS and CA. This necessitated inclusion of media policy as the moderating variable.

Licensing and classification of local films and TV productions falls under the mandate of the Kenya Film Classification Board (KFCB). KFCB was established through the Films and Stage Plays Act of 1962 that became fully functional in 1963. The state parastatal provides licensing, classification and liaison services in regulating the production of local films and TV productions. Its mandate was further enhanced through Section 34 of the Kenya Information and Communications Amendment (KICA) Act of 2013 giving the Board the mandate to monitor TV stations control the airing of adult content during the watershed period. Classification refers to ordering sets of related categories according to similarities (Ochieng, 2018). Classification defines specific prices, products and services of natural market monopolies that are key in limiting competitive entry of new and disruptive players. UGC is still unrecognized as a distinct category hence how it is treated in terms of funding, promotion and tax incentives in Kenya is still in unclear.

Communication Authority of Kenyan (CA) is another communication regulatory body where the production of local films and TV productions lies. It was established in 1999 under the KICA Act, of 1998. The CA is responsible for facilitating the development of the information and communications sectors like broadcasting, multimedia, cyber-security, telecommunications, electronic commerce, courier and postal services. Media policy initiatives foster collaboration and partnerships between traditional film and TV production companies thus UGC creators should be included in the promotion of co-productions, mentorship programs, training and platforms for content integration by regulators.

The Kenya Copyright Board (KECOBO) was established by the Copyright Act of 2001. It administers and enforces copyright and related rights in local film and TV productions in Kenya. The Act provides for the protection of copyright works in literary, musical, dramatic, artistic, audio-visual, sound recordings and broadcasts (KECOBO, 2001). The Act provides holders of copyright exclusive rights to control the production and distribution of their work. The legal framework and enforcement mechanisms are provided by media policies to protect the intellectual property rights of UGC creators (Ochieng, 2018; Njeru, 2020). It may include copyright laws, licensing agreements and dispute resolution procedures that affect local film and TV

production. Representatives from associations that represent local film and TV producers facilitate the protection of the rights of their members in terms of ownership of intellectual property rights that relate to their creative works.

Content restrictions depend on the genre of the local film or TV productions. Omondi (2021) states that News and current affairs programs fall under the political genre. These genres are not considered as local content. Mwangi (2015) affirms that the media programing code regulations of CA, categorize scripted productions like TV drama, animation and non-scripted productions as local content. In line with this, KFCB has set censorship regulations at the script level before issuance of the licenses to producers. The CA has identified three ways through which regulations can cause uncertainty. Firstly, the scope of current definitions, secondly, their applications and lastly whether they fit in the changing market structures (Mwangi, 2015; Kirui, 2014). A similar problem arises from regulation inconsistencies in different industries and sub-sectors. As an increasing number of market players operate on different frontiers, the discrepancies between the film and TV regulations and UGC may hamper the implementation of the 40% media programming code.

These regulatory ambiguities are further compounded by the rapid rise of digital platforms and UGC which often fall outside traditional categorizations. While scripted TV drama or animation can be clearly regulated as local content, influencer-driven videos, web series and short-form digital content remain in a grey area (Ndanu, 2023). This lack of clarity creates uncertainty for producers seeking compliance and sidelines new forms of creative expression that are increasingly popular with audiences (Mukara & Ong'ong'a, 2024). As a result, the effectiveness of local content policies is weakened, since they do not fully capture the realities of a converged media environment where traditional and digital forms of production coexist. this gap highlights the urgency of updating regulatory frameworks in order for them to align with contemporary content creation and distribution practices.

In conclusion, the inconsistencies in regulatory frameworks across traditional film and TV sectors and the rapidly evolving UGC space pose a significant challenge to policy implementation. As content creators and media producers increasingly operate

across multiple platforms and formats, the lack of harmonized guidelines undermines the effectiveness of critical policies such as the 40% local content programming code. Without coherent and inclusive regulation that accounts for both legacy media and emergent digital practices, enforcement gaps may widen, diminishing the intended effect of local content promotion. A more integrated and adaptive policy approach is therefore essential to nurture synergy across sectors and ensure sustainable growth of Kenya's creative economy. Olmsted (2012) proposes that there are four critical factors affect the implementation of media policy (See figure 2.3).

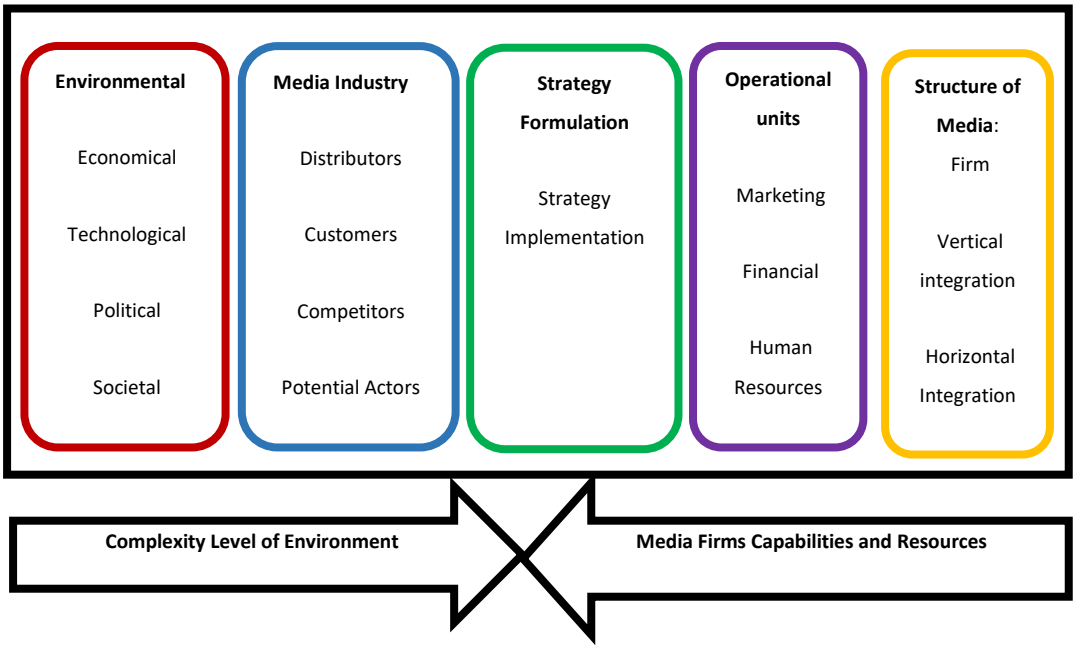

Figure 2.5: Implementation of the Media Policy Process

Source: *Olmsted (2012)*

The discussion above concludes that factors that influence media policy implementation are; (i) Environmental, (ii) Media industry, (iii) Strategy formulation and implementation, (iv) Operational units and (v) Structure of the media. According to Olmsted (2012), these factors affect policy by catalyzing debates and creating awareness of new opportunities. These five factors provided an important frame of reference for this study. The environmental, economic, technological, political, societal and cultural factors defined who participates in policy implementation, who forms of legitimacy and governance associated with media production that formed the moderating variable in this study.

Policy formulation and implementation processes are composed of multiple layers such as regional, institutional, state or local. This discussion shows that the media policy revolves around groups of individuals and their willingness to implement it (Kumar, 2019; Njeru, 2020). The study investigated the characteristics of the media policies such as accuracy, application, clarity and relevance in the production, competition, marketing, distribution and monetizing of local films, TV and UGC production. The study sought to ascertain the factors and to what extent they influence film, TV and UGC production. The discussion further shows the importance of strategic formulation and implementation of media policy. These policies spell out specific laws that directly govern the local film and TV production by exploring the availability and accessibility of financial support for production through grants, subsidies, rebates and other forms of financial assistance as outlined by policy guidelines. These laws define the processes like the registration of film agents and the role of government in local film and TV production value-chain.

The local film and TV production industry in Kenya continues to face inadequacies in comprehensive. legislative, policy and regulatory frameworks to oversee the production and distribution of local content while protecting producers from disruptive threats. Some of these threats have negatively affected local film and TV production due to the lack of clarity on the common goal and direction by stakeholders in realizing a vibrant creative economy (Githaiga, 2016). The media policy regulative environment has occasioned an inadequacy in the extent of interventions that state and non-state actors can implement in the growth and development of local film and TV production (Ndinda, 2020). General to note is the variance in understanding the mandates of each regulatory institution in Kenya with respect to the industry specific components. There is need to advocate for the adoption of a singular recognition framework for industry players for industry players to collectively agree on significant issues of concern. By examining how these policies influence local film and TV production, the researcher attempted to establish a link between regulatory environments and the emergence of UGC to measure the influence of media policy as a moderating variable of the study.

2.4.6 Local Film and TV Production

Local film and TV production refers to the creation of audio-visual media, such as films and TV programs that are produced within a specific geographic region or country for distribution and consumption by local audiences. This type of productions typically involves characteristics such as the geographical focus by being aligned on a particular region, country or locality and often reflect the culture, language and values of that specific area (Kirui, 2014). They also often prioritize themes, storylines and characters that resonate with the local audience, drawing from the region's cultural and social context. The language in these productions is usually the primary language(s) spoken in the region, making it accessible and relatable to the local population. These local film and TV productions often employ actors, directors, writers and crew members from the region thus promoting and supporting the local professionals and creatives in the industry.

Many countries have regulations and incentives in place to encourage the production of local film and TV production content as a means of preserving local culture and nurturing economic growth within the entertainment sector. Muvaka (2015) avers that local content aims to connect with and engage local audiences by addressing their unique interests, concerns and preferences. Local content is distributed through local TV networks, theaters, streaming platforms, or other media outlets that cater to the needs of the local audience. Local film and TV content production serves to preserve cultural identity, support the local entertainment industry and create entertainment options that resonate with local viewers (Muthoni, 2017; Ochieng, 2018). It encompasses a wide range of genres, from drama, comedy, documentaries and news programs tailored to the tastes and needs of local audiences and markets.

Historically and globally, film and TV content production has over time experienced innovation in technology, consumption, monetization, industry structure and regulatory frameworks. Film and TV content consists of highly diversified products that include comedies, news, sports coverage movies, current affairs, documentaries among others. Ochieng (2015) observes that as an industry, film and TV production continues to experience convergence with other media platforms that have developed

from passive viewing to interactive experiences for consumers. De-regulation, globalization and market liberalization have caused film and TV to evolve from the comprehensive large-scale studio productions to shorter and specific productions (Mwangi, 2022). Essentially, technological convergence where all forms of media are stored and transferred on the same format has turned its sharing into an interchangeable format. Digital technologies of the media market liberalization process are creating opportunities for entrants in local film and TV production. Ochieng (2018) concedes that apart from online distribution, there are unregulated internet-driven developments with consequences to local film and TV production.

Local film and TV production content quotas are identified as a key mechanism for promoting diverse programming. The media programming code by CA outlines the regulations that require broadcasters to allocate 40% of their programming to locally produced content for technology transfer and to create employment opportunities. Mwangi (2015) avows that broadcasters keen on raising local programming often motivate producers through incentives such as funding, contracts and training. Njogu & Middleton (2023) argue that the rise in UGC in the midst of this however is filling in the gap of the lacuna within audience needs for local content production. It is critical that innovative ways of creating and financing local film and TV productions are supported. Although research on UGC is inchoate, questions on the influence of its development on the local film and TV production does not exist.

Mobile VOD platforms such as *Viusasa* by Royal Media Services and Baze by Safaricom are creating opportunities for audio-visual content producers to distribute and monetize their products. Rono, Ogada & Mose (2022) emphasize that the convergence between broadcasting, telecommunications and computing is creating a window of opportunity for people to invest in local content production. Additionally, digital technology allows content owners with rights to cut out intermediaries, such as service providers and CMOs and to broadcast their material themselves. Mwangi (2015) posits that in principle, the consumption of audio-visual content can be increased by price reduction. These are some of the reasons why intensified competitive struggles increase the unpredictability of future developments in broadcasting and the uncertainties for market players.

Producers of UGC have noted and exploited the gap in the diversity of genres on offer by local broadcasters who duplicate popular foreign genres of programming instead of serving niche tastes. Mwangi (2015) observes that the outcome of such a market fails to meet the demands of the growing number of viewers who access content online. Kirui (2014) observes that the quality of local films and TV productions in Kenyan is still too low since broadcasters devote airtime to foreign content and excessive advertisements. Bruns (2016) predicts that with these new variations, the future of film and TV production consumption is one step further in making the viewers' favourite pastime a more engaging experience. The interactive capabilities of these new variations of content enable viewers to be more pro-active in their selection. Hetcher (2012) states that some of these variations allow viewers to switch through channels hence accessing uninterrupted access to content. This also allows them to access background information and data on the topics of the available content and with this viewer are able to focus on their content needs and preferences. Instead of having fit-for-all content imposed on viewers, local producers can develop content with 'home-made' variations.

As technology develops, so do the risks for professional film and TV producers. This is also causing uncertainties for investors thus the potential of digital broadcasting technologies will take many years to fully develop. Mbatha & Lesame (2012) avow that the seeds for local film and TV production revolution have already been planted by UGC, and its premise already indicates strong correspondences between local content and digital media production. As competition increases between market players, so does the unpredictability of local film and TV production. As film and TV production continues to be globalized with high technological consortia, the threats presented to the local film and TV production continue to rise. As the future of broadcasting becomes less predictable, so does the film and TV content production and distribution spectrum.

2.5 Review of Empirical Studies

Several studies have examined the effectiveness and implications of UGC on the production of films and TV productions. Some have suggested studies on UGC and

emerging technologies as part of a comprehensive communication and broadcasting strategy for developing a vibrant local film/TV production economy (Mudau, 2014; Muthoni & Mwangi, 2018). This section is based on the study variables; Technological factors, economic incentivization, treatment, timeliness and policy.

2.5.1 Technological Factors of User-generated Content

Joseph Umira Ochieng (2018) conducted a study on digital technology and film distribution in Kenya. The study examined how digitization is transforming the distribution of films in Kenya. It also mapped out the changes created by digital exhibition of content through the perspective of technological disruption. The study analyzed the reaction of Kenyan film producers to technological disruption and how cinema theatres have embraced digital innovations by providing new experiences like 3D, 4D and 7D for viewers of movies in relation to democratizing piracy. This study was grounded in the Disruption of innovation theory (DIT) and the Diffusion of innovations theory (DOIT). The methodology that was utilized for this study was a combination of both qualitative and quantitative research methods. The descriptive nature of this study enabled the researcher of the current study to capture the complexity of local film and TV content distribution through the perspectives from interviews with film practitioners on the upshots of digitalization of production in Kenya. The findings of the study show that digital technologies have caused a shift in the local film and TV content distribution. Whereas this study is on local film distribution, it offers insightful background for the current study that compounds local film and TV production. This study utilized the qualitative research method, however, the current study utilized mixed methods since the approach offered the researcher new ways of understanding the complexities and contexts of a phenomenon hence enhancing the capacities for generalization and social explanation for the study.

2.5.2 Economic Incentivization of User-Generated Content

June Mia Macon (2017) conducted a study titled User-generated content; an examination of users and commodification of Instagram posts. This study investigated user's perception of sponsored Instagram posts through a controlled

experiment. The theoretical framework for this study was the Persuasion Knowledge Model (PKM) which examined audiences' coping mechanisms to Instagram triggers. The researcher used the experimental survey research method to explain the phenomenon of commodification of Instagram posts through quantitative research. It drew on political economy and suggested that relationships between producers and consumers are blurred in favour of producers.

The study argued that digital media literacy is challenged in UGC platforms and popular online users with a well-known or niche brand make money from their brand and online community since companies use "regular people" to push products and services to specific audience. It also revealed that a regular user can build and maintain economic incentives hence the reason why businesses target UGC. The researcher concluded that advertising on SNSs is commonplace in formal banner advertisements among consumers of UGC since people turn to other consumers for advice on products online. The study further showed that the disclosure of paid partnerships is necessary for influencer campaigns in marketing trends. Discourse on commodification of UGC gave insightful pointers for the variable on economic incentivization. Whereas this study examined the commodification of UGC and the changed discernment of content consumers, this study examined the effect of economic incentivization of UGC on local film and TV producers.

2.5.3 Treatment of User-Generated Content

Haron Karanja Mwangi (2015) did a study on media concentration, funding and programming diversity on public and commercial TV stations in Kenya. The current study examined how media ownership and competition influence the diversity of TV content production. This study was grounded in the Industrial Organization Model (IOM) that provided a way of comprehending the structure of the media industry and the conduct of those involved in TV programming. Methodology of this study was document and content analysis. The findings reveal that despite the increase of TV stations in Kenya, the local TV industry is increasing strangling content diversity. The study revealed the need for media policy and regulation to focus on programming as opposed to its structure to enhance diversity. The study further

revealed that the increase in the number of TV players has not necessarily increased in the diversity of TV content. This revelation inspired the current researcher's understanding of the motivations for UGC producers. Although this study focused on media concentration, funding and programme diversity, it guided the current study in understanding content and diversity as analyzed by Napoli's model on policy making. The study was conducted in relation to the principles of broadcasting namely competition, diversity, localism and public interest. The study added technological characteristics as variables which was helpful to the content variable of the current study.

This study adopted a qualitative methodological approach that ensured the deepest possible engagement with the respondents. The analysis revealed that despite the global advancements in media technology, the development of the Malaysian TV industry is inconsistent. It further revealed that there is a monopoly on sports content due to the ownership structure of Malaysian media hence the disorganization in the management of regulatory policy for online content. The study emphasizes the urgent need for the Malaysian government to establish competitive industry guidelines for a broad range of online content by formulating polices aimed at benefiting local TV stations in the long run. Apart from focusing on TV content, the study added the mobile environment hence providing the current study with reference on the sample population and insights for the variable on media policy.

2.5.4 Timeliness of User-Generated Content

Nokuphiwa Udoakpan (2020) did a study titled; The impact of Over-the-Top TV services on Pay-TV subscription services in South Africa. The main objective of the study was to investigate the impact of OTT-TV and VOD services. The study used the UGT to measure motivation of consumers to media platforms like TV and smartphones. The study found that consumers alternate between several media based on the level of satisfaction of their specific needs. Quantitative research method through non-probability sampling was utilized. The main findings of the study showed that OTT-TV services complement Pay-TV services.

The study showed that Pay-TV operators are complacent to the continuous innovations that are motivating consumers to migrate from Pay-TV to OTT-TV services and that these providers should implement options for those who prefer to consume content online. The study further revealed the perceived advantages of OTT-TV services over Pay-TV services like the ability to consume audio-visual content using devices from various services providers, lower cost of subscription fees as well as reduced frustration of old technologies. The study extends current literature that provides practitioners in local Kenyan film and TV production with guidance on the impact of OTT-TV on Pay-TV subscription services and delivers findings that will be important for the current study. The study was founded on the grounds that despite all of the efforts by the Independent Communications Authority of South Africa (ICASA) to investigate the effect of the OTT-TV on Pay-TV services, the results have remained inconclusive. Whereas this study was conducted in South Africa it lent to this study in terms of research since Kenya is also grappling with attaining the 40% quarter on local content. The study analyzed stakeholders in South Africa, a more developed country in terms of film and TV production while the population sample for the current study was Kenya a developing country.

2.5.5 Media Policy for Local Film and TV Production

Daoudi, Omar (2018) conducted a study titled; YouTube-based programming and the Saudi youth. The study explored the political, economic and cultural context of YouTube in Saudi Arabia. It focused YouTube-based programming production, its role in the Saudi cultural, commercial and political spheres and the interactions of young Saudi audiences. The study utilized the quantitative method which the researcher considered based on the emerging consensus that many research issues cannot be adequately examined through questions presented by hypothetical deductive methods. By incorporating the qualitative method, the researcher gained intricate details about phenomena such as emotions, feelings and thought processes which are difficult to extract through conventional research methods. The study found that YouTube has turned creators into online celebrities who manufacture apolitical cultural products. The study further found that YouTube content creators were keen on pursuing their own commercial interests while protecting themselves

from deep involvement in politics hence sustaining advertising and other revenue streams. The study proposes the need for urgent political decisions to institute nationwide cultural policies to promote and govern arts and culture in Saudi Arabia. The study suggests that the new policies should incorporate offline and online creativity including YouTube content.

The study provided insights and implications for policy and practices on the creation of UGC that is shared on YouTube. The study faulted the weakness in the cultural policy in Saudi Arabia. Whereas this study utilized the qualitative method, the current study utilized the mixed method approach mitigating the weaknesses of one approach. The study underscored the urgency in developing policy guidelines on neutrality of internet use, regulations that assist the government to ensure that all audio-visual content and network providers for OTT services and traditional operators have equal operational opportunities. Additionally, the study revealed that authorities are required to review and develop policies on personal data protection and cybercrime. The study indicated that aside from the objections from traditional network operators, OTT technologies present substantial benefits countries where a majority of citizens own smartphones and access the internet.

2.5.6 Local Film and TV Production and User-generated Content

Claudio Nazareno (2013) conducted a study on regulation and promotion of national audio-visual content in the era of digital convergence. This study investigated the production and distribution and regulation of local TV programs, films and other forms of audio-visual content in the United Kingdom, France and Brazil. The study identified the current regulatory tools that promote local content production despite differences in policy approaches. It also identified new issues arising from the substantial transformation that the media environment has undergone in recent years. The study was a comparative analysis of how regulation promotes the production and distribution of locally produced content within digital convergence. The study found that the recent developments in the media-scape of the selected countries are caused by media convergence where the coexistence of public and private broadcasters is dominated by competition for viewers on the different platforms. The discussions in

the study suggest that there is an overall liberalization of broadcasting, and that public broadcasters are still important agents of the policies that reflect this reality.

The study also shows that in this competitive model, policy-makers are tightening the regulation of public broadcasters whilst liberalizing the media. The analysis of the regulation indicates the extent to which content production is nurtured in current digital era. This study provided a method of analysis which contributes to a new understanding of the contrivances and implications of the production and distribution of films, TV productions and UGC. It recommended the provision of a market to evaluate audio-visual industries for the available genres of content, audiences and their viewing preferences. The study proposed a new definition for policies and academics for locally produced content that contributed to the variable on policy in the current study.

Sheila Mulinya (2018) conducted a study that analyzed the implementation of the media programming code on local TV content in Kenya. The study focused on the broadcasting principles like competition, diversity, localism and public interest. The research used a mixed-methods approach, through questionnaires and key informant interviews with 153 respondents. The study found that the media programming code has not been fully implemented and this has led to a significant presence of foreign audio-visual content on Kenyan TV. Despite many independent producers upgrading their audio-visual technology, the broadcasting sector lacks a proper content commissioning procedure, with broadcasters sometimes circumventing regulations. Consequently, public interest is not adequately represented, undermining competition and diversity principles. The study recommends full enforcement of the programming code and adherence to broadcasting regulations to promote the production of local audio-visual programming content.

2.6 Critique of Existing Literature Relevant to the Study

The reviewed empirical literature provides important insights into the role of UGC, digital platforms, and technological change within media production ecosystems. However, existing studies reveal conceptual, methodological and contextual

limitations that leave gaps in understanding how UGC influences local film and TV production, particularly within the Kenyan context. Although previous research has examined aspects like digital disruption, monetization, audience engagement and regulation, these studies examined individual dimensions of the phenomenon rather than the interconnected technological, economic and policy factors that shape UGC.

Ochieng (2018) provides valuable analysis of technological disruption within the Kenyan film sector, particularly highlighting changes in distribution patterns. However, the study focuses largely on distribution processes and provides limited examination of how digital technologies influence production practices, creative processes and emerging models in content creation. Additionally, its qualitative approach provides rich contextual insights but limits broader assessment of patterns across the industry. The current study extends this work by examining both production and structural dimensions of UGC through a mixed-methods approach.

Macon's (2017) examination of Instagram commodification contributes to understanding the economic dimensions of digital content creation by demonstrating how social media platforms enable new forms of value creation. However, the study is situated in predominantly Western digital economies giving limited attention to how monetization operates in developing media. Furthermore, its focus on audience engagement provides limited understanding of the experiences, strategies and challenges that are faced by creators who seek economic sustainability. This creates a gap in understanding how economic incentives influence UGC production in Kenya.

Mwangi (2015) examined media concentration and programming diversity, providing useful insights into traditional media gatekeeping and content representation. However, the study gives limited attention to the emergence of independent digital creators and platform-based production models. As media production is increasingly shifting beyond conventional broadcasters, understanding how UGC challenges, complements or reshapes traditional local film and TV production structures becomes necessary.

Udoakpan's (2020) study on OTT-TV services in South Africa provides some relevant comparative insights into digital distribution and changing audience consumption patterns. However, differences in market maturity, infrastructure, regulatory frameworks and audience behaviour limit direct application to Kenya. While the study provides quantitative evidence on platform adoption, it offers limited exploration of local producers' experiences with technological changes.

Daoudi (2018) contributes to understanding YouTube-based programming and digital media development. However, his study focuses on Saudi Arabia reflects a different cultural, political and regulatory environment from Kenya. The study also provides limited insight into how UGC contributes to local identity formation, social commentary and cultural expression within African media contexts.

Similarly, Nazareno's (2013) comparative analysis of policy frameworks in the United Kingdom, France and Brazil offers useful perspectives on media regulation but provides limited explanation of regulatory realities in developing media systems that are characterized by institutional constraints, emerging platforms and uneven digital access.

Mulinya's (2018) Kenyan-focused study provides valuable local insight into media regulation and compliance with programming requirements. However, its emphasis on regulatory adherence provides limited examination of how digital platforms and UGC are transforming traditional production systems. The study therefore leaves unanswered questions in regards to how emerging creators interact with professional media structures and how policy frameworks respond to new forms of audio-visual content production.

Across the reviewed studies, a significant gap remains in understanding the combined influence of technological factors, economic incentives, content treatment, timeliness as well as media policy on local film and TV production. Existing literature frequently examines these elements separately, limiting understanding of their interaction within the rapidly changing digital media ecosystems. Furthermore, while previous studies acknowledge disruption caused by digital platforms, limited attention is given to whether UGC functions as a competitor, complement or

integrated component of traditional/legacy production systems. The current study addresses this gap by examining UGC as part of a broader transformation within Kenya's film and TV production industry. By integrating technological, economic and policy perspectives, the study provides a more comprehensive understanding of how UGC influences production practices, industry adaptation and the future development of local film and TV content production in Kenya.

2.7 Research Gaps

The reviewed literature demonstrates that UGC has become an increasingly important feature of contemporary media production, monetization and distribution. However, despite growing scholarly attention to digital media, significant gaps remain in understanding how UGC influences local film and TV production and particularly within the Kenyan context.

First, existing studies have largely examined technological, economic, content and policy dimensions independently. For example, Ochieng (2018) focuses on technological disruption, while Mwangi (2015) emphasizes media diversity and concentration. Although these studies provide valuable insights, they do not adequately explain how technological factors, economic incentivization, content treatment, timeliness as well as media policy interact to influence local film and TV production. Consequently, there remains limited understanding of the combined effects of these factors within the evolving media ecosystem in Kenya.

Second, much of the existing literature is derived from contexts outside Kenya. Studies by Macon (2017), Daoudi (2018), and Udoakpan (2020) provide useful insights into digital content production, platform economies and audience behaviour in the United States, Saudi Arabia as well as South Africa respectively. However, differences in regulatory frameworks, cultural environments, technological infrastructure and market conditions limit the transferability of these findings to Kenya creating a need for context-specific research that reflects the realities of local film, TV and digital content production in Kenya.

Third, previous studies have predominantly relied on either qualitative or quantitative research approaches. While these studies have generated important findings, they provide either contextual depth or statistical breadth, but rarely both. Consequently, limited research has integrated quantitative and qualitative evidence to provide a comprehensive understanding of how UGC influences production practices, industry adaptation and content development. The current study addresses this methodological gap through its application of a mixed-methods approach.

Fourth, although several studies acknowledge regulatory and policy challenges associated with digital media, limited research has examined how media policy directly shapes the relationship between UGC and local film and TV production. Particularly, little is known about how existing policy frameworks enable, constrain or regulate the emerging forms of content creation and distribution in Kenya's converged media environment.

Finally, existing scholarship pays limited attention to the experiences of content producers themselves. Much of the literature focuses on audiences, consumers or platform users, while the perspectives of local film producers, TV practitioners and UGC creators remain underexplored. As a result, there is insufficient understanding of the opportunities, motivations, challenges as well as the adaptive strategies that are employed by creators who operate within Kenya's changing media space. The current study addresses these conceptual, contextual, methodological, policy and producer-centred gaps by examining the influence of UGC on local film and TV production in Kenya. By integrating technological, economic, content, timeliness and policy perspectives, the study provides a more comprehensive understanding of the role of UGC in the contemporary audio-visual content production ecosystem.

2.8 Summary

In summary, the reviewed literature provides a basis for conceptualizing the study. This chapter has reviewed empirical literature relevant to the study, focusing on the role of UGC in shaping local film and TV production in Kenya. The review has highlighted key themes including technological disruption, economic incentivization,

content treatment, timeliness and media policy. It has drawn on both local and international studies to provide a broad perspective on the evolving media backdrop. The critique of existing literature revealed several limitations such as an overreliance on foreign contexts, narrowed methodological approaches and a lack of integration between technological, economic and regulatory factors. Furthermore, the literature tended to overlook the experiences of UGC producers in Kenya and has offered limited practical recommendations for local stakeholders. The identified research gaps underscored the need for a context-specific, mixed-methods study that holistically examines the factors influencing UGC in local film and TV production industry in Kenya. Specifically, there is a need to explore the economic drivers of UGC in developing countries, where market conditions and resource constraints differ significantly from Western contexts. In sum, further research was required to understand how UGC affects production practices and the implementation and evolution of media policies for local film and TV production in Kenya.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter outlines the research methodology that was applied in the study. It describes the following sections; Research design, target population, study locale, sample frame, sampling techniques, sample size, data collection instruments, pilot study, validity and reliability of instruments and the data analysis of the study. The chapter covers the analysis and presentation of collected data that examines the influence of UGC on local film and TV production in Kenya. The analysis and presentation is to each variable. The study had five objectives: (i) to analyze the influence of technological factors of UGC on local film and TV production in Kenya, (ii) to examine the influence of economic incentivization of UGC on local film and TV production in Kenya, (iii) to assess the treatment of UGC on local film and TV production in Kenya, (iv) to analyze influence of timeliness of UGC on local film and TV production in Kenya and (v) to determine the moderating influence of media policy on the relationship between UGC and local film and TV production in Kenya. Tables, graphs and a pie chart have been used to present the data.

3.2 Research Design

The study utilized a mixed methods research design that integrated both quantitative and qualitative approaches to comprehensively examine the influence of UGC on local film and TV production in Kenya. Specifically, the study adopted a convergent parallel mixed methods design, where quantitative and qualitative data were collected within the same phase of the study, analyzed separately and then integrated during interpretation of findings. This design was appropriate because the study sought to examine measurable relationships between variables while also capturing the experiences, perceptions and contextual explanations of local film and TV production industry stakeholders. The use of mixed methods enabled the study to examine the research problem from complementary perspectives. The quantitative

component generated measurable evidence on the relationship between the independent variables, namely technological factors, economic incentivization, treatment and timeliness of UGC, and the dependent variable of local film and TV production. The qualitative component provided deeper explanations regarding how these factors influence production practices, monetization strategies, audience engagement and policy implementation among industry stakeholders. Creswell (2014) notes that qualitative inquiry allows researchers to obtain detailed information from a smaller sample, while quantitative approaches require larger samples to conduct meaningful statistical analysis.

The convergent parallel approach was also informed by the principle of triangulation, where different sources and forms of evidence are combined to develop a more comprehensive understanding of a research phenomenon (Williams, Grajales & Kurkiewicz, 2013). Through triangulation, the study compared and interpreted quantitative patterns alongside qualitative explanations, thereby strengthening the credibility and the dependability of the findings. However, the study recognized that integration of mixed methods requires careful interpretation to ensure that neither the quantitative nor qualitative strand dominates the findings. Thus, the integration process focused on identifying areas of convergence, complementarity as well as divergence between the two datasets.

Research design is the overall framework that guides data collection, measurement and analysis within a study. The current study adopted a descriptive research design within the mixed methods framework. The design was suitable as the study sought to examine and describe the influence of UGC-related factors within the existing local film and TV production environment without manipulating the study variables. Kothari (2016) explains that descriptive research provides systematic procedures for collecting and analyzing information about a phenomenon, while Razali & Wah (2019) note that descriptive designs focus on describing relationships and characteristics rather than establishing direct causal relationships between variables. Therefore, while the study examined associations between UGC factors and local film and TV production outcomes, it did not seek to establish absolute causality. Instead, it aimed at providing an evidence-based explanation of how technological

factors, economic incentivization, treatment, timeliness and media policy interact with local film and TV content production practices. This approach was appropriate given that UGC operates within a complex media ecosystem that is influenced by technological changes, market dynamics and regulatory environments.

The descriptive design enabled the researcher to collect and analyze quantitative data on the extent to which technological factors, economic incentivization, treatment and timeliness influence local film and TV production. It also enabled assessment of the moderating role of media policy in this relationship. The qualitative component complemented these findings by exploring the experiences and interpretations of selected informants in the film, TV and UGC production environment. Interviews focused on how industry practitioners perceive the opportunities and challenges that are presented by UGC, including issues of production quality, revenue collection models, content distribution strategies and policy regulatory frameworks.

The selection of this design was guided by several considerations. First, the mixed methods approach allowed the researcher to examine both measurable trends and contextual meanings that are associated with the adoption of UGC. Second, it enabled exploration of the reasons underlying the statistical relationships that are identified through quantitative analysis. Third, the approach was suitable because the study variables were already identified and required examination through both measurement and interpretation (Kothari, 2016). Fourth, the design allowed corroboration of findings from different data sources, improving the overall credibility of the research. Finally, the combination of quantitative and qualitative approaches supported a more comprehensive understanding of the influence that UGC has on local film and TV production (Creswell, 2014). The overall design therefore provided a structured approach for examining the technological, economic, creative and policy dimensions through which UGC influences local film and TV production in Kenya while recognizing the complexity of relationships within the contemporary digital media environment.

3.2.1 Research Philosophy

Research philosophy refers to the assumptions that guide how knowledge is generated, how reality is understood as well as the appropriate methods through which social phenomena is investigated. These philosophical assumptions guide the choice of methodology, research design, data collection procedures and interpretation of findings (Saunders, Lewis & Thornhill, 2019). Common philosophical approaches in social research include positivism, post-positivism as well as pragmatism. Positivism assumes that reality exists independently of the researcher and can be objectively measured through quantitative methods and systematic observation (Shan, 2022). Post-positivism equally supports scientific inquiry but recognizes that knowledge is influenced by contextual factors, human limitations and potential measurement errors. While both paradigms are valuable in examining social phenomena, they are limited in their ability to simultaneously capture measurable relationships and the subjective experiences that shape how human beings behave.

Given the objective of the study of examining both the measurable influence of UGC on local film and TV production and the experiences of key industry stakeholders, the current study was anchored within the pragmatic paradigm. Pragmatism recognizes that complex social phenomena often require the integration of both quantitative and qualitative approaches in order to generate a more comprehensive understanding. Consequently, the paradigm was considered most appropriate for investigating the multifaceted technological, economic, content, timeliness and policy dimensions that influence local film and TV production in Kenya.

Pragmatism was therefore considered appropriate as it emphasizes the research problem as the foundation for selecting methods rather than adherence to a single philosophical position. Pragmatism allows researchers to combine quantitative and qualitative approaches where necessary so as to generate knowledge that is practical, contextually relevant and useful in addressing problems in the real-world (Jansen, 2023). Unlike approaches that prioritize either objective measurement or subjective interpretation, pragmatism accommodates the understanding that social realities can contain both measurable patterns and socially constructed meanings.

This study investigated the influence of UGC on local film and TV production in Kenya through a convergent parallel mixed methods design. The quantitative component examined relationships between technological factors, economic incentivization, treatment, timeliness, media policy and local film and TV production through statistical analysis (Gamage, 2025). Specifically, it measured the extent to which these variables influence film and TV outcomes relating to the quantity, quality and diversity of local films and TV productions. The qualitative component explored the experiences, interpretations and perceptions of industry stakeholders, regulators and content creators in regards to the changing production environment, digital platforms implications of policy frameworks.

The adoption of pragmatism was also informed by the nature of UGC as a contemporary media phenomenon that operates across technological, economic, cultural and regulatory dimensions. The influence of UGC cannot be fully comprehended through numerical relationships alone because issues like content creation practices, platform opportunities, monetization experiences and policy challenges require contextual interpretation. Conversely, qualitative accounts alone may not sufficiently demonstrate patterns and relationships among the study variables (Irwan, 2023). The pragmatic worldview allowed the researcher to integrate statistical evidence with industry experiences to provide a more complete explanation of how UGC is transforming local film and TV production in Kenya.

In applying pragmatism, the study did not assume that either quantitative or qualitative evidence was superior. Instead, both forms of knowledge were considered complementary, with integration occurring during interpretation of the overall findings. The convergent parallel mixed methods design allowed the researcher to compare, validate and enrich findings from both strands, thus enhancing the credibility and practical relevance of the conclusions. Through this philosophical orientation, the study generated evidence that contributes to theoretical discussions on digital media transformation while providing practical insights for media practitioners, policymakers and stakeholders in the creative economy in Kenya.

3.3 Study Population

In statistics, a target population is described as the total number of people or objects that have similar characteristics from which a sample is drawn and which the researcher aims to study and make conclusions about. It conforms to some designated set of specifications that differentiate them from other populations (Kothari, 2016). Therefore, the unit of analysis for this study included all film, TV and UGC producers in Kenya. According to data by KFCB and KFC, there are 2,167 local film, TV and UGC producers in Kenya. These data bases show that there are 751 film producers and 335 TV producers in Kenya. (See Table 3.1 and Appendix 4).

3.3.1 Inclusion Criteria

The inclusion criteria for the Film, TV and TV producers was those on the KFCB data base (KFCB, 2022). According to Statista (2024), there are approximately 400 "YouTubers" in Kenya who have met the requirements for monetization and have joined the YouTube Partner Program (YPP). The inclusion criteria for selecting the YouTube producers was those who have attained 4,000 watch hours and over and who have at least 1,000 subscribers on their channels. A report by Socialbakers (2022) states that there are 380 "Instagrammers" in Kenya who have achieved monetization standards. The inclusion criteria for selecting Instagram producers was those who have attained "Paid partnership with" label, who have run a *#Ad* or *#Sponsored* tag and have attained around 10,000 followers. According to a social media usage study in Kenya, there are 301 "TikTokers" who have achieved the standard of profile monetization (Geopoll, 2020). The inclusion criteria for selecting TikTok producers were those who had attained 18 years of age or older and had achieved more than 10,000 followers and at least 100,000 views and who had applied and had been accepted to the TikTok Creator Fund for content monetization. Nairobi was purposively selected among the 47 counties in Kenya since it hosts the highest concentration of professional local film, TV and UGC producers (Film Policy Draft, 2021). Furthermore, whereas most counties in Kenya have access to stable internet, Nairobi has the steadiest broadband (Waithaka, 2018). Therefore, the target population of the current study was film, TV and UGC producers and creators in

Nairobi with a total population size of 2,167 as indicated in Table 3.1. The choice of Nairobi County geographically eased data collection because of its geographical proximity to the researcher.

3.3.2 Exclusion Criteria

Exclusion criteria is defined as a set of predetermined features used in a research study to identify the individuals that will be excluded in participation of the study (Creswell & Creswell, 2018). The participants who had the following characteristics were excluded from the study participation. The participants who were under 18 years since they cannot give consent and those who had not achieved the threshold of monetization of their content.

Table 3.1: List of Film, TV and UGC Producers

Category	Number of Producers
Film Producers	**480**
TV Producers	**485**
YouTube Content Creators	**451**
Instagram Content Creators	**380**
TikTok Content Creators	**371**
Total	**2,167**

Source: KFC/KFCB (2020)

The target population was derived from verified registries of both professional film and TV producers and digital content creators in Kenya. Specifically, data was obtained from the Kenya Film Commission (KFC), which lists registered film and TV production companies; the Kenya Film and TV Professionals Association (KFTPA), which provides membership information for active industry professionals; and publicly available social media analytics from platforms such as YouTube, Instagram and TikTok compiled by Socialbakers. As of 2023, the KFC recorded 1,524 registered film and TV professionals, while 1,192 active UGC creators were identified through digital platform statistics and influencer databases, giving a

combined population of 2,716. The sample size was calculated using Yamane's (1967) formula for determining sample size from a finite population, applying a 95% confidence level and a 5% margin of error, resulting in a final sample of 373 participants.

3.3.3 Site Selection and Description

The site of the study was Nairobi County, the capital city of Kenya. The selection of Nairobi was guided by its strategic position as the leading hub for media, creative industries, technology infrastructure and digital content production in Kenya. Nairobi hosts a significant proportion of local film and TV production activities, with records from the KFCB (2024) and KFC (2023) indicating a concentration of industry stakeholders in the county.

The choice of Nairobi was also informed by the growing presence of digital content creators operating through platforms like YouTube, Instagram and TikTok. As the creative economy in Kenya, Nairobi provides an active environment where traditional film and TV producers interact with emerging UGC creators, digital platforms and new monetization models. This made it an appropriate location for examining the relationship between UGC and local film and TV production in Kenya. Statistical evidence from Statista (2020) further highlights the prominence in Kenya's digital content ecosystem, particularly regarding creators who successfully engage in online monetization in Nairobi. Since economic incentivization is a key component of this study, Nairobi provided an appropriate context for examining how creators, brands and platforms generate economic value through UGC.

The demographic characteristics of Nairobi also supported its selection as the site for the study. According to KNBS (2024), Nairobi has a youthful population, with a substantial proportion of residents that falls within the 18-35 age category. This demographic was significant for the study because young audiences and creators are among the most active participants in digital content production, consumption and sharing. Therefore, Nairobi provided access to a population that is closely connected to the technological and cultural shifts that are associated with UGC.

However, while Nairobi provides a concentrated and relevant ecosystem for examining UGC and professional media production, the study recognized that Kenya's digital media environment extends beyond the capital city. Differences exist between Nairobi and other counties in regards to internet accessibility, production infrastructure, audience behaviour and levels of creative industry development. The decision to focus on Nairobi was consequently based on its relevance as the primary centre of film, TV and digital content activity rather than a claim that it represents all regional experiences in Kenya. As one of the 47 counties in Kenya, Nairobi offered a strategically appropriate environment for investigating the influence of UGC on local film and TV production, particularly within an ecosystem where traditional/legacy media production, digital platforms and emerging creative business models intersect.

3.4 Sampling

Sampling refers to the process of selecting a sub-set of individuals from a larger population for a research study. The sample should be representative of the population to ensure that the findings can be generalized back to the population. Kothari (2016), asserts that the sampling process should involve a careful selection of a relatively small number of individuals, events or objects in order to infer the findings about the entire study population. The sampling method for this study was a mixed-methods approach. It utilized both qualitative and quantitative research methods to comprehensively investigate the influence of UGC on local film and TV production in Kenya. The sampling strategy incorporated both probability sampling and stratified sampling to ensured that every member of the population an equal chance of being selected within the sample.

For the quantitative aspect of the study, probability sampling was used to select participants from genres of UGC and local film and TV production genres various within local film and TV production in Kenya. This approach ensured that each member of the local film, TV population and the UGC production population had an equal chance of being selected, enhancing the generalizability of the findings (Winkelmann & Zimmermann, 2021). Specifically, stratified random sampling technique was employed to create homogeneous subgroups within the population

based on specific criteria such as role, social media platform and level of involvement in UGC and local film and TV production. This stratification allowed for a more detailed and deep analysis of how different groups in local film and TV production in Kenya are influenced by the production of UGC.

For the qualitative component of the study, purposive sampling was used to select key informants who possess extensive knowledge and experience in film and TV production in Kenya. These key informants included senior officials from film and TV regulators in Kenya, broadcast production managers and film and TV producers. The purposive sampling technique enabled the researcher to gain in-depth insights from individuals who are directly involved in local film and TV production. By combining these sampling techniques, the study achieved a comprehensive understanding of the influence of UGC on local film and TV production in Kenya.

3.4.1 Sampling Frame

A sampling frame refers to a complete and accessible list of elements within a target population from which a representative sample is selected for a study (Field, 2018). It provides the operational basis for sampling by identifying all the eligible units that have a chance of being selected for participation in the research. A well-defined sampling frame is essential as it enhances the representativeness of the sample, reduces sampling bias while improving the validity and reliability of the findings.

For this study, the sampling frame comprised local film producers, TV producers, and UGC creators operating in Kenya. The frame was developed using databases and membership records obtained from KFC, KFCB and publicly available creator information from Google Kenya. These sources were selected because they provide credible and up-to-date information on individuals and organizations that are actively engaged in film, TV and digital content production within the country.

The units of analysis consisted of local film producers, TV producers and UGC creators who produce and distribute content through digital platforms, particularly YouTube, Instagram and TikTok. These platforms were selected as they represent the most widely used channels for the creation, dissemination and consumption of

UGC in Kenya. The sampling frame therefore captured both traditional media practitioners and digital content creators, reflecting the objective of the study of examining the influence of UGC on local film and TV production.

The KFC and KFCB databases provided a reliable source of registered professional film and TV producers, while the Google Kenya listings facilitated the identification of active UGC creators with a visible digital presence. The combined sampling frame ensured adequate representation of stakeholders across the traditional and digital content production sectors. Details of the sampling frame and population distribution are provided in Appendix IV. Consequently, the sampling units for the study comprised local film producers, TV producers and UGC creators operating in the evolving audio-visual production ecosystem in Kenya.

3.4.2 Sample Size

A sample is a subset of the target population selected to represent the characteristics of the entire population and to enable valid conclusions to be drawn about the population under study (Kothari, 2016). Sampling is necessary as it is often impractical, costly and time-consuming to collect data from each and every member of a population. Consequently, an appropriately selected sample allows researchers to obtain reliable and generalizable findings while using available resources efficiently. To determine a representative sample for the quantitative phase of the study, Fisher's Formula was employed. Fisher's Formula is widely used in social science research to estimate sample sizes where the objective is to obtain statistically reliable estimates from a defined population. According to Kothari (2016), the formula provides an appropriate method for determining sample sizes that adequately represent a study population while maintaining acceptable levels of confidence and precision. The sample size was calculated using the formula:

$$n = (Z^2 \times p \times q) \div d^2$$

where n represents the required sample size, Z is the standard normal deviation corresponding to the desired confidence level (1.96 at a 95% confidence level), p is the estimated proportion of the population possessing the characteristic of interest, q

is equal to 1 - *p* and *d* represents the acceptable margin of error. In the absence of prior information regarding the proportion of the population possessing the characteristic under investigation, *p* was set at 0.5 and *q* at 0.5. This assumption maximizes variability within the population and produces the largest possible sample size, thereby enhancing representativeness and minimizing sampling error. The margin of error was set at 0.0507, indicating the level of precision required for the study. The use of Fisher's Formula ensured that the selected sample was sufficiently large enough to provide statistically reliable findings while accurately reflecting the characteristics of the target population. This enhanced the validity, reliability as well as the generalizability of the quantitative findings in the specified confidence level and margin of error.

$$n=\frac{Z^2p(1-p)}{e2}$$

$$n=\frac{(1.96)2(0.5)\ (0.5)}{(0.05072)^2}$$

$$n=\frac{3.8416\ X\ 0.25}{0.002568}$$

$$n=\frac{0.9604}{0.002568}$$

$$n\approx 383.8$$

$n\approx 374$ Thus, the study required a sample size of 384 respondents.

Thus, the final sample size for this study was determined to be 374. The slight adjustment in the margin of error from 0.05 to 0.0507 ensured that the sample size precisely matched the intended number while maintaining the required statistical confidence and precision.

The 374 respondents from the local film, TV and UGC producers in Kenya represents approximately 14.13% of the target population. Stratified random sampling was used to get representation of producers from across the different film, TV and UGC sub-sectors. The producers belong to specific identifiable sub-sectors across the film, TV and UGC genres. Kothari (2014) supports stratifying in studies whereby respondents belong to specific identifiable sub-groups since each one of

them gets an equal chance of being selected. These sub-groups correspond to the specifications within the KFC and KFCB databases for audio-visual content production producers and technical crews. Strata of producers in their specific production sub-sectors guarantees a desired distribution across the local audio-visual content production hence a representative sample. The strata for the current study were film and TV producers as well as content producers on YouTube, Instagram and TikTok. (See Table 3.2). So as to get the desired representative distribution across local film and TV as well as UGC production subsectors, the following sample was drawn against the actual population rations of Film producers, Film agents, TV producers, YouTubers, Instagrammers and TikTokers. Their numbers were distributed as follows. producers (n=79); TV producers (n=85); YouTube creators (n=79); Instagram creators (n=66); TikTok creators (n=65) (See Table 3.1). The total sampled respondents for the quantitative phase of the study was 374.

Table 3.2: Size of Film, TV and UGC Producers

S No	Categories of Producers	No of Producers N^i	Proportion N_i/N	Sample Size $n_i=(N_i/N)x\ 374$
1	Film Producers	450	0.2105	**79**
2	TV Producers	485	0.2269	**85**
3	YouTube Producers	451	0.2109	**79**
4	Instagram Producers	380	0.1777	**66**
5	TikTok Producers	371	0.1738	**65**
Total	**374**	**2,167**	**100.0**	**374**

Source: KFC/KFCB (2022)

The Ni/N proportions were recalculated based on the total N=2,137N = 2,137. All adjusted sample sizes (ni) were rounded to the nearest whole number. Hence the sum of n*i* was exactly 374. The target population for this study was derived from verified registries of professional film and TV producers as well as digital content creators operating in Kenya. Explicitly, data was obtained from KFC, which lists registered

film and TV production companies; the Kenya Film and TV Professionals Association (KFTPA), which provided data on professional members of the industry; and the publicly available social media analytics like YouTube, Instagram and TikTok that was compiled by Socialbakers. As of 2023, the KFC recorded 1,524 registered film and TV professionals, while 1,192 active UGC creators were identified through digital platform statistics and influencer databases, resulting in a study population of 2,167.

To draw this sample, the study employed a probability sampling technique specifically, proportionate stratified random sampling. In probability sampling, every member of the study population has a known and equal chance of being selected (Creswell, 2014). Producers were stratified into three primary genres film, TV and UGC. Proportionate stratified random sampling ensured that each subgroup was adequately represented in the final sample.

In line with this approach, sets of strata were first identified then the proportion of the population corresponding to each stratum was determined. A random sample was then drawn from each stratum, with the proportions in the sample matching exactly the proportions of the overall population (Glass, Peckham & Sanders, 2021). The sampling frames from KFC and KFCB were used to randomly select producers within each category. However, the outline presented in Table 3.3 does not include film agents, in-house producers or those licensed or commissioned by broadcasters, as these categories were excluded from the study. This sampling approach enhanced representativeness and ensured that the final sample accurately reflected the diversity of the local film and TV production ecosystem in Kenya.

3.4.3 Sampling Technique for the Quantitative Phase

Sampling techniques are methods used to select individuals or units from a target population to obtain data and make valid inferences about that population (Kumar, 2019). The quantitative phase of this study adopted a combination of purposive sampling and proportionate stratified random sampling that ensured that respondents were both relevant to the study and statistically representative of the different categories of local film, TV and UGC producers.

Purposive sampling identified the target population by selecting respondents who satisfied the inclusion criteria. This approach ensured that only individuals with the requisite knowledge, practical experience and direct involvement in content production were included in the sampling frame. The technique was appropriate because the study sought information from specialized participants who were capable of providing reliable data on the influence of UGC on local film and TV production.

Following the identification of the target population, proportionate stratified random sampling was used to draw the final sample. The sampling frame was first divided into homogeneous strata based on the different categories of producers to ensure adequate representation of each subgroup. Respondents were selected randomly from each stratum in proportion to its size within the overall population ensuring that every eligible member had a known and non-zero probability of selection while maintaining the proportional representation of the various producer categories. Stratified random sampling minimized sampling bias, improved sampling precision and enhanced the representativeness of the quantitative findings.

Integration of purposive and proportionate stratified random sampling provided a hybrid sampling approach that was well suited to the objectives of the study. Purposive sampling ensured that only respondents with relevant expertise formed the sampling frame, while proportionate stratified random sampling enhanced the validity and generalizability of the findings by ensuring equitable representation of the different categories of local film, TV and UGC producers.

Table 3.3: Sample Size of Film, TV and UGC Producers

Producer Category	Frequency	Percentage (%)	Frequency	Percentage (%)
Film Producers	60	16.1%	16.1	16.1%
TV Producers	43	11.5%	11.5	27.6%
Content Creators	209	56.0%	56.0	83.6%
Others	11	2.9%	2.9	86.6%
Film and TV Producers	50	13.4%	13.4	100
Total	374	100.0	100.0	

3.4.4 Sampling Technique for the Qualitative Phase

For the qualitative aspect (interviews), a sample of producers from the selected film, TV and UGC genres was selected using a non-probability purposive sampling technique. This method was adopted because it enabled the researcher to deliberately select participants who possess the knowledge, experience and expertise that was necessary to provide rich information relevant to the research objectives (Creswell, 2013). Accordingly, producers with extensive experience in film, TV and UGC production, together with key informants from relevant regulatory and industry institutions, were purposively selected to ensure that the study captured diverse and informed perspectives.

The qualitative sample size was guided by the concepts of information power and data saturation. Information power suggests that the more relevant and information-rich the participants are in relation to the study objectives, the fewer participants are required (Malterud, Siersma & Guassora, 2016). Data saturation refers to the point at which additional interviews no longer generate new themes, concepts or insights relevant to the research questions. In this study, saturation was reached after approximately 34 interviews, as no substantially new information or themes emerged from subsequent interviews. Nevertheless, the researcher completed all 38 planned interviews to ensure adequate representation across the different stakeholder groups and to enhance the credibility and completeness of the findings.

The decision to complete all the planned interviews despite reaching data saturation was informed by the need to capture the multiplicity of perspectives across the different stakeholder categories, including regulators, film producers, TV producers and UGC creators. Maintaining the full sample ensured that each one of the categories was adequately represented and allowed for corroboration of emerging themes across participants. This approach enhanced the trustworthiness, credibility and richness of the qualitative findings while minimizing the possibility of overlooking context-specific insights that could have been contributed by the other remaining participants.

The researcher was guided by these principles throughout the data collection process and remained committed to collecting sufficient, relevant and meaningful qualitative data to comprehensively address the study objectives.

Table 3.4: Sample Size of Film, TV and UGC Regulators

Regulators	Frequency	Percentage (%)
KFC	1	**100%**
KFCB	2	**100%**
KECOBO	2	**100%**
DFS	2	**100%**
CA	2	**100%**
Sampled producers	24	**100%**
Citizen TV	1	**100%**
KTN	1	**100%**
NTV	1	**100%**
K24	1	**100%**
KBC	1	**100%**
Total	**38**	**100.0**

Table 3.4 presents the qualitative sample comprising 38 key informants who selected purposively based on their expertise and experience in the film, TV UGC and media regulatory sectors. The sample included 24 film, TV and UGC producers, nine representatives from key regulatory and industry institutions (KFC, KFCB, KECOBO, DFS and CA), and five TV station representatives from Citizen TV, KTN, NTV, K24 and KBC. The sample size was considered adequate based on the principles of information power and data saturation, as it provided sufficient depth and diversity of perspectives that addressed the study objectives.

3.5 Data Collection Instruments

Data collection instruments are tools or methods used to gather information from research participants. The researcher used a standardized questionnaire and two

interview guides to collect qualitative data from key information interviews. Quantitative data was collected using questionnaires (See Appendix I). In the qualitative phase, data was collected using the interview guides. The first interview guide targeted selected film, TV and UGC producers (See appendix II). The second interview guide targeted selected film, TV and UGC production managers (See appendix III). The third interview guide targeted TV broadcast production managers. The fourth interview guide targeted film/TV production stakeholders in regulators (See appendix IV).

3.5.1 Questionnaire

The questionnaire was the primary tool that was used to collect quantitative data from local film, TV and UGC producers (Appendix I). It was guided by the objectives and research questions to examine the influence of UGC on local film and TV production in Kenya. It contained items of different formats: Self- assessment items that were measured on the 7-point Likert type, as well as open-ended questions. The questionnaire was divided into six parts conforming to the research objectives. The first part of the questionnaire sought to establish the producer's data. The second part sought to analyse the influence of technological factors of UGC on local film and TV production. The third part of the questionnaire examined the influence of economic incentivization of UGC on local film and TV production. The fourth part sought to assess the effect of the treatment of UGC on local film and TV production while the fifth part sought to analyse the influence of timeliness of UGC on local film and TV production. The final part of the questionnaire sought to establish the moderating influence of media policy on the relationship between UGC and the local film and TV production (See Appendix i). The questionnaire was preferred for this study in consideration that all the respondents were literate and interpreted and answered the questions appropriately. Questionnaires facilitated an easy and cheap way to collect data, saved time and ensured confidentiality (Kothari, 2016). The questionnaire was free from interviewer bias, therefore the generated results are dependable and reliable.

3.5.2 Interview Guide for Selected Film and TV Producers

The interview guide (Appendix iv) was used to collect qualitative data for the study. The interview guide was considered critical since local film, TV and UGC producers are involved in the entire production process. The interview guide was employed to importune in-depth information from the respondents on the influence of UGC on local film and TV production in Kenya. It facilitated the researcher to explain, argue and substantiate the information given by the respondents. The interview guide included open-ended questions thus the information is authentic and legitimate. According to Creswell (2018), administration of the interview guide allowed the researcher to obtain the required data for the study. The interview guide standardized the interview with the interviewer asking the same question in the same manner, eliminating ambiguity and allowing for clarifications.

3.5.3 Interview Guide for Broadcast TV Production Managers

This interview guide (Appendix VI) was used to interview broadcast TV production managers. This instrument guided the study on quick purposive conversations during the collection of qualitative data that met the study objectives. A purposive sample of stakeholders who were interviewed were drawn from KFC, KFCB, KECOBO, CA and DFS censorship and regulatory bodies of the film, TV and UGC sub-sectors in managing the interview administration process. The interview guide helped to probe, clarify and drawn opinions from broadcast TV production managers.

3.5.4 Interview Guide for Film/TV Regulators and Stakeholders

This interview guide (Appendix VII) was used to interview regulators and stakeholders. The interview guide was prepared in advance to ensure that it was comprehensive. This instrument guided the study on quick purposive conversations during the collection of qualitative data for the study objectives. A purposive sample of stakeholders was drawn for Key informant interviews with KFC, KFCB, KECOBO, CA and DFS; the national censorship and regulatory bodies of the film, TV and UGC sub-sectors to manage the interview administration process.

3.6 Data Collection Procedures

The researcher got a letter of introduction from Jomo Kenyatta University of Agriculture and Technology (JKUAT) and the JKUAT Graduate School formerly (BPS), indicating clearance to collect data for the study (Appendix XI). The researcher obtained a research permit from the National Commission of Science, Technology and Innovation (NACOSTI) (Appendix XII). The researcher identified and recruited three research assistants who were trained on the purpose, objectives and expectations of the study, key terminologies and methods of administering the questionnaires, effective interpersonal communication, health, safety measures and research protocols. The data collection process only commenced after the training to ensure that the research assistants understood the assignment to minimize errors. Once the permission to collect data was granted, the respective respondents were selected from the large local film, TV and UGC production sub-sectors and data was collected during specific dates and time to ensure that the producers completed the questionnaires and undertook their interviews.

During the first phase, the researcher collected data through closed-ended questions. The selected producers of the respective film, TV and UGC content were interviewed at their places of work at an agreed date and time in Nairobi County in Kenya. Since the questionnaires were self-administered tools, the researcher issued them and where possible, research assistants helped in issuing and collecting them. The researcher explained the purpose of the study and affirmed that the data to be collected would be kept safely and would remain confidential. The questionnaires were distributed to the respondents and once completed, they were immediately collected. Key informants provided data on policy, regulation and censorship. The questionnaire was in English, a language that was convenient to the respondents. The data was stored on hard drives for purposes of coding and analysis at a later stage. This information reflected the opinions as expressed by the respondents. The administration of the questionnaires was conducted within a period of four months. In the second phase, the researcher implemented the qualitative phase of the study which included the collection of qualitative data using the interview guide on decisively selected film, TV and UGC producers and a sample of stakeholders on

policy, censorship and regulation. Qualitative data was obtained through open-ended questions whose responses were collected to explain the quantitative data results. It involved administering of unstructured interviews on respondents from the film, TV and UGC sub-sector. For this stage of the data collection stage, the respective producers were interviewed at their places of work on the specific dates and time that was predetermined by the researcher, the research assistants and the interviewees. Documentation of the interviews was done in written form through the note-taking technique and was backed with audio recorders that were utilized with the permission of the participants. The recorded audio messages were transcribed and later analyzed. The audio data was transcribed for analysis.

The other part of the second phase involved the researcher with the help of two research assistants who conducted key informant interviews with media policy stakeholders from KFC, KFCB, KECOBO, DFS and CA on the local film, TV and UGC production. The interviews took place in their offices at varied times based on the participants' work schedules. The interview guide had been prepared in English hence it was comprehensible and convenient for the respondents. Notes were taken and complimented with audio recording with the consent of the participants. The interviews were conducted face-to-face with one candidate at a time.

The audio data was transcribed for analysis. Confidentiality of the collected data was guaranteed on the questionnaires as well as on the interview conversations to the study subjects and the same were strictly observed by the researcher. The interviews were conducted for an average of 40 minutes and in strict adherence to the COVID-19 containment and prevention guidelines and protocols by the Ministry of Health. The researcher and assistants ensured that participants wore masks, used hand sanitizers and observed social distance during the interviews and while filling up of questionnaires. The Interviews with the selected respondents for this study were carried out within two months. The study adopted the data triangulation technique by combining data sources ensuring that the strengths and weaknesses in each source were compensated. The aim of this was to improve the validity of the findings when answering the study questions and meeting the study objectives.

3.7 Pilot Test

To ensure reliability and validity of the data and also to determine whether the research instruments were designed adequately, a pilot study was conducted before the actual study. A pilot is a small pre-test study designed to gather general information preceding the main study so as to improve its quality and efficiency (Kothari, 2014; Creswell, 2012). It is recommended that 5-10 percent of the target sample be subjected to the reliability test (Creswell & Creswell, 2018). All the data collection tools for the research study were piloted prior the study. Kothari (2016) appreciates that a pilot study exposes difficulties in the design of a questionnaire and prevents time and resource wastage on a larger scale during the study. The pilot study was carried out on producers of local film, TV and UGC in Mombasa County on a group that fell outside of the main selected sample. In line with this, 10 percent of the population translating to 34 respondents participated. The 34 questionnaires were divided among 8 film, 8 TV and 8 UGC respondents and 5 stakeholders and 5 regulators who represented the study population. Cronbach's alpha formula was used to establish the reliability of the sample (Cronbach, 1951). Cronbach's tests ranging from 0 to 1 were used to describe the reliability of the questionnaire. The current research considered an alpha of 0.7 as a reasonable goal for the instruments used (Kothari, 2016). As for the interview guide, reliability was established by ensuring that the questions were developed and structured as simple and concise to suit to the needs and context of the respondents while maintain a non-judgmental and culturally sensitive approach.

3.7.1 Reliability Test

High reliability is an indicator of validity. Kothari (2016) describes reliability as the degree to which a research method produces consistent and stable results. Reliability deals with the consistency, dependability and replicability of study findings (Creswell, 2009; Hayes, 2018). A specific measure is considered reliable if its application on the same object of measurement for a number of times produces the same results. Reliability of the instrument decreases errors that might arise from measurement complications in the research study. To establish reliability, the

questionnaire was pre-tested to a sample of 38 (10%), of local film, TV and UGC producers. Afterwards, errors in accuracy, appropriateness and relevance to the study were identified and corrected. The questionnaire incorporated five-point Likert scale items for the independent variables. The Likert scale made it easy to quantify and comprehend the data making it subjective to computation of mathematical analysis.

Cronbach's Alpha Coefficient was used to measure the reliability of the research instruments (Cronbach, 1951). This measure was used to assess the consistency and homogeneity of the questions. The coefficient is valued from 0 to 1, where the higher the value, the better the alpha. 0.7 is the minimum rated value for the alpha and thus anything below the threshold was left out. The results as shown in Table 4.5 pointed out that the study would give consistent and homogenous results as indicated by a Cronbach's Alpha Coefficient of 0.88. It was reliable to conduct a statistical analysis based on the data that was collected through the questionnaire. The study was pre-tested on selected film, TV and UGC producers, regulators and stakeholders with similar attributes with the study population within Nairobi County. This group was excluded from the main study population.

Table 3.5: Cronbach's Alpha Values

Variable Construct	Number of Items	Cronbach's Alpha	Comment
Technological Factors	19	0.770	Reliable
Economic Incentivization	25	0.849	Reliable
Treatment of UGC	9	0.774	Reliable
Timeliness of UGC	16	0.712	Reliable
Media Policy	14	0.843	Reliable
Local Film/TV Production	12	0.823	Reliable

The Cronbach's Alpha values presented in Table 3.4 indicate the reliability of the constructs measured in this study. Each Variable Construct-Technological factors, economic incentivization, treatment of UGC, timeliness of UGC, media policy and local film/TV Production has a Cronbach's Alpha value above 0.7, ranging from 0.712 to 0.849. This suggests that all constructs are reliable. Economic

incentivization had the highest reliability at 0.849 and Timeliness of UGC the lowest at 0.712. Overall, the table demonstrates that the items used to measure these constructs consistently reflect the underlying variables, confirming the reliability of the data collected for the study. Overall, all the variables depicted that the value of Cronbach's Alpha values were above 0.6, thus the study variables were deemed reliable and the pilot results represented a high level of reliability.

3.7.2 Validity Test

Creswell (2018) defines validity as the ability of an instrument to accurately measure what it is intended to measure. Kothari (2016) describes validity as the extent to which an empirical measure adequately reflects the real meaning of the concept under consideration. A research that has high validity produces results that correspond to real characteristics, properties and variations in the social and physical world. This study assessed the content validity of the questionnaire to ascertain that they provided sufficient coverage of the investigative questions of the study. Content validity was determined with the expert judgment of the thesis supervisors and research experts during the proposal development phase. To ensure validity, the questionnaire was designed with appropriate, relevant, precise, unbiased and intelligible questions.

The questions were aligned with the flow of the conceptual framework. The questionnaire was designed using the anonymous data collection procedure that excluded respondents' names. Ambiguity was checked, spelling errors rectified and complicated jargon operationalized and replaced. Validity was also confirmed through random heterogeneous samples whose findings were generalized. The validity of the interview guides was constructed with the guidance and advice of two communication experts. One expert was from the Department of Media Technology and Applied Communication at Jomo Kenyatta University of Technology and another from the Department of Filming Services (DFS). The experts reviewed the interview questions in relation to relevance, wording and language. The questionnaire was then pre-tested in the field to ensure it was not faulty and that it was understood by the respondents.

3.7.3 Sampling Adequacy Test

When the data is measured at the interval or ratio level, parametric statistical methods like linear correlation, linear regression and ANOVA can be used for inferential analysis, but certain assumptions must be met to apply these parametric methods. The assumptions that were tested included sampling adequacy, normality, linearity, homoscedasticity and Multicollinearity diagnostics. The researcher performed Kaiser-Meyer-Olkin (KMO) to test for adequacy as shown in Table 3.6

Table 3.6: Sampling Adequacy Test-KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		**.721**
Bartlett's Test of Sphericity	Approx. Chi-Square	**413.861**
	df	**15**
	Sig.	**.000**

The findings as shown in Table 3.6 reveal that the collected data was suitable for factor analysis. The Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy has a value of 0.721, suggested that the sample size was moderately adequate for factor analysis. Additionally, Bartlett's Test of Sphericity showed a Chi-Square value of 413.861 with 15 degrees of freedom and a significance level of 0.000, confirming that the correlations between variables were significant. These results supported the appropriateness of using factor analysis on the data for this study.

3.8 Data Processing and Analysis

Data analysis refers to the systematic process of organizing, coding, transforming, interpreting and presenting data in a manner that facilitates meaningful conclusions and informed decision-making (Kothari, 2016). The purpose of data analysis is to convert raw data into useful information that addresses the research objectives and answers the research questions of the study. Considering that this study adopted a convergent parallel mixed-methods design, qualitative and quantitative data were analyzed and integrated in the interpretation and discussion sections of the current study.

Quantitative data were collected using structured questionnaires administered to local film producers, TV producers and UGC creators. Before analysis, completed questionnaires were checked for completeness, consistency, accuracy as well as originality to ensure data quality. The responses were then coded and entered into the Statistical Package for Social Sciences (SPSS) Version 25 for analysis. Most questionnaire items were measured using a five-point Likert scale comprising strongly agree, agree, neutral, disagree and strongly disagree. For purposes of statistical analysis, the responses were coded numerically as follows: 0 =Strongly Agree, 1 = Agree, 2 = Neutral, 3 = Disagree, and 4 = Strongly Disagree. Coding facilitated the organization, classification and quantification of responses for subsequent statistical analysis. According to Creswell (2016), coding transforms data into categories that can be systematically counted, compared and analyzed.

Descriptive statistics were used to summarize and describe the characteristics of the data. These included frequencies, percentages, means and standard deviations. The descriptive analysis provided an overview of respondents' demographic characteristics and their perceptions regarding technological factors, economic incentivization, content treatment, timeliness, media policy and local film and TV production. Inferential statistics were employed to determine the nature and strength of relationships among the study variables. Correlation analysis was conducted to establish the direction and magnitude of relationships between the independent variables and the dependent variable. Multiple regression analysis was applied to determine the extent to which technological factors, economic incentivization, content treatment and timeliness predicted local film and TV production. Additionally, moderation analysis was conducted to determine the moderating influence of media policy on the relationship between UGC and local film and TV production. The significance of the statistical relationships was assessed at the 95 percent confidence level ($p \leq 0.05$).

Prior to conducting inferential analysis, diagnostic tests were undertaken to evaluate whether the data met the assumptions required for parametric analysis. These included tests of normality, linearity, homoscedasticity, Multicollinearity and sampling adequacy. The results of these tests informed the suitability of the selected

statistical procedures. Quantitative findings were presented using tables and figures and interpreted in relation to the study objectives and theoretical framework.

Qualitative data were collected through key informant interviews with stakeholders drawn from the film, TV, regulatory and digital content sectors. The interviews were audio-recorded, transcribed verbatim and reviewed for accuracy before analysis. The transcribed data were then organized according to the themes emerging from the interview questions and research objectives. Thematic analysis was employed to analyze qualitative data. Thematic analysis is a systematic process of identifying, analyzing and reporting recurring patterns or themes within a dataset. The analysis followed several stages. First, the researcher familiarized herself with the data by repeatedly reading the interview transcripts and making preliminary notes. Second, meaningful segments of text were coded and assigned descriptive labels. Third, related codes were grouped into broader themes reflecting recurring ideas and patterns. Fourth, the themes were reviewed, refined and interrelated to the objectives and theoretical framework. Finally, the themes were interpreted and synthesized into coherent narratives explaining the experiences, perceptions and perspectives of participants on the influence of UGC on local film and TV production.

Additionally, elements of discourse analysis were applied to examine how respondents constructed meanings, identities, relationships and social realities regarding digital content creation and traditional media production. This facilitated a deeper understanding of the underlying assumptions and contextual factors influencing the views of the respondents. Consistent with the convergent parallel mixed-methods design, quantitative and qualitative data were analyzed independently and integrated in the interpretation stage. The study adopted a side-by-side integration approach as recommended by Creswell (2014). Under this approach, quantitative findings were first presented and discussed, followed by qualitative evidence that supported, expanded, clarified or challenged the statistical results. The integration process enabled triangulation of the findings from multiple data sources, thereby enhancing the credibility, validity and comprehensiveness of the study. Through this process, statistical patterns identified from the survey data were complemented by the lived experiences and perspectives of industry stakeholders,

resulting in a richer understanding of the influence of UGC on local film and TV production in Kenya. The integrated findings provided a basis for drawing conclusions, making recommendations and addressing the study objectives.

Table 3.7: Data Analysis Techniques for the Objectives

Test Item	Description of Test Item	Statistics to be Generated
Bio Data	Bio data of the sampled population	**Frequencies/ Percent**
Objective 1	To analyse the influence of technological factors of UGC on local film and TV production in Kenya.	**Correlation, Regression and ANOVA**
Objective 2	Examine the influence of economic incentivization of UGC on local film and TV production in Kenya.	**Correlation, Regression and ANOVA**
Objective 3	To assess the treatment of UGC on local film and TV production in Kenya.	**Correlation, Regression and ANOVA**
Objective. 4	To. analyse. the influence. of timeliness. of UGC on local. film and. TV production. in Kenya.	**Correlation. Regression. and. ANOVA**
Objective. 5	To determine. the. moderating. influence of media policy on. the relationship. between UGC. and local film and TV production. in Kenya.	**Correlation, Regression. and. ANOVA.**

3.9.1 Quantitative Data

According to Creswell (2018), descriptive responses or observations are typically the first form of analysis. They provide an important starting point in any statistical analysis because they help in detecting any abnormalities in the collected data. Descriptive statistics enable researchers to summarize and organize data in an effective and meaningful way and provide tools for describing collection of statistics to understandable form (Kothari, 2016). The researcher used descriptive statistics to

summarize and simplify datasets, making them data easier to understand and interpret. They provided an overview of responses to survey questions that allowed the researcher to compare different indicators (Creswell, 2014). They highlighted key findings, showed general trends and patterns in participant responses setting the foundation for inferential analysis.

3.9.2 Qualitative Data

The researcher used inferential statistics to test hypotheses, explore relationships between variables and generalize findings about the influence of UGC on local film and TV production in Kenya. These statistics helped to assess how independent variables: technical factors, economic incentivization, treatment and timeliness of UGC influence the quality, quantity and budgets of productions (Creswell, 2018). The study also used regression analysis, ANOVA and correlation coefficients to analyze relationships and differences between groups for deeper understanding. Regression analysis helped the researcher to understand the relationships between the independent variables (technical factors, economic incentivization, treatment, timeliness) and the dependent variable (local film and TV production). Multiple regression was applied to observe how these factors influenced the quality and quantity of local productions. ANOVA (Analysis of Variance) compared the means between groups of content creators who receive incentives and those who do not. Correlation Coefficient (Pearson's-r) to measure the strength and direction of the relationship between timeliness of UGC and its influence on the budgets of local films and TV productions.

3.9.3 Data Saturation

Data saturation was achieved through the integration of quantitative and qualitative approaches that ensured robust and reliable findings were achieved. In the quantitative phase, the study achieved a remarkably high response rate of 97.14%, whereby 373 respondents completed and returned questionnaires. This strong participation ensured the sample was statistically representative of the population under investigation. This reduced the risk of having additional responses meaningfully alter the observed patterns. The diverse sample provided a foundation

for generalizable conclusions that allowed the research to reflect prevailing trends and perspectives in the respondents. This arduous coverage was key in establishing the statistical validity of the study results, underpinning the broader analysis with a high level of empirical reliability.

For the qualitative phase, data saturation was realized through in-depth engagement with 24 key informants who were drawn from government agencies, industry and professional practitioners. Interviews went on until data saturation was achieved with no new themes and insights emerging. Consequent discussions that were reiterated previously identified challenges and opportunities. Recurring issues that were highlighted by participants included technological gaps, inconsistent funding structures, content quality concerns, delays in production and distribution and the effectiveness of regulatory enforcement mechanisms. The consistent repetition of these themes across multiple stakeholders indicated that the full spectrum of relevant perspectives had been adequately captured. This qualitative saturation complemented the quantitative data, ensuring that the study comprehensively addressed its research objectives and provided a deep understanding of the structural and operational dynamics within the industry.

3.10 Ethical Considerations

The researcher adhered to the ethical principles, rules and regulations of research that were set at the different levels of authorization that were set at both the departmental and school levels of Jomo Kenyatta University of Agriculture and Technology in regards to the respondents' privacy rights. The following ethical considerations were observed: (a) informed consent was sought from all respondents involved in the study, (b) confidentiality of the respondents was assured through the introductory section in the research questionnaire, (c) respondents were informed of the purpose of the study, and (d) the respondents' right not to answer sensitive or personal questions was guaranteed. Written and informed consent was obtained from the study participants (See Appendix 5). (e) The respondents were treated respectfully and courteously. Further data analysis was independent and partial.

CHAPTER FOUR

RESEARCH FINDINGS AND DISCUSSIONS

4.1 Introduction

This chapter presents data analysis, interpretation and discusses the findings of the study that examined the influence of UGC on local film and TV production in Kenya. The findings have been examined in regard to the study objectives in order to comprehensively answer the research questions. This chapter begins with a discussion on the response rate and the socio-demographic information of the study respondents. It then presents the reliability analysis and the test of assumptions related to the parametric statistics used for the inferential analysis of the study. It also discusses the findings of the descriptive statistics of the items in the questionnaire relating to particular objectives of the study followed by the inferential statistical analysis of the particular objectives of the study. Since the research design of this study was a convergent parallel mixed method, the findings of both the quantitative and qualitative have been triangulated. Thus, both the quantitative and qualitative findings of the study are discussed and integrated per topic by topic hence comprehensively elaborating all the findings in relation to the study objectives. This chapter comprises of data analysis, findings and interpretation. Results are presented in tables, figures and pie charts. The analyzed data is arranged under themes that reflect each one of the research objectives of the study.

4.2 Response Rate

The response rate is an essential factor in assessing the value of research findings (Baruch & Holton, 2008). The number of questionnaires that were administered based on the sample population was 384 of local film, TV and UGC producers in Nairobi County. A total of 373 questionnaires were adequately filled and returned. This represented an overall successful (and adequate) response rate for the study of 97.14%. Chatterjee & Hadi (2015) assert that a return rate of 50% is acceptable to analyze and publish, 60% is good, while 70% is very good. The total population for

the study was 2,167 producers was identified for the study. As shown in Figure 4.1, a sample size of 373 producers was drawn for the quantitative aspect of this study. However, it is only 373 respondents who were cooperative and adequately filled out their questionnaires. Therefore, data was collected from 373 respondents for the quantitative aspects representing 97.14%. 11 respondents representing 2.6% represented the non-response rate. According to Field (2018), avow that this is a reasonable and acceptable response rate and it contributed to the validity of the study. As Figure 4.1 shows, this was an adequate response rate that addressed the research objectives of the study.

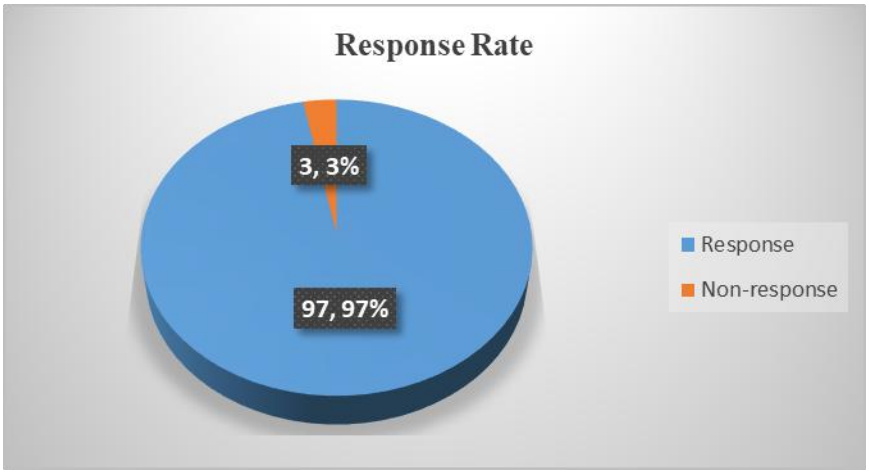

Figure 4.1: Response Rate

4.3 Demographic Information of the Respondents

The demographic information of the respondents provides data and insights into the participants' characteristics in regards to the participants in a research study. It further helps to understand how individuals are represented in the sample of the target population (Creswell, 2009). Demographic information was sought from the local film, TV and UGC producers with respect to their gender, age, level of education, production work experience, job level and status of content supply to local broadcasters as presented in Table 4.1. The proportions of each demographic item indicate that there was sufficient representation in the sample and this was helpful in addressing the research questions.

4.3.1 Gender

In order to contextualize the demographic characteristics of the respondents, the study first examined their basic profiles, including age, gender and level of professional experience. Such demographic information is critical in understanding the composition of the sample and the potential influence that these factors may have on patterns of participation in film, TV and UGC. Establishing this background allowed the study to situate subsequent findings within the realities of who is creating content in Kenya, thereby strengthening the validity of the analysis and ensuring that interpretations were grounded in the lived experiences of the respondents.

Information was sought from the local film, TV and UGC producers in regards to their gender. Analyzing the distribution of respondents by gender is important in data analysis as it provides insights into the representation of different gender groups within the sample, which is essential for generalizing the findings to the larger population (Kothari, 2016). Understanding the gender distribution helps in tailoring interventions to specific demographic groups such as identifying sampling biases, where certain gender groups are overrepresented or underrepresented in the sample. Response Bias and gender differences in response patterns highlight potential biases in data collection methods or survey design and can also reveal differences in attitudes, behaviours or preferences between men and women. By conducting a thorough analysis of the distribution of respondents by gender, researchers can ensure that their findings are comprehensive, relevant and actionable, contributing to more inclusive and equitable research outcomes.

The producers were asked to indicate their gender and the responses are shown in Table 4.1. The purpose of this information was to determine the producers' characteristics in relation to their involvement in the local, film, TV and UGC producers in the country and within in their respective genres of content production which was integral to the information that this study sought. The study findings infer that more females than males are currently in the business of film, TV and UGC creation.

Table 4.1: Gender Distribution of Respondents

Gender	Frequency	Percent
Male	188	50.4%
Female	179	48.4%
Prefer not to say	5	1.3%
Other	1	0.3%
Total	**373**	**100.0**
Age Bracket	**Frequency**	**Percent**
18-24	117	31.4%
25-34	119	31.9%
35-44	95	25.2%
45-54	34	9.1%
55 or older	7	1.9%
Total	**373**	**100.0**
Level of Education	**Frequency**	**Percent**
O-Level	3	0.8%
Certificate	13	3.5%
Diploma	123	33.0%
Bachelor	208	55.8%
Master	22	5.9%
Doctorate	4	1.95%
Total	**373**	**100.0**
Production Experience	**Frequency**	**Percent**
Film	25	6.7%
TV	30	8.0%
UGC	254	68.1%
Film and TV	52	13.9%
Film and UGC	3	0.8%
TV and UGC	7	1.9%
Film, TV and UGC	1	0.3%
Other	1	0.3%
Total	**373**	**100.0**
Production Crew	**Frequency**	**Percent**
1-5 Members	318	85.3%
6-10 Members	35	9.4%
11-15 Members	9	2.4%
16-20 Members	11	2.9%
Total	**100.0**	**100.0**
Suppliers to Broadcasters	**Frequency**	**Percent**
Yes	58	15.5%
No	315	84.5%
Total	**373**	**100**

The researcher sought information from the film, TV and UGC producers regarding their gender. The purpose of this information was to determine if film, TV and UGC production in Kenya was being implemented by either male teachers or female producers. The producers were therefore asked to indicate their gender and the responses were as shown in Table 4.1. The gender distribution of the respondents shows a nearly balanced representation, with 50.4% identifying as male and 48.0% as female. A small fraction of respondents, 1.3%, preferred not to disclose their gender, while an even smaller group, 0.3%, identified as "Other." This distribution suggests that the study's data collection was inclusive, capturing diverse perspectives with a slight male predominance. Overall, the sample reflects a well-rounded demographic in terms of gender, providing a solid foundation for analyzing the influence of UGC on local film and TV production in Kenya.

The age distribution of the respondents in Table 4.1 indicates that the majority were young adults, with 31.9% aged 25-34 and 31.4% aged 18-24. The 35-44 age group also represented a significant proportion, accounting for 25.5% of the respondents. Fewer respondents fell in the older age brackets, with 9.1% aged 45-54 and 1.9% aged 55 years or older. These findings suggest that the study predominantly captured the views of younger individuals, reflecting the demographic groups that are most actively involved in the creation, distribution and consumption of UGC in the local film and TV industry in Kenya. Younger creators are generally more receptive to digital technologies, social media platforms and emerging content formats, making them key drivers of innovation, audience engagement and platform-based content production.

A cross-tabulation of respondents' age and production category showed that individuals aged 18-34 constituted the largest proportion of UGC producers compared to the older age groups. This finding suggests age is associated with participation in UGC production, with younger respondents demonstrating greater engagement in digital content creation and platform-based media production. The findings imply the growth and influence of UGC in Kenya are largely driven by younger generations, who are accelerating the shift from traditional film and TV production to digital-first content creation, distribution and audience engagement.

Kothari (2016) asserts that analyzing the distribution of respondents by level of education is important since it ensures that the sample is representative of the broader population, allowing for more accurate generalizations of the findings. It also helps to identify educational disparities, inequalities and barriers to access, participation and success in education, employment and society. The researcher sought information from the film, TV and UGC producers regarding their level of education. The purpose of this information was to provide insights into the knowledge, skills, competencies and literacy levels of respondents, which in turn influence their attitudes, behaviours, decision-making and interactions with the film, TV and UGC production. The producers were therefore asked to indicate their levels of education and the responses were as shown in Table 4.1.

The data on work experience duration in content production in Table 4.1 revealed that a significant majority of the respondents, 78.8%, have been working in local film, TV and UGC production for between 1-5 years, indicating a relatively young and emerging workforce. A smaller portion, 11.3%, have 6-10 years of experience, while 6.2% have been in the producing for 11-15 years. Only 3.8% of respondents had 16-20 years of experience. This distribution suggests that the production sector is largely driven by newer entrants, with a smaller proportion of seasoned professionals, highlighting a dynamic and evolving setting in the local film, TV and UGC content production sector in Kenya.

It was necessary to classify producers into distinct categories (film, TV and UGC production) to ensure a distinct analysis of the data. This classification allowed for a more accurate understanding of how each one of the group's unique production practices, challenges and opportunities influence and are influenced by UGC. By differentiating these categories, the researcher was able to effectively compare the influence of technological factors, economic incentivization, content treatment and timeliness on local film and TV production against UGC. This classification is shown in Table 4.1

The study sought to determine the number of technical crew members that the producers attach to their productions. The producers and content creators were required to state the number of technical crew members that they engage in their productions. The results were as summarized in Table 4.1 above. The data indicated that the vast majority of respondents, 85.3%, typically work with a small technical crew of 1-5 members in the production of their local film, TV and UGC. A smaller portion, 9.4%, employ slightly larger crews of 6-10 members, while only 2.4% and 2.9% work with 11-15 members and 16-20 members, respectively. This distribution suggests that content creators in Kenya predominantly operate with minimal technical support reflecting the independent and resource-constrained nature of many local productions. Overall, the data highlights the lean and often self-reliant structure of the content production process in local film and TV production in Kenya.

4.3.2 Suppliers of Content to Local Broadcasters

The researcher sought to determine the levels of professional training and work experience and whether the film, TV and UGC producers supply their content to the local Kenyan TV broadcasters for transmission. The producers were therefore asked to state whether they supply the content that they produce to local TV broadcasters. The results were as shown in Table 4.2 below.

Table 4.2: Distribution Models to Television Broadcasters

Distribution to Broadcasters	Frequency	Percentage
Commission	27	7.2%
Co-production	6	1.6%
Licensing	4	1.1%
Commissioning and Co-production	8	2.1%
Commission/Co-production/Licensing	7	1.9%
None	313	83.9%
Total	**373**	**100**
Producer Category	**Frequency**	**Percentage**
Film Producers	60	16.1%
TV Producers	43	27.6%
UGC Creators	209	83.6%
Other	11	2.9%
Film/TV Producers	50	13.4%
Total	**373**	**100**

The data in Table 4.2 above indicates that a vast majority of the respondents, 84.5%, do not supply the content that they produce to local Kenyan broadcasters. Only 15.5% of these producers distribute their work through these traditional/legacy channels for broadcasting. This suggests that most local producers are more reliant on alternative distribution methods due to barriers to entry, the rise of digital platforms and a preference for direct-to-consumer models. Overall, the data reflects a significant trend away from traditional/legacy broadcasting, highlighting the changing dynamics in the distribution of content within local film and TV production in Kenya. A programmed manager for a local TV station was asked why local Kenyan TV stations are no longer broadcasting local films and local TV content as they did before. The manager stated:

> *"The cost of acquiring locally produced films and TV productions has risen, whereas budgets for broadcast content acquisition remain limited. We often find that international films and TV productions are more affordable due to licensing deals, syndication packages and various other arrangements that local producers are not able to match. Additionally, the production quality of some local content is not always up to the required broadcast standards making it difficult to justify the expenditure.*" **TV Programmes Manager**

4.3.3 Distribution Models for Content Supplied to Television Broadcasters

The local Kenyan film and TV production has seen significant growth, driven by the need to reach diverse audiences through various channels. Local film and TV producers engage in a number of content distribution models while selling and disseminating their work. This often sees them navigating the complex distribution strategies that include licensing agreements, co-production ventures and commissioning deals. These models not only determine the financial viability of their productions but also influence creative decisions, the scope of content and the ability to access broader markets both locally and internationally. The researcher considered

these distribution models and sought to know the models that producers engage with while supplying content to broadcasters. The results are as shown in Table 4.2 above.

The data on the classification of local content produced by respondents in Table 4.2 revealed that a significant majority, 68.1%, focus primarily on UGC. Traditional film and TV production is less prevalent, with only 6.7% of respondents producing film content and 8.0% focusing on producing TV content. A notable 13.9% of respondents produce both film and TV content, while smaller percentages combine UGC with film (0.8%) or TV (1.9%). Only 0.3% of respondents produce content that spans film, TV, and UGC, and an equally small percentage classify their content as "Other." This data suggests that UGC dominates local production in Kenya, reflecting a shift towards more decentralized and accessible forms of content production.

The data in Table 4.2 above reveals that a significant majority of local film and TV content creators in Kenya, accounting for 83.9%, do not engage in traditional distribution models such as commissioning, co-production or licensing when distributing their content. Among those who do participate in these models, commissioning is the most common model of content distribution, with 7.2% of the producers utilizing this approach. Co-production and licensing are less frequently used, with only 1.6% and 1.1% of creators, respectively, relying on these methods. A small percentage of creators combine these approaches, with 2.1% engaging in both commissioning and co-production, another 2.1% in commissioning and licensing, and 1.9% in all three-commissioning, co-production, and licensing. Overall, the data indicates that most local film, TV and UGC producers prefer to operate independently of these traditional distribution frameworks.

4.3.4 Distribution of Producers in Varied Film, TV and UGC Production Categories

Demographic information as shown in Table 4.1 was sought from the film, TV, UGC producers. All the producers in the study were producing some form of audio-visual content. The number of producers who were sampled ranged between 1 and 20 per content category. The researcher divided these producers into specific content

production categories: local film producers, local TV producers, producers who combine both film and TV content as well as those who are engaged in the production of a combination of film/TV and UGC. This categorization enabled the researcher to determine the characteristics of the producers in relation to their individual involvement in local film, TV and UGC production which was central to the study. The results as shown in Table 4.2 show that audio-visual content production is dominated by UGC creators at (83.6%, followed by TV producers at (27.6%) and Film producers at 16.1%. There was also a small portion of respondents who work across film, TV and UGC categories. This highlights the growing significance of UGC in Kenya as professional/legacy film and TV content producers are outnumbered by UGC creators who are leveraging digital platforms. By distinguishing between these groups, the study captured the varying degrees of the influence UGC has on traditional and hybrid and UGC media production models. This approach ensured a comprehensive understanding of the dynamic relationships between different forms of audio-visual content production in the local film, TV and UGC production in Nairobi. The producers were asked to state the kind of audio-visual content categories that they produce. A producer who is producing both film, TV and UGC production was asked why he balances the three categories. The producer stated:

> *"Today, it is important to diversify across different content platforms of film, TV and UGC. While the film industry in Kenya is growing, it is still limited in terms of regular income. TV production depends on network interest and the availability of funding. By engaging in UGC, I create consistent content that is directly monetizable through YouTube and Instagram, while still keeping my skills sharp for larger projects in film and TV. This balance allows me to have financial stability and take to advantage of the opportunities in each category."* **A Film, TV and UGC Producer.**

4.4 Test of Assumptions

In order to infer statistically from the research findings, it was important start by conduct some tests of assumptions before conducting any data analysis. In the research process, testing assumptions is a critical step, especially when applying statistical methods to analyze data. Assumptions are the conditions or requirements that must be met for a particular statistical test or model to be valid and reliable. Failing to meet these assumptions can lead to inaccurate results and conclusions. By rigorously testing the assumptions underlying the statistical analyses, a researcher can ensure the validity and reliability of the research findings, thereby enhancing the credibility and influence of the study. The test assumptions that were considered in this study are test of sampling adequacy, test of normality, test of linearity, homoscedasticity and multi-collinearity diagnostics.

4.4.1 Sampling Adequacy Test

Prior to conducting data analysis and interpreting the findings, it was necessary to conduct sampling adequacy tests. According to Field (2018), sampling adequacy helps the researcher to gain information on the grouping of the survey items into interpretable factors that can explain and describe the variables under investigation. Sampling adequacy examines correlation among the grouping items within the survey thus helping to determine whether the survey items have some sort of relationship to one another (Tabachnick & Fidell, 2019).

Sampling adequacy can be tested by using Kaiser-Meyer-Olkin (KMO). A KMO correlation value above 0.60 - 0.70 is considered sampling adequacy (Field, 2018). The correlation matrix however needs to be tested further for significance in order to determine the suitability of the data for analysis and for interpreting the findings of the constructs. Should there be no relationship among the items in the survey, then the data would not be suitable for analysis (Field, 2018; Tabachnick & Fidell, 2019). For this purpose, Bartlett's test of Sphericity can be utilized to deliver a chi-square output. This chi-square output has to be significant, i.e. $P < 0.05$, to specify that there is relationship between the survey items (Field, 2018). The Kaiser-Meyer-Olkin

(KMO) and Bartlett's Test of Sphericity was conducted for this study in order to ensure the sampling adequacy and suitability of the data for analysis as indicated in Table 4.3 below.

Table 4.3: Sampling Adequacy Test - KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy		**.721**
Bartlett's Test Of Sphericity	Approx. Chi-Square	**413.861**
	df	**15**
	Sig.	**.000**

The findings in Table 4.3 reveal that the Kaiser-Meyer-Olkin (KMO) Measure of Sampling Adequacy value is 0.721. This indicates that there is a middling level of sampling adequacy, hence the variables that are included in the analysis are suitably correlated for a factor analysis to be considered as appropriate. The Bartlett's Test of Sphericity yields a significant Chi-Square value of 413.861 with 15 degrees of freedom and a P-value of 0.000<0.05., confirming that the correlations between the variables are significantly different from zero, further validating the suitability of the data for factor analysis. Overall, these results indicate that the collected data is adequate and appropriate for further multivariate analysis in exploring the influence of UGC on local film and TV production in Kenya. Once this was confirmed, it was suitable to proceed with the statistical analysis of the research study.

4.4.2 Test of Normality for all Variables

Parametric statistical measures such as ANOVA, correlation, and regression assume that the sample data distribution follows normality. However, while some sample data maintain normality, others do not, hence it is important to check whether the data of the variables follow a normal distribution before analysis (Field, 2018). If data analysis proceeds under the false assumption of normality, the resulting interpretations and inferences may be unreliable (Ghasemi, & Zahediasl, 2012). Researchers are therefore advised to test sampled data for normality prior to conducting statistical analysis. Razali & Wah (2019), identify three common methods for checking normality, numerical methods (Skewness and Kurtosis), and

formal normality tests like Kolmogorov-Smirnov test and Shapiro-Wilk test. However, they note that while graphical methods are useful, they are insufficient alone to confirm normality, and formal methods should be applied to draw reliable conclusions about the normality of the data. The researcher conducted the Kolmogorov-Smirnov test and Shapiro-Wilk test of normality for this study.

Table 4.4: Kolmogorov-Smirnov and Shapiro-Wilk Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	**df**	**Sig.**	**Statistic**	**df**	**Sig.**
Film and TV Production	.060	373	.003	.991	373	**.019**
Technological Factors	.080	373	.000	.971	373	**.000**
Economic Incentives	.055	373	.009	.994	373	**.111**
Treatment of UGC	.065	373	.001	.990	373	**.014**
Timeliness of UGC	.071	373	.000	.953	373	**.000**
Media Policy	.077	373	.000	.961	373	**.000**

a. Lilliefors Significance Correction

According to Shapiro-Wilk test of normality, the normality test results in Table 4.4 indicate mixed findings across the variables under study. For the dependent variable, local film and TV production, the Kolmogorov-Smirnov test shows a significant deviation from normality with a P-value of 0.003, while the Shapiro-Wilk test also suggests non-normality with a P-value of 0.019. Similarly, the independent variables; Technological Factors, Treatment of UGC, and Timeliness of UGC all show significant deviations from normality in both tests, with P-values of 0.000. Interestingly, Economic Incentivization is the only independent variable where the Shapiro-Wilk test suggests normality, with a P-value of 0.111, despite the Kolmogorov-Smirnov test indicating non-normality (P = 0.009). The moderating variable, Media Policy, also shows significant non-normality in both tests. Overall, these results suggest that most of the variables deviated from normal distribution, indicating the potential need for non-parametric statistical methods in further analyses. According to Mishra et al., (2019), as a rule of thumb, if skewness is < -1 or >1, it is highly skewed; if -1 < skewness < -0.5 or 0.5 < skewness < 1, it is moderately skewed; and if -0.5 < skewness <0.5, it is approximately normal. Since

the resulting P-value for all the variables, except for the Economic Incentivization variable, are under 0.05 (i.e. P < 0.05), there is significant evidence that the sample data distributions for the variables are not normal but the sample data distributions for "Economic Incentivization" are normal since P =0.111>0.05. It was important to check their skewness and kurtosis to determine normality of a variable under investigation to check the degrees of skewness as well as the degrees of peak and tail of the variable distribution.

4.4.3 Test of Normality for the Dependent Variable

The assumption of normality for multi-regression refers to whether the data of the predictor variables are normally distributed. According to Razali & Wah (2019), the assumption of normality can be checked by the graphic methods (histogram). The normality of the independent variables for multi-regression can be checked by visualizing the histogram. If the histogram is a symmetrical bell-shaped graph, then it is normal. By visualizing the histogram labelled as Figure 4.2, the assumption of normality for the multi-regression met the satisfaction threshold because the graph is an approximately symmetrical bell-shaped graph.

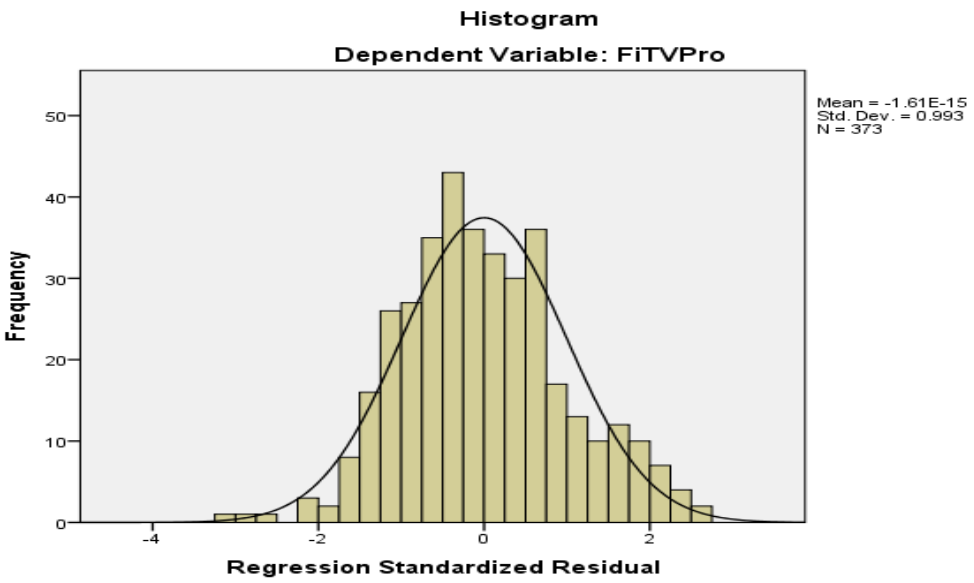

Figure 4.2: Test for Normality for the Dependent Variable

The histogram for the dependent variable, local film and TV production, displays a

roughly bell-shaped curve, indicating that the data distribution is approximately normal. The mean is close to zero (-1.61E-15), with a standard deviation of 0.993, which suggests that the residuals are symmetrically distributed around the mean. Despite the minor deviations seen in the normality tests, the histogram supports the notion that the data for this variable does not significantly deviate from normality. This suggests that the distribution of residuals is fairly consistent with a normal distribution, making it suitable for parametric analyses. Overall, the visual inspection via the histogram aligns with the statistical findings, confirming that local film and TV production can be analyzed using parametric methods, albeit with some caution due to slight deviations. By visualizing the histogram in Figure 4.2, the assumption of normality for the multi-regression is satisfied because the graph is an approximately symmetrical bell-shaped graph.

4.4.4 Statistics of Skewness and Kurtosis for all Variables

Calculating the statistics of skewness and kurtosis for all variables in a study is crucial for several reasons. To begin with, it assesses data distribution, where skewness reveals asymmetry and kurtosis identifies outliers (Tabachnick & Fidell, 2019). It also determines normality, ensuring the data meets assumptions required for many statistical tests it aids in understanding variable characteristics, particularly in a dynamic field like UGC. It also improves data interpretation by identifying the most appropriate measures of central tendency supporting robust analysis and ensuring the findings are both statistically significant and reliable. Overall, this process ensures that the analyses are based on sound data, leading to accurate and credible conclusions. The rule of thumb for skewness states that if skewness is < -1 or >1, it is highly skewed; if -1 < skewness < -0.5 or 0.5 < skewness < 1, it is moderately skewed; and if -0.5 < skewness <0.5, it is approximately normal. The researcher conducted a statistical analysis of skewness and Kurtosis for all variables and the findings are listed in Table 4.5.

Table 4.5: Statistics of Skewness and Kurtosis for all Variables

	N	Skewness	Mean		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. error
Film and TV	373	2.5968	.256	.126	-.287	**.252**
Technological factors	373	1.7820	.583	.126	.077	**.252**
Econ. Incentivization	373	2.1591	.016	.126	-.360	**.252**
Treatment of UGC	373	1.9187	.277	.126	-.177	**.252**
Timeliness of UGC	373	1.9226	.833	.126	2.331	**.252**
Media Policy	373	2.6223	.724	.126	.345	**.252**
Valid N (Listwise)	373					

The descriptive statistics for the variables in this study in Table 4.5 provide valuable insights into their distribution characteristics, particularly focusing on skewness and kurtosis, which are indicators of normality. The dependent variable, local film and TV Production, shows a slight positive skewness of 0.256 and a negative kurtosis of -0.287, indicating a distribution that is slightly skewed to the right than a normal distribution.

Among the independent variables, technological factors of UGC exhibit a moderate positive skewness of 0.583 and a near-normal kurtosis of 0.077, suggesting a right-skewed distribution with a normal peak. Economic Incentivization has the lowest skewness (0.016) and a negative kurtosis of -0.360, which points to a nearly symmetric distribution with a flatter peak. Treatments of UGC also shows slight positive skewness (0.277) and a slightly flatter peak with a kurtosis of -0.117. In contrast, Timeliness of UGC has a higher positive skewness of 0.833 and a notable kurtosis of 2.331, indicating a more pronounced right-skewed distribution with a sharper peak. The moderating variable, media policy, displays a skewness of 0.724 and a positive kurtosis of 0.345, suggesting a distribution that is moderately right-skewed with a relatively normal peak. Overall, the results show that most variables had some degree of positive skewness, with only slight deviations from normality in

terms of kurtosis. While the distributions are not perfectly normal, they were not excessively skewed or peaked, implying that the data could be analyzed using parametric methods, though some caution should be exercised, particularly with highly skewed variables like timeliness of UGC. The findings in the table indicate that all the variables, except for the technological factors, Timeliness of UGC and Media Policy were approximately normal because their skewness values were between -0.5 and 0.5. Since both Shapiro-Wilk test and skewness test of normality for the variables; Technological factors, timeliness of UGC and media policy indicated that they were not normal, it was important to transform the data variables using Log transformation tool as shown in Table 4.6.

Table 4.6: Kolmogorov-Smirnov and Shapiro-Wilk Tests for Transformed Data

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	**df**	**Sig.**	**Statistic**	**df**	**Sig.**
Technological Factors Log	.046	373	.051	.992	373	**.033**
Timeliness Log	.081	373	.000	997	373	**.000**
Media Policy Log	.051	373	.020	.993	373	**.084**

a. Lilliefors Significance Correction

The skewness and kurtosis tests were conducted in order to check the normality of the Log transformed data as indicated in Table 4.7. Since the resulting p-value for "Technological Factor Log and Timeliness of UGC Log variable is under 0.05 (i.e. $p=0.033 < 0.05$ and $p=0.000 < 0.05$ respectively), there is significant evidence that the sample data distributions for the transformed distributions are not normal. Hence, it was important to check their skewness and kurtosis to determine normality. But the sample date for the Media Policy is normal since $p =0.084>0.05$.

Table 4.7: Skewness and Kurtosis Tests for the Log Transformed Data

	N	Skewness		Kurtosis	
	Statistic	Statistic	Std. Error	Statistic	Std. Error
Technological Factors Lg	373	.2382	-.009	-.377	**.252**
Timeliness of UGC Lg	373	.2662	-.195	-.022	**.252**
Media Policy Lg	373	.4000	-.018	-.295	**.252**
Valid N (Listwise)	**373**				

The fact that the skewness values for the variables "Technological Factor Log and Timeliness of UGC Log" fall between -0.5 and 0.5 implies that the transformed data distributions are approximately normal, validating the assumption of normality required for parametric statistical analysis (Ghasemi & Zahediasl, 2012). This justifies the use of techniques such as t-tests, ANOVA, regression and correlation, which rely on normally distributed data for accurate and reliable results. The successful normalization through log transformation also indicates that the transformation method was appropriate for correcting initial distributional issues. Consequently, the analysis outcomes will be more robust, statistically sound and potentially generalizable to a wider population, thereby enhancing the credibility and interpretive strength of the findings of the study.

4.4.5 Test of Linearity

The test of linearity is an important diagnostic procedure in regression analysis because it verifies whether a linear relationship exists between the independent variables and the dependent variable. Establishing linearity is essential for ensuring the validity of regression models, improving the accuracy of predictions and identifying whether alternative non-linear models may be more appropriate. According to Hayes (2018), testing for linearity enhances the robustness and credibility of statistical analysis by ensuring that the assumptions underlying regression are satisfied, thus facilitating accurate interpretation of results and supporting reliable conclusions. For the current study, the test of linearity was conducted to find out whether the interactions between factors of UGC

(technological factors, economic incentivization, treatment and timeliness) and local film and TV production were linear. This confirmed that this assumption was necessary before carrying out the regression analysis since violations of linearity could lead to parameter estimates and misleading interpretations. A linear relationship indicated that changes in the independent variables were associated with proportional changes in the dependent variable explaining the application of linear regression techniques (Aiken, West & Reno, 2021). The assumption of linearity was assessed through visual examination of scatterplots of standardized residuals against standardized predicted values. A random distribution of residuals around the horizontal axis, with no discernible curved or systematic pattern, indicates that the assumption of linearity has been satisfied. The results of the linearity test are presented in Figure 4.3 and demonstrate whether the data met this important assumption for subsequent regression analysis.

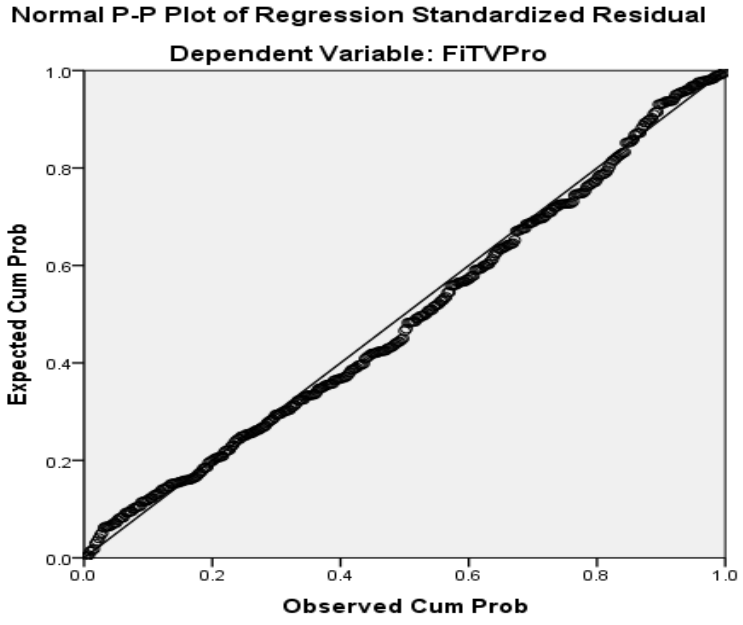

Figure 4.3: Standardized Residual Plot for Linearity

The assumption of linearity is the straight-line relationship between the predictor (Independent) variables and the outcome (Dependent) variable. This linearity can be checked by visual a simple examination of the residual plots, which are the plots of standardized residuals as a function of the standardized predictor values (Hayes,

2018). As shown in Figure 4.3, the residual plots were scattered around the straight-line, meaning that the linearity of the independent variables was satisfied. The assumption of linearity was therefore examined based on the standardized residual plots on Figure 4.3. Accordingly, the researcher visualized that the residual plots were scattered around the straight-line. Hence the linearity of the independent variables was determined as satisfied.

4.4.6 Tests of Homoscedasticity

Homoscedasticity is the assumption in regression analysis that the variance of the errors (residuals) is constant across all levels of the independent variable(s). When the variance of the residuals is not constant, it is known as heteroscedasticity. Testing for homoscedasticity is important to ensure the validity of the regression model (Hayes, 2018; Aiken, West & Reno, 2021). This explains a situation in which the residuals (error terms) remain constant or appear to be distributed consistently across all the predictors values (Osborne & Waters (2002). The researcher examined homoscedasticity by visualizing the standardized residual plots on Figure 4.4. The residuals were scattered and evenly distributed around zero (the horizontal-line). Hence, there was a homoscedasticity.

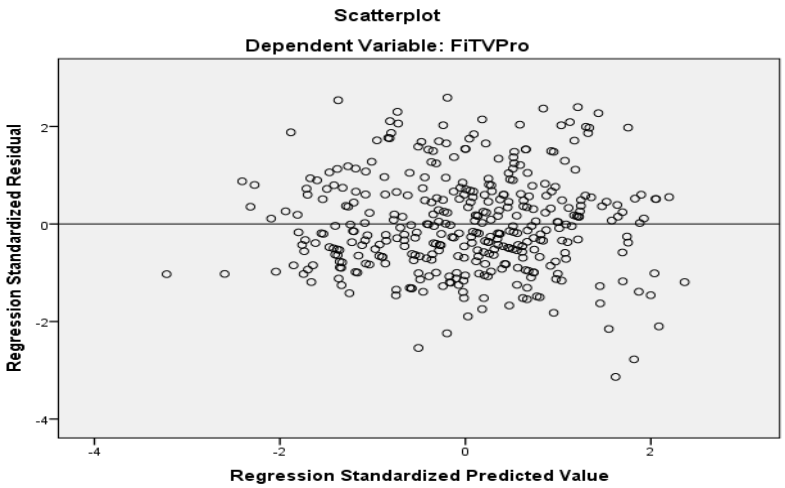

Figure 4.4: Scatterplot Test for Homoscedasticity

As seen in Figure 4.4 above, the residuals were scattered and evenly distributed around zero (the horizontal line) although there are very few outliers. This test confirmed that there was homoscedasticity for this study. Homoscedasticity is a key assumption in regression analysis, indicating that the variance of the residuals is consistent across all levels of the independent variables. This ensures that the predictions of the model are reliable and that the standard errors of the coefficients are accurate, which in turn supports the validity of inferential statistics such as confidence intervals and significance tests. Meeting this assumption strengthens the credibility of the regression results and enhances the overall integrity of the statistical analysis.

4.4.7 Test of Multicollinearity among the Independent Variables

Multicollinearity occurs when two or more independent variables in a regression model are highly correlated, making it difficult to isolate the unique contribution of each predictor to the dependent variable. When present, Multicollinearity inflates the standard errors of the regression coefficients, reduces the precision of parameter estimates and compromises the stability, reliability and interpretability of the regression model (Osborne & Waters, 2002). Consequently, regression coefficients may become unstable, making it difficult to determine the actual influence of individual predictor variables on the dependent variable. It is therefore essential to assess Multicollinearity before performing multiple regression analysis to ensure that the predictor variables are sufficiently independent and that the resulting parameter estimates are reliable.

In the present study, Multicollinearity was assessed using three commonly accepted diagnostic measures, namely Tolerance values, the Variance Inflation Factor (VIF) and the Condition Index (CI). These diagnostic statistics complement one another in identifying potential collinearity among the predictor variables. A tolerance value below 0.10 indicates serious Multicollinearity, while values below 0.20 suggest the possibility of moderate Multicollinearity. Similarly, VIF values greater than 10 indicate problematic Multicollinearity and suggest that the predictor variables share a substantial amount of common variance. The Condition Index provides an additional

diagnostic by examining the extent of linear dependency among the independent variables, with values above 15 indicating possible multicollinearity and values exceeding 30 suggesting severe multicollinearity. Collectively, these diagnostic measures provide a comprehensive assessment of whether the assumptions required for multiple regression analysis have been satisfied before testing the study hypotheses.

Table 4.8: Multicollinearity Statistics-Tolerance and VIF

	Collinearity Statistics	
Model	**Tolerance**	**VIF**
Technological Factors	.682	**1.467**
Economic Incentivization	.759	**1.318**
Treatment of UGC	.701	**1.426**
Timeliness of UGC Log	.756	**1.323**

a. Dependent Variable: Local Film and TV Production

The results presented in Table 4.8 indicate that all the tolerance values ranged from 0.682 to 0.759, which are well above the recommended minimum threshold of 0.20. Likewise, the VIF values ranged from 1.318 to 1.467, considerably lower than the critical value of 10. These findings demonstrate that none of the independent variables exhibited problematic Multicollinearity. This suggests that technological factors, economic incentivization, treatment of UGC and timeliness of UGC each measured distinct aspects of the phenomenon under investigation and could therefore be included simultaneously in the regression model without compromising the reliability of the parameter estimates. Although the tolerance and VIF statistics provide strong evidence of the absence of Multicollinearity, it is recommended that additional diagnostic measures be examined to further validate the findings. Accordingly, the Condition Index (CI) was computed to assess whether any linear dependencies existed among the predictor variables that may not have been fully detected by the tolerance and VIF statistics.

Table 4.9: Collinearity Diagnostics-Condition Index

Dimension	Eigen value	Condition Index	Variance Proportions (Constant)	Techn. Factors	Econo. Incentives	Treatment of UGC.	Time l UGC
1	4.738	1.000	.00	.00	.00	.00	**.01**
2	.118	6.348	.04	.01	.03	.01	**.82**
3	.098	6.957	.03	.89	.01	.01	**.13**
4	.028	13.009	.01	.00	.66	.52	**.01**
5	**.018**	**16.032**	**.92**	**.10**	**.31**	**.46**	**.03**

a. Dependent Variable: Local Film/TV Production

The collinearity diagnostics presented in Table 4.9 further support the findings obtained from the tolerance and VIF statistics. Most of the Condition Index values were below the recommended threshold of 15, indicating little evidence of Multicollinearity among the predictor variables. Although the highest Condition Index was 16.032, slightly above the preferred threshold of 15, it remained substantially below the critical value of 30, beyond which serious Multicollinearity becomes a concern. Furthermore, examination of the variance proportions did not reveal multiple independent variables simultaneously loading heavily on the same dimension. Consequently, the observed Condition Index did not indicate a problematic level of Multicollinearity.

Taken together, the results obtained from the tolerance values, VIF statistics and Condition Index consistently demonstrate that the independent variables were sufficiently distinct and did not exhibit harmful Multicollinearity. This indicates that each predictor made an independent contribution to explaining variations in local film and TV production, thereby strengthening the validity and stability of the subsequent regression analysis. Overall, the diagnostic tests conducted in this chapter confirmed that the assumptions underlying parametric statistical analysis were satisfactorily met. The study established adequate sampling, acceptable reliability, normality, linearity, homoscedasticity and the absence of problematic

Multicollinearity among the predictor variables. Since all the required assumptions were satisfied, it was appropriate to proceed with parametric statistical analyses, including Pearson correlation, multiple linear regression and Analysis of Variance (ANOVA), to test the study hypotheses. Consequently, the statistical findings generated from these analyses can be considered reliable, valid and suitable for drawing meaningful conclusions regarding the influence of user-generated content on local film and TV production in Kenya.

4.5 Analysis of the Study Variables

To address the research objectives, quantitative data collected through the questionnaire was statistically analyzed. Both descriptive and inferential statistical analyses were employed to analyze data for each variable under study. The statistical findings were then integrated with the corresponding results from the interviews and theoretical concepts to elaborate on the overall findings of the study.

4.5.1 Technological Factors of UGC

The first objective of the study sought to determine the influence of technology of UGC on local film and TV production in Kenya. It was important to determine technological factors such as digital device accessibility, internet connectivity, social media usage and the rise of online content creators. The producers were required to state their opinions on whether technology encourages the production of UGC. These factors have democratized content creation, altering production and distribution trends in the industry. Social media plays a role as a key distribution channel and the emergence of online creators have transformed the content landscape, necessitating statistical analysis to quantify their effect on local production (Muriithi & Mwangi, 2018). This analysis provided empirical evidence to guide policy and strategic decisions, ensuring the industry effectively leverages UGC while addressing related challenges. The inferential statistics of correlation and regression analysis are discussed to determine the influence of technological factors of UGC on local film and TV production.

According to the technology acceptance model (TAM), the perceived ease of use and perceived usefulness of technology significantly influence the users' acceptance and utilization of that technology. When applied to UGC in the context of local film and TV production in Kenya, TAM suggests that filmmakers and producers integrate UGC into their workflows if they perceive it as easy to use and beneficial for their production processes (Njeru, 2020; Ochieng & Ndung'u, 2021). This model helps to explain how technological advancements, such as user-friendly editing software, accessible distribution platforms and high-quality recording devices, have influence the willingness of content creators to adopt UGC. As these forms of technology continue to get favour among users, the results of this study reveal that UGC is being incorporated in local film and TV production and in the long run influencing the quality and volume of the of the content that is produced locally. The study sought to find out whether accessibility to digital devices like mobile phones has an influence of the creation of UGC. The findings are in table 4.10.

Table 4.10: Accessibility of Digital Devices and Internet Connectivity

	On the Technological Factors of User-generated Content						
	Accessibility of Digital Devices						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	Accessibility of digital devices	149	39.9	31.1	12.1	13.4	3.5
1.2	Affordability of digital devices	144	38.6	43.2	9.7	6.7	1.9
1.3	Ease of use of digital devices	179	48.0	40.5	6.7	1.6	0.3
	Internet Connectivity						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1	Reliable internet and UGC	157	42.1	36.5	15.5	4.8	1.1
2.2	Uninterrupted internet	155	41.6	36.5	13.9	6.7	1.1
2.3	Connectivity of audiences	181	48.5	40.2	8.8	2.4	-

Table 4.10 presents respondents' views on whether the accessibility of digital

devices positively influences the creation of UGC. The producers strongly agreed that technological factors enable them to produce content

4.5.1.1 Accessibility of Digital Devices

The findings in Table 4.10 on accessibility of digital devices and internet connectivity, were also supported by the findings of the interviews. The interviewees confirmed that social media usage, content sharing trends and the emergence of online content creators were important in their audio-visual production processes. They explained that the work in audio-visual content production is based on audience demand and trending hashtags and virality of videos for their content to be viewed. A good work flow from pre-production to dissemination of content requires technology and a number of the interviewees confirmed that good technology always gives producers an edge when it comes to high quality productions. A respondent noted:

> *"If you don't have a phone with a good camera, your content will be recorded in very low quality resolution. Once you post it, you will be lucky to have viewers. They will all flood towards videos that are sharp and crispy in video quality."* **Local Film/TV Producer**

The respondents explained that social media enables them to upload and share their content with hashtags that allow for quick access by viewers online. Additionally, Artificial Intelligence has applications such as Capcut that make it possible for content creators to script and edit their videos quickly using their mobile phone devices. These capabilities are one of the main reasons that producers are embracing UGC as a category for audio-visual content creation, dissemination and monetization. As another producer noted;

> *"High quality smartphones and cameras are now cheaper and more available to us. As our daily tools of trade, they ease our content creation and sharing work."* **Local Film/TV Producer**

It is evident that technology speeds up their production processes accelerating their workload from pre-production to dissemination. This enables them to work harder and smarter. The interviewees said that social media also provides them with a platform to share their content with their online followers. On this perception, a respondent noted that:

> *"Access to digital devices and access to internet connectivity has made it much easier for us to distribute our content. The affordability of smartphones and internet bundles has lowered the barrier to entry, enabling us to produce content that reaches our audiences directly through platforms like YouTube, bypassing traditional methods."* **Local Film/TV Producer**

For that reason, technological factors ensure that producers are consistent and relevant in production and distribution of their audio-visual content. The above findings are in line with the assertions of Muriithi & Mwangi (2018); Mwende (2022) and Rono, Ogada & Mose (2022). Ochieng (2018) states that with technology producers to get their work done. Similarly, Muthoni (2017) noted that local film and TV producers are able to watch and get inspired by their peers through accessing and using digital technology for audio-visual production. Thus, technological factors of UGC play an important role in enabling producers within local film and TV production. It can therefore be concluded that Technological factors of UGC are important to the local film and TV producers in Kenya. These findings suggest that the accessibility of digital devices encourage the production of UGC hence they are an important component in the growth of local film and TV production in Kenya.

4.5.1.2 Internet Connectivity

According to (Muthoni, 2017), local film, TV and UGC producers primarily use the internet to disseminate their content. It was important for the researcher to determine whether internet connectivity plays a role in the dissemination of UGC by local film, TV and UGC producers in Kenya. The descriptive findings of this investigation as shown in Table 4. 10 indicate that a huge majority of the producers confirmed that

steady internet enabled them to disseminate their content to their audiences and followers. The findings further indicate that a majority of respondents either strongly agreed (42.1%) or agreed (36.5%) that reliable internet connectivity plays an integral role in facilitating UGC production and sharing, accounting for 78.6% of the total. A smaller portion of respondents remained neutral (15.5%), while only a few disagreed (4.8%) or strongly disagreed (1.1%). A responded noted that;

> *"The accessibility of affordable smartphones and fast internet connections has been a game changer. With a phone and data, I create, edit and upload content directly to YouTube, Instagram and TikTok without the need for expensive equipment. However, inconsistent internet speeds in certain regions hinder our ability to upload content regularly and in real-time."* **Local Film/TV Producer**

These findings underscore the importance of internet connectivity in facilitating the production and distribution of UGC by local film and TV producers and content creators in Kenya. These findings underscore the importance of internet connectivity in facilitating the production and distribution of UGC in Kenya. This aligns with studies by Bruns (2016) and Cunningham and Craig (2019), who highlight the role of digital infrastructure in enabling content creators to reach broader audiences through online platforms. Kiplang'at (2020) and Ndinda (2020) emphasize that reliable internet access has democratized content creation, allowing independent film, TV and content creators to produce and distribute content at lower costs while engaging directly with their audiences. Kimutai and Nyabuga (2022) further argue that internet accessibility is a key driver of digital media growth in Kenya, promoting a competitive environment where both traditional and digital-first creators coexist. Additionally, Kariuki (2020) discusses the regulatory and economic implications of digital content distribution, stressing the need for policies that support affordable and widespread internet access to enhance UGC production. These standpoints underpin the importance of internet connectivity in positively influencing local film and TV production in Kenya, ensuring that local film, TV and UGC content creators leverage on digital opportunities of sustainability and growth.

4.5.1.3 Social Media Usage for Production of UGC

Social media usage and content sharing trends are key technological drivers in the production and dissemination of UGC. These elements shape how content creators interact with their audiences, promote their work and influence the further production of content (Holland, 2020). The extent to which social media platforms facilitate the creation and distribution of UGC has direct implications for its visibility, engagement and potential to go viral. The findings in Table 4.11 present the descriptive findings of social media usage and content sharing trends. Respondents were asked to evaluate the influence of social media on UGC creation, democratization of content production and how popular UGC influence distribution. Additionally, content sharing trends were analyzed, focusing on the frequency of UGC sharing, its viral nature and the influence that these trends have on local film and TV production in Kenya.

Table 4.11: Social Media Usage and Content Sharing Trends

	On the Technological Factors of User-generated Content						
	Social Media Usage						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	Social media promotes UGC	262	70.2	26.0	2.7	0.3	0.8
3.2	Social media democratizes creation	169	45.3	37.8	13.7	2.1	1.1
3.3	Popular UGC affects distribution	177	47.5	30.3	16.6	4.0	1.6
	Content Sharing Trends						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1	Users frequently share UGC	227	60.9	30.6	7.2	0.5	0.8
4.2	Sharing content and virality of UGC	195	52.3	37.3	8.8	1.1	0.5
4.3	Sharing trends influence production	179	48.0	39.1	9.7	2.7	0.5

The findings in Table 4.11 demonstrate that social media plays a significant role in promoting the creation and distribution of UGC. A notable 70.2% of respondents strongly agreed and 26.0% agreed that social media platforms are vital for promoting UGC, showing overwhelming support for this view. Furthermore, 45.3% strongly agreed and 37.8% agreed that social media democratizes content creation, indicating that it provides more individuals the opportunity to create and share content. Regarding the influence of popular UGC on content distribution, 47.5% strongly agreed and 30.3% agreed, suggesting that successful UGC significantly influences distribution channels. Overall, these results highlight social media as a key enabler in promoting and democratizing UGC, while also influencing its distribution within Kenya. As a respondent noted;

> *"Social media has transformed how we market our content. Platforms like YouTube, Instagram and TikTok allow us to engage audiences before, during and even after production, creating an interactive relationship. Viral content sharing has helped some of our content to gain traction quickly and it also puts pressure on us to produce more frequent content rather than focusing on the traditional long-form productions."* **Local Film Producer**

Overall, these results highlight social media as a key enabler in promoting and democratizing UGC, while also influencing its distribution within Kenya. They underscore the significant role that is plays in promoting, democratizing and distributing UGC within Kenya. With an overwhelming majority of respondents acknowledging its influence, social media platforms have become vital tools for content creators in terms of wider reach and engagement. The ability to market content interactively on platforms like YouTube, Instagram and TikTok has transformed content distribution enabling creators to connect with audiences throughout their production processes. Additionally, the viral nature of social media has hastened the visibility of UGC, shifting the focus of the local film and TV production industry toward frequent and engaging content over traditional long-form productions.

4.5.1.4 Content Sharing Trends for UGC

In regards to trends in content sharing, the findings in Table 4.11 show a high frequency of sharing of UGC among users. A considerable 60.9% of the respondents strongly agreed while 30.6% agreed that they share UGC on various SNS's frequently. In addition, 52.3% strongly agreed and 37.3% agreed that content sharing contributes to the viral nature of UGC emphasizing the role that sharing has in intensifying its reach. Furthermore, 48.0% strongly agreed and 39.1% agreed that sharing trends influence local film and TV production, indicating that how content is shared affects production decisions. These results underscore the significance of content sharing trends in enhancing the visibility and influence of UGC on local film and TV production in Kenya. As one responded noted:

> *"With the current digital setting, the frequency with which users share content on social media platforms like Instagram, YouTube and TikTok is. transformative. It is not just about view counts; each share intensifies. the reach and. shapes the trends. of UGC. We are seeing this constant sharing enhancing visibility and influencing content production, with local filmmakers increasingly considering. viral UGC trends. when making. production choices.* **"Local Film Producer**

Another producer stated that;

> *"Content sharing. on social media has a huge influence on the local industry. The viral nature of shared UGC means it reaches audiences far beyond what was once possible, which. forces us, as content creators, to stay. attuned to these trends. This shared content frequently drives demand, and it is clear that as more people engage and share, it pushes production houses and local filmmakers to adapt and integrate elements that, resonate with. what is popular in the digital space."*

Local Film/TV/UGC Producer

These results were again confirmed by the qualitative findings that alluded to the assertion that UGC sharing trends influence the content creators on the type of content that they produce. TikTok, for example, encourages short, relatable videos that do not require heavy investment in equipment. This has allowed many producers to be creative without worrying about a big budget, but at the same time, it challenges them to keep up with content trends and produce consistently while remaining relevant in the crowded media space.

4.5.1.5 Emergence of Online Content Creators and Local Film/TV Production

The advent of creators of online content has had a substantial effect on UGC and its influence on local film and TV production. The researcher sought to find out whether this phenomenon had an influence on local film and TV production in Kenya. The rise in the numbers of these creators is closely linked to accessibility to digital tools and social media platforms which have democratized content creation and given rise to diverse voices that previously were underrepresented within mainstream media. The findings as shown in Table 4.12 present data that provides understanding into how these content creators contribute to the ongoing transformation of local film and TV production in Kenya.

Table 4.12: Emergence of Content Creators and Local Film/TV Production

	On the Technological Factors of User-generated Content Emergence of Online Content Creators	Frequency	S. Agree	Agree	Neutral	Disagree	S. Disagree
5.1	Online creators in Shape trends	174	46.6	36.5	13.1	2.9	0.8
5.2	Creators effect on traditional media	163	43.7	34.9	13.9	3.8	3.8
5.3	Creators represent diverse perspectives	156	41.8	34.9	17.1	4.8	0.8
5.4	Creators influence demand for local productions	122	32.7	34.3	18.5	9.9	4.6

The findings indicate that online content creators are playing a significant role in shaping media trends in local film and TV production in Kenya. A combined 83.1% of respondents (46.6% strongly agree and 36.5% agree) believe that online creators shape current trends, showcasing their power in setting new directions in content creation. Additionally, 78.6% of respondents (43.7% strongly agree and 34.9% agree) feel that these creators have a notable influence on traditional media, signaling a shift in how media is currently consumed and produced. Moreover, 76.7% agree or strongly agree that online creators represent diverse perspectives, highlighting their contribution to diversifying media content. However, a slightly lower percentage, 67%, agreed that online creators significantly influence the demand for local productions, which suggests that while they are influential, there are still challenges in fully translating their popularity into higher demand for local content. Overall, the findings show that online content creators are key influencers in shaping trends, influencing local film and TV production. As one responded said:

> *"The rise of online content creators has influenced how we approach production. These creators are producing good quality content at a fraction of the cost with minimal equipment. This has forced us to reconsider traditional production techniques. While this is disruptive to the industry, it encourages innovation, as we now integrate UGC-driven trends into our films and TV production strategies to stay relevant."* **Local Film Producer**

In sum, the findings on the emergence of online content creators established that technological factors of UGC contribute to the production of UGC among local film, TV and UGC producers in Kenya.

4.5.1.6 Overall Influence of Technological Factors on Local/TV Production

The researcher of the current study further sought to find out whether technological factors of UGC had an influence on local film and TV content production to understand how digital advancements are reforming media production in Kenya.

Access to digital devices, internet connectivity as well as social media platforms has democratized content creation thus allowing cost effective production processes and a change in audience consumption patterns. This analysis goes on to highlight challenges and opportunities for local film and TV content producers like adapting to new storytelling modes and increased competition. In addition, it informs industry stakeholders and policymakers on how technological infrastructure supports innovation and growth within local film, TV and UGC production.

These findings align with studies by Bruns (2016) and Cunningham & Craig (2019) who highlight how digital platforms and technological innovations have democratized content creation, enabling independent filmmakers, TV producers and UGC creators to produce and distribute content more cost-effectively. Kiplang'at (2020) and Ndinda (2020) further emphasize that the accessibility of digital devices, internet connectivity and social media platforms has shifted audience consumption patterns, compelling traditional media producers to adopt new storytelling approaches. Kimutai and Nyabuga (2022) discuss how this transformation presents both opportunities, such as expanded creative freedom and challenges that include increased market competition and monetization struggles. Additionally, Kariuki (2020) explores the role of media policy in regulating digital content, stressing the need for supportive technological infrastructure to sustain growth and innovation in Kenya's local film, TV and UGC production sectors. This analysis informs industry stakeholders and policymakers on the evolving media sector, underscoring the necessity of strategic investments in digital infrastructure to enhance competitiveness and creative output.

Table 4.13: Descriptive Results of Technological Factors of UGC

	On the Technological Factors of User-generated Content							
	Accessibility of Digital Devices							
	Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	Digital devices like are readily available to the Kenyans	149	39.9%	39.9%	39.9	31.1	12.1	13.4	3.5
1.2	Affordability of digital devices UGC	144	38.6%	38.6%	38.6	43.2	9.7	6.7	1.9
1.3	The ease of use of digital devices contributes UGC	179	48.0%	48.0%	48.0	40.5	6.7	1.6	0.3
	Internet Connectivity							
	Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1	Reliable internet enhances UGC production	157	42.1%	42.1%	42.1	36.5	15.5	4.8	1.1
2.2	Uninterrupted internet contributes to online platforms.	155	41.6%	41.6%	41.6	36.5	13.9	6.7	1.1
2.3	Connectivity influences audience engaging with UGC	181	48.5%	48.5%	48.5	40.2	8.8	2.4	-
	Social Media Usage							
	Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	Social media platforms promote UGC in Kenya	262	70.2%	70.2%	70.2	26.0	2.7	0.3	0.8
3.2	Social media democratizes creation and distribution	169	45.3%	45.3%	45.3	37.8	13.7	2.1	1.1
3.3	Popularity of UGC affects legacy media consumption	177	47.5%	47.5%	47.5	30.3	16.6	4.0	1.6
	Content Sharing Trends							
	Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1	Users in Kenya frequently share UGC online	227	60.9%	60.9%	60.9	30.6	7.2	0.5	0.8
4.2	Sharing content contributes to the virality of UGC	195	52.3%	52.3%	52.3	37.3	8.8	1.1	0.5
4.3	UGC sharing trends influence content production	179	48.0%	48.0%	48.0	39.1	9.7	2.7	0.5
	Emergence of Online Content Creators							
	Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
5.1	Online creators in Kenya shape trends.	174	46.6%	46.6%	46.6	36.5	13.1	2.9	0.8
5.2	Online content creators effected traditional media	163	43.7%	43.7%	43.7	34.9	13.9	3.8	3.8
5.3	Online content creators represent diverse perspectives	156	41.8%	41.8%	41.8	34.9	17.1	4.8	0.8
5.4	Online creators influence demand for local productions.	122	32.7%	32.7%	32.7	34.3	18.5	9.9	4.6

The findings in Table 4.13 reveal several key insights. In terms of the accessibility of digital devices, a majority of respondents either strongly agreed or agreed with the statements presented (39.9% and 31.1%, respectively), with minimal disagreement. Similarly, internet connectivity was considered widely accessible, as 42.1% strongly agreed and 36.5% agreed. Social media usage received even stronger support, with 70.2% strongly agreeing that it plays a vital role in UGC, while 45.3% and 47.5% of respondents agreed with its influence in other aspects. Content sharing trends, which contribute to the spread of UGC, saw substantial agreement, with 60.9% strongly agreeing. The emergence of online content creators was perceived positively, as nearly half of the respondents strongly agreed (46.6%) and agreed (36.5%) on its growing relevance. However, the profitable format question regarding the comparative profitability of UGC, film and TV show a strong preference for neutrality (76.1%), suggesting a lack of consensus on its influence. In sum, the findings suggest that technological factors; Accessibility to digital devices, internet connectivity, social media usage and the emergence of online content creators significantly influence local film/TV production.

4.5.1.7 Profitable Distribution Format for Local Film, TV and UGC Producers

The researcher sought to find out from the respondents which format of film, TV production or UGC was more profitable to them in terms of distribution. The results are as shown in Table 4.14 below.

Table 4.14: Profitable Content Distribution Format

	Frequency	Percent	Valid percent	Cumulative Percentage
Film	34	43.7	43.7	**43.7**
Television	33	34.9	34.9	**78.6**
User-generated Content	284	13.9	13.9	**92.5**
Film and TV	16	3.8	3.8	**96.2**
TV/User-generated Content	5.0	3.8	3.8	**100**
Film/User-generated Content	1.0	0.3	0.3	**100**
Total	**373**	**100**	**100**	

The respondents' opinions on their profitable distribution platform-TV, film, or UGC show that the majority of respondents, 92.5%, found UGC to be the most profitable, with 43.7% favouring film and 34.9% favouring TV. A smaller percentage found a combination of film and TV (3.8%), TV and UGC (3.8%), or film and UGC (0.3%) to be profitable. The findings in Table 4.16 suggest that UGC is perceived as the most profitable platform among the respondents. As one respondent said:

> *"Sponsorships and collaborations with brands have become profitable distribution formats for us UGC producers. Posting sponsored content directly on Instagram stories or TikTok videos is more effective than traditional adverts because it feels more organic to our followers. By integrating products in our videos, we keep audiences engaged without interrupting the flow."* **Local Film/TV/UGC Producer**

4.5.1.8 Correlation Analysis for Technological Factors and Local Film/TV Production

A correlation analysis was conducted to determine the relationship between technological factors of UGC and Film/TV production. The findings of the analysis as indicated in Table 4.15 present the results between local film/TV production and technological factors associated with UGC. This analysis sought to understand whether advancements and technological characteristics in UGC play a significant role in influencing the state of local film and TV production in Kenya.

Table 4.15: Correlation of Film/TV Production and Technological Factors

		Local Film/TV Production	Technological Factors
Local Film/TV Production	Pearson Correlation	1	**.107****
	Sig. (2-tailed)		**.040**
	N	373	**373**
Technological Factors	Pearson Correlation	.107**	**1**
	Sig. (2-tailed)	.040	
	N	373	**373**

****. Correlation is significant at the 0.05 level (2-tailed).**

The findings in Table 4.15 indicate a positive correlation between local film/TV production and technological factors, with a Pearson correlation coefficient of 0.107, which is statistically significant at the 0.040 level ($p < 0.05$). This result suggests that there is a mild but significant positive relationship between the integration of technological advancements in UGC and the state of local film and TV production in Kenya. Although the strength of this correlation is relatively low, it implies that improvements in technological aspects of UGC contribute to enhancing local film and TV production.

Overall, the analysis indicates that technological factors do play a role, albeit a limited one, in influencing the production of local films and TV productions in Kenya. These findings agree with Baykal (2015) and Mikos (2016) who observed that the proliferation of digital technologies, internet connectivity and mobile devices has transformed content creation and distribution, allowing independent producers including UGC creators to participate in the audio-visual ecosystem. Similarly, the they align with Uduokpan and Tengeh (2020) who noted that access to digital tools and platforms is disrupting traditional models of film and TV production across Africa, enabling broader participation and faster dissemination of audio-visual content.

4.5.1.9 Regression Analysis for Technological Factors and Local Film/TV Production

A regression analysis was also conducted to assess the relationship between technological factors of UGC and local film/TV production. The table presents key statistical metrics, including the R value, which indicates the correlation strength between the variables, and the R^2 value, which shows the proportion of variance in local film/TV production explained by technological factors of UGC. The adjusted R^2 further refines this measure to account for the number of predictors in the model, while the standard error of the estimate represents the average distance that the observed values fall from the regression line. The details in Table 4.16 provide insight into how technological aspects of UGC contribute to the broader dynamics of local film and TV production.

Table 4.16: Regression Summary for Technological Factors

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.198[a]	.039	.009	**.64099**

a. Predictors: (Constant), Technological Factors of UGC

The Regression results in Table 4.16 reveal an R^2 value of 0.198 which suggests a weak positive correlation. These Regression results indicate that technological factors related to UGC have a statistically significant influence on local film and TV production ($R^2 = 0.039$, $\beta = 0.107$, $p = 0.040$). The findings suggest that access to digital tools, affordable production equipment and online platforms is enabling more creators to contribute to local content development. Although the effect size is modest, the significance underscores the role of technological accessibility in driving industry participation. This supports ongoing discourse on how digital infrastructure is reshaping production dynamics in emerging film and TV content production economies like Kenya's. The standard error of the estimate at 0.64099 suggests some degree of variability in how observed values deviate from the predicted regression line. Overall, the findings highlight that while technological factors of UGC have some level of influence on local film/TV production, their effect is relatively modest.

These findings resonate with Liu, Yildirim, and Zhang (2021), who note that technological systems including moderation algorithms and platform governance substantially influence the production and dissemination of UGC. Such systems determine the visibility of content and its monetization potential shaping how creators engage with platforms like YouTube, Instagram and TikTok. In Kenya, this reinforces the need for equitable digital access and policy reforms to ensure fair outcomes for local creators of UGC.

4.5.1.10 Regression Model Summary for Technological Factors

The regression model summary examined the relationship between technological factors of UGC and local film and TV production. The findings in Table 4.17 provide both unstandardized and standardized coefficients, indicating how technological factors contribute to the growth of local film and TV production.

Table 4.17: Regression Model Summary for Technological Factors

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	**Std. Error**	**Beta**	**t**	**Sig.**
1	(Constant)	2.442	.082		29.744	**.000**
	Technological factors	.651	.315	.107	2.065	**.040**

a. Dependent Variable: Local film/TV Production

The findings in Table 4.17 reveal that the technological factors of UGC have a measurable effect on local film and TV production. The unstandardized coefficient (B = 0.651) indicates a positive relationship, showing that with each unit increase in technological factors, there is an associated 0.651-unit increase in local film and TV production in Kenya. The standardized coefficient (β = 0.107) confirms the strength of this effect, although it is modest, and the t-value of 2.065 with a p-value of 0.040 highlights that this effect is statistically significant. This suggests that improvements in technological factors contribute positively, albeit moderately, to enhancing the state of local film and TV production in Kenya. Overall, the findings affirm that while technological factors are a significant predictor of local production, their influence is moderate when compared to other potential variables.

The findings also support the Technology Acceptance Model (TAM) which posits that perceived usefulness and ease of use influence the adoption of new technologies. In this case, the moderate predictive power suggests that while technology is necessary for UGC and professional production alike, its uptake and influence may vary based on training, financing and policy support.

4.5.1.11 ANOVA for Technological Factors of UGC and Local Film/TV Production

Winkelmann and Zimmermann (2021) avow that analysis of variance (ANOVA) is conducted to determine the influence of the independent variable on the dependent

variable. The researcher examined whether technological factors of UGC are significant predictors of local film and TV production in Kenya. The findings in Table 4.18 present the results of the ANOVA analysis. The table includes the sum of squares, degrees of freedom (df), mean square, F-statistic, and significance level. These results help to determine if technological factors play a statistically significant role in influencing the state of local production in the context of film and TV in Kenya.

Table 4.18: ANOVA Analysis for Technological Factors of UGC

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.751	1	1.751	4.263	**.040[b]**
	Residual	152.431	371	.411		
	Total	154.183	372			

a. Dependent Variable: Film/TV Production

b. Predictors: (Constant), Technological Factors of UGC

The ANOVA analysis shown in Table 4.18 indicates that the regression model for technological factors of UGC in predicting local film and TV production was statistically significant. The F-statistic of 4.263 with a p-value of 0.040 suggests that there is a meaningful relationship between the technological factors of UGC and local film and TV production. This outcome implies that technological factors do contribute to explaining the variability in local film and TV production, albeit modestly. Overall, the analysis supports that technological factors are a relevant, albeit not dominant, predictor in the context of local film and TV production in Kenya. In sum, the above inferential analysis (correlation, regression and ANOVA) confirmed that there was a relationship between technological factors of UGC and local film and TV production. Thus, it was confirmed that economic incentivization has influence on local film and TV production.

The interview findings show that economic incentivization encourage producers to create UGC. However, without endorsements some producers still produce and share their UGC. In this case, economic incentivization was important since it

defined an important motivator for content creation. The interviewees confirmed that it helps them to earn money that they use to produce more content. This helps them to pay for hiring of equipment and also buying items that they use to create content around for the benefit of their audiences and viewers. As a result, they produce their content frequently in terms of quantity and quality. Therefore, it had a role in their productions. However, they said that "there were instances where social media influencing for some brands would deny them an opportunity to work for other brands in the name of conflict of interest. Such determents affected their chances of making more money by simultaneously engaging with more than one brand at any given time.

Consequently, the lagged effect of technological factors had a substantial effect on local film and TV production. According to the inferential analysis and the interview findings above, there is a relationship between technological factors and local film and TV production. These findings are in line with the findings of Githaiga (2016) and Rono, Ogada & Mose (2022) who found that there is a significant association between technological factors of UGC and local film and TV production. It can therefore be concluded that there is a relationship between technological factors and local film and TV production in Kenya and that technological factors of UGC influence local film and TV Production.

4.5.1.12 Moderation of Media Policy on Technological Factors of UGC

An investigation of the influence of technological factors on UGC combined with the moderating effect of the media policy was key to understanding how local film and TV production in Kenya is shaped by advancements in technology. This analysis offers insights into how policy enhances or constrains the technological underpinnings of UGC and its influence on local film and TV production in Kenya. The findings of the summary of the regression analysis of media analysis for the media policy and technological factors are as shown in Table 4.19.

Table 4.19: Regression MSummary for Media Policy and Technological Factors

Model Summary							
1	**R**	**R-Sq**	**MSE**	**F**	**df1**	**Df2**	**P**
	.478	.229	.322	36.498	3.000	369.000	.000
Model							
	Coeff	Se	t	p	LLCI	ULCI	
Constant	1.704	.186	7.294	.000	1.307	2.100	
Technological F	-.320	.704	1.821	.069	-2.069	1.429	
Media Policy	2.062	.445	6.547	.000	1.124	3.001	
Int_1	-1.489	2.061	.723	.470	-2.563	5.541	
Test(s) of highest order unconditional interaction							
	R2-chng	F	df1	df2	p		
X*W	.005	2.306	1.000	369.000	.130		

Focal predict: TechFaLg(X)
Mod var: MedPoLg(W)

The model summary in Table 4.19 presents the regression model summary assessing the combined influence of media policy and technological factors on local film and TV production in Kenya. The model has an R-value of 0.478, indicating a moderate correlation, and an R-Square of .229, suggesting that approximately 22.9% of the variability in local film/TV production can be explained by the predictors. The F-statistic of 36.498 ($p < 0.001$) confirms that the overall model is statistically significant. The coefficients table highlights the individual contributions, where media policy ($\beta = 2.062$, $p < 0.001$) significantly influences local film/TV production, while the interaction term (Int_1) and technological factors alone did not show significant individual effects at conventional levels. This indicates that while media policy strongly contributes to explaining the variance, the interaction effect between technological factors and media policy was not significant, underscoring the importance of media policy as a key determinant in the production landscape. Overall, the findings of the regression model summary highlight that media policy plays a more substantial role in influencing local film and TV production in Kenya as compared to only the technological factors.

4.5.2 Economic Incentivization of UGC

The second objective was to examine the influence of economic incentivization of UGC on local film and TV production in Kenya. Economic incentivization plays a key role in motivating content creators to produce and distribute UGC (Opanga & Maina, 2018). In the context of local film and TV production in Kenya, the ability of creators to leverage social media, endorsements and brand ambassadorships as revenue streams has transformed content creation (Mungai, 2019). Social media platforms, which serve as the primary distribution channels for UGC, provide creators with direct access to vast audiences, enabling monetization through ad revenue, sponsored content as well as viewer support. Additionally, endorsements and brand ambassadorships offer additional financial incentives by aligning creators with brands that seek to tap into their established followings. These financial opportunities not only sustain content production, they also encourage innovation and creativity, thus enhancing the overall quality and quantity of local content. The analysis of this independent variable explores how economic incentives associated with UGC are influencing local film and TV production in Kenya. By examining the interplay between financial rewards and content creation, this section aims to provide insights into the extent to which economic incentivization drives the growth and development of the local film and TV production. In order to achieve this, data from local film, TV and UGC producers was collected where they were asked about their application of technology in their production work. The results from the questionnaires on economic incentives that the producers receive were summarized in this section.

4.5.2.1 Social Media Influencing and Production of UGC

The researcher sought to find out the perceptions of the respondents on the role of social media influence and endorsements as components of economic incentivization for UGC. The findings of the effect of social media influencing provide a summary of participant responses on the influence of social media and endorsements in the economic incentivization of user-generated content (UGC). The table is divided into two main sections: *Social Media Influencing* and *Endorsements.* Within the social

media Influencing section, the responses address various factors, such as the perception of social media as an influencing platform, the availability of economic incentives, the role of monetization models as well as the effect of social media influencing as a career. The findings are as shown in Table 4.20.

Table 4.20: Social Media Influence and Endorsements of UGC

	On the Economic Incentivization of User-generated Content						
	Social Media Influencing						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	Social Media influencing opportunities	221	59.2	36.2	3.8	0.5	0.3
1.2	Economic Incentives and Motivations	152	40.8	45.8	10.2	3.2	-
1.3	Monetization models and motivation	83	22.3	29.5	36.5	9.9	1.9
1.4	Influence of monetization on UGC	91	24.4	39.1	24.9	9.7	1.9
1.5	Social media influencing as careers	93	24.9	31.4	27.9	12.6	3.2
	Endorsements						
2.1	Content creators' endorsement & purchase	140	37.5	46.4	15.45	0.8	0.8
2.2	Financial relationships with brands	59	15.8	27.3	20.6	23.6	12.6
2.3	Economic incentives and long partnerships	93	24.9	48.0	19.6	5.4	2.1
2.4	Economic incentives authentic and credibility	90	24.1	40.8	25.2	8.0	1.6

The findings in Table 4.20 highlight several perspectives on the role of social media influencing as a factor in the economic incentivization of UGC. The data shows that a significant majority of participants strongly agree or agree that social media provides ample opportunities for influencing, as indicated by a combined 95.4% agreeing to statement 1.1. Similarly, a large proportion of respondents acknowledge the motivational role of economic incentives in content creation, with nearly 86.6% agreeing or strongly agreeing on the importance of financial motivations (Statement 1.2). However, opinions on monetization models as a motivating factor for UGC creators (Statement 1.3) are more diverse, as a considerable portion (36.5%) remains neutral, indicating a degree of uncertainty or ambivalence regarding the effectiveness of these models. Additionally, views on the career potential of social media influencing (statement 1.5) are mixed, with noticeable neutrality and disagreement, suggesting that while social media offers financial opportunities, it may not yet be perceived uniformly as a sustainable career path. In particular, the majority strongly agree or agree on the economic opportunities that social media platforms provide, though responses on the motivation from monetization and careers in influencing show variance, with some neutrality and minor disagreement.

4.5.2.2 Endorsements and Production of UGC

The researcher sought to find out from the respondents of this study whether with brand ambassadorship the monetization of UGC adequately rewards content creators for their roles in promoting brands through endorsements. The findings in Table 4.20 present the respondents' views on whether endorsements adequately reward content creators for their roles in promoting brands. The responses indicate that endorsements by content creators significantly influence consumer purchases and that economic incentives can promote long-term partnerships with brands. However, participants show varied opinions on the authenticity and credibility of these endorsements, with a notable proportion expressing neutrality. The findings in Table 4.20 further illustrate the perceived importance of social media influence and endorsements in incentivizing UGC production, though opinions on the economic sustainability and authenticity of these partnerships remain diverse.

A substantial portion of respondents (83.9%) agree or strongly agree that endorsements positively affect consumer purchase decisions (Statement 2.1). However, perspectives on the authenticity and credibility of these endorsements (Statement 2.4) show a range of views, with 25.2% neutral and 9.6% disagreeing, reflecting some skepticism about the legitimacy of such financial partnerships. The data also reveals that while economic incentives encourage long-term relationships with brands (Statement 2.3), a smaller group feels that financial arrangements are adequate and beneficial.

Overall, the table underscores that while social media and economic incentives are recognized as motivators for UGC, there are varying degrees of agreement on their sustainability and influence. These findings suggest that most respondents believe that social media influencing and endorsement partnerships by creators sufficiently compensate creators for their promotional efforts in their content. Overall, the findings in Table 4.20 indicate that both social media influencing and endorsements are key in economically motivating UGC, though there remains some uncertainty about the sustainability and authenticity of these particular sources of income.

4.5.2.3 Brand Ambassadorship Partnerships of User-generated Content Creators

The researcher sought to determine whether brand ambassadorship for UGC plays a role in the growth of the local film and TV production in Kenya. The researcher inquired from the respondents of this study the number of partnerships with sponsors or brands that they had concluded in the last one year. Table 4.21 provides a distribution summary of brand ambassadorship partnerships that are currently held by content creators in relation to the production of UGC. The table categorizes the number of partnerships into four ranges: 0-5, 6-10, 11-15, and 16-20 partnerships. The distribution of partnerships among the sampled respondents are as shown in Table 4.21.

Table 4.21: Brand Ambassadorship and Production of UGC

	Frequency	Percent	Valid percent	Cumulative Percentage
0-5 Partnerships	343	92.0	92.0	**92.0**
6-10 Partnerships	28	7.5	7.5	**99.5**
11-15 Partnerships	1	0.3	0.3	**99.7**
16-20 Partnerships	1	0.3	0.3	**100.0**
Total	**373**	**100.0**	**100.0**	

These findings in Table 4.21 indicate that most content creators in the study had relatively few sponsorship or brand partnerships in the last year. The vast majority, 92.0%, had between 0-5 partnerships, while 7.5% reported having 6-10 partnerships. Only a very small number of respondents had between 11-15 partnerships (0.3%) or 16-20 partnerships (0.3%). The data suggests that most content creators had minimal involvement in brand partnerships, indicating a limited scope of brand ambassadorship in their UGC. These findings are consistent with the findings of Kim & Ko (2019) that partnerships with content creators grow over time and there are instances where the creators experience increased revenue earnings. This is because brand ambassadorships provide a source of income for content creators. Brands often pay creators to promote their products or services, which can be a lucrative revenue stream. Another respondent said:

> *"My brand ambassadorship with brands has enhanced my online reach and visibility and I have occasionally collaborated with brands that have helped me to expand my audience*." **Local Film/TV Producer**

This suggests that brand collaborations boost creators' individual visibility of the creators and extends their reach through cross-promotion on brand-owned channels. Another respondent mention that:

> *'Brands often promote our collaborations through their own channels, hence introducing me as a content creator to new followers."* **Local Film/TV Producer**

Some brand partnerships enhance the professional credibility and legitimacy of content creators. Being associated with reputable brands can help build a creator's reputation and open up further opportunities. Other brands provide content creators with resources such as new products, equipment and financial support for content creation improving the quality and frequency of their content. The interview findings confirmed that brand ambassadorship had a positive influence on some of the producers. An interviewee said that:

> *"I have been able to upgrade my filming equipment and therefore I am able to make better quality content on top of being able to take care of my own personal bills from the brand ambassadorship engagements with my content"* **Local Film/TV Producer**

Considering the descriptive results and the interview findings, brand ambassadorship has an influence on local film and TV production in Kenya. A respondent noed that;

> *"Long-term partnerships with brands leads to more consistent and effective collaborations, benefiting both the brand and the content creator by fostering trust and mutual understanding."* **Local Film/TV Producer**

This shows that beyond trust and consistency, long-term brand partnerships also open opportunities for more profitable and organic distribution formats, particularly through sponsored content on social media platforms.

> *"Sponsorships and collaborations with brands are one of the most profitable distribution formats for UGC. Posting sponsored content directly on Instagram stories and TikTok videos is more effective than traditional adverts because it feels more organic to followers. Also, integrating products into our videos keeps audiences engaged without interrupting the flow."* **Local Film/TV Producer**

Overall, the data suggests that most content creators had minimal involvement in brand partnerships, indicating a limited scope of brand ambassadorship in their UGC. Economic incentivization shows a positive effect but is not statistically significant suggesting that higher economic incentivization has the potential to increase the production of local films and TV productions.

These findings align with Bowen and Ozuem (2015) who emphasize that while UGC holds significant potential for brand engagement, the monetization opportunities remain limited for most creators, particularly in developing media economies. Similarly, Holland (2020) argues that the economic potential of UGC often remains unrealized due to the absence of structured support systems, policy incentives, and scalable brand collaborations. In the Kenyan context, the limited involvement in brand ambassadorship reflected in this study suggests that while economic incentivization shows a positive direction, it lacks the critical mass or policy backing necessary to drive statistically significant growth in local film and TV production.

4.5.2.4 Brand Ambassadorship and Production of User-generated Content

The researcher sought to find out the role of brand ambassadorship in the production of UGC under the dimension of economic incentivization. The data sought to showcases the respondents' perceptions regarding the aspect of monetization on brand ambassadorship through brand promotion, influence on purchasing decisions as well as financial disclosure practices. This analysis highlights the extent to which UGC producers agree or disagree with statements relating to the financial and strategic effect of brand partnerships on their content creation processes. The findings are as shown in Table 4.22.

Table 4.22: Brand Ambassadorship and Production of UGC

On the Economic Incentivization of User-generated Content							
	Brand ambassadorship						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	Monetization through promoting Brands	130	34.9	40.2	19.0	4.6	1.3
3.2	Brand ambassadors and purchasing decisions	134	35.9	44.0	15.3	3.8	1.1
3.3	Brand ambassadors and financial disclosure	85	22.8	23.6	21.4	21.7	10.5

The data in Table 4.22 illustrates the influence of brand ambassadorship on UGC production, focusing on economic incentives. It shows that a significant portion of respondents either strongly agreed (34.9%) or agreed (40.2%) that monetization through promoting brands enhances UGC production, showing that partnerships with brands are financially beneficial for creators. Similarly, the influence of brand ambassadors on consumer purchasing decisions garnered strong agreement (35.9%) and agreement (44.0%), underscoring the persuasive role of UGC producers in marketing. However, when it came to financial disclosure practices, the responses were more varied, with only 22.8% strongly agreeing and 23.6% agreeing, while a notable portion remained neutral (21.4%) or disagreed (32.2% combined). Overall, the table shows while brand ambassadorship generally supports the production of UGC, economic incentives and financial disclosures present more mixed perceptions.

These results echo the findings of Suleman, Suyoto and Prasetio (2022), who found that when brand ambassadors are perceived as trustworthy by consumers, they substantially influence purchasing decisions on social media platforms highlighting how brand partnerships drive content creation. Likewise, Demba et al. (2022) reported that UGC advertising positively shapes consumer attitudes, trust and

purchase intentions, reinforcing the idea that monetization potential increases when virality and credibility are aligned. The strong agreement on monetization and consumer influence in your data supports this narrative. However, the mixed responses on financial disclosure practices suggest that the transparency framework for brand ambassadorship remains underdeveloped, underscoring the need for stronger ethical and policy mechanisms.

4.5.2.5 Models of Economic Incentivization for UGC Creators

According to the Disruptive Innovation Theory (DIT), which explains how simpler, more affordable, and accessible innovations can overturn established markets, is highly relevant to the economic incentivization of UGC in local film and TV production. As social media platforms and digital tools democratize content creation, UGC has emerged as a disruptive force, allowing individuals to produce and distribute content at a fraction of traditional costs (Mungai, 2019). This shift has incentivized local creators to engage in brand partnerships, social media influencing and other revenue-generating activities, challenging the dominance of conventional production houses in the local film and TV production in Kenya. In this context, the economic incentives associated with UGC empower local creators and catalyze the growth of a more diverse and decentralized film and TV production, aligning with the principles of disruptive innovation. To determine the influence of economic incentives of UGC on local film and TV production, the researcher relied on the data collected on social media influencing, endorsements and brand ambassadorship. The findings are in the section below.

4.5.2.6 Economic Incentivization of UGC and Local Film/TV Production

The researcher sought to find out the influence of economic incentivization of UGC on local film and TV production in Kenya. The findings are as shown in Figure 4.5 below.

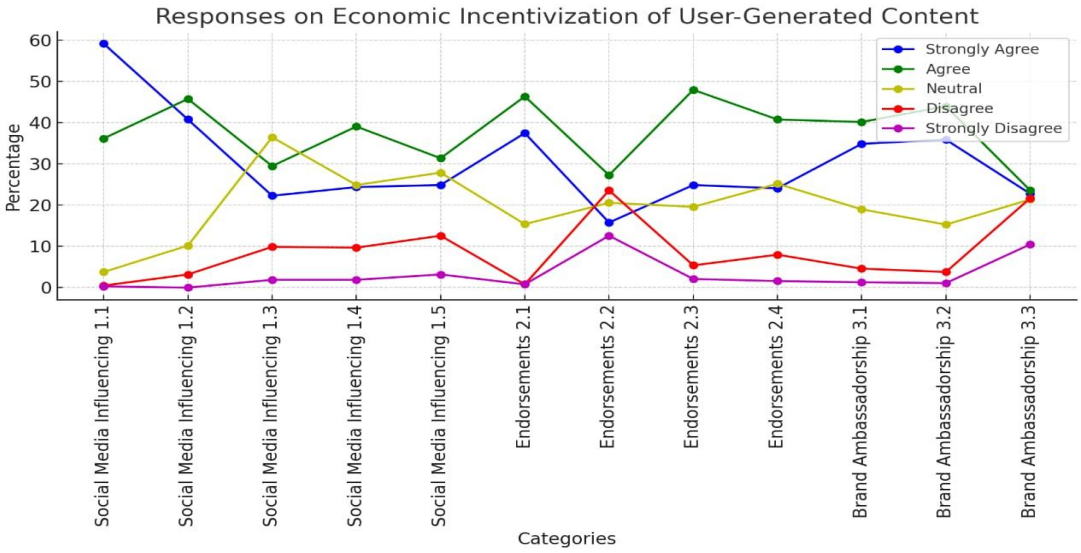

Figure 4.5: Responses on Economic Incentivization of UGC

The results in Figure 4.5 show the respondents' perceptions as per the individual indicators of the economic incentivization variable of the study which was investigated under social media influencing, endorsements and brand ambassadorship. The producers were asked about the benefits from economic incentives offered by SNS's for sharing audio-visual content. Some of them noted that they are able to earn a living from sharing their content. One of the respondents stated that:

> *"Platforms like Instagram and YouTube provide opportunities to monetize content through brand partnerships and endorsements. However, the local market for influencers is still developing therefore many brands are still hesitant to invest in creators. We have to constantly prove our value by building large online followings and showing engagement metrics to attract these deals*." **UGC Producer.**

Others felt that the platforms are causing competition and that there was need for producers to engage with the digital platforms in making profits from their audio-visual work. Another producer stated:

> *"The traditional distribution formats like cinema and TV are still valuable, but the shift to digital platforms like streaming services (Netflix, Showmax) is where the future of profitability for producers lies. These platforms provide access to a global audience and offer better revenue-sharing models for local film/TV producers. However, negotiating good deals is a challenge, with platforms such as YouTube preferring UGC due to its low production cost."* **Local Film/TV Producer**

This observation aligns with Uduokpan and Tengeh (2020) who aver that the digital shift has created both opportunities and disparities in monetization between professional productions and UGC. Streaming platforms such as Netflix and Showmax offer broader distribution and scalable revenue models, but accessing these platforms remains a significant hurdle for many local film and TV producers due to structural barriers and opaque deal negotiations. Similarly, Rono and Mugeni (2019) note that while YouTube enables content visibility and monetization, its preference for UGC over professionally produced content stems from lower production costs and algorithmic promotion of fast, relatable content. These findings reinforce the importance of economic incentivization and technological access as dual forces shaping the future of content profitability, as reflected in both the regression and interview data in this study.

4.5.2.7 Overall Findings of the Economic Incentivization of UGC

The researcher analyzed the overall descriptive findings of the influence of economic incentivization of UGC on local film and TV production through social media influencing, endorsements and brand ambassadorship. The overall analysis of economic incentivization of UGC through social media influencing, endorsements and brand ambassadorship reveals diverse perceptions. The overall findings of this investigation are as shown in Table 4.23.

These findings align with studies by Khamis, Ang and Welling (2017) and Ki (2018), who highlight the growing role of digital influencers in shaping content creation and

monetization strategies. Njoroge (2021) and Mwangi (2022) further emphasize that brand partnerships and social media endorsements have become key revenue streams for digital content creators in Kenya, providing an alternative model for sustaining local film and TV production. Kimani (2022) explores the economic viability of online film content, noting that UGC creators leveraging brand collaborations often achieve greater financial sustainability compared to those relying solely on traditional funding mechanisms. Additionally, Cunningham & Craig (2019) suggest that social media platforms have transformed content monetization through advertising-driven business models, enabling content creators to earn through sponsored content and audience engagement. The overall findings of this investigation, as presented in Table 4.23, reflect the diverse perceptions surrounding economic incentivization in digital content creation, underscoring the evolving nature of financial sustainability in film and TV production in Kenya.

Table 4.23: Descriptive Findings of the Influence of Economic Incentivization of UGC

On the Economic Incentivization of User-generated Content								
1. Social Media Influencing								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1 Social media influencing opportunities.	221	59.2%	59.2%	59.2	36.2	3.8	0.5	0.3
1.2 Economic incentives motivations	152	40.8%	40.8%	40.8	45.8	10.2	3.2	-
1.3 Monetization models and compensation	83	22.3%	22.3%	22.3	29.5	36.5	9.9	1.9
1.4 Influence on monetization of UGC	91	24.4%	24.4%	24.4	39.1	24.9	9.7	1.9
1.5 Social media influencing sustainable careers	93	24.9%	24.9%	24.9	31.4	27.9	12.6	3.2
2. Endorsements								
Statement	Frequency	Percent	Valid Percent	S. Agree	Agree	Neutral	Disagree	S. Disagree
2.1 Content creators' endorsement & purchase	140	37.5%	37.5%	37.5	46.4	15.45	0.8	0.8
2.2 Financial relationship with brands	59	15.8%	15.8%	15.8	27.3	20.6	23.6	12.6
2.3 Economic incentives & long partnerships	93	24.9%	24.9%	24.9	48.0	19.6	5.4	2.1
2.4 Economic incentives authentic & credibility	90	24.1%	24.1%	24.1	40.8	25.2	8.0	1.6
3. Brand Ambassadorship								
Statement	Frequency	Percent	V. Percent	S. Agree	Agree	Neutral	Disagree	S. Disagree
3.1 Monetization through promoting brands	130	34.9%	34.9%	34.9	40.2	19.0	4.6	1.3
3.2 Brand ambassadors & purchasing decisions	134	35.9%	35.9%	35.9	44.0	15.3	3.8	1.1
3.3 Brand ambassadors & financial disclosure	85	22.8%	22.8%	22.8	23.6	21.4	21.7	10.5

For social media influencing, a majority of respondents either “Strongly Agree” or “Agree” with its influence, as demonstrated by consistently high agreement rates across all the statements (59.2% and 36.2% for the highest-rated response as shown in Table 4.23. However, there is a notable presence of neutrality and moderate disagreement, indicating that some respondents are unsure about its influence. In terms of endorsements, most respondents view them favourably, with the highest agreement rates being 37.5% and 46.4%, respectively, while the second statement shows some divergence in views, with a noticeable percentage of disagreement (23.6%). Similarly, brand ambassadorship is positively perceived, with the majority either strongly agreeing or agreeing, particularly on statements 3.1 and 3.2, which show 34.9% and 40.2% agreement. However, some of the respondents expressed neutrality or disagreement, especially in the last statement, where 21.7% disagreed. Overall, the findings suggest that while the economic incentivization of UGC is widely recognized as influential, there is a variation in perceptions with a segment of the respondents remaining neutral or expressing skepticism on it.

4.5.2.8 Correlation Analysis for Economic Incentivization and Local Film/TV Production

A Correlation analysis for economic incentivization and local film/TV Production to determine the strength and direction of the relationship between economic incentives and local film/TV production in Kenya. This analysis revealed how economic incentives affect production levels. The results in Table 4.24. The analysis includes Pearson correlation coefficients and significance values measuring the strength and significance of the relationship between economic incentivization and local film and TV production in Kenya.

Table 4.24: Correlation for Economic Incentivization and Local film/TV Production

		Local Film/TV Production	Technological Factors
Local Film/TV Production	Pearson Correlation	1	**.278****
	Sig. (2-tailed)		**.000**
	N	373	**373**
Economic Incentivization	Pearson Correlation	.278**	**1**
	Sig. (2-tailed)	.000	
	N	373	**373**

****. Correlation is significant at the 0.15 level (2-tailed).**

The findings in Table 4.24 show a significant positive relationship between Economic Incentivization of UGC and local film and TV production since the correlation coefficient is 0.278 ($r=0.278$, $p=0.000<0.05$). However, the relationship is relatively moderate since the value of $r=0.278$ is a bit far from zero at which there is no correlation. This correlation is statistically significant at the 0.15 level, suggesting a meaningful association between the variables under study. Thus, there is a moderate positive relationship between the economic incentivization of UGC and local film and TV production.

These findings agree with Bowen and Ozuem (2015) and Hansson (2019**)** who noted that economic incentives such as advertising partnerships, digital endorsements and platform-based monetization have reshaped the value chain in media production. Their studies indicate that when creators are economically rewarded through UGC platforms, the motivation to produce content increases and new digital careers emerge outside traditional broadcasting structures. Similarly, Nyarenda (2020) emphasizes that digital content producers in sub-Saharan Africa are increasingly bypassing traditional gatekeepers by directly monetizing content via platforms like YouTube and TikTok. The correlation results in this study affirm these observations, indicating that financial opportunities tied to UGC contribute meaningfully to the expansion of local film and TV production in Kenya.

4.5.2.9 Regression Analysis for Economic Incentivization of UGC

A linear regression analysis was used to test the level of influence that economic incentivization of UGC has on local film and TV production in Kenya. The findings as shown in Table 4.25 provide a summary of the regression analysis model assessing the relationship between economic incentivization and local film and TV production in Kenya. The table presents key statistical indicators, including the R value, R Square, Adjusted R Square and the standard error of the estimate. This analysis aims to determine the extent to which economic incentivization predicts local film and TV production outcomes, reflecting its effect on content development and industry growth. The findings in the table show how much of the variance in local film and TV production can be explained by economic factors, offering insights into the predictive power of economic support mechanisms in the creative sector.

Table 4.25: Regression Analysis Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.278[a]	.077	.075	**.61922**

a. Predictors: (Constant), Economic Incentivization

The regression analysis findings in Table 4.25 show that Economic Incentivization related to UGC) has a statistically significant influence on local film and TV production ($R^2 = 0.077$, Adjusted $R^2 = 0.075$, $\beta = 0.378$, $p = 0.000$). The findings suggest that while financial opportunities such as advertising revenue, platform monetization and brand partnerships play a role in driving content creation, they explain only 7.5% of the variation in local production. The remaining 92.5% is attributed to other factors not included in this model. Nonetheless, the statistical significance of the relationship highlights the emerging influence of UGC monetization within Kenya's evolving creative industries. The regression analysis shows that the economic incentivization of UGC has some influence on local film and TV production in Kenya, however it accounts for only a small portion of the variation, with the majority being influenced by other unidentified factors.

4.5.2.10 Regression Analysis Coefficients for Economic Incentivization of UGC

The researcher conducted a regression analysis for economic incentivization of UGC to understand how financial rewards, such as endorsements and brand ambassadorships, influence local film and TV production. This allowed the researcher to quantify the relationship between economic incentives and the levels of local film and TV production in Kenya. The findings are as shown in Table 4.26.

Table 4.26: Regression Coefficients for Economic Incentivization of UGC

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.781	.150		11.902	**.000**
	Economic Incentivization	.378	.068	.278	5.578	**.000**

a. Dependent Variable: Film/TV Production

The regression results in table 4.26 indicate that economic incentivization positively influences local film and TV production ($R^2 = 0.278$, $\beta = 0.378$, $p = 0.000$). The findings suggest that financial incentives tied to UGC such as revenue from advertising, brand collaborations and platform-based monetization are contributing to the growth of local film and TV content production. This supports existing scholarship that links digital content monetization with increased creative output in emerging film and TV production industries.

4.5.2.11 ANOVA Analysis for Economic Incentivization and Local Film/TV Production

An analysis of variance (ANOVA) was conducted to determine the influence of Economic Incentivization on local film and TV production. The data in Table 4.27 presents an ANOVA analysis for economic incentivization as it relates to local film and TV production. This table outlines the sum of squares, degrees of freedom (df), mean square, F-value, and significance level (Sig.) to assess the explanatory power of the model. The findings are as shown in the table.

Table 4.27: ANOVA Analysis for Economic Incentivization

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	11.929	1	11.929	31.111	.000[b]
	Residual	142.254	371	.383		
	Total	154.183	372			

a. Dependent Variable: Film and TV Production

b. Predictors: (Constant), Economic Incentivization

The findings in Table 4.27 indicate that Economic Incentivization is a significant predictor of local film and TV production. The analysis shows a regression sum of squares of 11.929 and a mean square of 11.929 for one degree of freedom. The residual sum of squares is 142.254 with 371 degrees of freedom, producing a total sum of squares of 154.183 across 372 observations. The F-value of 31.111 is statistically significant (p = .000), revealing that economic incentivization, accounts for a notable variation in local film and TV production in Kenya. This significance suggests that economic incentives strongly influence production, underlining their role in stimulating the production of local films and TV productions. Hence it can be concluded that economic incentivization of UGC influences local film and TV Production. These findings were confirmed by the qualitative findings.

The findings also reveal that without economic incentives many producers would not be in the business of content creation and sharing. They need to be assured that the brands are meeting their side of the bargain by paying them for engagements with products and services within their content. In this case, economic incentivization was important since it helped the brands to advertise their goods and services and in return the content creators made money from social media influencing. The interviewees confirmed that it helps them to earn money, to gain more followers and to get validation especially when they work with known brands. A respondent said:

> *"Some brands have given me a year's supply of the product I featured in my content making it possible for me to divert the budget for that product to personal use. I ca not complain."* **UGC**

Producer

As a result, some of the UGC producers who are involved with brands end up improving the delivery of their content in terms of both quantity and quality. Therefore, economic incentivization of UGC had a role to play in local film and TV production. Some content creators however noted that it is not always straight forward. A respondent said:

> *"There are instances where a content creator works with a brand that fails to honour their side of the bargain and that leads to losses on the side of the creator."* **UGC Producer**

Such instances break the trust between brands and content producers. Therefore, economic incentivization has an influence of local film and TV production. The stakeholders were asked about regulation and ensuring fair competition with local film and TV producers. A stakeholder stated that:

> *"The sheer volume and real-time nature of UGC present regulatory challenges. We have frameworks in place, but UGC on platforms like YouTube and TikTok, is difficult to monitor. A balance is needed between allowing creative freedom and enforcing guidelines to ensure that low-cost, unregulated content does not negatively affect the professionalism of local film and TV production."* **Stakeholder**

The correlation coefficient is 0.488 ($r=0.488$, $p=0.000<0.05$). Therefore, the multi-correlation results reveal that there is a significant positive relationship between economic incentivization of UGC, media policy and interaction variable (X*W)" and local film and TV production. However, this relationship is moderate since the value of $r=0.488$. Since R^2 is 0.239, only 23.9% of local film and TV production could be explained by economic incentivization of UGC and media policy. The remaining 76.1% of local film and TV production was due to other factors that were not included in this model. However, the p-value for the interaction (X * W), which is $p=0.761>0.05$ indicates that there is no significant moderation effect on the relationship between economic incentivization and local film and TV production.

4.5.2.12 Moderation of Media Policy on Economic Incentivization of UGC

Economic incentivization of UGC is a driving force behind the proliferation of local films and TV productions in Kenya. The provision of financial rewards and opportunities for content creators through economic incentivizes not only sustains the creation of UGC but also enhances its quality and effect. Social media influencing, endorsements and brand ambassadorship are instrumental in shaping local content creation. However, the influence of media policy on these economic factors is significant, as bolsters and hinders the ability of content creators to monetize their work, ultimately affecting the quality, quantity, diversity and budgets of local film and TV productions. The findings in Table 4.28 offer insights into how policy decisions enhance or constrain the economic potential of UGC, thereby influencing the growth and development of local film and TV production.

Table 4.28: Moderation of Media Policy on Economic Incentivization of UGC

Model Summary							
1	**R**	**R-Sq**	**MSE**	**F**	**df1**	**Df2**	**P**
	.488	.239	.318	38.538	3.000	369.000	.000
Model							
	Coeff	Se	t	p	LLCI	ULCI	
Constant	1.260	.394	3.195	.002	.484	2.035	
Treatment	.222	.198	1.120	.263	-.168	.612	
Media	2.456	.966	2.542	.011	.556	4.356	
Policy							
Int_1	-.141	.463	-.305	.761	-1.053	.770	
Test(s) of highest order unconditional interaction							
	R2-chng	F	df1	df2	p		
X*W	.000	.093	1.000	369.000	.761		

Focal predict: EcoIncLg(X)
Mod var: MedPoLg(W)
Level of confidence for all confidence intervals in output:95.0000

The model yields an R-squared value of .239, meaning that approximately 23.9% of the variance in film and TV production can be explained by the interaction of

economic incentivization and media policy. The F-test is statistically significant (F = 38.538, p = .000), indicating the overall robustness of the model in predicting the dependent variable. The coefficient for economic incentivization alone, however, is not significant at (p = .263), suggesting that economic incentives do not strongly predict production outcomes. On the other hand, the media policy has a significant positive effect (Coeff = 2.456, p = .011), pointing to media policy as a key driver of UGC production. The interaction term between media policy and economic incentivization is not statistically significant (p = .761), indicating that media policy does not significantly moderate the relationship between economic incentives and UGC production. Overall, the results suggest that while media policy significantly affects UGC production, it does not appear to strengthen or weaken the effects of economic incentivization.

These results align with findings by Mukara and Ong'ong'a (2024) who examined Kenya's regulatory environment for VoD platforms and highlighted the significant role of policy in shaping content monetization strategies (Media Policy $p = .011$). Their study emphasizes that while media policy directly influences production outcomes, it does not necessarily enhance or constrain how creators earn from economic incentives as the interaction effect is not significant. This supports the observation in the analysis that economic incentivization and media policy operates independently, pointing to a need for better alignment between policy frameworks and monetization mechanisms to sustainably support local film and TV content production in Kenya.

4.5.3 Treatment of UGC

The third objective of the study sought to assess the treatment of UGC on local film and TV production in Kenya. This is because treatment directly influences the creative process and the narrative quality of local film, TV and UGC productions in Kenya. Njoroge (2021) notes that today more than ever before, producers are relying on UGC as a source of inspiration or even as actual content. How they interpret, adapt and integrate this content significantly affects the authenticity of their productions. The treatment of UGC also reflects broader trends in content creation,

where traditional production methods intersect with the current culture of participatory media culture. An analysis of how producers handle UGC through this study shed light on the creative decisions that shapes the final output, thereby offering insights into the dynamics of content production in the local film/TV production in Kenya. The researcher sought to assess the opinions of the respondents of the influence of treatment of UGC on the local film and TV production in Kenya. To achieve this, correlation techniques were employed as summarized in Table 4.29.

4.5.3.1 Content of UGC Productions

The treatment of UGC focused on the nature and quality of the scripts that producers use in creating their local film, TV and UGC productions. This was important to the study because the content of these scripts directly influences the appeal, relevance and cultural resonance of the final productions. By examining the thematic elements of scripts, their narrative structures and character portrayals, the study assessed how well UGC reflects local contexts, addresses audience preferences and aligns with industry standards. This investigation was necessary to understanding how the integration of UGC into professional production processes contributes to the authenticity and effectiveness of local Kenyan films and TV productions. It also shed light on the potential challenges and opportunities that arise when leveraging UGC as a source for mainstream media, particularly in maintaining content quality while nurturing creative diversity. Treatment of UGC ensures that creators tell stories with a personal touch (Karanja, 2019). To assess the treatment of UGC on local film and TV production in Kenya, the researcher considered the content of UGC. The findings are as shown in Table 4.29.

The researcher sought to find out the perceptions in relation to the treatment of UGC and its influence on aspects like quality, credibility and recognition. The findings in Table 4.29 illustrate the participants' levels of agreement on statements concerning the professional acknowledgment of UGC, its unique value as well as its influence on content production. Additionally, the table includes feedback on how production techniques affect the engagement and perceived value of UGC when compared to professional content, as well as the necessity for resources to support UGC creators.

This data provides insights into how the treatment of UGC shapes its production standards and its role in local film and TV production in Kenya.

Table 4.29: Content and Production Techniques of User-generated Content

	On the Treatment of User-generated Content					
	Content	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	Treatment of UGC influences its overall quality	122	32.7	43.7	19.6	3.2	0.8
1.2	UGC should be recognized as professional	109	29.2	39.7	21.2	8.8	1.1
1.3	Treatment of UGC affects credibility	107	28.7	45.0	20.9	4.3	11
1.4	UGC acknowledged for unique perspectives	190	50.9	39.1	9.4	0.5	-
	Production techniques	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1	Treatment of UGC affects its production value	105	28.2	44.0	20.9	5.9	1.1
2.2	UGC should improve production techniques	208	55.8	36.7	6.7	0.8	-
2.3	UGC is as engaging as professional content	142	38.1	40.8	16.6	4.0	0.5
2.4	UGC creators should be provided with resources	174	46.6	37.8	12.6	2.4	0.5

The findings in Table 4.29 reveal the perceptions on the treatment of UGC in terms of content quality and credibility. A majority of respondents agree that the treatment of UGC significantly influences its overall quality, with 32.7% strongly agreeing and 43.7% agreeing. Recognition of UGC as professional content is also widely supported, although a smaller group, 29.2%, strongly agrees, while 39.7% agree. In terms of credibility, a high percentage (28.7% strongly agree and 45.0% agree) believes that how UGC is treated directly affects its credibility. Furthermore, 50.9% strongly agree that UGC provides unique perspectives, highlighting the value that users see in diverse content sources. A producer stated;

"One of the unique strengths of UGC is its diversity; each creator brings their own perspective, which makes the content richer and more relatable. However, for this content to be valued alongside professionally produced media, there needs to be greater recognition of the creators' contributions. Rewarding creators and promoting their content more widely could help to reinforce the quality and credibility of UGC."

Local film/UGC Producer

In essence, while the diversity of UGC enriches media backdrops with authenticity and relatability, its sustainability and credibility depend on proper recognition, reward and wider promotion of creators' contributions. On the need to reward and recognize UGC creators, a respondent stated that;

"UGC creators are doing amazing work with very limited resources, often just out of passion. Recognizing their efforts by providing some form of reward can help keep these creators motivated. It's about valuing the stories they bring to the table and giving them the credit they deserve. Proper recognition can help in legitimizing UGC, making it a more viable and respected source of content within the industry."

Local film/UGC Producer.

In summary, the recognition and rewards accorded to UGC creators through economic incentives are essential in legitimizing their work and elevating it to the same level as professionally produced local films and TV productions. The diversity and relatability of UGC make it a valuable part of local film and TV productions within the media landscape, but without proper acknowledgment although some creators struggle to sustain their contributions. By promoting their content and offering them tangible incentives, the industry can promote a more inclusive and credible space for UGC thus ensuring that these producers receive the support and credit that they deserve.

4.5.3.2 Production Techniques of UGC

The researcher sought to find out the perceptions of the producers on the production techniques of UGC in terms of source and production costs. Table 4.30 presents data on the sources of ideas for the treatment of UGC and the perceptions surrounding the low production costs associated with UGC. The table includes levels of agreement from the respondents on statements related to the value that is added by diverse sources of UGC, the recognition and rewards for UGC creators and the promotion of content that originates from varied sources. Additionally, it captures views on whether the low production costs of UGC influence its quality, whether creators should be compensated for their production efforts and how low costs influence content accessibility. This data is essential for understanding how the treatment and economic aspects of UGC production are perceived by local content creators.

According to the findings in Table 4.30, regarding production techniques, a considerable portion of respondents believes that the treatment of UGC affects its production value (28.2% strongly agree and 44.0% agree). A significant 55.8% strongly agree that UGC creators should enhance their production techniques, reflecting a general demand for quality improvement. Additionally, 38.1% strongly agree and 40.8% agree that UGC can be as engaging as professionally produced content. Finally, a substantial majority (46.6% strongly agree and 37.8% agree) feels that UGC creators should receive resources to improve their production quality. Overall, the data suggests strong support for both the recognition and enhancement of UGC in terms of content quality and production, indicating that with appropriate treatment and resources, UGC has the potential to rival traditional professional content in quality and engagement. As one producer stated;

> *"UGC content often prioritizes authenticity and relatability over high production values. While traditional productions focus on polished visuals and storytelling, UGC thrives on real, unfiltered content that resonates with audiences on a personal level. It's not about perfection but connection.* **"Local Film, TV and UGC Producer.**

These findings highlight a strong consensus on the necessity to enhance the quality of production of UGC while preserving its relatability and authenticity. A majority of the respondents acknowledge that the way UGC is treated influences its production value and agree that UGC creators should refine their techniques. Additionally, there is widespread support for resources to UGC creators and this reinforces the belief that with the right support, UGC can match professionally produced local films and TV productions in terms of engagement and quality proving that high production value does not always affect storytelling.

Table 4.30: Sources of Ideas for Treatment and Low Costs of UGC Production

	On the Treatment of User-generated Content						
	Source	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	UGC from diverse sources adds value to content	133	35.7	46.9	14,5	2.4	0.5
3.2	UGC creators should be rewarded	129	34.6	46.1	16.1	2.7	0.5
3.3	UGC creators should be recognized	145	38.9	42.6	16.4	2.1	-
3.4	UGC from different be sources should be promoted	143	38.3	44.2	14.2	2.9	0.3
	Low Cost Production	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1	UGC's low production cost undermines its quality	132	35.4	34.0	18.0	10.7	1.9
4.2	UGC creators should be paid for production	111	29.8	38.6	21.4	7.8	2.4
4.3	UGC low cost contributes to its accessibility	103	27.6	35.7	25.5	8.8	2.4

The findings in Table 4.30 reveal key insights into respondents' attitudes toward the sources of ideas for treating UGC and the economic implications of its low production costs. Table 4.30 provides insights into the perceptions of UGC treatment, focusing on sources of content ideas and the economic implications of low-cost production. The findings are discussed in sections 4.6.3.3 and 4.6.3.4.

4.5.3.3 Sources of UGC

An analysis of the production techniques applied within the treatment of UGC variable was key to this study because it allowed the researcher to examine how producers transform UGC into polished, market-ready audio-visual content. This included an assessment of the methods used to adapt, script, shoot, edit and enhance raw or UGC to meet industry standards and audience expectations. This was necessary because it revealed the extent to which UGC influences traditional production processes and the creative latitude that local film, TV and UGC producers have in shaping their final products. By analyzing these techniques, the study assessed how UGC contributes to innovation, efficiency and the overall quality of local productions, thus providing insights into its role in the local film and TV production sub sector in Kenya. The opinions of the respondents are captured in Table 4.30. The data in Table 4.30 reveals a strong consensus among respondents on the importance of providing resources and support to UGC producers to enhance production quality.

Regarding sources, a majority of respondents believe that diverse UGC sources add value to the content, with 35.7% strongly agreeing and 46.9% agreeing. This highlights an appreciation for varied perspectives in UGC that enrich content offerings. Similarly, a large proportion of respondents feel that UGC creators should be rewarded and recognized, with 34.6% strongly agreeing and 46.1% agreeing on rewards, and 38.9% strongly agreeing on the need for creator recognition. This support underscores a perceived importance of acknowledging and promoting contributions from various content creators in the UGC space. A producer noted that:

> *"User-generated content brings a fresh variety that we don't often see in traditional media. Each creator's unique background and perspective add layers to the content, making it more engaging and relatable. When we have a mix of voices, the end product speaks to a wider audience, which is what makes UGC so valuable. It really shows the potential for storytelling that feels more inclusive and true to real-life*

experiences." **Local Film/TV Producer**

Some of the sampled UGC producers appreciated that production techniques favoured them. The respondent noted that:

> *"Flexibility and creativity allow me to use simple production techniques. With minimal resources, I shoot, edit and publish my content quickly. My smartphone has basic AI supported editing apps that allow for faster turnaround times as compared to traditional methods. Our focus is more on speed and engagement rather than technical sophistication."* **UGC Producer**

These findings indicate the vast majority of respondents recognize the need for investment in resources and funding to uplift the quality of UGC production in Kenya. They indicate that the vast majority of respondents recognize the need for investment in resources and funding to enhance the quality of UGC production in Kenya. This aligns with studies by Muriithi & Mwangi (2018) and Kimani (2022) which highlight the economic challenges that are faced by local content creators in securing sustainable funding and production resources. Kariuki (2020) further emphasizes that while digital platforms provide economic opportunities for independent film and TV content producers, financial constraints limit their ability to produce high-quality content that meets industry standards. Cunningham & Craig (2019) explore how structured investment in digital content creation has led to the professionalization of UGC in other markets, suggesting that similar approaches can uplift UGC production in Kenya. Additionally, Mudau (2014) and Postigo (2016) discuss the role of intellectual property protection in incentivizing content creators by ensuring financial benefits from UGC are secured. These perspectives reinforce the argument that without adequate investment and funding mechanisms, the potential of UGC to transform local film and TV production in Kenya is underutilized.

4.5.3.4 Low-Cost Production of UGC and Local Film/TV Production

Low-cost production refers to affordability and accessibility of creating content, which is a defining characteristic of UGC. It was important to investigate low production costs associated with UGC as it enables a broader range of individuals to participate in content creation. By examining how producers leverage these cost-effective methods, the researcher assessed the extent to which UGC is influencing the local film and TV industry in Kenya in order to understand the economic influence of UGC on traditional production models, how it challenges or complements established industry practices and its potential to sustain a vibrant, locally-driven creative economy. The findings are in Table 4.30

In terms of low-cost production, the data shows mixed opinions. While 35.4% strongly agree and 34.0% agree that low production costs undermine the quality of UGC, a notable percentage (27.6% strongly agree and 35.7% agree) also sees low costs as a contributor to accessibility of UGC. Additionally, there is significant agreement that UGC creators should be compensated for their efforts, with 29.8% strongly agreeing and 38.6% agreeing. Overall, the findings suggest that while there are concerns about the quality effects of low-cost production, the value of diverse sources and the accessibility afforded by lower costs are widely recognized and appreciated. The respondents were asked to state whether low cost production of UGC influences the local film and TV production in Kenya. A UGC producer stated that:

> *"We do enjoy financial advantage as low-cost production is the key benefit of UGC. With just a phone and internet connection, I create content without needing expensive equipment or a large crew, which makes it accessible to many creators, even when I have a limited budget".* **UGC Producer**.

These findings underscore the dual effect of low-cost production on UGC by highlighting both its challenges and advantages. While some respondents believe that affordability can compromise quality, many others acknowledge that it also enhances

accessibility thus allowing a wider range of UGC creators to participate in content production. Additionally, there is strong support for financial compensation for UGC creators by recognizing their contributions despite limited resources. Overall, the data suggests that low-cost production is a defining strength of UGC enabling more individuals to engage in content creation influencing local film and TV production in Kenya by supporting a more inclusive and economically viable creative industry.

4.5.3.5 Overall Analysis of Treatment of UGC

The overall findings on the treatment of UGC were centred on; Content, production techniques, source and low-cost production. These dimensions provided insight into how the approach and handling of UGC influence local film and TV production in Kenya. Each category was measured through several statements with respondents being asked to indicate their level of agreement or disagreement with each statement. The results are as shown in Table 4.31 and they align with insights from Bruns (2016) and Burgess and Green (2018), who highlight how the accessibility and affordability of UGC have democratized media production, allowing more creators to participate in the industry.

Kiplang'at (2020) and Muthoni (2017) emphasize that the quality and approach to UGC particularly in terms of production techniques and source credibility significantly influence its acceptance and integration into mainstream film and TV production in Kenya. Cunningham and Craig (2019) further explore how digital content platforms provide alternative avenues for content distribution, reinforcing the role of cost-effective production methods in enabling local filmmakers to compete in an evolving media sector. Additionally, Mwangi (2022) and Ndinda (2020) discuss how audience perceptions of UGC are shaped by its production value and storytelling approach, affecting its influence on traditional media. These dimensions collectively provide insight into how the approach and handling of UGC shape its influence on local film and TV production in Kenya.

Table 4.31: Descriptive Findings of Treatment of User-generated Content

On the Treatment of User-generated Content								
1. Content								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1 Treatment of UGC influences its overall quality	122	32.7%	32.7%	32.7	43.7	19.6	3.2	0.8
1.2 UGC should be recognition as professional	109	29.2%	29.2%	29.2	39.7	21.2	8.8	1.1
1.3 Treatment of UGC affects credibility	107	28.7%	28.7%	28.7	45.0	20.9	4.3	11
1.4 UGC be acknowledged for unique perspectives	190	50.9%	50.9%	50.9	39.1	9.4	0.5	-
2. Production Techniques								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1 Treatment of UGC affects its production value	105	28.2%	28.2%	28.2	44.0	20.9	5.9	1.1
2.2 UGC should improve production techniques	208	55.8%	55.8%	55.8	36.7	6.7	0.8	-
2.3 UGC is as engaging as professional content	142	38.1%	38.1%	38.1	40.8	16.6	4.0	0.5
2.4 UGC creators should be provided with resources	174	46.6%	46.6%	46.6	37.8	12.6	2.4	0.5
3. Source								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1 UGC from diverse sources adds value to content	133	35.7%	35.7%	35.7	46.9	14.5	2.4	0.5
3.2 UGC creators should be rewarded	129	34.6%	34.6%	34.6	46.1	16.1	2.7	0.5
3.3 UGC creators should be recognized	145	38.9%	38.9%	38.9	42.6	16.4	2.1	-
3.4 UGC from different sources should be promoted	143	38.3%	38.3%	38.3	44.2	14.2	2.9	0.3
4. Low Cost Production								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1 UGC's low production cost undermines its quality	132	35.4%	35.4%	35.4	34.0	18.0	10.7	1.9
4.2 UGC creators should be paid for production	111	29.8%	29.8%	29.8	38.6	21.4	7.8	2.4
4.3 UGC low cost contributes to it accessibility	103	27.6%	27.6%	27.6	35.7	25.5	8.8	2.4

The descriptive analysis in Table 4.31 on the treatment of UGC reveals that majority of respondents either “strongly agree” or “agree” with statements about UGC, with 76.4% in total showing positive perceptions, while only a small fraction (4%) expressed disagreement. Production techniques also received strong agreement from respondents, with more than half (55.8%) indicating support for high-quality techniques and a similar trend is seen in the source of UGC, where 81.5% agree that the origin of UGC contributes positively to local film and TV production. Regarding low-cost production, although a sizable proportion of respondents agreed (63.8%), show a higher level of neutrality and disagreement compared to other indicators, suggesting cost may still be a significant concern. Overall, findings indicate a largely favourable perception of treatment of UGC on content production techniques and sources, though some reservations remain on the influence of low-cost productions.

4.5.3.6 Correlation for Treatment of UGC

The Correlation analysis for the treatment of UGC and local film and TV production was essential to determine the strength and direction of the relationship between how UGC is treated and its influence on the local film and TV production. Given that the treatment of UGC encompasses aspects such as content quality, production techniques, idea sourcing and cost efficiency, understanding these relationships provided the researcher with important insights into how UGC influences local production standards, practices and outputs. The multi-correlation in Table 4.39 indicates that there is a significant positive relationship between Treatment of UGC, Media Policy and the Interaction variable (X*W)” and local film and TV Production since the correlation coefficient is 0.483 ($r=0.483$, $p=0.000<0.05$). The relationship is moderate since the value of $r=0.488$ is far from zero at which there is no correlation. Since R^2 is 0.233, only 23.3% of local film and TV Production was explained by Treatment of UGC, Media Policy and the Interaction variable (X*W). The remaining 76.7% of Local Film and TV Production was due to other factors that were not included in this model. The p-value for the interaction (X * W), which is $p=0.761>0.05$ indicates that there is no significant interaction effect (moderation effect) on the relationship between treatment of UGC and local film and TV Production.

Table 4.32: Correlation for Treatment of UGC

		Treatment of UGC	Local film/TV Production
Film/TV Production	Pearson Correlation	1	**.115****
	Sig. (2-tailed)		**.027**
	N	373	**373**
Treatment of UGC	Pearson Correlation	.115**	**1**
	Sig. (2-tailed)	.027	
	N	373	**373**

****. Correlation is significant at the 0.05 level (2-tailed).**

The overall finding of the correlation analysis showed that there is a significant positive relationship between treatment of UGC and local Film and TV Production since the correlation coefficient is 0.115 (r=0.278, p=0.027<0.05). However, the relationship is relatively weak since the value of r=0.115 approaches zero at which there is no correlation.

These findings agree with Monteleone (2019) who emphasized that the treatment of UGC including how it is curated, moderated and also presented affects its perceived legitimacy and influence within professional media environments. Although the correlation is weak at (r = 0.115, p = 0.027), the result still underscores that as treatment of UGC improves through better editing, ethical framing and adherence to broadcast standards it modestly contributes to the advancement of local film and TV production in Kenya. This reinforces the need for quality assurance and ethical oversight in digital content practices, especially as UGC continues to fill spaces that have traditionally been reserved for professional local films and TV productions.

4.5.3.7 Regression for Treatment of UGC

The researcher conducted a regression analysis for the treatment of UGC and local film and TV production to quantify the influence of various treatment indicators on the dependent variable-local film and TV production. By examining factors such as the content quality, production techniques, idea sources and cost-effectiveness of UGC, the regression analysis allowed for the identification of which specific treatments significantly influence local production outputs. The Regression not only

helps to understand the predictive power of each indicator but also isolated their individual contributions to the overall influence of UGC on local film and TV production. Through this analysis, the study provided more precise recommendations on how different treatments of UGC have been optimized to enhance local film and TV production in Kenya.

Table 4.33: Regression for Treatment of UGC

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.115[a]	.013	.011	**.64040**

a. Predictors: (Constant), Treatment of UGC

The regression analysis presented in Table 4.33 examined the relationship between the timeliness of UGC and local film and TV production. The model shows an R value of 0.115, indicating a weak positive correlation between the timeliness of UGC and local film and TV production. The R^2 value of 0.013 suggests that only 1.3% of the variance in local film and TV production can be explained by the timeliness of UGC, while the Adjusted R Square value of 0.011, which adjusts for the number of predictors in the model, confirms this minimal explanatory power. The Standard Error of the Estimate is 0.64040, reflecting the average distance of the observed values from the predicted values. Since the adjusted R^2 is 0.011, only 1.1% of local film and TV Production would be explained by Treatments of UGC and the remaining 98.9% of local film and TV Production was due to other factors that were not included in this model.

Table 4.34: Regression Analysis Coefficients for Treatment of UGC

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	**Std. Error**	**Beta**	**t**	**Sig.**
1	(Constant)	2.257	.156		14.442	**.000**
	Treatment of UGC	.177	.080	.115	2.226	**.027**

a. Dependent Variable: Film/TV Production

The findings in Table 4.34 show that the regression model is statistically significant since p=0.027<0.05. Thus, the model was fit to predict the dependent variable. Regression results indicate that the treatment of UGC, particularly its timeliness, has a statistically significant but weak influence on local film and TV production (R^2 = 0.013, Adjusted R^2 = 0.011, β = 0.115, p = 0.027). The findings suggest that while timely release and responsiveness of UGC may contribute to content development, it explains only 1.1% of the variation in local film and TV output. The remaining 98.9% is attributed to other factors not captured in this model. Despite its limited explanatory power, the statistical significance points to the relevance of timing as a subtle but noteworthy element in shaping content practices within local film and TV production in Kenya. Overall, the findings indicate that the timeliness of UGC has a negligible influence on local film and TV production in Kenya.

4.5.3.8 ANOVA Analysis for Treatment of UGC and Film/TV Production

The ANOVA analysis was essential for this study as it allowed for the examination of differences between various categories of the treatment of UGC and their respective influences on local film and TV production. Given the diverse nature of UGC in terms of content, production techniques and cost, it was important to determine whether these different treatments have a statistically significant effect on local film and TV production. By applying ANOVA, the study identified specific treatment methods that are more effective, thereby providing valuable insights for content creators, producers and policymakers in Kenyan local film and TV production. This analysis was helpful in understanding the varied influences of UGC treatment and provides strategic decisions on how to harness UGC for enhancing the quality and competitiveness of local film and TV content.

Table 4.35: ANOVA for Treatment of UGC and Film/TV Production

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.033	1	2.033	4.956	**.027[b]**
	Residual	152.150	371	.410		
	Total	154.183	372			

a. Dependent Variable: Film/TV Production
b. Predictors: (Constant), Treatment of UGC

The ANOVA findings in Table 4.35 for the treatment of UGC and its influence on local film and TV production above provide key insights into the statistical significance of their relationship. The Regression Sum of Squares (2.033) reflects the proportion of variance in film/TV production that can be attributed to the treatment of UGC, indicating the effect of this variable. In contrast, the Residual Sum of Squares (152.150) represents the unexplained variance due to other factors not accounted for in the model. The Mean Square for Regression (2.033) and Mean Square for Residual (0.410) provide average measures of variance explained and unexplained by the model, respectively. The F-Value (4.956) assesses whether the treatment of UGC explains a significant amount of variance compared to residuals, suggesting the importance of treatment of UGC on local film and TV production.

4.5.3.9 Moderation of Media Policy on Treatment of UGC

The treatment of UGC plays a key role in determining how local film and TV productions in Kenya are shaped by unique characteristics. The treatment of UGC includes aspects such as content quality, production techniques, source authenticity and low-cost production. These factors influence how UGC is integrated into the broader local film and TV production. An overview of the moderation effects of media policy on the treatment of UGC explores the influence of media policy as a moderator in the relationship between treatment of UGC and its perceived value. The findings are in Table 4.36.

Table 4.36: Moderation of Media Policy on Treatment of UGC

Model Summary							
1	**R**	**R-Sq**	**MSE**	**F**	**df1**	**Df2**	**P**
	.483	.233	.321	37.342	3.000	369.000	.000
Model							
	Coeff	Se	t	p	LLCI	ULCI	
Constant	.856	.427	7.294	.000	1.307	2.100	
Treatment	.453	.241	1.882	.061	-.020	.927	
Media Policy	4.156	1.031	4.032	.000	2.129	6.183	
Int_1	-1.018	.571	-1.781	.076	-2.141	.106	
Test(s) of highest order unconditional interaction							
	R2-chng	F	df1	df2	p		
X*W	.007	3.173	1.000	369.000	.076		

Focal predict: TreUGCLg(X)
Mod var: MedPoLg(W) Level of confidence for all confidence intervals in output: 95.0000

The findings in the model summary in Table 4.36 above indicate an R^2 value of 0.233, meaning that approximately 23.3% of the variation in film and TV production is explained by the treatment of UGC and media policy. The F-statistic of the regression model is 37.342 with a significant p-value of .000, confirms that the model is statistically reliable.

In examining the individual coefficients, media policy itself shows a significant effect on production outcomes, with a t-value of 4.032 and a p-value of .000. This indicates that a stronger media policy framework positively affects the production environment. However, the interaction term (Treatment * Media Policy) does not reach statistical significance (p = .076), suggesting that while media policy and the treatment of UGC each have notable individual effect, the moderating effect of media policy on the relationship between UGC treatment and production outcomes is not strong enough to be significant.

The model summary shows a multiple correlation coefficient (R) of .483, indicating a moderate association between the variables. The R-squared value of .233 suggests that approximately 23.3% of the variance in UGC treatment can be explained by media policy, treatment of UGC and their interaction. The significant F-statistic (F3, 369) = 37.342, p < .001) confirms the overall statistical significance of the model.

The table presents coefficients for each predictor, with media policy showing a strong positive effect on UGC treatment (β=4.156\beta = 4.156β=4.156, p<.001p < .001p<.001). Although the interaction term (Treatment x Media Policy) is not statistically significant (p=.076p = .076p=.076), it indicates a potential moderation effect that might influence UGC treatment under specific conditions of media policy. The findings ultimately underscore the substantial role that media policy can play in shaping the treatment and integration of UGC.

Overall, these findings highlight that media policy plays an integral role in shaping production outcomes, though its moderating effect on the treatment of UGC is limited. In sum, the overall model is significant, indicating that the treatment of UGC, media policy, and their interaction collectively predict local film and TV

production. Media policy is a significant positive predictor, meaning stronger media policies are associated with higher film and TV production.

4.5.4 Timeliness of UGC

The fourth objective of the study sort to determine the influence of timeliness of UGC on local film and TV production in Kenya. An analysis on the influence of the timeliness nature of UGC was key to understanding its influence on local film and TV production in Kenya because the success of UGC is often tied to its ability to engage audiences in real-time. In a fast-paced digital environment, the consistency and immediacy of content delivery significantly shape audience preferences and expectations, which in turn influences how local filmmakers and TV producers adapt their production strategies. By examining indicators such as real timeless in delivery, non-scheduling of content sharing, and the convenience of access, this analysis provides insights into how these time-sensitive factors can either enhance or hinder the competitive edge of local films and TV productions in Kenya. Understanding this dynamic is vital in comprehensively assessing the role of UGC in shaping the evolution of local film and TV production in Kenya.

4.5.4.1 Consistency of UGC

In the current digital world where viewers have access to a vast array of audio-visual content, the regularity with which UGC is produced and shared directly influences its relevance and popularity (Muthoni, 2017). This, in turn, pressures local film and TV producers to either match or strategically respond to this consistency in their own production schedules and content strategies. By examining how consistent UGC influences audience behaviour, valuable insights into how the steady flow of UGC sets standards for content consumption and production timelines in the local film and TV production in Kenya was gathered. Additionally, an understanding of this aspect of UGC was deemed vital for evaluating its broader influence on the local creative economy. The researcher analyzed the timeliness of UGC by considering the consistency, realtimeness, non-scheduling and the convenience that comes with the timely nature of how UGC is shared by creators on online social media apps. An analysis of the consistency of UGC consistency on popular social media platforms

like YouTube, Instagram, and TikTok. This explores how frequently UGC appears on these platforms, reflecting both consistency in content generation and the ease of accessing UGC in real time. The findings of the respondents' perceptions are as shown in Table 4.37 below.

Table 4.37: Consistency of UGC and Film/TV Production

	On the Treatment of User-generated Content						
	Consistency	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	YouTube, Instagram and TikTok is consistent	116	31.1	30.9	20.9	5.9	1.9
1.2	UGC on YouTube, Instagram and UGC is regular	123	33.0	44.0	15.5	6.2	1.3
	Realtimeness	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1	YouTube, Instagram and TikTok isn't scheduled	76	20.4	36.5	21.7	18.5	2.0
2.2	It's convenient to access UGC whenever desired	189	50.7	38.6	9.4	0.8	0.5

The analysis in Table 4.37 on UGC consistency reveals that YouTube, Instagram, and TikTok are viewed as reliable platforms for content generation. A significant proportion of respondents (31.1% strongly agreeing and 30.9% agreeing) recognize these platforms as consistent sources for UGC. This suggests that audiences expect regular and steady content updates on these platforms, enhancing the reputation of the platform as dependable outlets for ongoing user-generated media.

The consistency metrics show that a notable percentage of respondents strongly agree or agree with the regularity of UGC on these platforms, which speaks to the steady availability and predictability of new content. The table also assesses the "realtimeness" of UGC, focusing on the flexibility of accessing content at the convenience of users. High percentages of respondents agree that UGC is conveniently accessible, with minimal scheduling restrictions, which enhances the real-time appeal of content on these platforms. Together, the findings underscore the consistent nature of UGC across major social platforms, highlighting its contribution to a continuous, user-driven media backdrop.

Overall, the data suggests that most people think consistent UGC has an influence of local film and TV production. These finding is consistent with the Uses and Gratification Theory (UGT) that posits that audiences actively seek out content that fulfills their specific needs and desires. In this context, the high percentage of respondents (77%) who agree that consistent UGC positively influences local film and TV production that reflects on the idea that audiences are not only consumers but also contributors to the media. The finding is also consistent with (Muriithi & Mwangi, 2018) who assert that consistent UGC provides a reliable source of content that meets the audience's need for engagement, creativity and representation.

This active participation in content creation and dissemination, as highlighted by the theory, underscores the importance of UGC in shaping and enhancing the quality and diversity of local films and TV productions. The theory further supports the notion that as audiences find gratification in consistently engaging with and producing UGC, it leads to more vibrant and dynamic local film and TV production. These findings align with the finding that a majority of respondents believe consistent UGC plays a significant role in enhancing media production, as it fulfills the audience's need for relevant and engaging content. Therefore, it was relevant that local film, TV and UGC producers considered consistency as a component when creating and sharing their content. Overall, the data suggests that most producers think that consistent UGC is important for improving local film and TV production in Kenya. A UGC producer stated that:

> *"UGC creators fulfill audience needs by leveraging technology to deliver timely and relevant content at a lower cost. Platforms like YouTube and TikTok meet audience needs for entertainment, social connection and information in ways that traditional film and TV content don't."* **UGC Producer**.

These findings emphasize the vital role that consistently produced UGC plays in shaping and enhancing local film and TV production. As audiences continuously engage with and produce UGC, the local film and TV production landscape is

becoming more dynamic and responsive to their needs. The data further suggests that producers recognize the consistency with which UGC is produced and shared as a key factor in sustaining audience interest and improving content quality. Additionally, the accessibility of digital platforms such as YouTube and TikTok allows creators to deliver relevant and timely content in ways that traditional/legacy local films and TV productions cannot always match. Overall, the ability of UGC to fulfill the demands of the audience while leveraging technology underscores its growing influence on local film and TV production TV in Kenya.

4.5.4.2 Realtimeness of UGC

An analysis of the realtimeness of how UGC is shared online was key to understanding its influence on local film and TV production in Kenya because the immediacy with which UGC is disseminated significantly shapes audience expectations and engagement. An examination of the realtimeness of UGC offers insights into how the quick delivery and responsiveness of content can set new benchmarks for timeliness and relevancy in Kenya's film and TV production, ultimately influencing how local productions are planned and executed. The findings regarding realtimeness as shared in Table 4.37 shows that a majority of respondents appreciate the flexibility and accessibility of UGC. With 50.7% strongly agreeing and 38.6% agreeing that UGC can be conveniently accessed at any time, respondents perceive these platforms as user-centered and accommodating of diverse viewing schedules. Although some respondents acknowledge the lack of a fixed schedule for UGC (20.4% strongly agreeing and 36.5% agreeing), this flexibility aligns well with the appeal of on-demand content access. Overall, the findings underscore that these platforms offer both consistency in content generation and ease of access, supporting the role of UGC as a readily available and flexible source of media.

These findings align with the UGT theory that posits that in an era where instant access to content is highly valued, the ability of UGC to be shared in real-time allows it to respond quickly to current events, trends, and audience feedback, often outpacing traditional media production cycles. Njoroge (2021) avers that this immediacy influences how local filmmakers and TV producers approach their own

content creation, pushing them to consider faster production timelines, live interactions and dynamic storytelling methods. On whether the real-time nature of UGC had an influence on local film and TV production, a local film and TV producer who now also produces UGC stated that:

> *"As a film and TV producer who also creates UGC, I have the advantage of releasing my content in real-time as I can respond to current events or trends immediately boosting its relevance. For local film and TV production however, we are forced to operate on a much longer timeline, making it difficult to stay as agile and respond to trending topics with the same speed."* **UGC Producer**

In summary, these findings suggest that most respondents believe that real-time UGC is key to the growth of local film and TV production in Kenya. They emphasize the growing influence of the real-time nature of UGC on local film and TV production in Kenya, aligning with the tenets of the Uses and Gratifications Theory (UGT). The ability of UGC to be shared instantly enables creators to respond quickly to trends, audience feedback as well as current events in most cases surpassing the slower production cycles of traditional/legacy media. This immediacy is reshaping how local filmmakers and TV content producers are approaching content creation thus pushing them to consider faster production timelines and more interactive storytelling methods. While traditional/legacy local film and TV production still operates on longer schedules, the demand for timely and relevant content underscores the increasing importance of UGC in shaping the evolution in local film and TV production.

4.5.4.3 Non-scheduling of UGC

The researcher sought the perceptions of respondents on whether UGC allows them to consume content at their own pace thus providing flexible viewing options for their audiences. This section examines how UGC enhances the viewer experience and meets expectations of convenience. These insights help to illustrate the perceived value of UGC in adapting to varied schedules and preferences of users, as well as its

contribution to viewer satisfaction and overall content experience. The findings of this analysis are as shown in Table 4.38 on the non-scheduled nature of UGC and its influence on audience engagement, focusing on the aspects of content flexibility and convenience.

The interpretation of the findings as shown in Table 4.38 indicate the views of the respondents on the non-scheduled nature of UGC and the convenience it offers to viewers. A significant majority strongly agreed or agreed that UGC allows users to consume content at their own pace and provides flexibility in viewing, showcasing the adaptability of UGC to meet varying viewer schedules. Additionally, most respondents felt that UGC enhances the overall viewer experience and meets the expectations of convenience, although some maintained a neutral stance. Overall, the findings in the table highlight that the non-scheduled nature of UGC is highly valued for its contribution to viewer autonomy and flexibility, enhancing the appeal as well as accessibility of content. As a content creator stated;

> *"User-Generated Content (UGC) thrives on its non-scheduled nature, granting audiences the freedom to engage with content at their own pace. This flexibility not only enhances viewer satisfaction but also aligns with evolving consumption patterns, making UGC a cornerstone of convenience in the digital era."* **UGC creator**

These findings emphasize the growing significance of UGC in shaping modern content consumption habits. By allowing audiences to dictate their viewing schedules, UGC enhances accessibility, engagement and overall satisfaction. Its adaptability to varied lifestyles and themes positions it as a powerful tool in the evolving audio-visual content production backdrop where convenience and autonomy are increasingly valued. As such, the non-scheduled nature of UGC is not just a preference but a defining factor in its widespread appeal and continued influence on local film and TV production in Kenya.

4.5.4.4 Convenience of UGC

The researcher sought to analyze whether the convenient nature of non-scheduled nature of UGC influences local film and TV production in Kenya because of its spontaneous and flexible nature of UGC distribution. Unlike traditional media, which often adheres to strict schedules, UGC is released at any time hence it quickly responds to current events and audience demands (Njeru, 2020). This unpredictability allows UGC to capture and maintain audience attention in a way that scheduled programming does not. For local filmmakers and TV producers, this poses challenges and opportunities that they must navigate since this dynamism of non-scheduled UGC can suddenly dominate viewer interest. On whether the non-scheduled nature of UGC influences local film and TV production, producers were asked to share their thoughts. A UGC producer stated that:

> *"Non-scheduling and flexibility are key to us UGC creators. We don't have to adhere to any fixed production schedules like traditional TV programmes. As soon as inspiration strikes or something goes viral, we create and post immediately and this keeps our content fresh and timely."*
> **UGC Producer**

By analyzing this aspect, the researcher sought to examine insights into how the lack of scheduling in UGC distribution affects audience expectations and could influence the timing, format and strategy of local film and TV productions in Kenya. The results are shown in Table 4.38.

Table 4.38: Analysis for Non-scheduled Nature of UGC

	On the Treatment of User-generated Content					
	Non-scheduled nature					
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	UGC allows to consume at own pace	213	57.1	57.1	7.8	3.5	0.3
3.2	UGC offers followers flexible viewing	192	51.5	51.5	7.8	2.4	-
	Convenience						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1	UGC enhances viewer's overall experience	151	40.5	40.5	16.1	2.7	-
4.2	UGC meets expectations of convenience	112	30.0	30.0	28.4	5.4	1.6

The researcher further analyzed the convenience of accessing UGC that is shared online in order to understand its influence on local film and TV production in Kenya. This is because accessibility of content plays a key role in determining its reach and influence. The ease with which audiences find, view and share UGC, whether through mobile devices, social media platforms or streaming services has a significant effect on how the content is consumed and interacted with. It is important for local film and TV producers to understand the implications of this convenience for them to make content that is equally or more accessible to compete with UGC that is consumed effortlessly. An examination of how the convenience of accessing UGC influences audience engagement and content consumption patterns, offered the researcher valuable insights into how local film and TV producers can adapt their distribution strategies for their audience to remain relevant and competitive.

The results of this investigation shared in the Table 4.44 and they show that a significant portion of respondents values real-time content, with 40.5% strongly agreeing and 40.8% agreeing that the timeliness of UGC is important. This indicates that 81.2% of respondents appreciate the role of real-time UGC, while 16.1% remain neutral, and only 2.7% disagree. The results reflect the distribution of responses, providing insight into how participants perceive the treatment of UGC in terms of quality, professionalism, production value, diversity and cost. A producer stated that: In terms of consistency and audience expectation, UGC producers had advantage

over local film and TV producers. A producer said:

> *"While flexibility is important, consistency is also key to us UGC producers. Posting regularly, whether daily or weekly, helps us to build a dedicated audience. It's easier for us to maintain this consistency because we don't rely on heavy production cycles, unlike film and TV producers who face more logistical challenges."* **UGC Producer**

The regulators were asked about their role in ensuring that creators share their content conveniently. A regulator stated that:

> *"Local film and TV producers are adapting to this by trying to shorten production timelines and offer more on-demand content, but they still face challenges in matching the real-time nature of UGC. The creators meet this gratification directly by providing content that is timely, often covering current events or trends that traditional media may take longer to address."* **Regulator**

This finding aligns with the UGT theory since UGC creators capitalize on its consistency component by using technology such as smartphones, internet connectivity, social media platforms to produce content that satisfies these gratifications allowing them to create more interactive and on-demand content aligning with the idea that individuals seek media to gratify their need for flexible and customizable content consumption. This finding also aligns with Opanga & Maina (2018) who stated that UGC influences mainstream media in Kenya. Overall, the findings demonstrate a strong consensus that real-time UGC is important for its effectiveness and influence on local film and TV production.

These findings demonstrate a strong consensus that real-time UGC is important for its effectiveness and influence on local film and TV production. This aligns with Muthoni (2017), Bruns (2016) and Muriithi & Mwangi (2018), who highlight the immediacy and participatory nature of UGC as key drivers of its influence on media

industries. Mwende (2022) argue that real-time digital content challenges traditional production cycles, compelling local film and TV producers to adopt more responsive and interactive content strategies. Kiplang'at (2020) and Ndinda (2020) further emphasize that Kenyan film and TV content producers increasingly recognize the value of real-time UGC in shaping audience engagement and content relevance. Additionally, Cunningham and Craig (2019) discuss how social media platforms enable instant content distribution, reinforcing the competitive advantage of real-time UGC in an evolving digital media space. These perspectives collectively support the notion that the timeliness of UGC significantly influences local film and TV production, requiring industry players to adapt their workflows and business models.

4.5.4.5 Overall Analysis of the Influence of Timeliness of UGC

The researcher analyzed the overall descriptive findings on the influence of the timeliness of UGC on local film and TV production. The results are organized into four key areas: Consistency, realtimeness, non-Scheduling and convenience. The respondents were asked several statements that assessed how they perceive UGC platforms like YouTube, Instagram and TikTok in terms of content delivery and viewer experience. Each statement is evaluated based on respondents' level of agreement, ranging from Strongly Agree (S. Agree) to Strongly Disagree (S. Disagree), with corresponding frequencies and percentages as shown in Table 4.39.

Table 4.39: Influence of Timeliness of UGC on Local Film and TV Production

On the Timeliness of User-generated Content								
1. Consistency								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1 YouTube, Instagram, TikTok is consistent	116	31.1%	31.1%	31.1	30.9	20.9	5.9	1.9
1.2 UGC on YouTube, Instagram, TikTok is regular	123	33.0%	33.0%	33.0	44.0	15.5	6.2	1.3
2. Realtimeness								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1 YouTube, Instagram, TikTok isn't scheduled	76	20.4%	20.4%	20.4	36.5	21.7	18.5	2.0
2.2 Its convenient to access UGC whenever desired	189	50.7%	50.7%	50.7	38.6	9.4	0.8	0.5
3. Non-scheduling								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1 UGC allows to consume at own pace	213	57.1%	57.1%	57.1	31.4	7.8	3.5	0.3
3.2 UGC offers followers flexible viewing	192	51.5%	51.5%	51.5	38.3	7.8	2.4	-
4. Convenience								
Statement	**Frequency**	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1 UGC enhances viewers' overall experience	151	40.5%	40.5%	40.5	40.8	16.1	2.7	-
4.2 UGC meets expectations of convenience	112	30.0%	30.0%	30.0	34.3	28.4	5.4	1.6

The analysis of the descriptive results in Table 4.39 above for the timeliness of UGC reveals a generally positive response towards consistency, realtimeness, non-scheduling and convenience. For consistency, a high percentage of respondents either strongly agree or agree, with the majority leaning towards agreement (31.1%-44.0%) and low levels of disagreement (5.9%-1.3%). On realtimeness, there is a moderate agreement, with 50.7% strongly agreeing on one aspect, but a notable portion (18.5%) disagreeing on another. Non-scheduling has the strongest support, with over 50% strongly agreeing and minimal disagreement (0.3%-2.4%). Lastly, convenience shows mixed responses, with higher levels of agreement (30%-40.8%) but also a considerable neutral or slightly disagreeing stance in some aspects. The overall results demonstrate that UGC is widely perceived as timely, especially in on non-scheduling and convenience although there is some variance on realtimeness.

4.5.4.6 Correlation of Timeliness of UGC

The researcher conducted a correlation analysis between timeliness of UGC and local film and TV production to understand the relationship between these independent variables (Timeliness of UGC) and the dependent variable (Local film and TV production) and validate whether consistent UGC influences local film and TV production in Kenya. The findings in Table 4.40 reveal the relationship between the timeliness of UGC and the production of local film and TV content.

Table 4.40: Correlation for Timeliness of UGC and Local Film/TV Production

		Timeliness of UGC	**Local Film/TV Production**
Film/TV Production	Pearson. Correlation.	1	**.147****
	Sig. (2-tailed)		**.004**
	N	373	**373**
Timeliness of UGC	Pearson. Correlation.	.147**	**1**
	Sig. (2-tailed)	.004	
	N	373	**373**

**. Correlation is significant at the 0.01 level (2-tailed).

The findings in Table 4.40 above highlight a significant correlation between these two variables, with a Pearson correlation coefficient of .147**. The findings demonstrate a positive and statistically significant correlation between the timeliness of UGC and local film and TV production, with a Pearson correlation coefficient of .147 (p = .004). This suggests that more timely UGC is associated with an increase in local film and TV production, indicating that prompt content creation and dissemination positively influence the production activities within the local media industry. Although the correlation is relatively weak, it is significant enough to imply that timeliness plays a role in enhancing production outcomes. These findings suggest that while the relationship between the timeliness of UGC and its treatment in film and TV production is weak, it is statistically significant, indicating that timeliness does have a measurable effect on the production process. Overall, the data underscores that while timely UGC contributes positively to local film and TV production, its influence is modest, highlighting the presence of additional factors that also drive production in the industry.

These findings support the assumptions of the Uses and Gratifications Theory (UGT), which posits that audiences actively seek timely, relevant and useful content to satisfy informational and entertainment needs. The statistically significant but modest correlation (r = .147, p = .004) indicates that real-time dissemination of UGC a characteristic made possible by digital platforms has a measurable impact on local production patterns. This aligns with previous observations by Mwakubo and Wanyama (2021) who noted that the increasing demand for immediacy in content consumption has pushed local film, TV and UGC creators to adapt by producing faster, shorter and more relatable pieces for digital audiences. While timeliness alone does not fully determine production activity, its significant role reinforces the need for adaptive strategies among local producers to remain visible and relevant in an on-demand media environment.

4.5.4.7 Regression for Timeliness of UGC

The researcher conducted a Regression Analysis for the Timeliness of UGC in order to understand its influence on local film and TV production and to assess how

changes in the timeliness of UGC might predict changes in local film and TV production in order to understand the role of more consistent and timelier UGC. The findings as shown in Table 4.41 below provide a summary of the regression analysis examining the relationship between the timeliness of UGC and local film and TV production.

Table 4.41: Regression Analysis Model Summary for Timeliness of UGC

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.147[a]	.022	.019	**.63762**

a. Predictors: (Constant), Timeliness of UGC

The regression model summary in Table 4.41 indicates that the timeliness of UGC has a statistically significant but weak influence on local film and TV production ($R^2 = 0.022$, Adjusted $R^2 = 0.019$, $\beta = 0.147$, $p = 0.004$). The findings suggest that timely delivery and responsiveness in UGC may contribute modestly to local film and TV production, explaining that only 1.9% of the variation in output. The remaining 98.1% is attributed to other factors not captured in this model. While the explanatory power is limited, the statistical significance highlights the role of timing as a subtle but potentially meaningful factor in shaping creative workflows within Kenya's evolving local film and TV content production sector.

The researcher further conducted a regression analysis between timeliness of UGC and local film and TV production to quantify the influence of consistency of UGC on local film and TV production. This was to allow for a detailed examination of how changes in the consistency of UGC can predict variations in the quality of local film and TV production helping to establish a direct causal relationship. This analysis was deemed to aid in identifying the specific contribution of the consistency of UGC, adjusting for other factors and providing actionable insights for improving local film and TV content production strategies and practices. The findings are in Table 4.42.

Table 4.42: Regression Coefficients for Timeliness of UGC

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	2.395	.078		30.802	**.000**
	Timeliness of UGC	.759	.264	.147	2.869	**.004**

a. Dependent Variable: Local film/TV production

The findings in Table 4.42 above present regression analysis coefficients for the timeliness of UGC in relation to local film and TV production. The regression model was deemed to be statistically significant since p=0.004<0.05. and it was fit to predict the dependent variable. The model can be expresed as Y=2.395+0.759X, where Y= local film and TV Production and X= Timeliness of UGC. This implies that for any change in the timeliness of UGC, there will be change in the local film and TV Production by 0.759. ANOVA. The unstandardized coefficient for timeliness of UGC is 0.759 with a standard error of 0.264, indicating a positive influence on local film and TV production. The standardized coefficient (Beta) is 0.147, and the t-value of 2.869 with a significance level of 0.004 suggests that this relationship is statistically significant. The constant term is 2.395 with a significance level of 0.000, which also supports the validity of the model. These results indicate that the timeliness of UGC (through factors such as consistency, realtimeness, non-scheduling and convenience) has a meaningful and statistically significant effect on the quality and quantity of local film and TV productions. Overall, the findings reveal that timeliness contributes to local film and TV production.

These results support the findings of Nyarenda (2020) who argued that the immediacy and on-demand nature of UGC allows it to respond to audience interests in real time, making it more engaging and competitive than traditionally scheduled content such as films and broadcast TV content. The statistically significant influence of timeliness (p = 0.004) confirms that speed, convenience and frequency of content delivery are key drivers of audience attention and content viability in Kenya's evolving media space. As UGC producers increasingly dominate timelines

and trending spaces, their real-time responsiveness continues to shape the expectations, consumption patterns and production strategies of local film and TV content production sectors.

4.5.4.8 ANOVA for Timeliness of UGC

It was important to conduct an ANOVA to evaluate whether the different levels of real-time UGC have a statistically significant effect on local film and TV production. This analysis helped to compare the effect of various degrees of UGC timeliness across different groups or conditions, revealing whether the variations in real-time content lead to meaningful differences in production quality or success. This analysis provided insights into how the timeliness of UGC affects film and TV production, allow for informed decisions and strategies that enhance its influence on content. The results are in Table 4.43

Table 4.43: ANOVA for Timeliness of UGC

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	3.347	1	3.347	8.233	**.004[b]**
	Residual	150.836	371	.407		
	Total	154.183	372			

a. Dependent Variable: Film/TV Production

b. Predictors: (Constant), Timeliness of UGCLg

The ANOVA results in Table 4.43 reveal a regression model showing a sum of squares of 3.347 with 1 degree of freedom, yielding a mean square of 3.347. The F-value is 8.233 with a significance level of 0.004, indicating that the model is statistically significant. In contrast, the residual sum of squares is 150.836 with 371 degrees of freedom as well as the mean square for residuals is 0.407. The total sum of squares is 154.183 with 372 degrees of freedom. These results suggest that timeliness of UGC explains a significant portion of the variance in local film and TV production, highlighting its importance in predicting production outcomes. The regression model was significantly fitted to predict the dependent variable since

$F_{1,371;0.05} = 3.85 < 8.233$, with $p = 0.004 < 0.05$.

This statistically significant relationship supports the Uses and Gratifications Theory (UGT), which posits that audiences seek timely and relevant content to fulfill specific informational and entertainment needs. Moreover, the findings align with the Technology Acceptance Model (TAM), as they underscore the role of perceived usefulness here, the value of timely content in influencing both consumption and production comportments. Therefore, timely UGC not only meets audience expectations but also stimulates local content creators to align their production strategies with real-time trends and viewer demands.

These findings align with those of Okeke et al. (2025), who avow that UGC has emerged as a decisive factor in audience content selection on platforms like Netflix. This confirms that economic value is no longer driven solely by traditional advertising but also by peer influence and authentic user reviews thus indicating a shift in what drives consumption and profitability in the audio-visual content streaming era.

4.5.4.9 Moderation of Media Policy on Timeliness of UGC

The researcher conducted an analysis to determine the moderating effect of media policy on the timeliness of UGC on local film and TV production in order to understand how regulatory frameworks influence the dynamics of local film and TV production and distribution in Kenya. The findings as shown in the model in Table 4.44 provide a regression model summary that explores the relationship between technological factors and local film and TV production, considering the potential moderating effect of media policy. The model includes key statistical indicators such as R, R-Square, Mean Square Error (MSE), F-statistic, degrees of freedom and the significance level. The table also presents coefficients, standard errors, t-values as well as p-values for the model's predictors and interaction terms. Additionally, it includes lower and upper limit confidence intervals (LLCI and ULCI) for each predictor and a test for the highest-order unconditional interaction to examine the influence of the moderating variable, media policy on the relationship.

Table 4.44: Regression Model Summary for Technological Factors

Model Summary							
1	**R**	**R-Sq**	**MSE**	**F**	**df1**	**Df2**	**P**
	.478	.229	.322	36.498	3.000	369.000	.000
Model							
	Coeff	Se	t	p	LLCI	ULCI	
Constant	1.704	.186	7.294	.000	1.307	2.100	
Technological F	-.320	.704	1.821	.069	-2.069	1.429	
Media Policy	2.062	.445	6.547	.000	1.124	3.001	
Int_1	-1.489	2.061	.723	.470	-2.563	5.541	
Test(s) of highest order unconditional interaction							
	R2-chng	F	df1	df2	p		
X*W	.005	2.306	1.000	369.000	.130		

Focal predict: TechFaLg(X)
Mod var: MedPoLg(W)

The multi-correlation model summary in Table 4.45 above indicates that there is a significant positive relationship between timeliness of UGC, media policy and interaction variable (X*W)" and local film and TV production since the correlation coefficient is 0.483 (r=0.483, p=0.000<0.05). The relationship the model summary shows a moderate positive relationship (R = .483) between the predictors and local film and TV production with 23.3% of the variance in local film and TV production explained by these variables (R-squared = .233). The MSE (.320) reflects the prediction accuracy, and the F-statistic (37.382) confirms the overall significance of the model (p = .000). The model coefficients indicate that the intercept (1.356, p = .000) is significant, suggesting that film/TV production is expected to be 1.356 when all predictors are zero.

The timeliness of UGC has a positive but not quite significant effect on local film/TV production (1.281, p = .069), while media policy strongly predicts local film/TV production (2.913, p = .000). The interaction term between Timeliness of UGC and media policy (-2.422, *p* = .130) is not statistically significant, indicating that media policy does not significantly moderate the relationship between Timeliness of UGC and local film and TV production. The interaction test shows a

small change in R-squared (.005) and a non-significant F-statistic (2.306, p = .130), further suggesting the interaction effect is not statistically significant. Summary: The overall model is significant, indicating that the timeliness of UGC, media policy, and their interaction collectively predict local film and TV production. Media policy is a significant positive predictor, meaning stronger media policies are associated with higher local film/TV production. While the timeliness of UGC shows a positive effect on local film/TV production, it is not statistically significant. The interaction between timeliness and media policy is not statistically significant, suggesting that media policy does not significantly moderate the relationship between the timeliness of UGC and local film and TV production.

These findings resonate with Clark (2019), who asserts that while UGC benefits from structural freedoms in digital media, formal media policies often develop independent of these informal production patterns. The significant effect of media policy (p = .000) reinforces its central role in shaping professional production outcomes. However, the non-significant interaction effect (p = .130) suggests that media policy does not significantly augment or diminish the influence of timeliness in UGC production. This aligns with observations that media regulation in Kenya is more focused on content quotas and licensing than on real-time responsiveness or content scheduling, which are the strengths of UGC. As such, while both factors contribute individually to local production, their interplay is weak highlighting a need for policy reforms that integrate UGC dynamics in formal production systems.

4.5.4.10 Preferred Profitable Production Style

The researcher sought to understand the preferred production style by local film, TV and UGC producers when it comes to creating audio-visual content in order to analyze how they are adapting to UGC trends, which typically involve minimalistic and low-budget methods. Through this investigation, the researcher assessed the influence of UGC on production quality, standards and economic factors such as cost-effectiveness and accessibility, while evaluating whether UGC complements or challenges traditional production approaches. This also helped to determine if local producers are shifting their methods to remain relevant. The findings provided

insight into how UGC is treated in terms of content, techniques as well as cost in mainstream production. The findings are as shown in Figure 4.6.

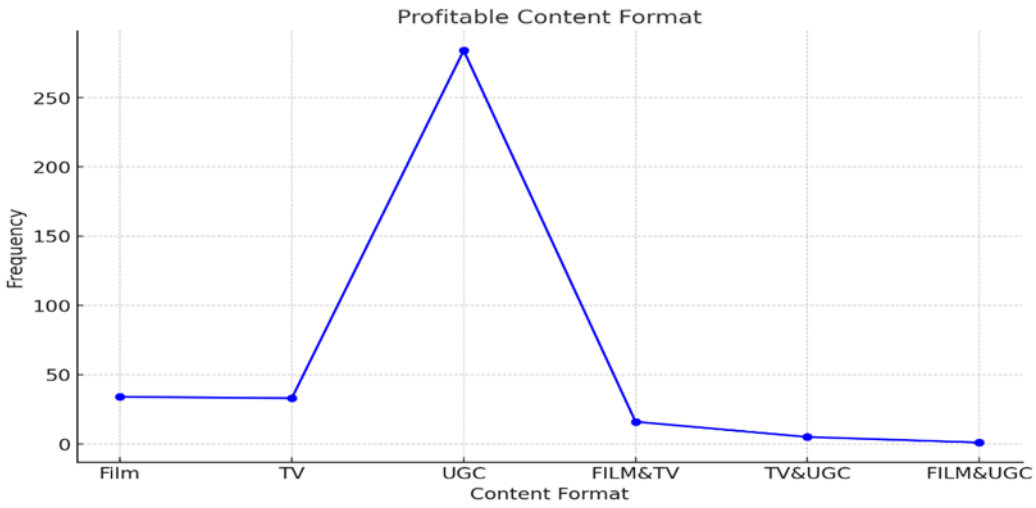

Figure 4.6: On Profitable Style of Production

The findings in the line graph (Figure 4.6) illustrate the frequency distribution of different profitable content formats, including film, TV, UGC, and combinations like Film & TV, TV & UGC and Film &UGC. UGC dominates the setting, with a significantly higher frequency of 284 compared to other formats, making up the majority of profitable models. Film and TV formats follow closely with almost similar frequencies of 34 and 33, respectively, while combinations of formats such as Film and TV; TV and UGC; Film and UGC reveal much lower frequencies. The overall expression of the graph emphasizes that UGC is the most dominant and profitable content format among local Kenyan films, TV and UGC producers.

4.5.5 Media Policy

Media policy for film and TV production acts as a gatekeeper, influencing the extent to which UGC integrates into mainstream production. (Njeru, 2020) Established guidelines on what content is permissible, promotes local content through quotas and provides or restricts access to funding, hence media policy directly affects the production environment. Media policy has the potential to enhance or inhibit the

influence of UGC on local film and TV productions. Without considering media policy, the relationship between UGC and local film and TV production would be incomplete, as it overlooks regulatory and structural factors that dictate the operational context within which content creators' function. In Kenya, media policies such as regulatory frameworks, content classification, funding mechanisms and local content quotas shape local film and TV production.

Regulatory frameworks provide the legal and structural guidelines for content creation, ensuring that productions adhere to national standards and cultural values. Content classification, overseen by bodies like the Kenya Film Classification Board (KFCB), categorizes content to protect viewers and maintain societal norms (Njeru, 2020). Funding mechanisms, including government grants, private investments and international partnerships are key to financial sustainability of local productions, influencing their quality and scope.

Local content quotas, that are mandated by regulations within the Communication Authority (CA), ensure that a significant percentage of broadcast content is locally produced, promoting homegrown talent, cultural representation and drive the growth of the industry. These policies collectively contribute to the development, regulation and promotion of local film and production in Kenya. The researcher analyzed the moderating effect of the media policy on the influence of UGC on local film and TV production in Kenya. The analysis is discussed in this section. In analyzing the findings related to media policy as a moderating variable in this study, it was essential to recognize the pivotal role that regulatory frameworks, content classification, funding mechanisms and local content quotas play in shaping local film and TV production in Kenya in Table 4.46.

4.5.5.1 Regulatory Frameworks of UGC

This table presents an analysis of the perceptions of respondents regarding the media policy of local film and TV production, specifically focusing on regulatory frameworks and content classification. The data illustrates the extent to which stakeholders believe whether there are clear regulations, the effectiveness of regulatory authorities as well as whether existing frameworks address UGC-related

challenges. Additionally, the table sheds light on how content classification guidelines take UGC into account, their alignment with industry standards and their overall role in maintaining the integrity of local film and TV production. These insights collectively help to understand the regulatory and policy that affects UGC in Kenya's film and TV production sectors. The results are as shown in Table 4.45.

Table 4.45: Analysis for Regulatory Frameworks and Content Classification

		On the Media Policy					
	Regulatory Frameworks						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1	Local film/TV has clear regulations for UGC	74	19.8	42.1	24.1	7.8	6.2
1.2	Regulatory frameworks address UGC challenges	33	8.8	38.6	30.8	15.5	6.2
1.3	Regulatory authorities effectively enforce rules for UGC	66	17.7	38.9	29.2	8.0	6.2
	Content Classification						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1	Content classification considers UGC	81	21.7	38.1	27.1	9.7	3.5
2.2	Content classification guidelines understand UGC	73	19.6	51.2	18.0	8.3	2.9
2.3	Classification ensures UGC does not undermine industry	68	18.2	37.8	30.6	8.8	4.6

The analysis of Table 4.45 indicates varied perceptions among respondents regarding the media policy for local film and TV production, particularly in relation to UGC. The findings indicate mixed perceptions regarding the regulatory frameworks related to funding mechanisms and local content quotas for UGC. The findings are discussed in sections 4.5.5.2 and 4.5.5.3 below.

4.5.5.2 Regulatory Frameworks

In terms of regulatory frameworks, the researcher conducted an in-depth examination of regulatory frameworks that shape the production, distribution as well as the treatment of UGC within local film and TV production. This analysis focuses on the

various guidelines, standards and also policies that have been established by regulatory bodies to ensure that UGC aligns with the broader media and industry standards. By assessing the role of regulatory frameworks, this section aimed to understand their influence on the quality, professionalization and accessibility of UGC as well as the support mechanisms that they provide for content creators. This examination also highlights the challenges that content producers encounter in adhering to these regulations, offering insights into how regulatory measures support or limit the growth of UGC in the local film and TV production.

The data in Table 4.45 shows that a majority of respondents agree that local film and TV production sectors have clear regulations for UGC, with 19.8% strongly agreeing and 42.1% agreeing, indicating general clarity in guidelines. When asked if these regulatory frameworks effectively address the challenges of UGC production, 8.8% strongly agreed and 38.6% agreed, though a substantial 30.8% remained neutral, suggesting mixed perceptions on their adequacy in managing UGC-specific issues. Additionally, 17.7% of respondents strongly agreed and 38.9% agreed that regulatory authorities are effective in enforcing these rules, but with 29.2% neutral, there seems to be an acknowledgment of enforcement effectiveness yet room for improvement. Overall, the findings indicate that while regulatory frameworks provide a foundational structure for UGC in local media, there is a perceived need for enhanced responsiveness to UGC challenges and more consistent enforcement. A regulator stated that:

> *"The rise of online content creators has been facilitated by improved internet connectivity and digital access. Our focus has been on expanding broadband infrastructure and increasing mobile internet penetration. However, ensuring affordability and equitable access remains a challenge, particularly in rural areas, where the full potential of UGC is yet to be realized."* **Regulator 1**

These findings highlight the importance of enhanced responsiveness of UGC and the need for consistent enforcement within the digital space. While improved internet

connectivity and digital access have fueled the growth of online content creation, disparities in affordability and accessibility, especially in rural areas, remain a substantial hurdle. Regulators recognize the need to expand mobile internet penetration and broadband infrastructure to unlock the full potential of UGC. Addressing these challenges will be integral in ensuring all creators contribute meaningfully to the digital backdrop.

This perspective from Regulator 1 complements the quantitative findings of the study by highlighting the infrastructural enablers and barriers of UGC production. The acknowledgment of improved internet access aligns with the significant yet modest relationship observed between technological factors and local film/TV production (see Table 4.15). However, the regulator's concern about affordability and rural accessibility underscores the unequal diffusion of digital technologies a limitation that curtails broader participation in UGC creation. These observations affirm the Technology Acceptance Model which emphasizes that perceived ease of use and accessibility of technology are critical to adoption. Addressing infrastructural inequities particularly outside urban centres will be key in nurturing inclusive digital participation and ensuring that Kenya's local content policy benefits producers across the country, not just in major cities.

This standpoint complements the quantitative findings of the study by highlighting the infrastructural enablers and barriers of the production of UGC. The acknowledgment of improved internet access aligns with the significant but modest relationship observed between technological factors and local film/TV production (see Table 4.15). However, the regulator's concern about affordability and rural accessibility underscores the unequal diffusion of digital technologies a limitation that curtails broader participation in UGC creation. These observations affirm the Technology Acceptance Model, which emphasizes that perceived ease of use and accessibility of technology are critical to adoption. As Wanyama and Mwakubo (2021) affirm, disparities in ICT infrastructure between urban and rural regions continue to hinder equitable digital participation in Kenya. Addressing these infrastructural inequities, particularly outside urban centres, will be key in nurturing inclusive digital participation and ensuring that local content policy in Kenya

benefits producers in the country.

4.5.5.3 Content Classification

This section examines the guidelines and practices set that categorize and manage UGC, focusing on their role in ensuring that this content aligns with industry standards and addresses audience sensitivity and enhances professionalism. By exploring content classification standards, this analysis aims to assess how these frameworks influence the quality, credibility as well as audience reach of UGC within local film and TV production in Kenya. This section also highlights the benefits and challenges faced by content creators and media producers in navigating classification requirements while producing their work. According to the findings in Table 4.45 in terms of content classification, there is an overall positive response, particularly for the statement that classification guidelines are cognizant of UGC (51.2% agree, 19.6% strongly agree). However, there is significant neutrality across responses, indicating mixed opinions. Overall, the findings show while there is a recognition of existing regulations and guidelines concerning UGC, there remains ambiguity and divided opinion on their comprehensiveness and effectiveness.

4.5.5.4 Funding Mechanisms

This section examines the extent to which existing funding structures are equipped to finance UGC production and whether these mechanisms are adequate to meet the needs of creators. Given the evolving role of UGC in shaping the media, understanding the available funding support was essential to assess its potential to nurture the production of diverse and high-quality content. The analysis considers not only the availability and adequacy of funds but also how funding priorities influence the development and recognition of UGC in local media. The findings are as shown in Table 4.46.

Table 4.46: Analysis for Funding Mechanisms and Local Content Quotas

	On the Media Policy						
	Funding Mechanisms						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1	Sufficient finance is available for UGC	42	11.3	18.0	20.6	26.5	23.6
3.2	Funding mechanisms are adequate for UGC	39	10.5	20.1	25.5	26.8	17.2
3.3	Funding mechanisms prioritize UGC	52	13.9	23.2	25.2	24.1	13.1
	Local Content Quotas						
		Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1	Local content promotes creativity and representation	84	22.5	43.4	23.3	6.7	3.8
4.2	Local content quotas balance with professionalism	61	39.1	39.3	30.6	9.4	4.6
4.3	The current local content quotas effectively balance	61	16.4	32.7	32.4	12.6	5.9

In Table 4.46, the findings on funding mechanisms for UGC highlight a prevailing sentiment of inadequacy in financial support. Only a small percentage of respondents strongly agree (11.3%) or agree (18.0%) that sufficient funding is available for UGC, while a notable portion disagrees (26.5%) or strongly disagrees (23.6%) with this statement. Similarly, only a minor segment finds current funding mechanisms to be adequate (10.5% strongly agree, 20.1% agree), with a considerable number of respondents expressing dissatisfaction (26.8% disagree, 17.2% strongly disagree). Additionally, just over one-third of respondents believe that funding mechanisms prioritize UGC, reflecting a perception that the financial framework does not fully support or prioritize UGC within media policy. This concern has been echoed in recent industry reports, including the *Kalasha International TV & Film Market (2022-2025)* annual publications, which highlight gaps in funding access.

These findings reflect a systemic shortfall in the financial infrastructure needed to support local UGC production. The perceived inadequacy of funding and misalignment of priorities mirror concerns raised by Wangari (2023) and Onyango (2018) who argue that local film and TV producers face structural disadvantages in accessing media financing. The fact that less than one-third of respondents agreed

that funding mechanisms are sufficient or adequately prioritized underscores a growing concern that current media policies are evolving fast enough to accommodate the shifts introduced by digital creators and UGC platforms. This reinforces earlier findings that, while media policy has a statistically significant standalone effect on production, its translation into actionable support through financing remains weak. These gaps suggest the need for a targeted policy review, especially toward inclusive financing models, public-private funding partnerships and platform-level incentives to ensure UGC creators can produce competitive, culturally resonant and high-quality content.

4.5.5.5 Local Content Quotas

This section focuses on the analysis of local content quotas within the media policy framework and their implications for UGC. It explores the role of local content quotas in promoting creativity, representation and professionalism in UGC, highlighting how these quotas influence the volume and diversity of locally produced films and TV production. Furthermore, it considers whether the current quota regulations on local films and TV productions provide a balanced approach in support of professional film and TV producers as well as UGC creators in in achieving visibility and fair representation in the media landscape. Understanding the effectiveness of these quotas is essential to evaluating their influence on content quality and cultural inclusivity in the local media environment.

The findings in Table 4.46 in regard to local content quotas, show that respondents expressed more positive attitudes. A strong majority agree that local content quotas help to nurture creativity and representation, with 22.5% strongly agreeing and 43.4% agreeing. This suggests a perceived value in quotas for promoting diverse, locally relevant content. Opinions on the balance between local content quotas and professionalism are also largely favourable, with 39.1% strongly agreeing and 39.3% agreeing. However, respondents are more divided on whether current quotas effectively balance various content needs, with mixed responses indicating potential concerns around how well quotas serve all stakeholders. Overall, these findings indicate that while local content quotas are seen as beneficial for cultural

representation, there is a perceived shortfall in funding mechanisms to support UGC, pointing to possible areas of improvement within the regulatory framework.

4.5.5.6 Intellectual Property Protection

This section examines the mechanisms for intellectual property (IP) protection within the context of UGC and local film and TV production. It examines how well current IP policies safeguard the rights of UGC creators, ensuring that their work is recognized and financially compensated. It also assesses the effectiveness of IP laws in addressing UGC-specific challenges while considering how enforcement practices support fair pay and creative ownership for UGC producers. The findings in Table 4.47 provide insight into the level of agreement or disagreement among respondents on these key aspects.

Table 4.47: Analysis of Intellectual Property Rights

	On the Media Policy					
	Intellectual Property Rights	**Frequency**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
5.1	Mechanisms in place protect the intellectual property of UGC	68	18.2	37.0	25.7	9.7	9.4
5.2	Intellectual property laws effectively address UGC issues	48	12.9	35.7	30.3	12.3	8.8
5.3	Enforcement of IP rights ensures fair pay for UGC creators	67	18.0	36.2	24.7	11.0	10.2

The findings in Table 4.47 show that respondents hold mixed views regarding the adequacy of intellectual property rights in protecting UGC. A moderate portion of respondents agrees that mechanisms are in place to protect UGC (with 18.2% strongly agreeing and 37.0% agreeing). Similarly, while 12.9% strongly agree and 35.7% agree that intellectual property laws effectively address UGC-specific issues, a notable portion remains neutral or disagrees. Additionally, 18.0% strongly agree and 36.2% agree that enforcement of IP rights ensures fair pay for UGC creators, though a similar number express neutral or opposing views. Overall, the findings indicate that while some protections for UGC exist, perceptions vary on the

effectiveness and fairness of IP laws and enforcement, suggesting room for improvement in fully safeguarding the rights of UGC creators.

4.5.5.7 Overall Findings for Media Policy Analysis

The overall findings from the analysis of media policy reveal a complex backdrop where the treatment of UGC faces significant opportunities and challenges. Key areas like funding mechanisms and intellectual property rights appear to have mixed support, as respondents expressed that while there are some frameworks in place, these often fall short of fully supporting and protecting UGC creators. For example, a majority of respondents felt that funding for UGC is inadequate, which limits the capacity of creators to contribute implicitly. Intellectual property protections, while present, are perceived as inconsistently enforced, with many respondents highlighting a gap in fair compensation for creators. Additionally, while local content quotas promote creativity and representation, there are concerns regarding the balance between these quotas and maintaining professionalism in content production. Overall, the findings emphasize the need for enhanced media policies to support UGC creators through robust funding, balanced content quotas and effective enforcement of IP rights, promoting a supportive environment for UGC production.

4.5.6 Moderating Effect of Regulatory Frameworks

This section investigates the moderating effect of regulatory frameworks on key components of UGC and local film and TV production. It explores how media policies influence the relationship between technological, economic, timeliness and treatment factors of UGC and their influence on the broader local film and TV production ecosystem. By assessing these frameworks, the analysis determinde whether and how regulatory mechanisms enhance or hinder the integration of UGC and development within local media. The findings of the effect of this moderation effect of regulatory frameworks are discussed in sections 4.6.6.1 and 4.6.6.2.

4.5.6.1 Moderating Effect of Content Classification on Local Film/TV Production

The researcher conducted an analysis for Content Classification of local films and TV productions. The findings are as shown in Table 4.43 below. It presents the distribution of respondents' views on the role of content classification in the regulation of local film and TV production in Kenya. In terms of content classification, the findings in Table 4.46 illustrate that 18.2% of respondents strongly agree and 37.8% agree with the importance of the media policy on content classification, combining to 56% who view it positively. Meanwhile, 30.6% are neutral, and 8.8% disagree, with 4.6% strongly disagreeing. This distribution indicates a generally favourable view of content classification, although a substantial portion remains neutral. This distribution highlights the varying perceptions of content classification's effect on the quality, quantity, diversity, and budgets of local film and TV productions. Overall, the findings suggest that the effect of content classification is seen as positively influencing local film and TV production by a majority, although there is a notable degree of neutrality and some disagreement among the respondents. A regulator was asked whether content classification has an influence on the growth of local film and TV production. The regulator stated that:

> *"Our role in classification is to ensure that UGC aligns with national moral and ethical standards. UGC has democratized content creation, however the rapid and unsupervised growth of platforms has created challenges in classifying and monitoring content. We are working towards stricter enforcement of guidelines to maintain quality and protect vulnerable audiences."* **UGC Producer.**

The findings indicate that content classification is largely seen as a positive influence on local film and TV production although opinions vary among respondents. While UGC has democratized content creation, its rapid and largely unregulated production and distribution presents challenges when it comes to censorship, classification and monitoring. In sum regulators emphasize the need for stricter enforcement of

guidelines to uphold national moral and ethical standards while at the same time ensuring quality and audience protection. Striking a balance between creative freedom and responsible content regulation will be key to promoting a thriving and ethical local film, TV and UGC production environment in Kenya.

These findings underscore a key dimension of media policy in Kenya content classification and regulation. As highlighted by a UGC producer, while UGC has democratized storytelling and given voice to many creators, it has also introduced challenges in monitoring, classification as well as upholding ethical standards. This aligns with the concerns that were expressed by regulators in the study and who advocated for stricter enforcement mechanisms to maintain content quality and protect vulnerable audiences. The delicate balance between creative expression and responsible content governance remains essential to ensuring that the local film, TV and UGC production in Kenya can thrive without compromising societal values. As such, media policy must evolve to address both the opportunities and threats that are posed by the growing influence of UGC on local film and TV production in Kenya.

4.5.6.2 Moderating Effect of Funding Mechanisms on Local Film/TV Production

The researcher conducted an analysis for the moderating effect of funding mechanisms on local film and TV production. The respondents' views on the effect of funding mechanisms on the local film and TV production in Kenya are as shown in Table 4.44. This analysis sheds light on the challenges and perceptions surrounding financial support in the industry and its moderating role on the influence of UGC on local film/TV production in Kenya. In terms of funding mechanisms-The findings in Table 4.55 reveal that a significant portion of respondents, totaling 44%, either disagree or strongly disagree with the effectiveness of current funding mechanisms in supporting local film and TV production in Kenya. A relatively smaller group, 30.6%, agree or strongly agree that these funding mechanisms play a beneficial role, while 25.5% of respondents remain neutral, indicating either uncertainty or a perception of limited effect. The relatively high percentage of disagreement suggests that many producers in of local film and TV productions in

Kenya feel that existing funding structures are inadequate and are poorly implemented. Overall, the data indicates that there is widespread concern about the sufficiency and effectiveness of funding mechanisms in supporting the growth and sustainability of local films and TV productions. As a producer stated:

> *"One of the biggest challenges we face in the local film and TV production industry in Kenya is the lack of consistent and accessible funding. While some mechanisms are in place, we often feel out of reach for most of us local producers, or they come with complex requirements that don't fit our reality on the ground. We need a streamlined, practical funding structure that truly supports local productions, especially when we are trying to compete with international content that is currently flooding our screens."*- **Local Film, TV and UGC Producer.**

In regards to the regulators, the respondents sighted that they are aware of the situation facing the local film, TV and UGC producers. As a regulator stated:

> *"We understand the frustrations from the local film and TV producers regarding funding and efforts are underway to address these gaps. The existing mechanisms were initially designed to boost local production, but feedback shows that they may not be as effective as intended. Our goal is to refine these systems by ensuring that the support provided aligns with the actual needs of local film and TV producers enabling a thriving industry that will showcase Kenyan stories sustainably."*-**Regulator.**

These perspectives highlight the disconnect between current funding structures and the practical needs of the local industry, underscoring the need for policy adjustments to more effectively support Kenyan film and TV production.

This statement from a regulatory official reinforces the quantitative findings of the study that although media policy significantly influences local film and TV

production, it does not always align with economic realities on the ground. The acknowledgement that *"existing mechanisms... may not be as effective as intended"* highlights a policy-practice gap that also emerged in the regression models, where interaction effects were largely non-significant.

These perspectives echo Wangari (2023**)**, who emphasized the need for more adaptive and responsive media policies in Kenya's changing audio-visual production setting. They also align with earlier findings that economic incentives are not adequately structured to support professional production, as revenue flows increasingly shift toward UGC creators. Therefore, policy reform efforts should not only focus on content quotas but also on funding alignment, platform regulation and monetization equity to ensure sustainability in Kenya's creative/orange economy.

4.5.6.3 Moderating Effect of Local Content Quotas on Local Film/TV Production

The researcher conducted an analysis of the respondents' views on the effectiveness of local content quotas as mandated. by the Communication Authority of Kenya (CA). This analysis was aimed at highlighting the overall sentiment that while local content quotas are generally viewed positively, there is still a considerable degree of uncertainty or ambivalence among industry stakeholders. The findings of this analysis are as shown in Table 4.49 below.

When it comes to content quotas, the findings in Table 4.56 reveal the responses on the adequacy of content quotas of local films and TV productions in Kenya. 16.4% of respondents strongly agree and 32.7% agree, totaling 49.1% who have a positive view on the same. Additionally, 32.4% are neutral, 12.6% disagree, and 5.9% strongly disagree. This distribution highlights that nearly half of the respondents hold a favourable opinion on the local content quotas, while a significant portion remains neutral or expresses disagreement. Overall, the results indicate that while there is a notable portion with a positive view on the local content quotas for local films and TV productions in Kenya. However, a considerable percentage of respondents are neutral or dissenting. Some were concerned that media policy is more keen on censorship and taxation than funding. A respondent stated that.

> *"It is sad that the government seems to be more keen on using policies to censor and tax content creators without focusing more on funding and growing the sub-sector."* - **UGC Producer**

The researcher sought to find out from the regulator on how the available media policies are nurturing the growth of production in Kenya. The regulator said:

> *"We support the local content quota policy, mandating broadcasters to allocate a significant portion of programming to local films and TV productions*." **-UGC Producer**

This policy also encourages the growth of UGC as a source of diverse content with emphasis for the need for creators to comply with intellectual property rights and local regulations such as avoiding piracy and infringement in the course of production, dissemination and monetization of their content.

Therefore, the local content quota policy is seen as a decisive driver for the growth of the local film and TV production industry, ensuring that broadcasters prioritize local productions in their transmission schedules. This policy also promotes the expansion of UGC by stimulating the production of diverse forms of content while emphasizing the importance of compliance with intellectual property rights and local regulations. By encouraging creators to uphold ethical production, avoid piracy and respect copyright laws, the media policy safeguards originality and enhances the credibility and sustainability of UGC as a legitimate part of the local film and TV production industry.

Table 4.48: Descriptive Findings for Media Policy

On the Media Policy of User-generated Content								
1. Regulatory Framework								
	Frequency	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
1.1 The local film/TV production has clear regulations for UGC	74	19.8%	19.8	19.8	42.1	24.1	7.8	6.2
1.2 The regulatory framework address challenges of UGC	33	8.8	8.8	8.8	38.6	30.8	15.5	6.2
1.3 Regulatory authorities effectively enforce the rules for UGC	66	17.7	17.7	17.7	38.9	29.2	8.0	6.2
2. Content Classification								
	Frequency	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
2.1 The content classification system considers UGC	81	21.7	21.7	21.7	38.1	27.1	9.7	3.5
2.2 The content classification guidelines help to understand UGC	73	19.6	19.6	19.6	51.2	18.0	8.3	2.9
2.3 Classification ensures UGC does not undermine the industry	68	18.2	18.2	18.2	37.8	30.6	8.8	4.6
3. Funding Mechanisms								
	Frequency	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
3.1 Sufficient financial support is available for UGC production	42	11.3	11.3	11.3	18.0	20.6	26.5	23.6
3.2 The existing funding mechanisms adequately UGC creators	39	10.5	10.5	10.5	20.1	25.5	26.8	17.2
3.3 The funding mechanisms prioritize development of UGC	52	13.9	13.9	13.9	23.3	25.5	24.1	13.1
4. Local Content Quotas								
	Frequency	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
4.1 Local content quotas promote creativity and representation	84	22.5	22.5	22.5	43.4	23.3	6.7	3.8
4.2 Local content quotas balance UGC with professional content	61	39.1	39.1	16.4	39.1	30.6	9.4	4.6
4.3 The current local content quotas effectively a balance content	61	16.4	16.4	16.4	32.7	32.4	12.6	5.9
5. Intellectual Property Protection								
	Frequency	**Percent**	**Valid Percent**	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
5.1 Mechanisms in place protect the intellectual property of UGC	68	18.2	18.2	18.2	37.0	25.7	9.7	9.4
5.2 Intellectual property laws effectively address issues of UGC	48	12.9	12.9	12.9	35.7	30.3	12.3	8.8
5.3 Enforcement of IP rights ensures fair pay for UGC creators	67	18.0	18.0	18.0	36.2	24.7	11.0	10.2

The overall descriptive results in Table 4.48 on the media policy of UGC across five key areas on regulatory frameworks, content classification, funding mechanisms, local content quotas, and intellectual property protection are as shown in Table 4.57. For regulatory frameworks, the majority of respondents either agreed or strongly agreed about their importance (42.1% and 19.8% respectively), though a sizable minority remained neutral or disagreed. Content classification received strong agreement (21.7% to 19.6%) and agreement (38.1% to 51.2%) from respondents, indicating general approval of its role, with fewer disagreements. Funding mechanisms revealed a more critical stance, with lower agreement levels (18.0% to 23.3%) and higher disagreement, reflecting concerns about financial support.

On local content quotas, there was substantial agreement (43.4% and 39.1%), showing support for prioritizing local content, though a notable neutral stance persisted. Finally, intellectual property protection showed a moderate level of agreement (37.0% and 36.2%), with 18.0% to 18.2% strongly agreeing, suggesting recognition of its importance but with reservations about its implementation. Overall, the findings largely suggest general support for regulatory frameworks, content classification and local content quotas however there were some notable concerns over funding mechanisms and intellectual property protection indicating areas for potential improvement in media policy on UGC.

These findings largely suggest broad support for regulatory frameworks, content classification, and local content quotas, aligning with studies such as Bala (2009) and the Communication Authority of Kenya (2016), which emphasize the role of regulation in shaping local film and TV production in Kenya. Scholars like Kariuki (2020) and Okore (2014) further explore how media policy influences digital content creators, highlighting both the benefits and challenges of regulatory enforcement.

However, concerns over funding mechanisms and intellectual property protection persist, as noted by Auma (2017) and Clark (2019), who discuss the complexities of copyright law in the digital age and the need for stronger protections for UGC creators. Muthoni (2017) and Kimani (2022) point to economic sustainability challenges within Kenya's digital content space, particularly regarding monetization

models and access to financial support for local filmmakers and TV producers. These concerns indicate areas for potential improvement in media policy on UGC, reinforcing arguments by Muriithi and Mwangi (2018) that a balanced approach to regulation should encourage innovation while safeguarding the rights and financial interests of content creators.

4.5.6.4 Awareness of Media Policy for Film, TV and UGC Producers

The findings in Table 4.49 present the distribution of the responses on the primary types of content production platforms engaged by respondents. The categories include film, TV, UGC, as well as various combinations of these platforms.

Table 4.49: Descriptive Findings for Media Policy

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Film	40	10.7%	10.7%	10.7%
	TV	53	14.2%	14.2%	24.9%
	UGC	254	68.1%	68.1%	93.0%
	Film & TV	15	4.0%	4.0%	97.1%
	Film & UGC	2	0.5%	0.5%	97.6%
	TV & UGC	8	2.1%	2.1%	99.7%
	TV, Film & UGC	1	0.3%	0.3%	100.0
	Total	373	100.0	100.0	

The findings in Table 4.49 indicate that the majority of the respondents (68.1%) are involved in the production of UGC, reflecting the growing prominence of digital content creation in Kenya. TV follows at 14.2%, while 10.7% of the respondents focus on film production. A smaller percentage of respondents engage in a combination of platforms such as film and TV production (4.0%), film and UGC production (0.5%), TV and UGC production (2.1%), and all three platforms (0.3%).

4.5.7 Local Film and TV Production in Kenya

Local film and TV production in Kenya is an important indicator of the economic growth and cultural expression of the country. As the dependent variable in this study, it was essential to analyze how the content creation industry, driven by UGC, is influencing local film and TV production practices. The focus on this variable was to reflect on the broader trends and shifts in the Kenyan media industry, particularly in response to the increased accessibility and consumption of digital content. By examining the extent to which UGC shapes the production techniques, narrative styles and overall output of local film and TV, this analysis aims to uncover critical insights into the interaction between traditional media production and contemporary content creation practices. Understanding this relationship will help in developing strategies to enhance the growth and sustainability of the local film and TV production in Kenya during this digital age.

To analyze the influence of UGC on local film and TV production in Kenya, it was essential to assess the production values of these media outputs based on their quality and competitiveness. High production values encompass various aspects, including technical excellence, creative execution, and adherence to industry standards, which collectively contribute to the professional appeal and marketability of film and TV content. By investigating whether local productions exhibit high production values, the researcher sought to identify the extent to which UGC influences the quality of local films and TV productions. The presence of high production values signifies the ability of local content creators to leverage the influence of UGC influence in enhancing their production quality. Understanding this relationship provided insights into the efficacy of UGC in elevating local production practices and its role in shaping the evolution in the local film and TV productions in Kenya. The investigation that was carried out by this study assessed the broader implications that UGC poses in the growth and sustainability of local film and TV content production in Kenya. The results from the responses as shown in Table 4.50 below depict the opinions of the respondents on the quality of local film and TV productions with a focus on an assessment of production values.

4.5.7.1 Quality of Local Film and TV Productions

The analysis of the quality of local films and TV productions in Kenya by respondents is presented in Table 4.48. The table captures the frequency and percentage distribution of responses across five levels of agreement, ranging from "Strongly Agree" to "Strongly Disagree." This data offers insight into the general perception toward the quality of local films and TV productions in Kenya. In terms of quality, the findings in Table 4.49 show that out of a total of 373 respondents, a significant majority, 30.6%, strongly agreed that local films and TV productions have high production values, while 36.7% agreed as shown in Table 4.48 above. Together, these positive responses account for 67.3% of the sample, indicating a favourable perception of production quality among the majority of respondents. Conversely, 22.5% remained neutral, neither agreeing nor disagreeing with the statement on high quality production values. 7.0% of the respondents disagreed and 3.2% strongly disagreed, reflecting a smaller segment of the sample that held a negative view on this aspect. In sum, the findings reveal a substantial portion of the respondents perceive local film and TV productions as having production values.

4.5.7.2 Quantity of Local Film and TV Productions

The researcher sought perceptions from respondents through descriptive statistics regarding the quantity of local films and TV productions. in Kenya across five levels of agreement. The distribution of responses in Table 4.59 below provide insight into the perceived volume of local film and TV productions in Kenya. This analysis is a basis for understanding the extent to which UGC influences the quantity of local films and TV productions in Kenya. The findings are as shown in Table 4.60.

The finding sin Table 4.60 show diverse perceptions among the study respondents in regards to the quantity of local films and TV content productions in Kenya. A substantial number of the respondents, 29.5% disagreed with the perception that there is a sufficient quantity of local productions, while 8.3% strongly disagreed with this perception. 22.8% of the respondents agreed while 15.5% agreed to the perception that the quantity of local films and TV productions is adequate.

Conversely, a remarkable 23.9% were neutral reflecting a balanced and critical perspective. Generally, the data shows that while some of the respondents consider the quantity of local films and TV content productions positively, a larger proportion agrees, disagrees or holds a neutral standpoint indicating that they have potential concerns over the volume of local films and TV production content that is produced in the industry. These findings relate to the UGT theory since driven by the clear usefulness through direct audience engagement, monetization opportunities and ease of use, UGC producers are extensively using technologies with the widespread adoption of technological tools reshaping the local media in Kenya. In line with the need for more content by audiences, local Film and TV Producers are also gradually increasing their use of these technologies. A local Film Producer stated that:

> *"As local film and TV producers, we've gradually increased our use of these technologies. Initially, we faced challenges in adopting the same level of digital integration as UGC creators, but we now recognize the potential benefits. We are starting to use social media platforms and digital tools for content marketing, distribution and engaging with audiences."* **-Local Film Producer.**

These findings align with those of Ugangu (2015) which highlight a growing shift among local film and TV producers toward embracing digital technologies. While traditional/legacy film and TV content producers initially struggle to integrate these tools at the same level as UGC creators, they now recognize the advantages of social media and digital platforms for content marketing, distribution as well as audience engagement. This adaptation reflects the developing media scene, where digital integration is becoming essential for reaching wider audiences and staying competitive in an industry that is increasingly being shaped by UGC.

4.5.7.3 Diversity of Local Film and TV Productions

An analysis on the diversity of local films and TV productions in Kenya, captured respondents' perceptions regarding the variety and representation within local film and TV content. This data provides a basis for evaluating the extent to which UGC

influences the diversity of productions in Kenya. is captured in Table 4.50.

Table 4.50: Diversity of Local Films and TV Productions in Kenya

Strongly Agree	Frequency	Percent	Valid percent	Cumulative Percentage
Strongly Agree	58	15.5	15.5	**15.5**
Agree	136	36.5	36.5	**52.0**
Neutral	108	29.0	29.0	**81.0**
Disagree	53	14.2	14.2	**95.2**
Strongly Disagree	18	4.8	4.8	**100**
Total	**373**	**100.0**	**100.0**	

The findings in Table 4.50 reveal that the majority of respondents, 36.5%, agree that there is diversity in local films and TV productions in Kenya, with an additional 15.5% strongly agreeing. A significant proportion of 29%, remained neutral, indicating some uncertainty or mixed feelings about the diversity of content. Those who disagreed or strongly disagreed with the statement constituted 14.2% and 4.8% of the respondents, respectively. Generally, the findings suggest that while there is a positive perception of diversity in local film and TV productions, a substantial portion of the respondents either remain neutral or express dissatisfaction, highlighting potential areas that need improvement in content variety. The producers were asked whether there is diversity in the local films and TV productions in Kenya. Some felt that UGC plays a role in the kind of diversity that is seen in local productions. One of the UGC producers expressed that:

> *"UGC has driven changes in storytelling because audiences favour content that resonates more immediately with them, often short form, dynamic and relatable. Currently, audiences are seeking instant gratification through content that they watch on the go through their mobile devices hence diversity."* **UGC Producer.**

Generally, the findings suggest that while there is a positive perception of diversity in local film and TV productions, a substantial portion of respondents either remain neutral or express dissatisfaction, highlighting potential areas that need improvement in content variety. The producers were asked whether there is diversity in the local films and TV productions in Kenya, some felt that UGC plays a role in the kind of diversity that is being seen in local productions. A UGC producer expressed that:

> *"UGC has driven changes in storytelling because audiences favour content that resonates more immediately with them, often short form, dynamic and relatable. Currently, audiences are seeking instant gratification through content that they watch on the go through their mobile devices hence diversity.'* **UGC Producer.**

This aligns with Napoli (2022) who explore how digital media has reshaped storytelling by making content more participatory and audience-driven. Baym (2015) further emphasizes that digital storytelling thrives on interactivity and personalization, which has fueled the preference for shorter, mobile-friendly content formats. Wang & Li (2016) discuss how trust and need satisfaction motivate audiences to engage with UGC, reinforcing the demand for immediate and relatable narratives. Vázquez, María, Negreira & Rodríguez (2021) highlight the intersection of TikTok and TV, showcasing how digital platforms cater to audiences seeking quick, engaging content. Additionally, Ritzer & Jurgenson (2019) analyzes how digital platforms influence media consumption patterns, noting that audiences now expect diverse and easily consumable content on demand. This insight from a UGC producer reflects the broader shift in content consumption, where creators must adapt to evolving storytelling formats to maintain audience engagement in a fast-paced, mobile-driven setting.

4.5.7.4 Budgets of Local Film and TV Productions

The analysis of production budgets for local films and TV productions in Kenya provided insights into the finance aspect of the local film and TV production as was perceived by the respondents. The findings in Table 4.51 present the distribution of

responses on the adequacy and influence of budgets on local film and TV production. In terms of Budgets, the data in Table 4.62 shows varying opinions on the budgets for local films and TV productions in Kenya. A significant portion of respondents, 29.5%, remained neutral on the adequacy of these budgets. Those who disagreed accounted for 26.5%, closely followed by those who agreed at 19.0%. 12.6% of respondents strongly agreed while 12.3% strongly disagreed. Overall, the data reflects. a distribution of opinions, with a large proportion of respondents expressing neutrality, while the rest were fairly split between agreement and disagreement. The analysis of the budgets for local films and TV productions in Kenya provides insights into the financial backdrop of the local film and TV production industry as perceived by the respondents. Table 4.51 presents the distribution of the responses regarding the adequacy and bearing of budgets on local film and TV production.

Table 4.51: Budgets for Local Films and TV Productions in Kenya

Strongly Agree	Frequency	Percent	Valid percent	Cumulative Percentage
Strongly Agree	47	12.6	12.6	**12.6**
Agree	71	19.0	19.0	**31.6**
Neutral	110	29.5	29.5	**61.1**
Disagree	99	26.5	26.5	**87.7**
Strongly Disagree	46	12.3	12.3	**100**
Total	**373**	**100.0**	**100.0**	

The data from Table 4.51 shows varying opinions on the budgets for local films and TV productions in Kenya. A significant portion of respondents, 29.5%, remained neutral on the adequacy of these budgets. Those who disagreed accounted for 26.5%, closely followed by those who agreed at 19.0%. 12.6% of respondents strongly agreed while 12.3% strongly disagreed. Overall, the data reflects a distribution of opinions, with a large proportion of respondents expressing neutrality, while the rest were fairly split between agreement and disagreement.

4.6 Overall Analysis (Model) for all the Variables

The general objective of the study was to examine the influence of UGC on local film and TV production in Kenya. In this study, the influence of UGC on local film and TV production was described using four independent variables as outlined in the conceptual framework. A multi-linear regression analysis was used to determine whether the independent variables: Technological factors of UGC (X_1), economic incentivization of UGC (X_2), treatment of UGC (X_3), and timeliness of UGC (X_4); influence the dependent variable: local film and TV production. These independent variables consisting of technological factors, economic incentivization, treatment and timeliness of UGC were examined to ascertain whether the multi-regression model would be used to explain the influence of all the variables UGC on local film and TV production. The model was defined as follows:

$$Y= 1.76 - 0.251X_1 + 0.369X_2 - 0.002X_3 + 0.396X_4$$

Where: Y = Local Film and TV Production

X_1 = Technological factors of UGC

X_2 = Economic Incentivization of UGC

X_3 = Treatment of UGC

X_4 = Timeliness of UGC

This model implies that maintaing the variables X_1, X_3, and X_4 constant, any change in the varibale X_2 can lead to change in the local film and TV production by 0.369. In this study, a multiple linear regression analysis assessed how the independent variables; Technological factors of UGC (X_1), economic incentivization of UGC (X_2), treatment of UGC (X_3), and timeliness of UGC (X_4) affect the dependent variable, local film and TV production (Y). The regression model was defined as: Y = 1.76 - 0.251X1 + 0.369X2 - 0.002X3 + 0.396X4. This model indicates that, while holding technological factors and treatment of UGC constant, a unit change in economic incentivization of UGC (X_2) is associated with a 0.369 unit change in local

film and TV production, highlighting its significant influence compared to the other variables. In this model, the dependent variable is Local Film and TV Production (Y), and the independent variables are X1 --- X4. The results of the regression model summary and the regression coefficients were used to determine whether there is a significant relationship between all the independent variables and the dependent variable. The model would also be used to determine whether all the independent variables predict and explain the dependent variable. Thus, the coefficients of multiple determination, the regression coefficients and ANOVA (to test the significance of the model to predict) were considered to conduct the analysis. The adjusted R2 was used to check how well the model fit as the proportion of variation in response that explains the regression on all the predictors in the model.

4.6.1 Correlation of All Variables

The researcher conducted a correlation analysis for all the variables in the study to understand the relationships between independent, dependent, and moderating variables, such as how UGC influences local film and TV production in Kenya. The model helped to identify Multicollinearity, that could distort regression analysis hence informing model selection by highlighting the variables that significantly contributed to explaining the variance in the outcomes. Additionally, it aided in understanding the effect of moderating variables and enhancing the accuracy of the research.

4.6.2 Correlation, Regression for Independent, Moderating and Dependent Variables

The researcher conducted a multi-correlation and regression analysis for the independent, moderating, and dependent variables to examine the strength and direction of the relationships between the independent, moderating and dependent variables in order to gain insights into how each factor contributes to the outcome. This also enabled the assessment of the role of the moderating variable in altering the relationships between the independent and dependent variables and affecting these interactions. The findings are as shown in Table 4.52.

Table 4.52: Regression Model Summary for all Variables

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.504[a]	.254	.235	.56307

a. Predictors: (Constant), TimUGCMo, TechFaLg, EcoInc, TreUGC, MedPoLg, TimUGCLg, TechFaMo, EcoIncMo, TreUGCMo
b. Dependent Variable: Local Film/TV Production

This findings of the analysis in Table 4.52 helped the researcher to identify the combined effect of all the study variables providing key insights in validating the theoretical framework and drawing meaningful conclusions from the collected data. The findings reveal a significant positive relationship between all the independent variables, moderating variable, the interaction variables and the dependent variable; local film and TV Production since the correlation coefficient is 0.504 ($r=0.504$, $p=0.000<0.05$) and the relationship is relatively moderate since the value of $r=0.287$ a bit far from Zero at which there is no correlation. The adjusted R^2 value of 0.235 suggests that only 23.5% of the variance in local film and TV production was explained by these variables, while the remaining 76.5% was attributed to other factors not included in this model. Since the adjusted R^2 is 0.235. only 23.5% of the dependent variable, local Film and TV Production would be explained by all the independent, moderating, and the Interaction variables. The remaining 76.5% of local film and TV Production was due to other factors that were not included in this model as per the findings in Table 4.53.

Table 4.53: Regression Analysis Coefficients for all Variables

Model	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	.556	.515		1.080	.281
Technological Factors	-2.261	1.183	-.370	-1.911	.057
Economic Incentivization	.252	.239	.185	1.052	.293
Treatment of UGC	.472	.308	.306	1.532	.126
Timeliness of UGC	1.175	.781	.228	1.506	.133
Media Policy	4.409	1.307	.875	3.373	.001
Technological Factors	5.384	2,739	.459	1.966	.050
Economic Incentivization	-.290	.549	-.170	-.528	.598
Treatment of UGC	-1.188	.685	-.569	-1.734	.084
Timeliness of UGC	-2.625	1.764	-.276	-1.488	.138

a. Dependent Variable: Local Film/TV Production

The findings in Table 4.53 above indicate that all the Interaction Variables, except the Interaction of technological factors and media policy (p=0.05), do not have significant effects on the relationship between the independent and the dependent variables since their p-values are greater than 0.05 however, they remain in the model. Hence, the multi-regression model is:

$$Y= 0.556 – 2.261X_1 + 0.252X_2 + 0.472X_3 + 1.175X_4 + 4.409W + 5.384 (X_1 * W) - 0.29 (X_2 * W) – 1.188 (X_3 * W) – 2.625 (X_4 * W)$$

Where: Y = Local Film and TV Production

X_1 = Technological Factors of UGC

X_2 = Economic Incentivization of UGC

X_3 = Treatments of UGC

X_4 = Timeliness of UGC

W= Media Policy (Moderator)

This model indicates that maintaing all the variables constant, except Media Policy (p=0.001<0.05) and the interaction variable (X_1 * W) with p=0.05, any change in either of the Media Policy, the Interaction variable (X_1 * W) or both varables at the same time can lead to change in the Local Film and TV Production by 4.409, or 5.384 or by both values at the same time.

These findings reinforce the broader conclusion that media policy is the most consistent and statistically significant predictor of local film and TV production (p = .001). Moreover, the significant interaction between technological factors and media policy (p = .050) highlights a key dynamic that when appropriate media policies are in place, the positive influence of technological access on production outcomes is intensified.

The findings support the assertions of Baykal (2015) and Wangari (2023), who both emphasize the importance of regulatory adaptation in a digitally transforming media environment. Conversely, the remaining interaction terms economic incentivization, treatment and timeliness do not significantly moderate their respective independent variables, suggesting that while they may have standalone effects, their influence is not conditional on policy shifts. These results point to a critical policy-practice alignment challenge whereby unless media frameworks are designed to support emerging digital production logics, the benefits of UGC will remain unevenly distributed and under-leveraged in the local film and TV production ecosystem in Kenya.

4.6.3 ANOVA Analysis for all the Study Variables

An ANOVA analysis was conducted to test the significance of the multi linear regression model at better predicting the dependent variable than the mean (Tabachnick & Fidell, 2019). The findings in Table 4.54 indicate that the model, as a whole, is significantly fit to adequately predict the influence of UGC on local film and TV production.

Table 4.54: ANOVA Analysis for all Variables

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	39.095	9	4.344	13.701	**.000[b]**
	Residual	115.088	363	.317		
	Total	154.183	372			

a. Dependent Variable: Local Film/TV Production

b. Predictors: (Constant), TimUGCMo, TechFaLg, EcoInc, TreUGC, MedPoLg, TimUGCLg, TechFaMo, EcoIncMo, TreUGCMo

The multi-regression model is significantly fitted to predict the dependent variable. The findings in Table 4.54 present an ANOVA analysis for all variables influencing local film and TV production. The regression model shows a sum of squares of 39.095 with 9 degrees of freedom, resulting in a mean square of 4.344. The F-value is 13.701, with a significance level of 0.000, indicating that the model is statistically significant. The residual sum of squares is 115.088 with 363 degrees of freedom, and the mean square for the residuals is 0.317. The total sum of squares is 154.183 across 372 degrees of freedom. Since $F_{9,363;0.05}=1.89<13.701$ with $p=0.000<0.05$, These results suggest that the combined effect of the four independent variables; Technological factors, economic incentivization, treatment, timeliness of UGC and the media policy, significantly influence local film and TV production. As a producer stated:

> *'What we are experiencing today is that UGC has really disrupted traditional local film and TV production models. More creators are coming up on social media platforms and our audiences are turning to these digital alternatives. While we still value the quality and structure of professional film and TV, the ease, speed and relatability of UGC have made it a powerful competitor. We need to rethink how we produce and distribute content to maintain relevance."* **Local Film Producer**

This response aligns with the findings that show that technological factors like accessibility to digital devices and internet connectivity, timeliness of UGC and media policy are key influencers in the shifting dynamics of local film and TV production. Local film and TV producers in Kenya recognize that the rapid growth of UGC is redesigning content creation and audience engagement, compelling traditional local film and TV producers to adapt their approaches in order for them to remain competitive.

These responses align with findings that highlight how technological factors such as accessibility to devices and internet connectivity, timeliness of UGC and media policy are key influencers in local film and TV production. Scholars such as Kumar (2019) and Hartley (2019) emphasize that UGC has significantly disrupted traditional media industries, compelling established film and TV producers to adapt to new modes of content creation and audience engagement. Kimutai and Nyabuga (2022) further argue that the rise of digital media has forced the local film and TV production industry in Kenya to reconfigure its production and distribution strategies in response to audience-driven content consumption trends. Kariuki (2020) highlights how media policies in Kenya influence digital content creators, shaping the economic and regulatory environment for local film and TV production. Additionally, Cunningham and Craig (2019) discuss the intersection of social media entertainment with traditional film and TV production industries, with emphasis on how digital platforms have transformed content creation processes. These findings agree with the broader discourse on digital disruption in film and TV production, reinforcing that Kenyan film and TV content producers must integrate UGC strategies in order to remain competitive within the rapidly shifting media backdrop.

4.7 Influence Matrix of UGC Predictors on Local Film/TV Production in Kenya

In order to demonstrate the relative influence of the independent variables of technology, economic incentivization, treatment, timeliness and media policy on local film and TV production in Kenya, the findings of the study were synthesized into a Predictor Influence Matrix. It provides a visual summary of both the statistical strength and practical significance of each one of the factors making it easy to

compare the statistical strength and practical significance of each factor and its relative contributions. The arrangement reflects the order of the predictors as was established within the regression model, with technological factors exerting the weakest significant influence and the media policy demonstrating the strongest significant influence.

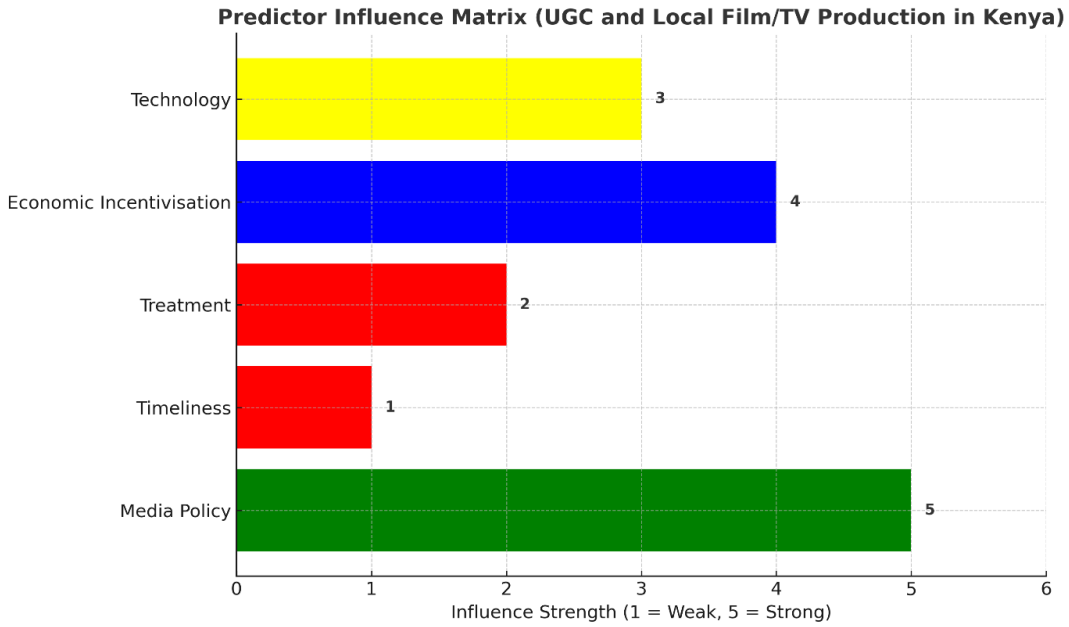

Figure 4.7: Influence of Predictors on Local Film and TV Production

The analysis reveals that while all the independent variables have a positive influence, their magnitudes vary considerably. The media policy variable emerged as the strongest variable significantly supplementing the effects of technology while ensuring sustainability. Economic incentivization established a moderate influence while treatment and timeliness revealed positive but weak effects. The technology variable was weak on its own but had more impact when moderated by media policy. This matrix therefore supports the statistical findings by clearly showing the influence of the independent variables in a hierarchical matrix.

4.8 Summary

The findings in this chapter through the multi-correlation and regression analyses revealed that all the independent variables; technological factors, economic incentivization, treatment of UGC and timeliness influence local film and TV production in Kenya, albeit to varying degrees. Among these, technological factors demonstrate the most significant positive influence, especially when reinforced by the moderating effect of the media policy. While economic incentivization, treatment of UGC and timeliness also exhibit positive effects, their statistical significance is comparatively lower, suggesting that their influence, although relevant, may not be as strong or direct as the effect of the technological factors. The moderating role of media policy presents mixed outcomes, augmenting the effect of technological factors while showing a neutral or reduced effect on the other variables. This highlights the distinct role of regulatory frameworks in either promoting or constraining the influence of UGC on local film and TV production in Kenya. Overall, the relationship between media policy and these independent variables underlines the need for a balanced approach that integrates supportive policies with technological advancements in optimizing the role of UGC in local film and TV production in Kenya.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of results, the conclusions of the study and the recommendations based on the study findings. This was done in line with the objectives of the study. The chapter begins with a summary of the results from the analysis that is provided in the previous chapter. This is followed by the conclusions based on a comparison of the present findings with prior research. Finally, the chapter presents the recommendation of the study.

5.2 Summary of the Study Findings

The summary of the findings was organized around the objectives of the study. The general objective of this study was to examine the influence of UGC on local film and TV production in Kenya. The study was guided by these five specific objectives: To analyse the influence of technological factors of UGC on local film and TV production in Kenya, to examine the influence of economic incentivization of UGC on local film and TV production in Kenya, to assess the treatment of UGC on local film and TV production in Kenya, to analyse the influence of timeliness of UGC on local film and TV production in Kenya and to determine the moderating influence of media policy on the relationship between UGC and local film and TV production in Kenya.

5.2.1 Summary of Study Findings Related to Specific Objectives

This section summarizes the findings obtained in chapter four in line with the study objectives in consideration of both the quantitative and qualitative data analysis of the study. A summary of major findings under each variable is given.

5.2.1.1 Influence of Technological Factors of UGC on Local Film/TV Production

The findings of this study revealed that technological factors of UGC, including accessibility of digital devices, internet connectivity, social media usage, content sharing trends and the emergence of online content creators, have a significant positive influence on local film and TV production in Kenya when considered alongside the moderating influence of media policy. The findings demonstrate that technological developments have expanded opportunities for content creation, distribution and audience engagement, although the magnitude of influence varies across the different technological dimensions that were considered for the study.

Regarding accessibility of digital devices, the quantitative findings indicated a weak but statistically significant positive influence on local film and TV production. This finding suggests that increased access to smartphones, tablets, computers and other digital production tools contributes to the expanding participation in content creation. Qualitative findings also supported this observation, with respondents noting that affordable digital devices have lowered traditional entry barriers by enabling more creators to participate in film, TV and UGC production. However, the findings also suggest that accessibility alone does not automatically translate into professional-level production outcomes, as other factors like skills, funding infrastructure and policy support shape production capacity.

The study further established that internet connectivity positively influences local film and TV production. Quantitative results showed a weak but significant relationship between internet accessibility and production outcomes, while qualitative findings emphasized the role of connectivity in facilitating faster distribution, audience reach, collaboration and interaction among creators. The findings therefore indicate that internet connectivity has expanded the production ecosystem by enabling creators to access digital platforms and audiences beyond traditional distribution channels.

Social media usage was also found to positively influence local film and TV production. The quantitative findings demonstrated a positive relationship between social media engagement and production outcomes, while qualitative responses

highlighted that platforms such as YouTube, Instagram and TikTok provide spaces for content showcasing, audience feedback and direct interaction between creators and viewers. This has contributed to more participatory production practices whereby audience responses increasingly influence content development, although visibility continues to be shaped by platform structures and audience engagement patterns.

With regard to content sharing trends, the findings revealed a weak but statistically significant positive influence on local film and TV production. The expansion of digital sharing practices has increased opportunities for creators to distribute content, develop audiences and explore alternative monetization pathways. Qualitative findings further indicated that the evolving trends in content sharing encourage collaboration and experimentation among creators, contributing to the increase in diversity of local audio-visual content.

The emergence of online content creators was similarly identified as an important technological factor that has an influence on local film and TV production. Quantitative findings showed a positive relationship between the growth of online creators and local production activities. Qualitative insights revealed that these creators have introduced new storytelling approaches, production styles and distribution strategies that challenge traditional/legacy media models. However, rather than completely replace the conventional film and TV production, the findings suggest that UGC creators are contributing to an increasingly hybrid media environment where digital and traditional production practices interact.

Overall, the findings demonstrate that technological factors have enabled greater participation, accessibility and innovation within local film and TV production in Kenya. However, the influence of technology should not be interpreted as a purely enabling force, since production outcomes remain dependent on broader structural issues like economic opportunities, platform dynamics, skills development and regulatory frameworks. This supports the argument of the study that UGC influences local film and TV production through an interconnected technological, economic and policy environment rather than through technology alone.

5.2.1.2 Influence of Economic Incentivization of UGC on Local Film/TV Production

The second objective of the study sought to examine the influence of economic incentivization of UGC on local film and TV production in Kenya. The quantitative and qualitative findings established that economic incentivization mechanisms, including social media influencing, endorsements and brand ambassadorship, have a positive influence on local film and TV production. The findings reveal that UGC has created alternative economic opportunities for creators by introducing new pathways for financing, audience development and content monetization. However, the influence of these incentives differs depending on the audience that the creators reach, platform visibility and the creators' ability to attract commercial partnerships.

Regarding social media influencing, the findings revealed a significant positive influence on local film and TV production. The growth of social media influencers and digital content creators has created new opportunities for brands to engage audiences through digital content partnerships. Qualitative findings showed that creators with established audiences are increasingly able to attract sponsorship and advertising opportunities, which can support production activities through improved access to resources. These findings suggest that social media influencing has contributed to the expansion of the local digital content ecosystem by enabling some creators to invest in better quality productions, increase output and reach targeted audiences. However, the findings also indicate that access to these opportunities is uneven since some creators with limited visibility or audience engagement still struggle to benefit from these monetization models.

The study further established that endorsements through economic incentivization, have a moderate positive influence on local film and TV production. The findings indicate that collaborations between brands and creators through product mentions, product placements and promotional partnerships provide additional revenue streams for audio-visual content producers. These partnerships support the creation of more content while enabling creators to improve aspects of production such as equipment, presentation and production techniques. The findings therefore demonstrate that endorsement models are increasingly becoming an alternative advertising and

funding model mechanism in the changing media environment.

Brand ambassadorship was also identified as an important indicator of economic incentivization with a moderate positive influence on local film and TV production in Kenya. Unlike short-term promotional engagements, brand ambassadorship provides some creators with more sustained financial support through longer-term partnerships. Qualitative findings indicated that these arrangements enable creators to plan production activities more consistently and in some cases, invest in better production resources. This contributes to the emergence of more professionally developed UGC and locally produced local films and TV productions.

Overall, the findings demonstrate that economic incentivization of UGC has expanded the financial opportunities that are available within the local film and TV production ecosystem. Social media influencing, endorsements and brand ambassadorship have created alternative monetization pathways that complement traditional revenue models. Nevertheless, the findings suggest that these opportunities do not entirely replace conventional film and TV financing structures, since economic benefits are still influenced by factors like audience size, platform visibility, brand interest and the changing nature of digital advertising markets. Therefore, economic incentivization of UGC represents both an opportunity and a transformation of the existing production and monetization practices within local film and TV production in Kenya.

5.2.1.3 Influence of Treatment of UGC on Local Film/TV Production

The findings of this study established that technological factors of UGC, including accessibility of digital devices, internet connectivity, social media usage, content sharing trends and the emergence of online content creators, have a positive influence on local film and TV production in Kenya, particularly when considered alongside the influence of media policy. The findings reveal that technological developments have expanded opportunities for participation, content creation, distribution and audience engagement within the local audio-visual production environment.

Regarding accessibility to digital devices, the quantitative findings revealed a weak but statistically significant positive influence on local film and TV production. This finding suggests that while access to smartphones, tablets, computers and affordable production tools contributes to increased participation in content creation, the practical effect on the broader production industry is gradual. Qualitative findings supported this observation by indicating that digital devices have lowered the entry barriers and enabled more individuals to participate in local film, TV and UGC production at different levels of quality, quantity and diversity. Therefore, accessibility has contributed to the democratization of production, although its ability to independently transform the industry depends on other supporting factors such as skills, funding and regulatory frameworks.

The study further established that internet connectivity has a positive and statistically significant relationship with local film and TV production. Qualitative findings emphasized that improved connectivity facilitates faster distribution, audience access and collaboration among creators. The availability of reliable internet infrastructure enables producers to reach wider audiences beyond the traditional broadcasting limitations and supports the growth of digital distribution models. However, the findings suggest that connectivity alone does not guarantee improved production outcomes unless accompanied by sustainable monetization opportunities and professional development.

Social media usage was also found to positively influence local film and TV production. Social media platforms provide creators with opportunities to showcase their work, engage audiences and obtain immediate feedback. This interactive relationship between creators and audiences has contributed to changes in content development strategies with producers increasingly responding to audience preferences and digital trends. The findings indicate that social media has become an important space for audience building and content experimentation in the creative economy in Kenya. In relation to content sharing trends, the findings revealed a weak but statistically significant positive influence on local film and TV production. The growth of digital sharing platforms has expanded opportunities for exposure, collaboration and audience reach among local producers. Qualitative findings further

indicated that changing content-sharing practices encourage innovation and participation among creators. However, the extent to which these trends translate into sustainable industry growth depends on revenue models, intellectual property protection and supportive policy.

The emergence of online content creators was similarly identified as a technological factor influencing local film and TV production. The findings indicate a positive relationship between the growth of online creators and the expansion of local film and TV production. Qualitative insights revealed that online creators have introduced alternative approaches to storytelling, new production techniques and diverse narratives that challenge traditional production models. Nevertheless, the influence of online creators should be understood as complementary rather than a complete replacement of professional traditional/ legacy film and TV production structures.

Overall, technological factors of UGC have contributed positively to the transformation of local film and TV production in Kenya by expanding access, participation and distribution opportunities. However, these findings suggest that technology functions as an enabling factor rather than a standalone driver of industry transformation. Its long-term contribution depends on the interaction between technological access, economic sustainability, production skills as well as supportive media policies.

5.2.1.4 Influence of Timeliness of UGC on Local Film/TV Production

The findings of this study established that the timeliness of UGC, measured through consistency, realtimeness, non-scheduling and convenience, has a weak positive influence on local film and TV production in Kenya. Although the timely nature of UGC provides creators with opportunities to continuously engage with their audiences, respond to emerging trends and distribute content quickly, its direct influence on the broader local film and TV production industry remains limited.

Regarding the consistency of UGC production, the findings revealed a weak positive relationship with local film and TV production. Regular content creation enables individual creators to maintain audience engagement, grow online communities and

improve visibility. However, the findings suggest that consistency at the creator level does not necessarily translate into significant enhancements in the overall quality, quantity, diversity or budgets of local film and TV productions. This indicates that consistent content output alone is insufficient to transform the production industry without complementary factors like funding, professional skills and supportive policy frameworks.

The study further established that the real-time nature of UGC has a weak positive relationship with local film and TV production. The ability to create and share content immediately allows creators to participate in current conversations, capture emerging trends and respond to audience interests. However, while this immediacy enhances audience engagement, its contribution to professional production outcomes remains modest. The findings indicate that speed of content distribution does not automatically result in increased production value or financial sustainability within the local film and TV content production in Kenya.

In relation to the non-scheduled nature of UGC, the findings showed a weak positive influence on local film and TV production. The flexibility associated with producing and accessing content outside traditional broadcasting schedules provides creators and audiences with greater freedom. However, the absence of structured production timelines may limit the ability of UGC to consistently contribute to large-scale professional productions that require coordinated planning, financing and distribution strategies.

The convenience of accessing and sharing UGC was also found to have a weak positive relationship with local film and TV production. The ease of using digital platforms enables more creators to take part in content production and allows members of the audience to access content across different devices and locations. However, convenience primarily enhances accessibility and participation rather than directly improving production quality, diversity or financial capacity in local film and TV production. The findings further indicate that media policy plays a moderating role in determining how timeliness of UGC influences local film and TV production. Regulatory frameworks, content classification, funding mechanisms and

local content quotas may either strengthen or limit the benefits associated with digital content production and distribution. While policy frameworks can support technological growth and economic opportunities within the creative economy, gaps in regulation and implementation may restrict the extent to which the timeliness of UGC can be integrated into the formal production environment.

Overall, the indicators of consistency, realtimeness, non-scheduling and convenience demonstrate a weak positive relationship between the timeliness of UGC and local film and TV production in Kenya. The low correlation value suggests that these factors contribute to the ever changing media environment but have limited practical influence on the broader production industry. Therefore, although timeliness enhances accessibility, audience interaction and content circulation, its influence is less direct compared to stronger drivers such as technological factors, economic incentivization and media policy.

5.2.1.5 Influence of Media Policy for Local Film/TV Production on UGC Production

The findings on the moderating effect of media policy, including regulatory frameworks, content classification, funding mechanisms and local content quotas, revealed varied effects on the relationship between UGC and local film and TV production in Kenya. The findings reveal that while media policy has the potential to strengthen the contribution of UGC, its influence depends on the effectiveness, implementation and alignment of policy in the changing media environment.

The study further established that regulatory frameworks play an important role in shaping local film and TV production. Quantitative findings indicated a positive relationship between regulatory structures and production outcomes, suggesting that clear standards support quality control, accountability and professional practices within the industry. Qualitative findings further emphasized that stakeholders view consistent and supportive regulations as necessary for creating a conducive environment where professional producers and UGC creators can operate. However, the findings also suggest that overly restrictive regulations limit innovation and the flexibility of digital content creation.

Content classification was identified as another important policy factor influencing the relationship between UGC and local film and TV production. The findings reveal that effective classification systems contribute to responsible content creation by guiding producers on audience suitability and acceptable standards. Qualitative responses showed that creators consider classification requirements when developing content intended for wider audiences and mainstream platforms. Therefore, classification can support the integration of UGC into formal media spaces while balancing creative freedom and audience protection.

The findings further revealed that funding mechanisms are critical in enhancing the economic opportunities associated with UGC and local film and TV production. Quantitative results showed that access to funding contributes positively to production capacity, while qualitative findings highlighted that financial support enables creators to improve production quality, acquire better equipment and undertake more ambitious creative projects. This suggests that funding mechanisms provide a pathway through which emerging UGC creators transition into more professional production practices.

Local content quotas were also found to influence the relationship between UGC and local film and TV production. The findings show that effective quota systems can increase demand for locally produced content and encourage the representation of Kenyan stories, cultures and experiences in mainstream media. Qualitative insights emphasized that stronger implementation of local content requirements could create additional opportunities for both traditional producers and digital creators. However, the effectiveness of local quotas depends on proper enforcement, industry capacity and sustainable production models.

Overall, the findings demonstrate that media policy has a moderating effect on the influence of UGC on local film and TV production. While regulatory frameworks, classification systems, funding mechanisms and local content quotas create opportunities for industry growth, their effect depends on effective implementation and adaptation to technological changes. The findings therefore suggest that media policy should regulate content production and provide supportive structures that

enable innovation, investment and collaboration between UGC creators and established local film and TV producers.

5.2.1.6 Overall Analysis UGC and Local Film/Television Production in Kenya

The general objective of the study was to examine the influence of UGC on local film and TV production in Kenya. The overall analysis of the study was analyzed using four independent variables, a moderating variable. For this purpose, inferential analysis was conducted.

The analysis indicates that the quality of local film and TV production in Kenya is positively influenced by UGC, particularly through the technical factors of accessibility to digital devices and internet connectivity. The integration of advanced production techniques and content treatment associated with UGC contributes to enhanced quality. However, the influence of economic incentivization, treatment and timeliness on quality is less pronounced, suggesting that while these factors contribute to improvement, they do not directly drive substantial changes in the quality of local films and TV productions.

The quantity of local films and TV productions showed a positive correlation with technical factors such as social media usage and content sharing trends since increased access to digital devices and internet connectivity has facilitated a higher volume of content creation. Despite this, economic incentivization, treatment and timeliness have a more moderate effect on quantity, indicating while they support content creation, they do not significantly alter the overall production volume.

Diversity in local film and TV productions in Kenya is notably influenced by the emergence of online content creators and trends in content sharing. These technical factors encourage a broader range of audio-visual content and perspectives. Economic incentivization and treatment factors contribute to diversity but to a lesser extent. Timeliness has a minimal effect on diversity, suggesting that the range of content is more strongly driven by technological and economic factors.

The study findings further reveal that budgets for local film and TV productions are significantly influenced by technological factors such as accessibility to digital tools and internet connectivity, which lower production costs and facilitate more budget-friendly approaches for producers. While economic incentivization influences budgets, its influence is not as significant as the technical factors. Therefore, treatment and timeliness factors have a minimal effect on production budgets.

Overall, the findings of this study demonstrate that media policy and technical factors are significant in shaping local film and TV production in Kenya, with technical factors showing a particularly strong positive influence on quality, quantity, diversity and budgets. Although economic incentivization, treatment of UGC, and timeliness contribute positively, their influence is less significant compared to technical factors and media policy. The study underscores the importance of integrating supportive media policies with technological advancements in enhancing local film and TV production in Kenya.

The correlation analysis shows a coefficient of 0.107 ($r=0.109$, $p=0.04<0.05$) showing a weak relationship since the value of $r=0.107$. This finding suggests that as technological factors such as digital device accessibility, internet connectivity and an increase in social media usage have a slight but statistically significant positive influence on local film and TV production.

The findings also reveal a significant positive relationship between Economic Incentivization of UGC and local film and TV production since the correlation coefficient is 0.278 ($r=0.278$, $p=0.000<0.05$). The relationship is however relatively moderate since the value of $r=0.278$ far from zero where is no correlation. Consequently, there is a moderate positive relationship between the economic incentivization of UGC and local film and TV production.

The overall findings of the correlation analysis show a significant positive relationship between treatment of UGC and local film and TV Production since the correlation coefficient is 0.115 ($r=0.278$, $p=0.027<0.05$). The relationship is relatively weak with the value of $r=0.115$ hence no correlation.

The findings additionally reveal a significant positive relationship between timeliness of UGC and local film and TV Production with a correlation coefficient of 0.147 ($r=0.147$, $p=0.004<0.05$). However, the relationship is relatively weak hence no correlation. The findings suggest that while the relationship between the timeliness of UGC and its treatment in film and TV production is weak, it is statistically significant hence timeliness does have a measurable effect on the production process. The moderating effects of the media policy show mixed results, with significant positive moderation for technical factors but negative or non-significant moderation for other variables, suggesting that media policy enhances some aspects of UGC influence while potentially dampening others. This analysis shows that the combined effect of technological factors and economic incentivization together with the effect of the moderating variable of media policy significantly influence local film and TV production.

5.3 Conclusions

The study was based on the general area of UGC. It was guided by the Technology Acceptance Model (TAM), the Disruptive Innovation Theory (DIT), Uses and Gratifications Theory (UGT) and the Advocacy Coalition framework (ACF).

The Technology Acceptance Model (TAM) posits that users' acceptance of technology is primarily determined by two factors: perceived usefulness and perceived ease of use. In this study, TAM helped to explain how filmmakers and TV producers in Kenya adopt and integrate UGC in their productions. The model suggests that TV and filmmakers who perceive UGC as beneficial and easy to use more likely incorporate it into their work influencing the quality, quantity, diversity and budgets of local films and TV productions in Kenya.

Disruptive Innovation Theory (DIT) describes how innovative technologies or business models disrupt established industries by offering more accessible, affordable or simpler alternatives. This theory was relevant to this study as UGC represents a disruptive force on the local film and TV industry, challenging traditional production methods, enabling new content creators to enter the market.

DIT provided a lens to understand how UGC disrupts local film and TV production in Kenya, leading to changes in the structure and dynamics of the industry.

Uses and Gratifications Theory (UGT) focuses on why and how individuals actively seek out specific media to satisfy particular needs. In this study, UGT was applied to understand the motivations for creation and consumption of UGC. Content creators and audiences engage with UGC to fulfill needs like self-expression, entertainment and social interaction. This theory explained the proliferation of UGC and its effect on the diversity and quantity of local films and TV productions in Kenya.

The Advocacy Coalition Framework (ACF) explores how groups with shared beliefs and values work together to influence policy-making processes over time. In this study, ACF was used to analyze the role of media policy in shaping the influence of UGC on local film and TV production. The framework highlighted how different partnerships, including content creators, policymakers and industry stakeholders advocate for policies that support or hinder the integration of UGC in the industry.

Overall, these theories and models provided a comprehensive framework for understanding the adoption, effect and regulation of UGC in the local film and TV production in Kenya. They collectively illustrated how technology, innovation, user motivations and policy advocacy intersect to form the dynamics of local film and TV production in Kenya.

5.4 Overall Findings of the Influence of UGC on Local Film/TV Production

The overall findings of the current study show that UGC has a significant influence on local film and TV content production in Kenya, with media policy playing an integral moderating role. The regression analysis showed that among the independent variables, the lagged effect of technological factors as well as the media policy had the most significant effect. This suggests that access to technology such as digital devices, stable internet connectivity and supportive policy regulatory frameworks are the key divers that enhance the quantity, quality, diversity and budgets for production of local content. Although economic incentives and timeliness had a positive effect on local film and TV production, their effects were not as statistically significant

thereby highlighting the need for enhanced economic incentives and better management of the timeliness of UGC to fully harness its potential. In sum, UGC, when effectively integrated with appropriate media policies and technological infrastructure, can transform local film and TV production in Kenya.

5.5 Recommendations by the Study

Based on the findings of this research study, the following recommendations which cover local film and TV producers, communication theories and models, content creators on YouTube, Instagram and TikTok, Local Film and TV production stakeholders and regulators are presented below.

5.5.1 Recommendations for Local Film and Television Producers

Local film and TV producers should actively engage with and embrace UGC. UGC has become a significant driver of online engagement serves as a valuable resource for content creation. By collaborating with content creators on platforms like YouTube, Instagram, and TikTok, local film and TV producers can tap into new and diverse ideas hence reach a wider audience while leveraging on the popularity of these platforms. They should also identify popular influencers and content creators on YouTube, Instagram, and TikTok who align with their target audiences and genres of their productions and develop strategic partnerships to leverage their influence and reach. Collaborating with these influencers can help the film and TV producers to promote their content, increase brand visibility and tap into their existing and most often large fan base.

The study also recommends that local film and TV producers leverage the interactive nature of social media platforms by involving members of their audience in their content creation processes by encouraging interaction with their productions. This approach will encourage engagement and generation of valuable UGC that can eventually be repurposed for purposes of marketing and promotion of local films and TV content productions. It also recommends that local film and TV producers tailor their productions for specific platforms while ensuring a cohesive cross-platform strategy because each SNS platform has its own unique characteristics, user

demographics and content formats that they can optimize and adapt their productions to suit preferences and consumption patterns of the user base of the online platforms.

The study further recommends that local film and TV producers utilize data analytics tools on SNSs to gain insights into audience behaviour, preferences and engagement metrics to identify emerging trends and guide their decision-making processes on content consumption. By regularly monitoring the performance metrics of their content, local film and TV producers can assess the effect of UGC on their productions and adjust to maximize financial returns.

In this era of UGC, practicality and enthralling storytelling are central to audiences. The study recommends that local films and TV producers focus on creating high-quality, engaging content that resonates with their target audiences in order to builds trust and loyalty among viewers as this will distinguish their professional quality productions from UGC by amateurs. Local film and TV producers should therefore to explore new content distribution models like YouTube, Instagram as well as TikTok that currently offer opportunities for direct-to-consumer distribution as they reduce reliance on traditional content distribution channels. Additionally, local film and TV producers should also explore partnerships and collaborations with online digital platforms to reach broader audiences so that they maximize their exposure and monetization opportunities.

The findings of the study recommend that local film and TV producers constantly engage with their online communities by responding to comments, feedback as well as inquiries on their productions in order to build a strong online community around their productions to generate buzz, create a loyal fan base and generate valuable content through discussions. Through this they can collaborate with creators of UGC to work align with their production genres enabling them to tap into the passion and creativity of these UGC creators. They could involve them in various aspects of their productions like writing, directing or acting to provide fresh perspectives bridging traditional productions and UGC. In sum, this study recommends that local film and TV producers continue to adapt and evolve with UGC and SNS platforms. By staying updated on the trends that are emerging, platform changes and evolving

audience preferences, local film and TV producers will remain relevant while leveraging the full potential of UGC in their productions. By implementing these recommendations, local film and TV producers will effectively gain from the power of UGC on YouTube, Instagram and TikTok, hence contributing to the growth and success of local film and TV productions.

5.5.2 Recommendations for Theory

Drawing from the Technology Acceptance Model (TAM), the Disruptive Innovation Theory (DIT), Uses and Gratifications Theory (UGT) and Advocacy Coalition Framework (ACF), this study offers insights into the challenges that are posed by UGC on local film and TV production in Kenya. In view of the findings of the current study, the following recommendations are proposed in order to refine and extends these theoretical frameworks in order to better address the developing subtleties of local film and TV content production in Kenya.

The first model that grounded the study was the Technology Acceptance Model (TAM). While traditionally TAM focuses on the individual acceptance and adoption of technology, the study recommends that it also incorporates socio-cultural factors that influence consumption and production of UGC. Therefore, future restatements of TAM can explore cultural norms, policy frameworks and industry practices and how they shape the acceptance of technology in film and TV production.

The study was also guided by the Disruptive Innovation Theory (DIT). The study recommends that DIT should be adapted to account for the rapid technological advancements and their influence on traditional media industries. Specifically, the study recommends its expansion to analyze how disruptive innovations in online content creation are reshaping the competitive media environment necessitating adaptive strategies from legacy media organizations for local film and TV production.

The third theory for the study was the Uses and Gratifications Theory (UGT). The study recommends that UGT can benefit from an updated framework that considers the shifting patterns of media consumption and gratification in the digital age. This

could involve exploring new forms of user engagement with content, such as interactive storytelling and participatory media and how they contribute to the appeal and success of UGC platforms.

Lastly, the findings of the study recommend that the Advocacy Coalition Framework (ACF) be applied to examine the policy advocacy dynamics adjoining local content quotas, funding support and regulation of online content production. By identifying the key actors, their beliefs and interactions, the framework can provide valuable insights into the policy-making process and facilitate collaborative efforts among stakeholders in addressing the challenges facing local film and TV production.

In conclusion, the theoretical frameworks of TAM, DIT, UGT and ACF offer valuable standpoints for understanding the complex interplay between technology, policy and industry dynamics of local film and TV production in Kenya. By incorporating these recommendations, researchers can develop more comprehensive theories on the challenges and opportunities of UGC to the Creative (Orange) economy.

5.5.3 Recommendations for Content Creators on YouTube, Instagram and TikTok

This study as noted through the component of the Disruptive Innovation Theory (DIT) that Professor Clayton Christensen in his 1997 book titled proposed as *"The Innovator's Dilemma,"* posits that companies face a dilemma when disruptive innovations emerge. The result of this is that these companies can either continue focusing on their existing business and risk being disrupted or they can invest in the new disruptive technology and potentially cannibalize their existing business. This study recommends that content creators maximize their power and effectively contribute to the growth and development of local film and TV production by collaborating with other production companies. This collaboration can involve them featuring behind-the-scenes content, promoting upcoming projects or even participating in local productions to bridge the gap between UGC and the professional industry enabling mutual growth and exposure.

The importance of creating high-quality content that showcases the creativity, talent and professionalism of content creators cannot be under-estimated. The findings of this study encourage digital content creators to invest in good production equipment, enhance their editing skills and strive for originality and uniqueness in their creative work. Quality content attracts large audiences and garners the producers respect and recognition. This study urges UGC creators to actively engage with the local film and TV community by attending industry events, film festivals and networking sessions since by building relationships with professionals in the field, they can gain valuable insights, mentorship opportunities and potential collaborations.

Technology plays an integral role in the growth of local film, TV and UGC production. This study encourages UGC creators to stay informed about the latest trends and developments in the local film and TV production by being aware of upcoming projects, new technologies and evolving audience preferences. By aligning their content with industry trends, UGC creators can be in a better position to cater to the needs and interests of their followers and viewers. They can also experiment with different content formats and platforms to explore storytelling techniques, diversify their content offerings and adapt their content for other platforms. They should actively seek feedback from their viewers, engage in conversations with them, respond to comments, conduct polls and involve their audience so that they create content that resonates with them.

The findings of the current study show that many of the respondents feel that professional/legacy media producers operate separately. The findings of this study suggest that it is important to support local film and TV production by encouraging content creators to review and promote the production of local films and TV productions by interviewing local film and TV drama actors and directors in their vlogs and sharing their enthusiasm for local projects. This support can in a significant way contribute to the success and growth of the local film and TV production industry if UGC creators can maintain ethical standards in their content creation processes, engage in transparent and responsible advertising practices while respecting the intellectual production rights of other producers and content creators and maintaining the integrity of local film and TV productions in Kenya.

The study also encourages UGC creators to pursue continuous learning and skill development in the areas of cinematography, editing, writing and storytelling for overall quality and influence improvement of their content. This can be achieved through sharing knowledge, cross-promoting each other's work and initiating joint projects of collaboration that can create a sense of community, open doors for new opportunities and strengthen the influence of UGC.

5.5.4 Recommendations to Local Film and TV Production Regulators

Stakeholders and regulators of the local film and TV production should encourage collaboration and partnerships between traditional film and TV production companies and creators of UGC on platforms like YouTube, Instagram and TikTok. This can be done through initiatives that facilitate knowledge sharing, networking events and joint projects. Regulators can play a role in encouraging a symbiotic relationship between UGC creators and established local film and TV production companies. This could be achieved through developing policies and regulations that support and incentivize UGC creators. This can also be done through providing tax incentives, grants and subsidies for UGC creators to produce high-quality content. Additionally, they can support training and mentorship programs to enhance their content creation skills.

To ensure robust intellectual property rights protection to safeguard the work of UGC creators, the study recommends that regulators in Kenya Copyright Board (KECOBO) enforce copyright laws and establish a streamlined process for local film, TV and UGC creators and producers to register and protect their intellectual property. This will encourage UGC creators to invest in their content and nurture a thriving creative ecosystem that will allow for collaboration with financial institutions, private investors and international organizations to fund and support local films and TV productions. These funding mechanisms can include venture capital funds, crowdfunding platforms and grants.

The study recommends introduction and enforcement of local content quotas on traditional broadcasters and streaming platforms. These quotas should include a specific percentage dedicated to showcasing local films, TV productions and UGC

creators' work. This will provide UGC creators with increased exposure and opportunities for monetization while contributing to the growth of local film and TV production. The study further recommends partnering with educational institutions and industry stakeholders to develop comprehensive digital skills training programs. These programs can equip UGC creators with the necessary technical and creative skills to produce high-quality content. Regulators can support these initiatives through funding and accreditation. By working closely with industry associations and stakeholders, regulators can establish industry standards and best practices for UGC creators. This can include guidelines on content quality, ethical considerations and responsible content creation within local film and TV production.

The findings of the current study also encourage cross-platform collaboration of UGC creators and professional film and TV producers. Regulators should put structures in place that will enable creators of UGC to have their content adapted into professional films and TV content productions, hence expanding their reach and potential revenue streams. This can also be achieved through incentives and support for these cross-platform collaborations through platforms like YouTube, Instagram and TikTok for effective content moderation practices. Regulators should also collaborate with these platforms to develop guidelines and mechanisms to address harmful and infringing content while safeguarding freedom of expression to maintain a healthy and safe online environment for both creators and audiences.

Regulators should promote international collaboration and co-production opportunities for UGC by actively seeking partnerships with other countries to encourage cross-border collaborations, cultural exchange and access to international markets through co-production treaties, international film festivals and trade missions. These recommendations will enable UGC creators to grow, innovate and while ensuring the protection of intellectual property rights in producing high quality content.

5.5.5 Recommendations to the Scientific Community

The field of UGC is gaining interests from the scientific community with its essential dimensions to local film and TV production, distribution and monetization (Njeru,

2020). This study sought to fill the gap in scientific research since UGC has a direct influence on local film and TV production. Based on its limitations, the scientific community can use its findings as a base and a reference for further research on the local film and TV production. Here are recommendations for the scientific community:

- The findings of the study encourage collaboration between UGC creators and traditional film and TV production professionals through the establishment of platforms where they both can interact, share ideas and learn from each other. This can lead to the integration of innovative techniques and ideas from UGC into mainstream productions, benefiting the local industry. Investment in digital literacy programs would enhance the technical skills of aspiring content creators by providing training and resources to help them to effectively produce high-quality content using accessible tools and technologies empowering more individuals to contribute by increasing the diversity of content produced.
- The study recommends improvement of the availability and affordability of internet access in underserved areas, to enable wider participation in UGC creation. Establishing dedicated spaces like community media centres where content creators can access equipment, software and mentorship to produce and distribute their work to further democratize content creation can stimulate the growth of local film and TV production. Develop campaigns, workshops and resources to raise awareness about the legal and ethical aspects of using UGC in mainstream productions to help protect the rights of creators and ensure fair compensation for their work.
- Further, facilitate the integration of UGC into the distribution channels for film and TV productions through partnerships between online platforms, broadcasters and production companies to create opportunities for UGC to reach larger audiences by providing a platform for emerging talents and increasing the visibility of the local industry internationally. These recommendations will harness the potential of UGC to enhance local film and TV production in Kenya by promoting collaboration, digital literacy,

supportive infrastructure, intellectual property rights improving market access contributing to a thriving creative economy in Kenya.

5.5.6 Recommendations for Policy

The study findings reveal that there exists a gap in existing policy to protect local film and TV production industry. Based on the findings of this research study the researcher proposes that:

- Media policies should address the challenges facing the industry and foster its growth and development in the creative economy subsector. There should be a call to action towards the implementation of media policies of the local content quotas and especially the enforcement of the mandatory 40% local content quota on broadcasters. This policy should be strictly monitored to ensure compliance, thereby promoting the production and airing of locally produced films and TV programs.
- Lack of funding has been a major motivation towards the growth of UGC. Funding in film and TV production not only caters for production costs but supports the livelihoods of the professionals (Njeru, 2020). The government should not just focus on censorship in terms of regulating the industry but consider to set up funding support mechanisms for professional producers to stimulate growth in the productions and local films and TV programmes. This funding support mechanisms could be in the form of grants, tax incentives or low-interest loans to facilitate the production of high-quality films and TV productions that reflect Kenyan culture and values.
- In general, there is a need for media and key stakeholders to regulation online content production and monetization through economic incentives. With the constant rise of unregulated online content creators, it is essential to establish regulations to govern online content production and economic incentivization of their content. This would ensure that online platforms adhere to quality and fair business standards that would promote the creation of local content positively. This could also be achieved through capacity building and skill development through investments such as training programs and workshops

for local film and TV producers, scriptwriters and other industry professionals to enhance their skills and capabilities and enable them to produce competitive content that will attract both local and international audiences and markets.

- The study has revealed that there have been efforts of collaboration between government and digital platforms. The government should engage in more partnerships with other digital platforms to promote local content and provide opportunities for local film and TV producers to showcase their work. This can include collaborations with streaming services, social media platforms and online advertising networks to increase the visibility and reach of local films and Kenyan TV productions. This could encourage advertising revenue redistribution given the shift of advertising revenue from traditional film and TV programming to social media influencers, brand ambassador and endorsements. Such efforts could encourage advertisers to invest in local content through incentives and campaigns highlighting the value of supporting local films and TV productions.

By implementing these recommendations, the government can create an enabling environment for growth, innovation and sustainability in the creative economy, ensuring that local film and TV producers thrive amidst technological advancements and the changing content consumer preferences.

5.6 Suggestions for Further Research Studies and Investigation

Based on the limitations and findings of this study, the following suggestions are made for further research and investigation. To begin with and based on the collected and discussed evidence, the issue of UGC and audience engagement is integral to local film and TV production. A research in this area would examine the influence of UGC on audience engagement with local film and TV productions by analyzing how UGC generated on platforms like YouTube, Instagram and TikTok affects viewers' interest, interaction and participation with traditional media content. It would be important to investigate whether UGC acts as a facilitator for an increase in viewership of whether it competes with traditional/legacy media content for the

attention of the audience.

Reviewed literature was able to capture the potential of advancements in technology for UGC and how they contribute to the development of local talent. Future research can go on to explore the role of UGC platforms in facilitating the discovery and development of local talent in local film and TV production as early as Junior High school under the CBE curriculum. The study could investigate how UGC acts as a stepping stone for aspiring filmmakers, actors, writers and other creative industry professionals and whether UGC platforms are nurturing an ecosystem for talent discovery and cultivation. This study would be a guideline to assess the potential of local film and TV production from different viewpoints.

This study examined the opportunities that exist within local film and TV content production. A study that can specifically focus on the opportunities and challenges that are encountered by local film and TV content producers would examine the opportunities and challenges that are encountered by local film and TV producers in light of the ever growing influence of UGC by exploring the adaptations and strategies that are applied by film and TV content production companies to leverage UGC, ascertain the potential benefits and downsides hence provide perceptions into how traditional film and TV content producers can thrive in the ever-evolving digital media backdrop.

The current study confirmed that with the timely nature of UGC, content consumption patterns and preferences are constantly changing. A study on the constantly changing content consumption patterns and preferences of the target population (YouTube, Instagram and TikTok) users in relation to UGC and its influence on local film and TV production could explore the types of UGC that resonate with users, the factors driving their engagement and their potential implications for traditional media.

As technology continues to evolve, future research should consider the emerging influence of artificial intelligence (AI) and generative tools such as ChatGPT, DALL·E as well as Sora on the production and distribution of UGC. These technologies are increasingly empowering creators to produce scripts, generate

visuals, edit videos and develop interactive narratives with minimal technical training. Investigating their impact on the quality, ethics and volume of UGC will help to future-proof local film and TV production and offer critical insight into the next wave of digital disruption.

These research areas offer a comprehensive scope for investigating the influence of UGC on the local film and TV production industry, focusing on the target population that is drawn from YouTube, Instagram and TikTok. By exploring these areas, future researchers on this area can contribute valuable insights to both academia and the industry and contribute to shaping the future local film and TV production development strategies and policies.

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APPENDICES

Appendix I: Questionnaire for Film, TV and UGC Producers

The purpose of this questionnaire is to collect data purely for Academic Purposes. All information will be treated with strict confidence. Do put any name or identification on this questionnaire.

Answer all questions as indicated by either ticking the relevant box or writing down your answer in the spaces provided.

Please fill out the questionnaire as honestly as possible. I appreciate your cooperation and participation. Thank you.

PART A: BACKGROUND INFORMATION

A: PRODUCERS' DATA

1. **Gender:** Male/Female/Prefer not to say/ Other

2. **Occupation:** Film Producer / TV Producer / Content creator / Other (Please specify:

_____)

3. **Age:** Under 18 / 18-24 / 25-34 / 35-44 / 45-54 / 55 or older

4. **What is your highest level of education?** 1. O-level 2. Certificate 3. Diploma 4. Degree 5. Masters

6. Doctorate

5. **Are you a trained Film or TV producer?** If NO, please specify your professional training

……

6. **How long have you been producing content?**

……

7. **How many crew members do you work with to produce content?**

……

8. **What classification of local content do you produce?**

( ) Film

( ) TV

( ) UGC

Other (Please specify (

_____)

9. Do you supply content to broadcasters?.....If yes, what distribution model do you use?

( ) Commission

( ) Co-production ( ) Licensing

B. LOCAL FILM AND TV PRODUCTION

This section explores your perceptions on the status of local film and TV production.

10. Using the following Likert scale, tick (√) what you think is the most appropriate answer. **SA**=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree

	On Local Film and TV Production	**SA**	**A**	**N**	**D**	**SD**
1	**Quality**					
1.1	Local films and TV productions have high production values					
1.2	Local films and TV productions have compelling storylines					
1.3	Local films and TV productions have strong acting performances					
1.4	Local films and TV productions have excellent technical execution					
1.5	Local films and TV productions have innovative and creative content.					
2	**Quantity**					
2.1	There is a wide range of local films and TV productions available.					
2.2	There are enough local films and TV productions to cater to different audience preferences					
2.3	The local film and TV industry produces a sufficient number of					

	new releases					
3	**Diversity**					
3.1	The local films and TV productions showcase a range of diverse cultures and perspectives					
3.2	The local films and TV productions showcase a range of genres and themes					
3.3	The local films and TV productions feature diverse casts and characters					
3.4	The local film and TV production industry promotes inclusivity and representation					
4	**Budgets**					
4.1	The local film and TV production industry invests adequate budget in production					
4.2	The budgets. allocated to local film and TV production allows for high-quality production					
4.3	The local film and TV industry provides sufficient financial support for creative content productions					

11. Which format of local audio-visual content is preferred by the audience that consumes your work?

☐ Film ☐ TV ☐ UGC

Thank you for your cooperation in completing this questionnaire.

C. TECHNOLOGICAL FACTORS OF USER-GENERATED CONTENT

This section explores your acceptance of new technology. Please note that new technology refers to equipment for production and sharing of audio-visual content on YouTube, Instagram and TikTok.

12. Using the following Likert scale, tick (√) what you think is the most appropriate answer: **SA**=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree

	On the Technological Factors of User-generated Content	**SA**	**A**	**N**	**D**	**SD**
1	**Accessibility of Digital Devices**					
1.1	Digital devices like smartphones and cameras, are readily available to a large portion of the Kenyans					
1.2	The affordability of digital devices positively influences the creation of user-generated content					
1.3	The ease of use of digital devices contributes to the growth of user-generated content in Kenya					
2	**Internet Connectivity**					

2.1	The availability of reliable internet connectivity in Kenya enhances production and sharing of user-generated content					
2.2	Uninterrupted access to the internet enables users to contribute to a wider range of online platforms					
2.3	Internet connectivity significantly influences audience engagement with user-generated content					
3	**Social Media Usage**					
3.1	Social media platforms play a crucial role in promoting user-generated content in Kenya					
3.2	Social media's adoption has democratized content creation and distribution					
3.3	The popularity of user-generated content on social media has impacted traditional media consumption					
4	**Content Sharing Trends**					
4.1	Users in Kenya frequently share user-generated Content online					
4.2	Sharing content contributes to the virality of user-generated content					
4.3	User-generated content sharing trends influence content creators' decisions on what to produce					
5	**Emergence of Online Content Creators**					
5.1	Online content creators in Kenya are influential voices in shaping trends					
5.2	The rise of online content creators has affected traditional media in Kenya					
5.3	Online content creators represent diverse perspectives not commonly found in mainstream media					
5.4	User-generated content by online creators has influenced the demand for local film and TV production					

13. Which format of content is more profitable to you based on the distribution platforms that you use?

☐ TV ☐ Film ☐ UGC

D. ECONOMIC INCENTIVIZATION OF USER-GENERATED CONTENT

This section explores your opinions on the economic incentives for User-Generated Content.

14. Using the following Likert scale, tick (√) what you think is the most appropriate answer: **SA**=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree.

	On the Economic Incentivization of User-Generated Content	**SA**	**A**	**N**	**D**	**SD**
1	**Social Media Influencing**					
1.1	Social media influencing provides opportunities for content creators to earn an income.					
1.2	Economic incentives through social media influencing motivate content creators to produce content					
1.3	Monetization models in social media influencing adequately compensate content creators					
1.4	Monetization of user-generated content in social media influencing promote fair opportunities for content creators					
1.5	Social media influencing is a sustainable career for content creators					
2	**Endorsements**					
2.1	Content creators' endorsement of products or services influences the purchasing decisions of their followers					
2.2	Content creators should disclose their financial relationship with brands when endorsing products or services					
2.3	Economic incentives for endorsements promote long term partnerships between content creators and brands					
2.4	Economic incentives influence the authenticity and credibility of content creators involved in branding					
3	**Brand ambassadorship**					
3.1	Monetization of user-generated content through brand ambassadorships adequately rewards content creators for their role in promoting brands					
3.2	Brand ambassadors influence the purchasing decision of their followers					
3.3	Brand ambassadors should disclose their financial relationships with brands when endorsing products or services					

15. How many financial partnerships with sponsors/brands have you concluded in the last one year?

……

E. TREATMENT OF USER-GENERATED CONTENT

This section of the questionnaire explores the treatment of user-generated content. Please note that treatment refers to the creativity and structure of the user-generated content.

16. As a local film and TV producer, does the production style and the low cost of production determine the content that you produce? Using the following Likert scale, tick (√) what you think is the most appropriate answer: **SA**=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree

	On the Treatment of User-Generated Content	**SA**	**A**	**N**	**D**	**SD**
1	**Content**					
1.1	Treatment of user-generated content influences its overall quality					
1.2	User-generated content should be given equal recognition as professionally produced content					
1.3	The treatment of user-generated content affects its credibility and trustworthiness					
1.4	User-generated content should be acknowledged and appreciated for its unique perspectives and creativity					
2	**Production techniques**					
2.1	Treatment of UGC affects its production value					
2.2	User-generated content creators should be encouraged to improve their production skills and techniques					
2.3	User-generated content is as engaging and entertaining as professionally produced content					
2.4	User-generated content creators should be provided with resources and support to enhance their production quality					
3	**Source**					
3.1	User-generated content from diverse sources adds value and enriches the overall content landscape					
3.2	The treatment of user-generated content should consider the authenticity and originality of its source					
3.3	User-generated content creators should be recognized for their contribution to the ecosystem					
3.4	User-generated content from different sources should be promoted and shared to foster a diverse content environment					
4	**Low Cost Production**					
4.1	User-generated content's low production cost undermines its quality					
4.2	User-generated content creators should be rewarded despite the low cost of production					
4.3	User-generated content low cost of production contributes to it accessibility and inclusivity					

17. What inspires the treatment ideas of the film, TV or User-generated content?

……

F. TIMELINESS OF USER-GENERATED CONTENT

This section of the questionnaire explores your views regarding the timeliness of local user-generated content.

18. Using the following Likert scale, tick (√) what you think is the most appropriate answer:
SA=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree

	On the Timeliness of User-Generated Content	SA	A	N	D	SD
1	**Consistency**					
1.1	Your User-generated content on YouTube, Instagram and TikTok is consistently timely					
1.2	Your user-generate content on YouTube, Instagram and TikTok is regularly updated					
2	**Realtimeness**					
2.1	Your user-generated content on YouTube, Instagram and TikTok is not restricted by rigid schedules					
2.2	It is convenient to access your user-generated content on YouTube, Instagram and TikTok whenever desired					
3	**Non-scheduling**					
3.1	Your user-generated content on YouTube, Instagram and TikTok allows your followers to consume it at their own pace					
3.2	Your user-generated content on YouTube, Instagram and TikTok offers your followers a flexible viewing experience					
4	**Convenience**					
4.1	The User-generated content you share on YouTube, Instagram and TikTok enhances your viewers' overall experience					
4.2	Your user-generated content on YouTube, Instagram and TikTok meets your expectations in terms of convenient delivery					

19. Which production style do you prefer for your Film/TV productions in terms of timeliness?

☐ Film ☐ TV ☐ UGC

G. MEDIA POLICY OF FILM AND TV PRODUCTION

This section of the questionnaire explores the application of media policy for local film and TV production.

20. Indicate the level of effectiveness of the media policy implementation in terms of delivering accurate, applicable, clear, relevant and timely outcomes for local film and TV content producers. Using the following Likert scale, tick **(√)** what you think is the most appropriate answer. **SA**=Strongly Agree, **A**=Agree, **N**=Neutral, **D**=Disagree, **SD**=Strongly Disagree

	Level of Media Policy Implementation	**SA**	**A**	**N**	**D**	**SD**
1	**Regulatory Framework**					
1.1	The local film and TV production industry has clear and comprehensive regulations in place to govern the influence of user-generated content.					
1.2	The regulatory framework adequately addresses the challenges and opportunities presented by user-generated content					
1.3	The regulatory authorities effectively enforce the rule and regulations of user-generated content in the local film and TV production industry					
2	**Content Classification**					
2.1	The content classification system. considers the unique characteristics of user-generated content.					
2.2	The content classification guidelines help users to understand the appropriateness of user-generated. content.					
2.3	The content clarification system ensure that user-generated content does not undermine the integrity of the local film and TV production industry.					
3	**Funding Mechanisms**					
3.1	Sufficient financial support is available from government or private entities to promote the production of user-generated content.					
3.2	The existing funding mechanisms adequately address the needs of user-generated content creators.					
3.3	The funding mechanisms prioritize the development and sustainability of user-generated content in the local film and TV production industry.					
4	**Local Content Quotas**					
4.1	Local content quotas play a key role in promoting domestic creativity and cultural representation.					
4.2	Local content quotas effectively balance the presence of user-generated content with professionally produced content.					
4.3	The current local content quotas are effective in ensuring a balance between domestic and foreign content.					
5	**Intellectual Property Protection**					
5.1	There are robust mechanisms in place to protect the intellectual property rights of user-generated content					

	creators.					
5.2	Intellectual property laws effectively address the challenges and issues specific to user-generated content.					
5.3	The enforcement of intellectual property right ensures fair compensation and recognition for user-generated content creators					

21. Are you aware of a media policy that is beneficial to you a Film/TV or User-generated content producer?

……

This section of the questionnaire explores the application of the media policy.

22. Feedback and suggestions for the application of the media policy.

i. Do you face any challenges as a local film, TV or content producer in relation to the media policy implementation?
ii. Do you believe that the current media policy should undergo any adjustments or updates? If yes, please specify the areas that require attention.
iii. What additional provisions would you recommend to enhance the effectiveness of the current media policy for film, TV and UGC content creators?
iv. Are there any best practices or successful examples from other countries' media policies that you feel could be adapted to improve the Kenyan media policy?
v. Do you have any other comments or suggestions regarding the media policy implementation in relation to film, TV and UGC production in Kenya?

Thank you for taking the time to complete this questionnaire. Your input is invaluable to this research.

Appendix II: Interview Guide for Selected Film, TV and UGC Producers

My name is Sheila Mulinya, a PhD student at Jomo Kenyatta University of Agriculture and Technology (JKUAT). I would like to interview you. The purpose of this interview is to obtain information on **The influence of UGC on local Film and TV Production in Kenya.** The information that will be gathered through this interview is purely for academic purposes and will be treated with utmost confidentiality. It will not be used for any other purposes apart from this research.

1. What content do you produce? Film, TV Production or both? _____

2. How frequently do you produce UGC? Please expound_____

3. In your opinion which is the most frequently used SNS for sharing UGC in Kenya**? a) YouTube, b) Instagram, c) TikTok d) Others** (please specify: _____)

4. How do you perceive the influence of UGC on the local film and TV production industry in Kenya? In your opinion, has it had a significant effect, and if so, how?

5. In your opinion, what role does UGC play in the local film and TV production industry? How has it affected the growth and development of the industry?

6. Can you briefly describe the current state of the local film and TV production industry in Kenya? How has it evolved over the past few years?

7. To what extent are local film and TV producers distributing UGC? Please explain.

8. Name the specific content; (i) News, (ii) Entertainment, (iii) Educative or (iv) General content.

9. How do you use video production technology? (Choose all that apply) a) Filming, c) Editing, d) Distribution e) Monetization of the content

10. How do you perceive the relationship between User-generated Content and traditional film and TV production in Kenya? Are they complementary or competitive? Please elaborate.

11. Could you provide examples of instances where user-generated content has influenced or affected the production, distribution, or consumption of local films or TV shows? How have these instances shaped the industry's landscape?

12. Have you produced UGC that you have earned substantial revenue from? Please list them.

13. What kinds of situations lead professional film and TV producers to adopt UGC?

14. What informs the treatments of the UGC that you produce? Give examples of the genres.

15. In your opinion what factors make UGC to be popular to your audiences?

16. What are some specific examples of successful user-generated content that have had a significant effect on the diversity of the local film/TV production industry? How did they influence the way films and TV shows are produced or consumed?

17. In what ways has the production of UGC affected you as a professional film and TV producer?

18. Do you think UGC has been beneficial to you as a local film and TV producer? Please explain.

19. What opportunities do you believe UGC presents to the local film and TV production industry?

20. What challenges do you believe UGC presents to the local film and TV production industry?

21. Are there any specific strategies or adaptations you think industry professionals should consider to harness the potential of user-generated content effectively.

22. Looking ahead, what are your predictions for the future of User-generated Content in the local film and TV production industry? How do you think it will continue to shape the industry and its dynamics?

21. Have you observed any challenges or limitations associated with the integration of user-generated content into the local film and TV production industry? If yes, what are they and how can they be addressed?

22. Do you feel that media policy supports you as a local film/ TV producer? Please expound.

Thank you for taking the time to complete this questionnaire. Your input is invaluable to this research.

Appendix III: Interview Guide for Selected Kenyan TV Production Managers

Introduction: Thank you for participating in this survey. Your insights as a TV production manager is crucial to this study on the influence of user-generated content on the local film and TV production industry in Kenya. This questionnaire aims to gather your perceptions regarding the current status of the local film and TV production industry in terms of quality, quantity, diversity and budgets, as compared to user-generated content produced and shared on YouTube, Instagram, and TikTok. Please answer the following questions to the best of your knowledge and experience. Your responses will be treated with confidentiality and the data will be used solely for academic research purposes.

Section 1: Demographic Information

1. Please provide your name and contact information (optional):
2. Position/Job Title: _____
3. Company/Organization: _____
4. Years of experience in the TV production industry: _____

Section 2: Perception of Local Film and TV Production Industry

5. How would you rate the overall quality of local film and TV productions in Kenya? (Scale: 1 - Very Poor, 2 - Poor, 3 - Satisfactory, 4 - Good, 5 - Excellent)
6. How would you rate the quantity of locally produced films and TV shows available for broadcasting in Kenya? (Scale: 1 - Very Low, 2 - Low, 3 - Satisfactory, 4 - High, 5 - Very High)
7. In your opinion, how diverse are the themes, genres and narratives explored in local film and TV productions? (Scale: 1 - Very Limited, 2 - Limited, 3 - Adequate, 4 - Diverse, 5 - Very Diverse)
8. From your experience, what is the average budget range for producing a local film or TV show in Kenya? (Please provide an estimated range in local currency, if possible)

Section 3: Perception of User-Generated Content

9. How would you rate the overall quality of user-generated content on platforms like YouTube, Instagram, and TikTok? (Scale: 1 - Very Poor, 2 - Poor, 3 - Satisfactory, 4 - Good, 5 - Excellent)
10. In your opinion, how has the quantity of user-generated content grown over the past few years on the mentioned platforms? (Scale: 1 - Very Low, 2 - Low, 3 - Satisfactory, 4 - High, 5 - Very High)
11. Do you believe user-generated content explores a more diverse range of themes and narratives compared to local film and TV productions? (Yes/No)
12. How do you perceive the budgets of user-generated content creators in comparison to local film and TV production budgets? (Scale: 1 - Much Lower, 2 - Lower, 3 - Similar, 4 - Higher, 5 - Much Higher)

Section 4: The Influence of User-Generated Content

13. In your opinion, how has the rise of user-generated content affected the viewership and popularity of local films and TV productions in Kenya? (Open-ended)
14. Do you think user-generated content poses a significant challenge to the local film and TV production industry in Kenya? (Yes/No)
15. If yes, what are the key challenges that user-generated content presents to the local film and TV production industry? (Open-ended)

Section 5: Future Perspectives

16. How do you foresee the future of the local film and TV production industry in Kenya, considering the influence of user-generated content? (Open-ended)
17. Are there any potential strategies or adaptations that you think local film and TV production companies should consider to thrive in the presence of user-generated content? (Open-ended)

Thank you for taking the time to complete this questionnaire. Your input is invaluable to this research.

Appendix IV: Interview Guide for Film/TV Industry Stakeholders

1. Probes for knowledge levels of the influence of technology use by UGC producers on local film and TV production.

a) How do you perceive the influence of technological advancements (e.g., smartphones, editing software, social media) on the production and distribution of local films and TV content?
b) Has the availability of affordable and accessible technology empowered individuals to create and share content? How has this affected the traditional film and TV production industry?
c) Are there any challenges or Opportunities that arise from the integration of user-generated content with local film and TV production? Please elaborate

2. Probes for knowledge levels of the influence of economic incentives of UGC on the local film, TV production.

a) Are you aware of the economic incentives provided by the government or other stakeholders to promote local film and TV production in Kenya?
b) To what extent do you believe economic incentives contribute to the growth and development of user-generated content in the Kenyan film and TV production sector?

3. Probes for knowledge of the influence of the treatment of UGC on local films and TV productions.

a) How familiar are you with the concept of user-generated content (UGC) and its influence on the local film and TV production industry in Kenya?
b) To what extent do you believe the treatment of user-generated content should be regulated to support the growth and sustainability of the local film and TV production industry in Kenya?

4. Probes for knowledge levels of the influence of timeliness of UGC on local film and TV production.

a) How do stakeholders perceive the effect of timely user-generated content on the local film and TV production industry in Kenya?

b) Are there any challenges or drawbacks associated with the influence of timely user-generated content on local film and TV production? If yes, what are they?

5. Probes for knowledge levels of the media policy for the local film and TV production industry.

a) What regulations or policies are currently in place to govern the production and distribution of user-generated content in Kenya? Are they effective in addressing any potential issues?
b) Do you believe that stricter regulations should be implemented for user-generated content platforms in Kenya to protect the local film and TV production industry? Why or why not?
c) How can regulatory departments support a harmonious relationship between user-generated content producers and the traditional film and TV production industry in Kenya?

Thank you for taking the time to complete this questionnaire.

Appendix V: List of Film, TV and UGC Producers

Data collected on 7th August 2023-The list is dynamic and data can change anytime because of algorithms.

FILM/TV PRODUCERS (80)	YOUTUBERS (78)	INSTAGRAMMERS(75)	TICKTOKERS (64)
1. Africa Uncensored	1. Abel Mutua "Mkurugenzi"	1. Amber Ray	1. Ahadi Lizz
2. Al Is On Productions	2. African Tigress	2. Amina Abdi Rabar	2. Ajib Gathoni
3. Anguka AR FILMS	3. African Traveller	3. Anerlisa Muigai	3. Alma Mutheu
4. Artful Eyes Productions	4. Akothee Kenya	4. Anitah Nderu	4. Alvan Love
5. Avant Films	5. Alex Mathenge	5. Avril	5. Amario Solian
6. Better Pill Productions	6. Amira's Cuisine	6. Azziad Nasenya	6. Appetizer
7. Blackwell films	7. Arap Uria	7. Babu Owino	7. Aximas Mirhabi
8. Buni Media (XYZ)	8. Awinja Nyamwalo	8. Betty Kyalo	8. Azziad Nasenya
9. Cheese Pictures (Briefcase Inc)	9. AY Facts	9. Brenda Wairimu	9. Brenda Wairimu
10. Cinematic Solutions Ltd	10. Benjamin Zulu	10. Bridget Shighadi	10. Cindy Kipsang
11. Damaris Irungu	11. BTG News	11. Caroline Mutoko	11. Collins Injera
12. Documentary and Reality TV	12. Cartoon Comedian	12. Corazon Kwamboka	12. David Moya
13. Dream Catcher Ltd	13. Cathy Fashionable Step-Mum	13. Crazy Kennar	13. DJ Ombash
14. Eddie Joe	14. Chebet Rono	14. Diana Bahati	14. DJ Shitti
15. Endemol	15. Corazon Kwamboka	15. Doreen Kabareebe	15. Evah Mwalili
16. Film Crew Africa	16. Crazy Kennar	16. Dr. Kingóri	16. Flirty Carlos
17. Fly on the wall Productions	17. Daniel "Churchill" Ndambuki	17. Dr. Ofweneke	17. Georgia Toffolo
18. Foxton Media	18. Dauglas_Fyp	18. Edgar Obare	18. Gilad
19. Furet Films Media Company	19. Dee Mwango	19. Eliud Kipchoge	19. GK Serkal
20. Gilbert Lukalia	20. Dennyc-TV	20. Eric Omondi	20. Henry Desagu
21. Ginger Ink	21. Elodie Zone	21. Esther Akothee	21. Holy Dave
22. Golden Dreams (Cobra Squad)	22. Emily Wawira	22. Femi One	22. Jane Ngoiri
23. Gregory Kiwo	23. Eric Omondi	23. Grace Ekirapa	23. Joey Muthengi
24. Historia Films	24. Eve Mungai	24. Grace Msalame	24. Just Ivy
25. Humming Media	25. Farhana Oberson	25. Huddah Monroe	25. Kamau Mbaya
26. Jameni	26. Fashion Wizadry	26. Jackie Matubia	26. Kate Actress
27. Jeeba Communications	27. Felicity	27. Jacky Vike	27. Kenyan Oxygen

28. Jiffy Pictures	28. Flaqo Raz	28. Jalangó	28. Lovely Mama
29. KenTV Ltd	29. Frankie Just Gym It	29. Janet Mbugua	29. Makokha Makacha
30. Kibanda Films	30. Geek on fashion	30. Kalekye Mumo	30. Manasseh the Captain
31. Kikwetu Productions	31. Henry Desagu	31. Kambua Manundu	31. MC Gogo
32. Krysteen Savane	32. I am Marwa	32. Kamene Goro	32. Michael Bundi
33. Laugh Industry	33. Jacky Matubia	33. Kate Actress	33. Michelle Ntalami
34. Legacy Arts and Film Lab	34. Jalang'o TV	34. Khadar Ibrahim	34. Milly Chebby
35. Leonard Kitili	35. Jaymo Yule Msee	35. King Kalala	35. Mr. Mbili mbili
36. Leqwood Productions Ltd	36. Jay Take a Pic	36. Kush Tracey	36. Mummie Francie
37. Level 1 Communications	37. Joanna Kinuthia	37. Larry Madowo	37. Muniir-aqaa
38. Machagascar Films	38. Joy Kendi	38. Lilian Muli The Brand	38. Nameless
39. Mary Migui	39. Joyce wa Mamaa	39. Lulu Hassan	39. Namo-in
40. Maxpot Media	40. Kartelo	40. Mammito	40. Nicki Big Fish
41. ME Films Project	41. Kate Kendi	41. Massawe Japanni	41. Njoki Murira
42. Medeva TV	42. Kenyan Historian	42. Maureen Waititu	42. Nyako
43. Media Company Ltd	43. Lynn Ngugi	43. MCA Tricky	43. Ola Wanserska
44. Mentor Video Productions	44. Maggie Mwende	44. Mejja	44. Rahmoroose
45. MGM Studios Ltd	45. Mammito	45. Michelle Ntalami	45. Rasmirays
46. Moonbeam productions (Auntie Boss)	46. Maxine Wabosha	46. Milly Chebby	46. Roaming Chef
47. Mshamba	47. MCA Tricky	47. Mulamwah	47. Shallot Wendy
48. Multan Productions	48. Milly Chebby	48. Nana Owiti	48. Shiksha Arora
49. Naswa	49. Miss Trudy	49. Ombachi	49. Simon Kabu
50. Nice Githinji	50. Monk Kenyan Media	50. Otile Brown	50. Sleepy David
51. Nusu Nusu Productions	51. Mumbi Clay	51. Pierra Makena	51. Sue Owino
52. One Boy Productions	52. Mutembei TV	52. Rue Baby	52. Swiry Nyar Kano
53. Peter Mudamba	53. Muthoni Gitau	53. Sarah Hassan	53. Tallia Oyando
54. Phil-It Productions	54. Nairofey	54. Sheila Mwanyigha	54. Teacher Wanjiku
55. Pray and Prey	55. Nasra Abtidoon	55. Shix Kapienga	55. Terryann Chebet
56. Protel Studios Ltd	56. Njugush	60. Size 8 Reborn	56. The 3 Men Army
57. Ray Otieno	57. Oga Obinna	61. Sleepy David	57. Thuo Carol
58. Really Good (Classmates)	58. Otile Brown	62. Sue Owino	58. Timeless Noel
59. Samuel Kamau	59. Philip Karanja	63. Tallia Oyando	59. Vick Brandon

60. Sarah Hassan	60. Pika na Raych	64. Tanasha Donna	60. Victoria Kimani
61. Short Cloud Entertainment	61. Presenter Ali	65. Terrence Creative	61. Wahu Kagwi
62. Silverscreen Pictures	62. Risper Faith	66. Timeless Noel	62. Yues Huku
63.Simbavision Productions	63. Rosina Sharon	67. Timothy Njugush	63. Zoe Mop
64. Sinemasisi Productions	64. Sharma Boy	68. Vera Sidika	64. Zurish Babe
65. Sparkle Pictures Ltd	65. Sharon Mundia	69. Victoria Kimani	
66. Spielworks Media Ltd	66. Shiti DJ	70. Vinnie Chipukeezy	
67. Three 3D Afrika Media	67. Sungura Media	71. Willis Raburu	
68. Tosh Gitonga	68. Terrence Creative	72. Xtian Dela	
69. Triple Edge Media	69. The Murayas	73. YY Comedian	
70. Urban Brew Studios	70. Thee Pluto		
71. Vicky Holvick	71. Tom Daktari		
72. Victor Gatonye	72. Tracy Wanjiru		
73. Visual Edge	73. TT Comedian		
74. Vivid features Ltd	74. Victor Naaman		
75. Wanjiru Kairo	75. Vinny Baite		
76. X-Media Ltd	76. WaJesus Family		
77. Zamaradi Productions	77. Yvonne Kendi		
78. Zebra productions Ltd	78. Anne Katwa		
79. Zippy Kimundu			
80. Zippy Nyaruri			

Appendix VI: List of Kenyan TV Production Managers

BROADCASTING TV CHANNEL	NUMBER OF INTERVIEWS
Citizen TV (RMS)	1
Kenya Television Network (KTN)	1
Nation TV (NTV)	1
Mediamax Ltd K24	1
Kenya Broadcasting Corporation (KBC)	1

Appendix VII: List of Film/TV Production Industry Regulators

FILM/TV INDUSTRY REGULATORS	NUMBER OF INTERVIEWS
Kenya Film Commission (KFC)	1
Kenya Film Classification Board (KFCB)	2
Kenya Copyright Board (KECOBO)	2
Department of Filming Services (DFS)	2
Communication Authority (CA)	2

Appendix VIII: Consent Form for Respondents

USER-GENERATED CONTENT AND LOCAL FILM AND TV PRODUCTION IN KENYA

I am a PhD student in Mass Communication in the School of Communication, Jomo Kenyatta University of Agriculture and Technology. As part of this degree I am undertaking a research project leading to a thesis. The purpose of this research study is to determine the influence of User-generated content on local film and TV production in Kenya. Your input in this study will help in designing media policy and strategies that are relevant to local film, TV and UGC producers. You will be requested to complete a questionnaire that will take approximately 15 minutes. Completion of the questionnaire implies consent for you to participate in the research. It is important for you to complete the questionnaire with complete honesty; there is no right or wrong answer. All the responses that will be collected will be put into a written report on a basis of anonymity. You will not be identified on a personal basis. All the data collected will be kept secure and no other person apart from my supervisors and I will have access to the completed questionnaire. The thesis will be submitted for marking at the School of Communication and deposited at the university library and repository. One or more articles of this study will be submitted to scholarly journals for publication. Five years after the end of the project, the questionnaires will be destroyed. If you have any questions or would like to receive further information about this study, contact me on sjumlinya @gmail.com, at the School of Communication, Jomo Kenyatta University of Agriculture and Technology, or my thesis supervisors Dr. John Ndavula, through email-jndavula@gmail.com or Dr. Joan Mutua, through email-joangmutua@mail.com.

Appendix IX: Letter to the Respondents

Sheila Joy Mulinya,
Jomo Kenyatta University of Agriculture and Technology,
Department of Media Technology and Applied Communication,
P O Box 62000-00200,
NAIROBI.

TO WHOM IT MAY CONCERN

RE: COLLECTION OF RESEARCH DATA

I am a post graduate student at Jomo Kenyatta University of Agriculture and Technology, School of Communication and Development Studies, Department of Media Technology and Applied Communication. I am pursuing a Doctor of Philosophy degree in Mass Communication undertaking a research study as required for the award of the degree.

I am carrying out a research titled *"Influence of User-generated Content on Film and TV Production in Kenya."*

I kindly request you to assist me collect necessary data by filling out the attached questionnaire. This will not take more than fifteen minutes of your time. The information you provide will be used exclusively for academic purposes and will be treated with total confidentiality.

Thank you for your willingness to participate in this research thesis.

Sheila Joy Mulinya,
Cellphone: 0722801515
Email: sjmulinya@gmail.com

Appendix X: Research Authorization letter (JKUAT)

JOMO KENYATTA UNIVERSITY
OF
AGRICULTURE AND TECHNOLOGY
P.O. BOX 62000-00200, CITY SQUARE, NAIROBI, KENYA.
TELEPHONE: (067) 52711/52035 THIKA
School of Communication & Development Studies (SCDS)
Email:scds@jkuat.ac.ke Website: www.jkuat.ac.ke

Tuesday, 26th November 2019

Ref: JKU/ HDC411-1898/2019

TO WHOM IT MAY CONCERN

RE: SHEILA JOY MULINYA

The above named is a bona fide student at Jomo Kenyatta University of Agriculture and Technology in the School of Communication and Development Studies(SCDS) in the Department of Media Technology and Applied Communication(MTAC) pursuing a PhD in Mass Communication. The student is currently in 1st Year, 1st semester. This is to confirm that the student is not benefiting from any other institutional scholarship.

Any assistance accorded to her is highly appreciated.

Yours faithfully,

DEAN
26 NOV 2019

PROF. HELGEPAK MBERIA
DEAN, SCHOOL OF COMMUNICATION AND DEVELOPMENT STUDIES

Appendix XI: PhD Programme Admission Letter (JKUAT)

JOMO KENYATTA UNIVERSITY
OF
AGRICULTURE AND TECHNOLOGY
P.O. BOX 62000, CITY SQUARE, NAIROBI, 00200, KENYA. TELEPHONE: (067) 52711, MOBILE NO: 0708-602-225
FAX: (067) 52466, THIKA
Office of the Director (BPS)
E-mail: director@bps.jkuat.ac.ke

REG. HDC411-1898/2019/2019 Date: 10th May, 2019

Sheila Joy Mulinya
Dear Applicant,

RE: ADMISSION FOR POSTGRADUATE STUDIES:

Following your application I am pleased to inform you that you have been offered admission to a Doctoral (Ph.D) Programme in **Mass Communication** at JKUAT Main Campus. **Kindly note that this admission is valid for two (2) years after which the applicant will be required to re-apply.**

The offer of admission does not include any funding. You or your sponsor will meet all fees and other charges. The reporting date was on **06th May, 2019.** No registration will be accepted after the second week from this date.

Registration for the programme will only be possible on payment of the requisite fees and upon verification of your **National Identification Card** and **Original Certificates/Passport.**

Fees should be paid through:

1. Standard Chartered Bank, Account Number **0108023434900.**
2. National Bank, Account Number **01003595806O0**
3. Barclays Bank, Account Number **077-5001216**
4. Equity –Thika , Account Number **0090291251426**
5. Cooperative Bank, Account Number **01129098952900**

Please remember to get the Pay-In-Slips to be presented to the University during the registration. You will be required to report to the Director, Board of Postgraduate Studies.

Enclosed please find copies of the following:

1. Fees Schedule 2. Acceptance/Registration Forms 3. Medical Examination Form

Please feel free to contact the Director, Board of Postgraduate Studies or the undersigned if you need further clarification on any matter regarding the above issue.

Yours faithfully

PROF. MATHEW KINYANJUI
DIRECTOR, BOARD OF POSTGRADUATE STUDIES
Copy to:
Registrar, AA

Encl.

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Appendix XII: Proposal Approval and Supervisor Allocation Letter

JOMO KENYATTA UNIVERSITY
OF
AGRICULTURE AND TECHNOLOGY

OFFICE OF THE DIRECTOR, GRADUATE SCHOOL

P.O. BOX 62000, 00200 • NAIROBI •KENYA•TEL: (067)-5870001-4• Email: director@bns.jkuat.ac.ke

REF: JKU/2/11/ HDC411-1898/2019 27TH JULY, 2023

SHEILA JOY MULINYA
C/o SCDS
JKUAT

Dear, Sheila

RE: APPROVAL OF RESEARCH PROPOSAL AND APPOINTMENT OF SUPERVISORS

Kindly note that your PhD. research proposal entitled: "INFLUENCE OF USER-GENERATED CONTENT ON LOCAL FILM AND TELEVISION PRODUCTION IN KENYA." has been approved. The following are your approved supervisors:-

1. Dr. John Ndavula
2. Dr. Joan Mutua

Please be advised that you are expected to publish your research outputs in quality and indexed journals.

Yours sincerely,

Prof. Joseph Ngugi Kamau
Ag. Director, Graduate School
Copy to: Dean, SCDS
/ms

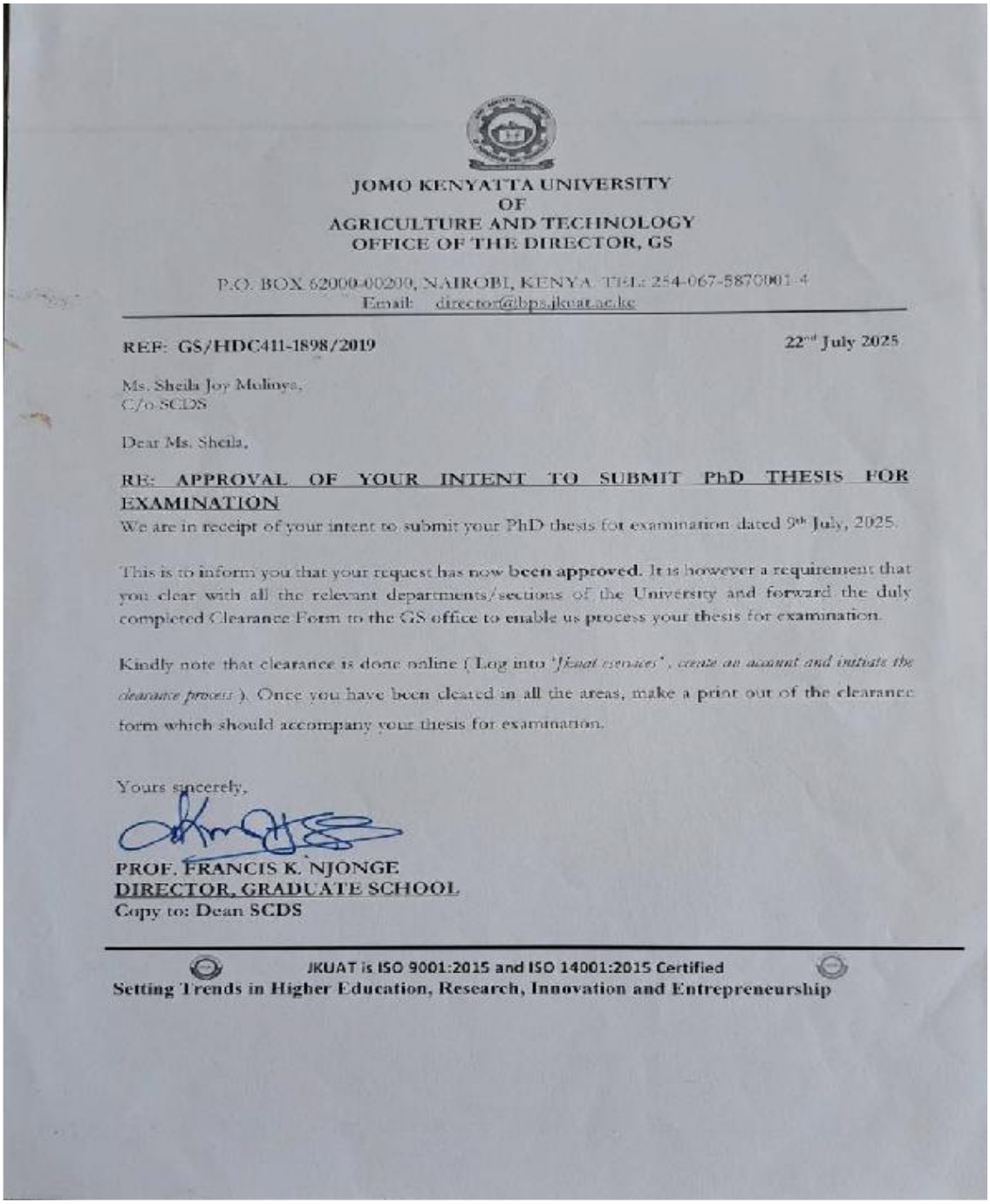
Appendix XIII: NACOSTI Research Permit

NATIONAL COMMISSION FOR
SCIENCE,TECHNOLOGY & INNOVATION

RESEARCH LICENSE

Director General
NATIONAL COMMISSION FOR
SCIENCE,TECHNOLOGY &
INNOVATION

Appendix XIV: Thesis Approval Letter



JOMO KENYATTA UNIVERSITY
OF
AGRICULTURE AND TECHNOLOGY
OFFICE OF THE DIRECTOR, GS

P.O. BOX 62000-00200, NAIROBI, KENYA. TEL: 254-067-5870001-4
Email: director@bps.jkuat.ac.ke

REF: GS/HDC411-1898/2019 22nd July 2025

Ms. Sheila Joy Molinya,
C/o SCDS

Dear Ms. Sheila,

RE: APPROVAL OF YOUR INTENT TO SUBMIT PhD THESIS FOR EXAMINATION

We are in receipt of your intent to submit your PhD thesis for examination dated 9th July, 2025.

This is to inform you that your request has now been approved. It is however a requirement that you clear with all the relevant departments/sections of the University and forward the duly completed Clearance Form to the GS office to enable us process your thesis for examination.

Kindly note that clearance is done online (Log into *'Jkuat eservices'*, *create an account and initiate the clearance process*). Once you have been cleared in all the areas, make a print out of the clearance form which should accompany your thesis for examination.

Yours sincerely,

PROF. FRANCIS K. NJONGE
DIRECTOR, GRADUATE SCHOOL
Copy to: Dean SCDS

JKUAT is ISO 9001:2015 and ISO 14001:2015 Certified
Setting Trends in Higher Education, Research, Innovation and Entrepreneurship

Appendix XV: Work Plan

Sheila Joy Mulinya

HDC411-1898/2019-Title: Influence of User-generated Content on the Local Film and Television Production Industry

WORK PLAN ACTIVITIES															RESPONSIBILITY AND MONTH
COMPONENT: Timely Progress Through the PhD Study															
MAIN TASK: Student Progress Work Plan from Coursework, Proposal, Journal Publications to Final Submission of the Research Thesis towards Graduation															
PhD Step Task Result 1: Coursework successfully completed PhD Step Task Result 2: PhD Thesis Concept successfully defended PhD Step Task Result 3: PhD Thesis Proposal successfully defended PhD Step Task Result 4: PhD Thesis Proposal submitted to the school for forwarding to BPS															
ACADEMIC SEMESTERS															
PROGRESS STEP TASKS	1	2	3		4	5	6		7	8	9		10	11	12	MILESTONE DATES
1. Course Work																MAY 2019……..JANUARY 2021
2. Concept Paper Presentation																JULY……..…2021
3. Proposal Presentation																NOVEMBER……..…...2022
4. Proposal Corrections																NOVEMBER……..…...2022
5. Proposal Forwarding to BPS																MARCH……..…….....2023

5. Pilot Testing																		**JULY-SEPTEMBER……2023**
6. Pilot Seminar Presentation																		**OCTOBER……2023**
7. Data Collection and Data Analysis																		**NOVEMBER 2023-MARCH…..2024**
8. Data Analysis and Presentation Seminar																		**OCTOBER…….. 2024**
9. Journal Paper Seminars																		**FEBRUARY…..…… 2025**
10. Journal Paper Seminars																		**MARCH…….....2025**
11. Journal Paper Seminars																		**MAY-JUNE……...……2025**
12. Binding and Final Submission of Thesis																		**JUNE-JULY……..…… 2026**

STUDENT:

Sheila Joy Mulinya-HDC411-1898/2019 Signature_____ Date_____

SUPERVISOR 1: Dr. John Ndavula-Murang'a University

Signature_____Date_____

SUPERVISOR 2: Dr. Joan Mutua-JKUAT

Signature_____Date_____