

International Journal of Technology and Systems (IJTS)

**Emerging Treatments of User-Generated Content in Local Film and Television
Production in Kenya: Creative Implications and Industry Trends**

Sheila Joy Mulinya



**Emerging Treatments of User-Generated
Content in Local Film and Television
Production in Kenya: Creative Implications and
Industry Trends**



Sheila Joy Mulinya
Daystar University

Article History

Received 13th July 2025

Received in Revised Form 19th August 2025

Accepted 24th September 2025



How to cite in APA format:

Mulinya, S. (2025). Emerging Treatments of User-Generated Content in Local Film and Television Production in Kenya: Creative Implications and Industry Trends. *International Journal of Technology and Systems*, 10(3), 57–78. <https://doi.org/10.47604/ijts.3519>

Abstract

Purpose: This study examined how the treatment of User-Generated Content (UGC) influences local film and TV production in Kenya. It explored how creative, technical and collaborative approaches including narrative styles, production techniques, sources and production budgets shape the integration of UGC into the industry, potentially challenging traditional media norms.

Methodology: A descriptive mixed-methods design was employed. Quantitative data were collected through structured questionnaires from 384 respondents sampled proportionally from local film/TV producers and UGC creators on YouTube, Instagram and TikTok. Qualitative insights were obtained from 24 key informants representing industry stakeholders, including KFC, KFCB, KECOBO, DFS, and CA. Quantitative data were analyzed using descriptive and inferential statistics, while qualitative data were thematically analyzed.

Findings: UGC has decentralized content creation and disrupted traditional production and distribution models, influencing narrative styles, aesthetics and industry practices. While many respondents recognized the contribution of UGC to diverse narratives and accessibility, concerns persisted about its professional recognition and quality. Production techniques and resource allocation emerged as key determinants of the relevance of UGC.

Unique Contribution to Theory, Practice and Policy: The study extends Uses and Gratifications Theory (UGT) by showing how UGC treatment strategies shape audience engagement, production quality and industry acceptance. It highlights the need for collaboration between traditional/legacy media and digital creators and calls for policy frameworks that balance quality benchmarks with creative freedom.

Keywords: *User-Generated Content (UGC), Treatment of UGC, Uses and Gratifications Theory (UGT), Narrative Styles, Production Techniques, Local Film and TV Production*

JEL Codes: L82, D83, 033, Z11

©2025 by the Authors. This Article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0>)

INTRODUCTION

UGC has significantly transformed the global media backdrop by decentralizing content creation and disrupting traditional production and distribution models, influencing narrative styles, visual aesthetics, audio elements, genre themes, production quality and distribution platforms. The rise of digital platforms such as YouTube, Instagram and TikTok has enabled individuals to produce and share audio-visual content without the constraints of traditional film and TV industry gatekeepers (Assaker, 2020; Kennedy, 2021; Jia, 2024; Dhiman, 2023).

In Kenya, this shift has allowed digital creators to develop narratives that resonate with diverse audiences while leveraging social media as a primary distribution channel (Botto, 2013; Brett, 2019; Omondi, 2021). Recent reports by the Kenya Film Commission (2023) and the Communications Authority of Kenya (2022) confirm that digital platforms have become critical avenues for content dissemination, especially among youth audiences. Similarly, the Kenya Copyright Board (2021) highlights the growing reliance on online spaces by local creators, underscoring the blurred lines between professional and user-generated productions. However, as UGC continues to gain prominence, its treatment that includes aspects of narrative styles, visual aesthetics, production quality and audience engagement has emerged as a critical factor in shaping its influence on local film and TV production.

The treatment of UGC involves the creative and technical approaches that define how content is structured and presented, distinguishing it from conventional film and legacy TV productions (Burgess & Green, 2018). Various factors, including accessibility, affordability and creative autonomy, shape how UGC is executed, resulting in a broad spectrum of content ranging from high-quality productions to informal, low-budget videos (Kaplan & Haenlein, 2020; Kiplang'at, 2020; Mare, 2023). While digital platforms provide cost-effective production opportunities, concerns persist regarding the quality and professionalization of UGC relative to industry standards (Mkwizu, 2022; Mwendu, 2022). Recent studies by the Kenya Film Classification Board (2022) and industry surveys conducted by the Department of Film Services (2023) echo these concerns, noting that while UGC expands diversity in storytelling, it often falls short of technical and regulatory benchmarks.

Furthermore, there is limited research on how the treatment of UGC influences its integration into the local film and TV production ecosystem in Kenya, particularly in terms of its contribution to storytelling diversity, audience engagement and content longevity. This study therefore examined how the treatment of UGC influences local film and TV production in Kenya, with a focus on narrative techniques, visual aesthetics and production approaches. The research also evaluated whether the creative and technical decisions behind UGC contribute to its recognition as a legitimate form of media production and how these decisions shape the competition between digital creators and traditional/legacy media. Additionally, the study explored policy gaps that affect the treatment of UGC and the extent to which existing policy frameworks support or hinder its development in the local creative industry (Kenya Film Commission, 2023; Ministry of ICT, 2022).

Ultimately, this research aimed to provide insights into the evolving relationship between UGC and professional film and TV production, offering recommendations for content creators, industry stakeholders and policymakers on how best to enhance the influence of UGC in local film and TV production in Kenya.

Problem Statement

The traditional local film and TV production industry in Kenya is undergoing significant shifts due to the increasing prevalence of UGC on digital platforms such as YouTube, Instagram and TikTok. As more creators turn to these platforms, UGC is redefining production norms, narrative structures as well as audience engagement strategies in the local media industry. Despite its growing influence, the treatment of UGC that encompassing aspects such as visual aesthetics, production techniques, narrative coherence and overall content quality remains underexplored in relation to its role in shaping local film and TV production. While UGC provides a low-cost, accessible alternative to traditional media production, concerns persist about its quality, credibility and alignment with professional production standards.

In addition, limited research exists on how the creative and technical treatment of UGC affects its recognition, integration, and sustainability within the film and TV content production ecosystem in Kenya. This knowledge gap makes it difficult to fully understand how UGC treatment influences audience perceptions, industry acceptance and the broader structure of local screen production. By examining narrative styles, visual execution, production techniques and industry reception, this study sought to address this gap by exploring whether UGC treatment enhances or undermines its credibility within the Kenyan context and how content creators navigate the balance between creative independence and professional expectations. The study also considered the extent to which existing policy frameworks support or hinder the sustainable development and professionalization of UGC in Kenya.

Consequently, this research investigated the following; How does the treatment of UGC affect its credibility and acceptance in the local film and TV production industry in Kenya? What creative and technical decisions distinguish it from traditional productions? What are the ways in which its treatment influences recognition and integration into the local film and TV production ecosystem, and what are the policy frameworks that shape or constrain its contribution to the creative economy in the country?

LITERATURE REVIEW

UGC has emerged as a transformative force in the media backdrop, redefining content creation and distribution, particularly in film and TV production (Nieborg & Poell, 2018; Naeem & Okafor, 2019; Ndinda, 2020). UGC provides an avenue for independent creators to share diverse narratives through digital platforms, bypassing traditional production constraints (Waithaka, 2018; Salvador, Simon & Benghozi, 2019). However, while many scholars celebrate the ability of UGC to democratize media spaces, others caution that its inconsistent quality and weak professional structures undermine its industry legitimacy (Mbatha, 2019; Ochieng, 2018). This tension underscores the need for deeper inquiry into how UGC is treated in terms of narrative, aesthetics and production within specific contexts such as Kenya. A recent report by the Kenya Film Commission (2023) shows that while digital content creation is rising rapidly, its long-term sustainability within formal screen industries remains contested. Uses and Gratifications Theory (UGT) was applied in this study to analyze how local film, TV and UGC creators approach UGC treatment to enhance storytelling, audience engagement and acceptance in the Kenyan industry.

Treatment of UGC in Film and TV Production

The treatment of UGC encompasses various elements, including narrative development, visual styles, audio execution, genre selection and production quality. Studies suggest that the way

UGC is crafted directly affects its authenticity and industry relevance, with producers integrating UGC as source material, inspiration or even actual content (Biaudet, 2017; Mungai, 2019). While digital platforms have lowered entry barriers for independent creators, the variation in production quality influences how UGC is received by both audiences and media stakeholders. UNESCO (2021) notes that in Africa, UGC often thrives on improvisation and immediacy, but this same informality limits its recognition within structured creative economies. This reflects an ongoing debate between those who see UGC as innovative grassroots storytelling and those who regard it as an unprofessional substitute for conventional local films and TV productions.

Narrative Styles and Genre Selection

UGC often borrows from or reinvents existing media genres, with split-offs and spin-offs of popular shows becoming common. This includes adaptations of previously aired programs, viral challenges and localized trends (Babin & Hulland, 2019). Unlike traditional film and TV productions that follow structured scripts and defined character arcs, UGC tends to be more flexible and spontaneous (Muthoni, 2017; Muriithi & Mwangi, 2018). While this approach allows for greater creative freedom, critics argue that it frequently undermines narrative coherence and long-term audience retention (Kimutai & Nyabuga, 2022). By contrast, a Kenya Film Commission (2023) survey shows that audiences increasingly embrace short, experimental narratives, especially on TikTok, suggesting that traditional metrics of coherence may not fully capture UGC's impact in local contexts.

Visual Aesthetics and Production Techniques

The quality of UGC varies significantly, with some creators utilizing high-end equipment and cinematic techniques, while others rely on low-cost, mobile-first production methods. Studies indicate that YouTube, Instagram and TikTok have enabled a new wave of digital creators, some of whom achieve professional-level aesthetics, while others maintain a raw and unfiltered approach (Ochieng & Ndungu, 2021; Mwangi, 2022). The cost-effectiveness of UGC is a major advantage, yet it presents challenges regarding content polish, technical consistency as well as audience retention (Waithaka, 2018). UNESCO (2023) reports that African creators often lack access to professional editing software and reliable internet, producing a double-edged scenario where affordability drives innovation but also reinforces uneven technical standards. This debate highlights whether cost-efficiency should be viewed as a strength that enhances accessibility or a weakness that compromises quality.

Industry Reception and Professionalization of UGC

Despite its growing popularity, UGC remains under-recognized within formal film and TV production structures. Treatment plays a critical role in determining whether UGC is perceived as professional media. Studies suggest that content recognized for its high production standards and structured storytelling is more likely to be integrated into mainstream film and TV production (Waithaka, 2018; Ochieng, 2018). Conversely, UGC that lacks production refinement may struggle to gain legitimacy within the industry (Ambala, 2014). The report by Kenya Film Commission (2023) emphasizes that African digital creators are reshaping narratives around identity and culture, yet structural inequalities such as underfunding and weak distribution channels constrain their professionalization. This suggests that industry recognition depends on treatment, quality and broader structural support.

Policy Considerations for UGC Treatment

Regulatory frameworks in Kenya do not explicitly classify UGC as mainstream audio-visual content, leading to uncertainties in policy recognition, monetization and intellectual property protection. Research highlights that while UGC remains largely unregulated, this lack of oversight can either empower independent creators or result in content that undermines industry standards (Kariuki, 2020; Wekesa, 2023). The absence of standardized policies for UGC production and distribution has contributed to an informal content ecosystem, where creators operate independently of mainstream industry structures (Otieno, 2017; Karanja, 2019). The Kenya Film Commission (2023) has called for regulatory interventions to align UGC with national film development strategies, while UNESCO (2021) underscores the importance of balancing regulation with creative freedom. This demonstrates an unresolved tension between protecting industry standards and encouraging innovation among independent creators.

Theoretical Framework

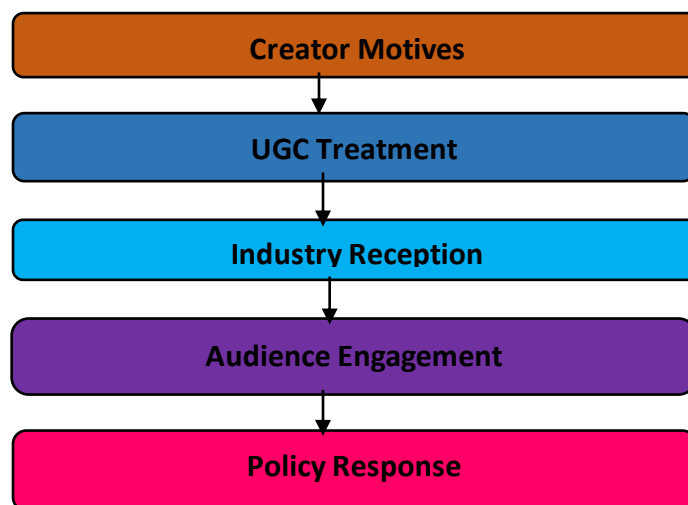
This study was grounded in Uses and Gratifications Theory (UGT), which examined how individuals actively seek, use and create media to satisfy specific needs and motivations (Blumler & Katz, 1974). Although originally focused on audience behaviour, UGT has expanded to include the practices of media producers, particularly digital creators who design content to meet creative, social and professional aspirations. Recent scholarship highlights how YouTubers, TikTokers and other online creators use media strategically to achieve visibility, credibility, financial returns and audience loyalty (Shao, 2009; Sundar & Limperos, 2013; Cunningham & Craig, 2019; Khan, 2022). This shift from a consumption-centred to a production-centered perspective made UGT especially suitable for analyzing UGC in local film and TV production industry in Kenya.

Within this framework, UGT provided tools for understanding how UGC creators make creative and structural choices such as narrative style, visual aesthetics, production techniques and distribution strategies in order to maximize engagement, gain industry legitimacy and sustain professional recognition (McQuillan, Milne & Adler, 2022; Ochieng & Ndung'u, 2021). It also explained how creators navigate the tension between creative autonomy, platform demands and audience expectations in shaping their work.

Alternative frameworks were considered but excluded for specific reasons. Participatory Culture Theory (Jenkins, 2006) emphasizes collective creativity and fan collaboration, which is valuable but less focused on individual creators' motivations. Media Ecology highlights the role of technological environments, but it is broader in scope and does not directly address the decision-making of content creators. Reception Theory, on the other hand, concentrates on how audiences interpret meaning. The present study was more concerned with how creators themselves make production choices.

Accordingly, UGT was adopted as the most appropriate framework because it directly addresses the motivations, gratifications and strategies of UGC creators. Unlike the alternative theories, UGT centres on the active role of creators in shaping content to balance personal aspirations with professional demands, thereby offering a more precise lens for understanding UGC production and its integration into Kenya's film and TV content production sector.

Conceptual Framework of UGC Treatment and Impact in Kenya



Source: Author

Research Gap

Existing research extensively discusses UGC in other contexts, but limited studies focus on its treatment within African media spaces and particularly in Kenya. The unique socio-cultural and economic factors affecting local film and TV production such as digital infrastructure challenges, regulatory gaps and the ever evolving audience preferences necessitate localized research on how UGC treatment influences its integration into Kenya's professional local film and TV content production ecosystem. This study aimed to fill this gap by examining how treatment of narrative styles, visual aesthetics, production techniques and industry reception influence the role of UGC in local film and TV production.

Although some literature touches on production techniques and audience engagement of UGC, there is a lack of in-depth analysis on how specific approaches to treatment shape content credibility, professionalization as well as sustainability in the long term (Gagliardone, 2020). Existing research rarely investigates the creative and technical decisions behind UGC treatment, such as how content creators refine storytelling methods, enhance production quality and align their work with industry standards. This study addressed this gap by assessing how the treatment of UGC contributes to its acceptance or rejection within mainstream local film and TV production in Kenya.

While Uses and Gratifications Theory (UGT) has been widely applied to audience media consumption, its application to producers' motivations in crafting UGC remains underexplored. Few studies analyze how content creators balance creative autonomy with industry norms or tailor production choices to enhance engagement and professional recognition. This study contributes to UGT by examining how treatment decisions influence the positioning of UGC within the local film and TV production sector in Kenya.

Additionally, while literature highlights the importance of media policies in supporting digital content creators, there is little research on specific policy frameworks addressing treatment and professionalization of UGC. Existing studies rarely explore how media regulations can standardize quality benchmarks, protect content creators and facilitate collaboration between digital and traditional media. This research highlights the role of policy in shaping a viable

UGC ecosystem that supports quality content creation, fair compensation and industry integration.

While aspects such as narrative styles, production quality and industry reception have been explored in global contexts, there is limited research on how these factors influence the integration of UGC into the local Kenyan professional film and TV content production ecosystem. This study fills this gap by assessing how the treatment of UGC contributes to its recognition, professionalization and sustainability in local film and TV production industry in Kenya.

Summary

Although UGC is known for its strong audience appeal due to its authenticity and accessibility, few studies investigate how its treatment affects audience perceptions and industry credibility in Kenya. Understanding how production techniques, storytelling structures and visual execution influence audience trust and engagement is crucial for UGC creators, brands and media stakeholders. Addressing these gaps provides a comprehensive understanding of the role of the treatment of UGC in shaping the local film and TV production industry in Kenya. The insights from this study aim to inform content creators, policymakers as well as industry professionals on the best practices for integrating UGC into the ever evolving local film and TV content production ecosystem.

METHODOLOGY

This study employed a descriptive cross-sectional research design to examine the influence of treatment of UGC and its effect on local film and TV production in Kenya. A sample of 384 respondents was selected using proportionate stratified random sampling from a target population of 2,167 local film and TV producers and UGC creators on YouTube, Instagram, and TikTok. Additionally, 24 key informants from the film and TV industry, Kenya Film Commission (KFC), Kenya Film Classification Board (KFCB), Kenya Copyright Board (KECOBO), Department of Film Services (DFS) and Communications Authority of Kenya (CA) were purposively sampled for qualitative insights. Data was collected using structured questionnaires and interview guides, with pilot testing conducted to ensure validity and reliability. The quantitative data was analyzed using descriptive statistics (percentages) and inferential statistical methods (correlation, regression and ANOVA) in SPSS (Version 25), while qualitative data was thematically analyzed. Ethical considerations were upheld, including obtaining research approvals, informed consent from participants and confidentiality assurances throughout the study.

FINDINGS

Descriptive Statistics Results

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 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 1 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. The findings are as shown in Table 1.

Table 1: Content Treatment 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	-

The findings in Table 1 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 impacts 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.**

This finding aligns with (Kiplang’at, 2020) and highlights the diversity and relatability of UGC, emphasizing that each creator brings a unique perspective that enriches content. However, for UGC to gain equal recognition alongside professionally produced media, creators need greater acknowledgment, fair rewards and wider promotion. In relation to the study, it emphasizes the importance of how UGC is treated through narrative styles, production quality, and distribution-to enhance its credibility and integration into the local film and TV production in Kenya. 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**

These findings align with Wekesa (2023) and emphasizes that UGC creators produce impressive content despite limited resources, driven by passion. It highlights the need for recognition and rewards to sustain their motivation and validate their contributions. In relation to the study, it reinforces the argument that proper acknowledgment and industry support can legitimize UGC, enhancing its credibility and positioning it as a viable component of the local film and TV production industry in Kenya.

Production Techniques of UGC

The researcher sought to find out the perceptions of the producers on the production techniques of UGC in terms of production techniques. The findings in Table 2 are on the production techniques of UGC, and highlight perceptions of its production value, engagement levels and the need for improvements and resource support. The data illustrates the extent to which respondents agree or disagree with key statements regarding the role of UGC treatment in shaping its overall quality and acceptance in local film and TV production industry.

Table 2: Production Techniques of User-generated Content

On the Treatment of User-generated Content							
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 data in Table 2 highlights key perceptions regarding the production techniques of UGC and its treatment. A significant majority (72.2%) agree that the way UGC is treated directly affects its production value, though 20.9% remain neutral and a small percentage (7%) disagree. Additionally, an overwhelming 92.5% of respondents believe that UGC should improve its production techniques, with only 6.7% remaining neutral and minimal disagreement (0.8%). When asked about engagement levels of UGC as compared to professional content, opinions were more varied, though a majority (78.9%) still agreed that UGC can be just as engaging. However, 16.6% were neutral, and a small fraction (4.5%) disagreed, suggesting that while UGC holds potential, its execution may not always match professional standards of local films and TV productions. Furthermore, there is strong advocacy for providing UGC creators with resources, as 84.4% support this notion, while only 2.9% disagree. These findings indicate a general consensus on the importance of improving UGC’s production quality, the need for better execution to enhance engagement, and the necessity of resource allocation to support creators in elevating their content to industry standards. 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.**

This finding highlights the distinction between UGC and traditional productions, emphasizing that UGC values authenticity and relatability over polished visuals. While professional productions focus on high production quality, UGC thrives on raw, unfiltered storytelling that forges a personal connection with audiences. In relation to the study, it reinforces the assertions of Mbugua (2020) that the treatment of UGC through narrative styles, visual aesthetics and production techniques shapes its appeal and industry recognition.

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 that are used to adapt, script, shoot, edit and enhance raw or UGC to meet local film and TV production 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 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 3.

Table 3: 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 sources should be promoted	143	38.3	44.2	14.2	2.9	0.3	

The findings in Table 3 show that regarding sources, a majority of respondents believe that the diverse sources of UGC 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.**

This quote highlights the diversity and inclusivity of UGC, emphasizing how the unique perspectives of creators make content more engaging and relatable. Unlike traditional media, UGC brings a fresh variety that resonates with a wider audience by reflecting real-life experiences. In relation to the study, it reinforces the value of UGC in expanding storytelling possibilities and broadening audience reach in Kenya’s local film and TV content production industry. 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 that the vast majority of respondents recognize the need for investment in resources and funding to support 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 Kimani (2022) and Muriithi & Mwangi (2018), 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 opportunities for independent film and TV content producers, financial constraints limit their ability to produce high-quality content that meets local film and TV content production standards. Cunningham and Craig (2019) explored how structured investment in digital content creation has led to the professionalization of UGC in other markets, suggesting that similar approaches can uplift the production of UGC in Kenya. Additionally, Auma (2017) and Clark (2019) affirm the role of intellectual property protection in incentivizing content creators by ensuring that 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 remains underutilized.

Low Cost Production of UGC

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 impact 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.

Table 4: Low Cost production of UGC

		On the Treatment of User-generated Content					
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

In terms of low-cost production, the data in Table 4 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 impressions 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.

This quote highlights the cost-effectiveness of UGC, emphasizing that creators can produce content with minimal resources, such as a phone and internet, without the need for expensive equipment or large crews. This accessibility allows more individuals to participate in content creation, making UGC a viable and inclusive alternative to traditional media. In relation to the study, it emphasizes how low-cost production techniques influence the treatment and sustainability of UGC in local Kenyan film and TV content production ecosystem.

Overall Descriptive 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 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) assert that 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.

Inferential Analysis of Treatment of UGC

This study sought to assess the treatment of UGC in local film and TV production in Kenya, specifically examining how narrative styles, visual aesthetics, audio elements, genre themes, production quality and distribution platforms shape the production and integration of UGC into the industry. Given the complex interplay between these factors and their influence on industry acceptance, audience engagement and overall content sustainability, a rigorous statistical approach was necessary to derive meaningful insights. Inferential statistics were employed to analyze the relationships between different aspects of treatment of UGC and its influence on local film and TV production in Kenya. This approach enabled the researcher to move beyond descriptive observations and establish statistical significance, correlations as well as potential causal linkages between variables. By applying inferential techniques, the study was able to determine whether variations in the treatment of UGC had a measurable effect on its professional recognition, integration into mainstream media and its disruptive potential in the industry. Additionally, inferential analysis provided a basis for generalizing findings beyond the sampled respondents, offering a broader perspective on how the creative and technical execution of UGC influences its place in local film and TV production industry in Kenya. Ultimately, the use of inferential statistics strengthened the conclusions of the study, ensuring that the findings were not only observational but also supported by robust quantitative evidence.

Correlation Analysis for Treatment of UGC and Local Film and TV Production

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 local film and TV production in Kenya. 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 findings are as shown in Table 5.

Table 5: 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
	Pearson Correlation	.115**	1
Treatment of UGC	Sig. (2-tailed)	.027	
	N	373	373

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

The overall finding of the correlation analysis in Table 5 shows 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 $r=0.115$.

Regression Results 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 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 the output of local film and TV productions. 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. The findings are as shown in Table 6.

Table 6: Regression Analysis Model 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 6 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 treatment of UGC, while the Adjusted R^2 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 treatment 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.

Regression Analysis Coefficients for Treatment of UGC

The regression analysis assessment was run to assess the relationship between the treatment of UGC and its influence on local film and TV production in Kenya. The analysis examined how variations in the treatment of UGC encompassing narrative styles, visual aesthetics, audio elements, genre themes, production quality and distribution platforms affect its integration into the professional media industry. The findings are as shown in Table 7.

Table 7: Regression Analysis Coefficients for Treatment of UGC

Model	Unstandardized Coefficients		Standardized Coefficients		
	B	Std. Error	Beta	t	Sig.
(Constant)	2.257	.156		14.442	.000
1 Treatment of UGC	.177	.080	.115	2.226	.027
a. Dependent Variable: Film/TV Production					

The regression analysis presented in Table 7 examines the relationship between the treatment of UGC and its influence on film and TV production. The model indicates a statistically

significant positive relationship, as evidenced by the unstandardized coefficient ($\beta = 0.177$) and a p-value of 0.027, which is below the 0.05 threshold. This suggests that improvements in the treatment of UGC are associated with a corresponding positive influence on film and TV production. The standardized beta coefficient ($\beta = 0.115$) implies that while the effect size is modest, the treatment of UGC does contribute to shaping professional film and TV production outcomes. The constant ($\beta = 2.257$, $p < 0.001$) further indicates that even without considering the treatment of UGC, there is a baseline level of influence on local film and TV production in Kenya. Overall, these results highlight the significance of how UGC is handled in determining its integration and influence within the mainstream local film and TV content production industry in Kenya.

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 the treatment of UGC providing strategic decisions on how to harness UGC for enhancing the quality and competitiveness of local film and TV content. The findings are shown in Table 8.

Table 8: 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 8 for the treatment of UGC and its impression 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.

The Moderating Effect of the 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 its 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 as shown in Table 9.

Table 9: Moderating Effect of Media Policy on Treatment of UGC

Model Summary						
1	R	R-Sq	MSE	F	df1	Df2
	.483	.233	.321	37.342	3.000	369.000
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 9 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 influence, the moderating effect of media policy on the relationship between UGC treatment and production outcomes is not strong enough as 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 ($F_{3, 369} = 37.342$, $p < .001$) confirms the model's overall statistical significance.

The table presents coefficients for each predictor, with media policy showing a strong positive effect on UGC treatment ($\beta = 4.156$, $p < .001$). Although the interaction term (Treatment x Media Policy) is not statistically significant ($p = .076$), it indicates a potential moderation effect that might influence UGC treatment under specific conditions of media policy. The findings ultimately emphasize the substantial role that media policy can play in shaping the treatment and integration of UGC in local film and TV production in Kenya. 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.

DISCUSSION

The findings of this study suggest that the treatment of UGC significantly influences its role in local film and TV production in Kenya. Elements such as narrative styles, production techniques, content quality and visual aesthetics shape how UGC is perceived and integrated into professional production structures. A significant percentage of respondents (32.7% strongly agreed and 43.7% agreed) acknowledged that the treatment of UGC affects its overall quality, indicating that creative and technical approaches play a role in audience engagement and professional recognition. Additionally, 50.9% of respondents strongly agreed that UGC contributes unique perspectives to local film and TV production, reinforcing its role in diversifying narratives and broadening representation. However, despite its increasing visibility, only 29.2% strongly agreed that UGC should be recognized as professional content, highlighting ongoing challenges in industry acceptance.

Content and Production Techniques

The findings show that UGC is characterized by diverse content structures and production techniques, with some creators employing high-quality cinematic approaches while others rely on cost-effective, low-budget formats. While low-cost production makes UGC more accessible, 35.4% of respondents strongly agreed that it undermines content quality, whereas 27.6% strongly agreed and 35.7% agreed that low-cost production enhances accessibility. This reflects a balance between affordability and professionalism, where cost-effectiveness expands participation but may compromise production standards.

Through the lens of Uses and Gratifications Theory (UGT), this balance reflects the active choices of creators who seek to gratify both personal and audience needs whether through professional refinement or raw authenticity. While some creators aim for credibility and industry recognition by investing in technical quality, others prioritize accessibility and immediacy to fulfill the desire of audiences for relatable, real-time content. This duality underscores how UGC creators navigate between creative autonomy and professional media expectations, a dynamic consistent with recent UGT extensions into production behaviour.

Narrative Styles and Professional Recognition

UGC often employs innovative storytelling methods, including spin-offs of established genres, viral trends and culturally relevant narratives. From a UGT perspective, these creative choices reflect how content creators actively design narratives to satisfy both personal and audience needs such as self-expression, visibility, cultural relevance, and entertainment. The study found that the ability of UGC to present relatable and authentic storytelling resonates with audiences, fulfilling their desire for identification and connection. However, the absence of formal structuring may limit UGC's professional recognition within traditional film and TV sectors, where industry standards emphasize coherence and technical polish.

In this sense, UGT helps to explain the balance that creators attempt to strike between creative autonomy and professional acceptance: while authentic, need-driven narratives enhance audience engagement and loyalty, they do not always align with institutional expectations. The weak correlation ($r = 0.115$) between UGC treatment and professional film and TV production therefore suggests that, despite the efforts of creators to gratify audience demands, broader

institutional and policy factors remain more decisive in shaping the integration of UGC into Kenya's local film and TV content production industry.

Policy Considerations and Industry Integration

The findings indicate that Kenya's current media policies do not explicitly classify UGC as professional audio-visual content, leading to uncertainties regarding its regulation, monetization and industry acceptance. Furthermore, the study found that 23.3% of the variance in local film and TV production can be explained by media policy and UGC treatment, highlighting the need for structured regulatory support. While media policy plays a significant role in shaping local content production, its moderating effect on UGC treatment was found to be statistically insignificant ($p = 0.076$), suggesting that policy frameworks operate independently rather than directly influencing UGC treatment.

From a UGT perspective, this outcome reflects the centrality of creator and audience motivations over external policy structures. UGC thrives because creators are motivated to fulfill needs such as self-expression, visibility, financial gain as well as and audience engagement, while audiences seek relatability, entertainment and connection. These reciprocal gratifications drive content creation and consumption, often irrespective of regulatory frameworks. Thus, even when policies remain unclear or unsupportive, creators continue producing content to meet personal and audience needs. This explains why UGC persists and grows despite weak policy influence, underscoring the need for frameworks that acknowledge and support the motivational drivers behind UGC rather than relying solely on traditional industry classifications.

Implications of UGC Treatment in Local Film and TV Production

The study highlights both the opportunities and challenges associated with the treatment of UGC in local film and TV production. While UGC expands content diversity and accessibility, its professional recognition remains limited due to concerns about production quality, narrative structuring and industry standards. Drawing on Uses and Gratifications Theory (UGT), the findings illustrate that creators are not passive actors but make deliberate choices to satisfy their own creative goals while simultaneously addressing audience needs for entertainment, relatability, and engagement. This dual pursuit explains why UGC thrives even when it faces challenges of professional acceptance as creators are motivated by the gratifications they derive from visibility, credibility and financial return, while audiences are drawn to authenticity and cultural relevance.

The findings therefore underscore the importance of investment in training, resources and policy frameworks to enhance the professionalization of UGC. Strengthening these structures would better support creators in aligning their motivations with industry expectations, ultimately facilitating greater collaboration between independent digital creators and mainstream producers. In doing so, UGC can continue contributing meaningfully to Kenya's evolving film and TV content production ecosystem while simultaneously meeting both audience gratifications and industry standards.

CONCLUSION AND RECOMMENDATIONS

In conclusion, the findings of this study highlight the critical role of UGC treatment in shaping its influence on local film and TV production in Kenya. The way UGC is structured, produced and presented significantly influences its industry acceptance, audience engagement and professional recognition. While UGC provides an accessible and diverse alternative to

traditional media, its treatment in terms of narrative styles, production quality and technical execution remains a key determinant of its credibility and sustainability. Despite its transformative potential, UGC faces significant challenges, including inconsistent production standards, limited professional recognition and regulatory ambiguities. The study stresses that without structured industry support and clear policy frameworks, UGC may struggle to transition from an informal creative space into a fully integrated component of the local film and TV production sector in Kenya. Addressing these challenges is essential to ensuring that UGC continues to evolve and contribute meaningfully to the country's creative/orange economy.

The study recommends that in order to enhance the professionalization and sustainability of UGC, stakeholders including content creators, media organizations, policymakers and industry regulators must work together to implement targeted interventions. Training programs on production techniques, storytelling strategies and audience engagement should be developed to equip UGC creators with essential technical production skills. Additionally, media organizations should explore partnerships with UGC creators to promote collaboration and industry integration. Policymakers must establish clear regulatory frameworks that will support UGC creators by providing guidelines for quality standards, intellectual property protection as well as fair monetization models. Investments in digital infrastructure, including access to affordable internet and production resources, will further empower creators of UGC, particularly those in underserved regions. Encouraging synergy between traditional/legacy media and UGC creators can facilitate innovation, audience expansion and also content diversity, ensuring that UGC becomes a sustainable and competitive force within local film and TV production industry in Kenya. By addressing these areas, UGC can transition from a grassroots-driven movement into an integral part of Kenyan media, offering new opportunities for content creators and strengthening the creative economy of the country.

REFERENCES

- Ambala, A. T. (2014). Reimagining the Kenyan television broadcasting scape: Active user-generated content (AUGC) as an emancipating platform. *Ecquid Novi: African Journalism Studies*, 35(3), 39–53.
- Assaker, G. (2020). Age and gender differences in online travel reviews and user-generated content (UGC) adoption: Extending the Technology Acceptance Model (TAM) with credibility theory. *Journal of Hospitality Marketing & Management*, 29(4), 428-449.
- Babin, J., & Hulland, J. (2019). Exploring online consumer curation as user-generated content. *Spanish Journal of Marketing - ESIC*, 23(3), 325-338.
- Biaudet, S. (2017). Influencer marketing as a marketing tool: The process of creating an influencer marketing campaign on Instagram [Bachelor's thesis, Arcada University of Applied Sciences]. *Theseus*.
- Botto, R. (2013). *Stage 32: A social network for film, television, and theater creatives*.
- Brett, G. J. (2019). Local broadcast journalism, user-generated content, and boundary work. *Media Practice and Education*, 260–267.
- Burgess, J., & Green, J. (2018). *YouTube: Online video and participatory culture* (2nd ed.). Polity.
- Clark, W. (2019). Copyright, ownership, and control of user-generated content on social media websites. *Journal of Computer-Mediated Communication*, 13(1), 311-332.
- Communications Authority of Kenya. (2022). *Annual report 2021/2022*. Communications Authority of Kenya. <https://www.ca.go.ke>
- Department of Film Services. (2023). *Film industry survey report 2023*. Ministry of ICT, Innovation and Youth Affairs.
- Dhiman, H. (2023). A Paradigm Shift in the Entertainment Industry in the Digital Age. *Journal of Media Innovations*, 15(2), 45-60.
- Donaldson, J. (2025). *The 3 big lessons Hollywood needs to learn from Mr Beast*. *Business Insider*.
- Gagliardone, I. (2020). *The politics of technology in Africa: Communication, development, and nation-building*. Cambridge University Press.
- Githaiga, G. (2016). Technological advancement: New frontiers for Kenya's media?
- Jia, J. (2024). *How ReelShort CEO Joey Jia used a Chinese trend to disrupt the U.S. entertainment industry*.
- Kaplan, A. M., & Haenlein, M. (2020). Users of the world, unite! The challenges and opportunities of social media. *Business Horizons*, 63(1), 59-68.
- Karanja, M. (2019). *The Role of Social Media in Shaping Local TV Content in Kenya: The Case of Citizen TV*. *African Journalism Studies*, 40(3), 123-139
- Kariuki, E. (2020). Challenges in Kenya's media policy and its impact on digital content creators. *African Journalism Studies*, 41(2), 109-125.

- Kennedy, Ü. (2019). *Becoming on YouTube: Exploring the Automedial Identities and Narratives of Australian Mummy Vlogging* (Doctoral dissertation, Western Sydney University).
- Kenya Copyright Board. (2021). *Annual report 2020/2021*. Kenya Copyright Board. <https://www.kecobo.or.ke>
- Kenya Film Commission. (2023). *Kenya film industry report 2023*. Kenya Film Commission.
- Khan, M. L. (2022). *Social media engagement: What motivates user participation and content creation?* International Journal of Information Management, 64, 102465.
- Kimutai, J., & Nyabuga, G. (2022). The impact of digital media on Kenya's film and television industry: Disruptions and opportunities. *African Journalism Studies*, 45(2), 123-141.
- Kiplang'at, J. (2020). The role of user-generated content in local television production in Kenya. *East African Journal of Communication*, 3(1), 45-67.
- Mare, A. (2023). Social media and participatory cultures: Structural trends in creative industries in Africa. *Digital Journalism*, 11(5), 605-623.
- Mbatha, C. (2019). Cultural representation and user-generated content in Kenya's digital landscape. *Journal of African Media Studies*, 11(3), 345-360.
- Mbugua, N. (2020). The rise of digital content creators in Kenya: Implications for mainstream media. *University of Nairobi Press*.
- McQuail, D. (1987). *Mass Communication Theory: An Introduction*. London: Sage Publications Inc.
- McQuillan, L., Milne, K., & Adler, T. (2022). *Building Sustainable Film Businesses: The Challenges for Industry and Government*. Olsberg, S.: Film i Väst, PACT, and the Swedish Film Institute.
- Mkwizu, K. H. (2020). Digital marketing and tourism: Opportunities for Africa. *International Hospitality Review*, 34(1), 5-12.
- Mungai, E. (2019). The Role of Social Media in Promoting Local Content: A Case Study of Kenyan YouTube Content Creators. *African Journal of Communication*, 2(1), 72-84.
- Muriithi, G., & Mwangi, P. (2018). *User-Generated Content and Its Impact on Television Production in Kenya*. Journal of Media and Communication Studies, 10(4), 45-59.
- Muthoni, W. (2017). The Impact of User-Generated Content on the Kenyan Film Industry: A Case Study of Nairobi-Based Filmmakers. *Journal of African Cinemas*, 9(2), 78-95.
- Mwangi, J. (2022). The Role of User-Generated Content in the Growth of Kenya's Entertainment Industry: A Study of Online Platforms. *Journal of African Media Studies*, 14(2), 120-135.
- Mwende, A. (2022). The Intersection of User-Generated Content and Local Film Production: Case Studies from Kenya. *Journal of African Media Studies*, 14(4), 190-208.
- Naeem, M., & Okafor, S. (2019). User-generated content and consumer brand engagement. In G. Bowen & W. Ozuem (Eds.), *Leveraging computer-mediated marketing environments* (pp. 193-220). IGI Global.
- Ndinda, C. (2020). The transformation of television content creation in Kenya: The role of digital platforms. *African Journal of Media & Culture Studies*, 9(4), 215-232.

- Nieborg, D. B., & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. *New Media & Society*, 20(11), 4275-4292.
- Njeru, T. (2020). Influence of User-Generated Content on the Development of Kenya's Television Industry. *Journal of Digital Media & Policy*, 12(1), 62-79.
- Ochieng, J. U. (2018). Digital Technology and Film Distribution in Kenya: (Unpublished Master's thesis).
- Ochieng, V., & Ndungu, S. (2021). User-Generated Content as a Catalyst for Innovation in Kenyan Film Production. *East African Journal of Communication*, 15(2), 87-103.
- Omondi, A. (2021). The role of UGC in expanding cultural narratives: Case studies from Kenya. *Journal of Media and Culture Studies*, 15(4), 213-229.
- Otieno, J. (2017). Regulation of Media Content in Kenya: In Search of a Paradigm in the Era of Convergence. *Saudi Journal of Humanities and Social Sciences*.
- Salvador, E., Simon, J., & Benghozi, P. (2019). Facing disruption: The cinema value chain in the digital age. *International Journal of Art Management*.
- Shao, G. (2009). *Understanding the appeal of user-generated media: A uses and gratifications perspective*. Internet Research, 19(1), 7–25.
- Sundar, S. S., & Limperos, A. M. (2013). *Uses and grats 2.0: New gratifications for new media*. Journal of Broadcasting & Electronic Media, 57(4), 504-525.
- Waithaka, J. (2018). The impact of digital technology on film distribution in Kenya. *University of Nairobi Press*.
- Wekesa, P. (2023). Digital disruptions in Kenya's television industry: The economics of local content creation. *Journal of East African Media*, 6(3), 101-118.