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Technological Drivers of User-Generated Content in Local Film and Television Production in Kenya

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Abstract

Purpose: The aim of this study was to analyze the influence of technological factors of user-generated content (UGC) such as the accessibility of digital devices, internet connectivity as well as social media usage to on the quality, quantity and diversity and budgets of local film and TV production in Kenya.

Methodology: The study used a descriptive cross-sectional mixed-methods design to examine the influence of technological factors of UGC on local film and TV production in Kenya. The target population was 2,716 local film, TV producers and UGC creators on YouTube, Instagram and TikTok. A sample of 384 respondents were selected using proportionate stratified random sampling technique. Qualitative data was collected through interviews with 24 key informants from the local film and TV production industry, KFC, KFCB, KECOBO, DFS and CA who were selected using purposive sampling. Primary data was collected using questionnaires and analyzed using both the descriptive analysis (percentages) and inferential statistical analysis (correlation, regression and ANOVA) methods. The analyzed data was presented in graphs and tables and was also interpreted statistically.

Findings: The findings revealed that 71% of respondents agreed that digital devices are accessible, with 88.5% highlighting their ease of use, which has democratized content creation and enabled wider participation. Reliable internet connectivity was viewed as essential by 78.6% of respondents, with 41.6% strongly agreeing that uninterrupted internet access facilitates efficient content dissemination and real-time collaboration. Social media platforms were recognized as critical enablers, with 96.2% agreeing that they promote UGC creation, while 91.4% noted that content-sharing trends positively influenced local film and TV production by enhancing visibility and engagement. These findings emphasize the pivotal role of technological factors in supporting innovation, accessibility, and growth within Kenya's local film and TV industry.

Unique Contribution to Theory, Practice and Policy: The findings of the analyzed data revealed that technological factors of UGC, when considered with the influence of media policy have a significant positive influence on local film and TV production. Additionally, the study uncovered the perceived usefulness, accessibility and ease of use of these technologies in the creative processes highlighting the importance of technology and its integration with supportive media policies in the positive growth of local film and TV production in Kenya. The study suggests that the integration of the Technology Acceptance Model (TAM) and the Advocacy Coalition framework (ACF) explain the influence of UGC on local film and TV production in Kenya. It broadens the application of TAM to creative industries, showing how access to digital devices and internet connectivity drive media production. Altogether, this research bridges theory, practice and policy, enriching the understanding of how UGC influences local film and TV production in Kenya.

Keywords: *Technology Adoption, Content Sharing Trend, Disruptive Innovation, User-Generated Content (UGC), Local Film, TV Production*

JEL Codes of Classification: *O33, L82, 031, L86, L82*

INTRODUCTION

In recent years, global media has witnessed a transformative shift with the advent and proliferation of user-generated content (UGC) platforms (Bruns, 2016; Joshi & You, 2020). The local film and TV production industry in Kenya has not been immune to this revolutionary phenomenon (Jenkins, 2006; Muriithi & Mwangi, 2018). This journal publication examines the profound influence of UGC on the creative processes, practices and economics of local film and TV production in Kenya.

The primary aim of this study was to explore the technological factors that have contributed to the integration and influence of UGC on local film and TV production in Kenya. With a particular focus on accessibility and affordability of digital devices, internet connectivity, social media usage, content sharing trends and the emergence of online content creators. The findings offer valuable insights into the evolving dynamics of the industry.

The study targeted local film and TV producers in Kenya and UGC creators who actively share their work on platforms like YouTube, Instagram and TikTok in Nairobi, Kenya since according to Nairobi hosts a majority of these producers (Ochieng & Ndungu, 2021). Additionally, the study incorporated findings from stakeholders of key regulatory bodies, such as the KFCB, KFC, KECOBO, CA and the DFS as they are integral to understanding the broader implications of UGC on the local film and TV production industry.

By closely examining these technological factors, the study sought to enrich our understanding of the current status, challenges and opportunities arising from the interplay between traditional content creation and UGC in the local Kenyan film and TV production industry. Ultimately, this research aims to inform and guide local film and TV producers, digital content creators, industry stakeholders as well as policymakers towards nurturing a thriving, innovative and sustainable local film and TV production industry in Kenya.

Problem Statement

The rapid growth of user-generated content (UGC), fueled by advancements in digital technologies and online platforms, has disrupted traditional film and TV production processes worldwide. In Kenya, this phenomenon presents both opportunities and challenges for local film and TV producers. While UGC offers innovative avenues for content creation, distribution and audience engagement, its integration into the mainstream production landscape remains poorly understood. Technological factors such as accessibility, platform reliability and technical quality significantly influence how UGC is produced and utilized. However, the extent to which these factors influence the local film and TV industry in Kenya has not been thoroughly investigated. This gap is particularly relevant now due to the increasing penetration of affordable smartphones, faster internet connectivity through fibre and 5G, and the ever growing influence of digital streaming platforms like YouTube, Instagram and TikTok. These advancements have accelerated media consumption shifts, with audiences favouring on-demand, mobile-friendly and highly interactive content over traditional TV formats. Additionally, the rise of monetization opportunities for content creators has intensified competition between independent UGC producers and mainstream film and TV industries. This gap hinders the ability of industry stakeholders to harness the full potential of UGC for sustainable growth and competitiveness and during this digital era.

LITERATURE REVIEW

The rise of digital technologies and social media has led to a significant increase in user-generated content (UGC) globally (Brett,2019). This transformation has redefined traditional models of creation, production, distribution, and monetization of local films and TV productions (Ochieng, 2018). In Kenya, this shift has contributed to a decline in audiences consuming films in cinemas and traditional TV broadcasts (Mungai, 2019). A 2021 Media Council of Kenya (MCK) survey highlighted that 42% of Kenyans do not watch TV on a typical day. Instead, they consume content on digital platforms such as YouTube, Instagram, TikTok, Netflix, Showmax and social media, while some access news via online portals and messaging apps like WhatsApp and Telegram, while engaging with short-form videos, gaming content and listening to podcasts and audio streaming services like Spotify (Communication Authority, 2016).

Additionally, many cinemas have shut down, driven by the rapid adoption of internet access and the growth of Over-the-Top (OTT), Subscription Video on Demand (SVOD) and Video on Demand (VOD) platforms. These changes present both challenges and opportunities for local film and TV producers (Ochieng, 2018; Odoakpan & Tengeh, 2020). As Kenyans increasingly engage in UGC production and consumption, it is essential to explore how UGC influences traditional film and TV production, ensuring that stakeholders understand the evolving landscape and its impact on Kenya's media industry.

Several studies indicate that technological factors such as digital device accessibility, internet connectivity, social media usage, content-sharing trends and the rise of online content creators shape the UGC landscape by enabling content creation and distribution (Mbatha & Lesame, 2012; Davis, 2010; Szczepanik et al., 2020). In Kenya, these factors have significantly reshaped media consumption habits, driving a shift from legacy media to digital platforms, where UGC dominates. Government initiatives, such as the National ICT Master Plan 2017, support the expansion of ICT infrastructure, which is pivotal for film, TV and UGC production and development (Ndavula, 2015). The proliferation of affordable smartphones and increased broadband penetration have democratized content creation, allowing both established and emerging creators to participate in local film and TV production in Kenya.

The development of Web 2.0 has transformed the internet into an interactive platform, enabling users to become creators. This shift has disrupted traditional film and TV production and distribution models, giving rise to social media platforms such as YouTube, Instagram and TikTok, which thrive in the digital landscape in Kenya (Bruns, 2016; Githaiga, 2016). While this disruption is a global phenomenon, its relevance in Kenya is evident in the rise of Kenyan influencers, digital storytellers and social media-driven content creation, which has increasingly become a viable career path (Bowen & Ozuem, 2015; Ambala, 2016).

Kenya's Generation Z, that is characterized by high smartphone penetration and constant internet connectivity, has significantly contributed to the UGC boom. Their preference for online video platforms over traditional Pay-TV underscores the need for accessible digital platforms tailored to UGC consumption (Assaker, 2020). The country's increased bandwidth availability has further facilitated the growth of a creative economy, providing local filmmakers and TV producers with opportunities to distribute content across multiple platforms, thereby expanding their audience reach and promoting transmedia storytelling (Mwende, 2022).

The rise of Over-the-Top TV (OTT-TV) and Video-On-Demand (VOD) platforms has had a profound impression on UGC distribution, bypassing traditional media outlets and allowing

content to reach diverse audiences (Odoakpan & Tengeh, 2020). In Kenya, platforms such as Showmax and YouTube provide filmmakers with new monetization avenues, bridging the gap between professional and amateur content creators (Nyamnjoh, 2005; Mwangi, 2015). Technological advancements have blurred the lines between professionally produced and user-generated content, offering local film and TV producers new opportunities to innovate within the industry (Mwangi, 2015; Nguyen, 2021).

Digitalization has enhanced the fluidity of film and TV production, allowing UGC creators in Kenya to distribute content across various platforms effortlessly. This shift has positioned UGC as a central element of the modern Kenyan media landscape, influencing how audiences consume and interact with content (Muriithi & Mwangi, 2018; Karanja, 2019).

A review of literature reveals that as technology evolves, traditional film and TV production models in Kenya face challenges in maintaining advertising revenue while transitioning to digital platforms. UGC has become integral to discussions on digital audio-visual content distribution, shaping Kenya's creative economy (Mikos, 2016; Mwende, 2022). The accessibility of digital devices, improved internet connectivity and growing social media usage have empowered Kenyan content creators to produce high-quality UGC. This research underscores emerging trends in content sharing and the rise of online creators, highlighting their impact on the quality, quantity and diversity of local film and TV production in Kenya (Mwende, 2022).

Theoretical Framework

Technology Acceptance Model (TAM)

The Technology Acceptance Model (TAM), that was developed by Fred Davis in 1986, explains how users come to accept and use a technology. The model suggests that two primary factors-**Perceived Ease of Use** (the degree to which a person believes that using a particular system would be free of effort) and **Perceived Usefulness** (the degree to which a person believes that using a particular system would enhance their job performance)-influence the acceptance of technology (Daugherty, Eastin & Bright,2008; Bruns, 2016). This framework provided a theoretical lens for analyzing the adoption and acceptance of UGC technologies in local film and TV production in Kenya.

Mikos (2016) asserts that the TAM framework assesses the attitudes and perceptions of users towards UGC technologies and their subsequent influence on local film and TV production practices. By adopting TAM, this study sought to understand the factors that influence the acceptance and adoption of UGC technologies within the Kenyan film and TV industry.

In the Kenyan context, filmmakers and TV producers increasingly utilize UGC from platforms such as YouTube, TikTok and Instagram as a source of content, marketing and audience engagement. For instance, many independent filmmakers have embraced UGC as a cost-effective way to produce and distribute films and audio-visual content, bypassing traditional distribution channels (Karanja, 2019).

In terms of perceived usefulness, Kenyan filmmakers perceive UGC as useful because it democratizes content creation and provides an alternative to mainstream production models. For example, film production teams behind web series like *A Nurse Toto*, a YouTube-based Kenyan comedy show use UGC to showcase talent and attract sponsorship deals. Additionally, filmmakers use crowdsourced content, such as fan-generated reviews and behind-the-scenes clips, to enhance audience engagement and marketing. TV producers also integrate viral UGC

videos into entertainment and news segments, as seen in programs like *The Trend* that airs on NTV Kenya.

In relation to perceived ease of use, the rise of mobile filmmaking and affordable digital cameras has made UGC tools accessible to Kenyan creatives. Platforms like TikTok and Instagram Reels allow young film and TV producers to experiment with storytelling without requiring expensive equipment. For instance, Kenyan digital creators like *Terence Creative* and *Njugush* create skits that gain mainstream attention, demonstrating that the technology is easy to use and effective in audience reach. Moreover, local film and TV producers appreciate the simplicity of editing software like CapCut which allow quick post-production for UGC content.

TAM provided a structured framework for designing data collection tools and analyzing responses related to UGC adoption in Kenya's film and TV industry. Specifically, when it came to the **s**urvey and interview design, the study used the constructs of TAM i.e. Perceived Usefulness and Perceived Ease of Use to frame survey and interview questions. Filmmakers and TV producers were asked how they perceive the usefulness of UGC production technology in improving production efficiency, audience engagement as well as revenue generation. They were also questioned on how easy or difficult they find it to integrate UGC into their creative workflows, considering aspects like technical complexity, equipment availability and platform accessibility.

Pertaining to data categorization and analysis, the responses were categorized based on the key variables of TAM. In cases where respondents cited affordability and accessibility as major reasons for adopting UGC, their responses were classified under Perceived Ease of Use. If they emphasized improved audience reach, monetization potential or flexibility in storytelling, their responses were analyzed under Perceived Usefulness. The study further examined correlations between these perceptions and the extent of UGC integration in professional film and TV productions.

In the context of thematic analysis, qualitative interviews were coded to identify recurring themes aligned with TAM, such as technical barriers, economic benefits and changing audience preferences. This helped in understanding broader industry trends and pinpointing factors influencing UGC adoption at different production scales.

Applied to this study, TAM helped to explain how local film and TV producers in Kenya adopt and integrate UGC into their productions. The model suggests that Kenyan producers who perceive UGC as beneficial and easy to use are more likely to incorporate it into their work, influencing the quality, quantity, diversity and budgets of local film and TV productions. Ultimately, TAM served as both a conceptual guide and an analytical tool that shaped how data was collected, categorized, and interpreted to draw insights into the role of UGC in the evolving film and TV production industry in Kenya.

Research Gaps

The existing literature provided valuable insights into the global shift in audio-visual content production and distribution, driven largely by the rise of Social Media, OTT-TV and VOD platforms. These shifts have transformed how independent producers create and share content, enabling greater access to diverse audiences, largely due to advances in digital media and the widespread accessibility of the internet. In Kenya, the proliferation of UGC, fueled by affordable broadband and the ubiquity of digital devices, has disrupted traditional content

distribution models, such as cinema theatres and TV broadcasters. While UGC has gained significant traction in various industries, previous studies have largely focused on its role in branding, advertising and marketing strategies, leaving a significant gap in understanding its influence on local film and TV production.

The gap concerning the role of UGC in local film and TV production in Kenya is not just an academic oversight as it has tangible economic and cultural implications. For one, understanding how UGC influences production practices is critical for assessing its potential as an economic driver in the Kenyan film and TV industry. As filmmakers and TV producers embrace UGC, they access new revenue streams and tap into more diverse funding sources such as crowd funding, platform monetization and viral content. However, a lack of scholarly attention to UGC in production processes prevents a deeper understanding of these economic shifts, leaving policymakers, industry stakeholders and producers without the tools to effectively harness these opportunities.

Culturally, the adoption of UGC can democratize content creation, providing new avenues for Kenyan storytellers especially those from underrepresented communities to engage with wider audiences. The role of UGC in intensifying voices and narratives that reflect diverse Kenyan identities is particularly important in a country with multiple ethnicities. Yet, without a deep understanding of the technological factors that drive the adoption of UGC in production, the industry risks overlooking the socio-cultural value of this shift. This gap not only limits our understanding of the evolving dynamics within the local film and TV production industry in Kenya but also leaves the potential for UGC to reshape cultural representation, storytelling and audience engagement in ways that reflect contemporary Kenyan society unexamined.

This study sought to fill this gap by exploring the technological factors driving the shift towards the production of UGC in Kenya, specifically focusing on the perceptions of filmmakers and TV producers towards UGC technologies. The objective of the study was to explore how factors such as affordability, ease of use and accessibility of UGC platforms are influencing the adoption of UGC in local film and TV production in Kenya. By examining these factors through the lens of the Technology Acceptance Model (TAM), the research sought to provide insights into how filmmakers and TV producers in Kenya are integrating UGC into their productions and what the broader implications might be for the economic sustainability and cultural representation within the local Kenyan film production industry.

The methodological approach, which included surveys and interviews with filmmakers and producers, was directly aligned with the need to understand the specific factors influencing UGC adoption. By using TAM to guide the data collection and analysis, the study offered an empirical examination of the perceived usefulness and ease of use of UGC technologies in the film and TV sector in Kenya, providing actionable insights into how UGC is reshaping the industry. This research not only fills the existing gap but also reinforces the significance of understanding UGC as a pivotal force in transforming the future of local film and TV production in Kenya.

METHODOLOGY

The study employed a descriptive cross-sectional research design to examine the influence of technological factors of user-generated content (UGC) on local film and TV production in Kenya. This approach facilitated data collection from multiple sources, including local film and TV producers, UGC creators, industry regulators and stakeholders, using questionnaires and interview guides. A pilot test was conducted to ensure the validity and reliability of the

research instruments. The collected data was checked for accuracy, consistency, and completeness before being organized, coded, and entered into SPSS for analysis (Creswell, 2013). Descriptive statistical analysis involved the use of percentages, while inferential statistical analysis was conducted using correlation, regression and ANOVA techniques. Specifically, Pearson correlation coefficient (r) was used to assess the relationship between the independent variable (technological factors) and the dependent variable (local film and TV production), while regression analysis, including regression coefficients and model testing was used to further evaluate the influence of technological factors on local film and TV production in Kenya. The analyzed statistical outputs were presented in tables and interpreted accordingly. Ethical considerations, including obtaining necessary approvals and informed consent from participants were upheld throughout the study.

FINDINGS

Descriptive Statistics Results

The findings provide descriptive findings on the two primary technological aspects of accessibility of digital devices and internet connectivity. Participants were asked to assess their experiences regarding the availability, affordability and user-friendliness of digital devices, as well as the consistency and reliability of internet access in uploading, sharing and engaging with UGC. The findings are as shown in Table 1.

Table 1: 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**
Accessibility of digital devices	149	39.9	31.1	12.1	13.4	3.5
Affordability of digital devices	144	38.6	43.2	9.7	6.7	1.9
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**
Reliable internet and UGC	157	42.1	36.5	15.5	4.8	1.1
Uninterrupted internet	155	41.6	36.5	13.9	6.7	1.1
Connectivity of audiences	181	48.5	40.2	8.8	2.4	-

In terms of accessibility of digital devices, these findings indicate that a majority of respondents perceive digital devices to be accessible, with 39.9% strongly agreeing and 31.1% agreeing on this factor, totaling over 70%. Similarly, the affordability of these devices is well-regarded, with 38.6% strongly agreeing and 43.2% agreeing, showing that cost is not a major barrier for most content creators. The ease of use of digital devices was rated particularly high, with 48.0% strongly agreeing and 40.5% agreeing, making this one of the most positive indicators. These results suggest that digital devices are both accessible and easy to use, contributing significantly to the ability of content creators to engage in the production of UGC in Kenya.

Regarding internet connectivity, the data reflects a favourable view among respondents regarding its reliability and consistency. 42.1% of participants strongly agreed and 36.5% agreed that reliable internet is essential for UGC production. Uninterrupted internet access was also highly rated, with 41.6% strongly agreeing and 36.5% agreeing. Audience connectivity, a

vital aspect for sharing and engaging with content, was similarly well-regarded, with 48.5% strongly agreeing and 40.2% agreeing. These results indicate that consistent and reliable internet access is a key technological enabler for UGC creation and distribution in Kenya. As a responded noted;

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

Social Media Usage for Production and Content Sharing Trends 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 wider media production backdrop. 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. 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. The responses are as shown in Table 2.

Table 2: 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**
Social media promotes UGC	262	70.2	26.0	2.7	0.3	0.8
Social media democratizes creation	169	45.3	37.8	13.7	2.1	1.1
Popular UGC impacts distribution	177	47.5	30.3	16.6	4.0	1.6
Content Sharing Trends						
	Frequency	**S. Agree**	**Agree**	**Neutral**	**Disagree**	**S. Disagree**
Users frequently share UGC	227	60.9	30.6	7.2	0.5	0.8
Sharing content and virality of UGC	195	52.3	37.3	8.8	1.1	0.5
Sharing trends influence production	179	48.0	39.1	9.7	2.7	0.5

The findings in Table 2 demonstrate that social media plays a significant role in promoting user-UGC creation. 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.

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Pertaining to content sharing trends, the findings in Table 2 reveal a high frequency of UGC sharing among users. A substantial 60.9% of respondents strongly agreed and 30.6% agreed that UGC is frequently shared on various platforms. Additionally, 52.3% strongly agreed and 37.3% agreed that content sharing contributes to the virality of UGC, highlighting the role of sharing 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 in local film and TV production industry in Kenya. As one responded 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**.

This has allowed many producers create 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.

Emergence of Online Content Creators and Local Film/TV Production

The study sought to find out whether the emergence of online content creators of UGC had influence on local film and TV production in Kenya. These creators are reshaping the local media ecosystem by driving new trends, influencing audience preferences and challenging traditional media structures. Their rise is closely linked to the accessibility of digital tools and platforms, which have democratized content creation and given rise to diverse voices that were previously underrepresented in mainstream media. Table 3 presents the descriptive findings on the influence of online content creators across four key areas in shaping trends, their impact on traditional media, their representation of diverse perspectives as well as their influence on the demand for local films and TV productions. The data provides insight into how these creators contribute to the ongoing evolution of film and TV production in the country.

Table 3: Emergence of Online 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**
Online creators in Shape trends	174	46.6	36.5	13.1	2.9	0.8
Creators impact traditional media	163	43.7	34.9	13.9	3.8	3.8
Creators represent diverse perspectives	156	41.8	34.9	17.1	4.8	0.8
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 and influencing the media landscape 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 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, impacting local film and TV production contributing to the diversity in media although their influence on local film and TV production demand is moderate. As one responded said:

The rise of online content creators has impacted how we approach production. These creators are producing good content at a fraction of the cost with minimal equipment. This has forced us to reconsider traditional production techniques. While this disrupts 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.**

These findings indicate that accessibility, affordability and ease of use of digital devices are largely favourable, with the majority of respondents finding these devices accessible (71%) and easy to use (88.5%). Internet connectivity also scored positively, with 78.6% agreeing that reliable, uninterrupted internet supports UGC creation. Social media plays a critical role in promoting UGC, with 96.2% of respondents affirming its importance, and content sharing trends show frequent sharing and significant influence on production, with over 90% of respondents supporting this. The emergence of online content creators was also impactful, with 83.1% recognizing their role in shaping trends and 78.6% acknowledging their influence on traditional media. However, the influence of these creators on local film and TV production demand was slightly lower at 67%. Overall, the influence of technological factors of UGC on local film and TV production shows are key enablers of UGC in local film and TV production in Kenya.

RESULTS

Inferential Analysis of Technological Factors of UGC on Local Film and TV Production

Inferential analysis was conducted to determine whether there is a relationship between Technological factors of UGC on local film and TV production. This includes the correlation, regression and ANOVA analysis.

Correlation Analysis Results

The findings reveal a Pearson correlation coefficient of 0.107, with a significance level of 0.040 hence there is a positive relationship between technological factors of UGC and local film and TV production. However, the relationship is weak since the value of r=0.107. This finding suggests that as technological factors such as digital device accessibility, internet connectivity and social media usage increase have a slight but statistically significant positive impact on local film and TV production.

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Table 4: 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 Pearson correlation coefficient is 0.107, indicating a small but positive correlation between internet connectivity and the level of local film and TV production. The significance level (Sig. 2-tailed) is 0.040, which is below the threshold of 0.05, makes the correlation statistically significant. This implies that as internet connectivity improves, there is a corresponding positive influence on local film and TV production, although the effect size is relatively modest. The findings further show there is a significant positive relationship between Technological Factors of UGC and Local Film and TV Production since the correlation coefficient is 0.107 ($r=0.109$, $p=0.04<0.05$). Overall, the findings suggest that internet connectivity is a contributing factor to the growth of local film and TV production in Kenya.

Regression Results

A regression analysis was also conducted to determine the regression model for technological factors of UGC and Local Film and TV production. The results of the regression model are as shown in Table 5.

Table 5: 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 analysis between technological factors of UGC and local film and TV production reveals an R-value of 0.107, indicating a weak correlation between the predictor and the outcome variable. The r Square value of 0.011 suggests that only 1.1% of the variability in local film and TV production can be explained by the technological factors of UGC. The Adjusted r^2 value is slightly lower at 0.009, confirming that the explanatory power of the model is minimal, with a standard error of the estimate at 0.64099. Since the adjusted R^2 is 0.009, only 0.9% of Local Film and TV Production would be explained by Technological Factors of UGC and the remaining 99.1% of Local Film and TV Production was due to other factors that were not included in this model. In summary, the technological factors of UGC contribute very little to predicting changes in local film and TV production, indicating a weak relationship between the two variables. The researcher conducted a Regression analysis for technological factors Table 6 to quantitatively assess the influence of technological factors of UGC on local film and TV production in Kenya. The aim of this analysis was to determine the strength and significance of the relationship between these variables strengthening the validity of the research findings. The regression summary findings are shown in Table 6.

Table 6: Regression Model Summary for Technological Factors

Model		Unstandardized Coefficients		Standardized Coefficients (β)		
		B	**Std. Error**	**Beta**	**t**	**Sig.**
1	(Constant)	2.442	0.082		29.744	**.000**
	Technological factors	0.651	0.315	0.107	2.065	**.040**
a. Dependent Variable: Local film/TV Production						

The findings reveal a significant positive relationship. The unstandardized coefficient (B) for the technological factors is 0.651, indicating that a one-unit increase in these factors is associated with a 0.651 increase in Local Film and TV production, holding other factors constant. The standardized coefficient (Beta) is 0.107, showing a moderate effect size. The t-value of 2.065, with a significance level of 0.040 ($p < 0.05$), suggests that the relationship is statistically significant. Since the regression model is statistically significant since $p=0.04<0.05$., the model is fit to predict the dependent variable. Therefore, the model can be expresed as $Y=2.442+0.651X$, where Y= Local Film and TV Production and X= Technological Factors of UGC. This implies that for any change in the Technological Factors of UGC, there will be change in the Local Film and TV Production by 0.651. Generally, the findings imply that Technological Factors of UGC, such as accessibility to digital devices, internet connectivity, social media usage, content sharing trends and the emergence of online content creators, positively influence local film and TV production in Kenya.

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

An analysis of variance (ANOVA) was conducted to determine the influence of the independent variable on the dependent variable. The findings are as shown in Table 7.

Table 7: Summary of ANOVA

Model		Sum of Squares	df	Mean Square	F	Sig.
	Regression	1.751	1	1.751	4.263	.040[b]
1	Residual	152.431	371	.411		
	Total	**154.183**	**372**			
a. Dependent Variable: Film/TV Production						
b. Predictors: (Constant), Technological Factors of UGC						

These findings imply that the regression model was deemed significantly fit to predict the dependent variable since $F_{1,371;0.05}=3.85<4.263$ with $p=0.04<0.05$. Hence, Technological Factors of UGC did have influence on Local Film and TV Production. Hence, the relationship between Technological factors of UGC and local film and TV production employee performance is statistically significant since $F1,265;0.05=3.88<8.643$ with $p=0.004<0.05$. Thus, the regression model is significantly fit to predict the dependent variable. The general findings confirmed that Technological Factors of UGC did have influence on local film and TV Production in Kenya.

The ANOVA confirmed that there was a relationship between Technological factors of UGC and local film and TV production. Therefore, the lagged effect of technological factors had a substantial influence on local film and TV production. According to the inferential analysis and the interview findings, there is a significant relationship between technological factors of

UGC and local film and TV production. These findings are in line with the findings of (Rono & Mugeni, 2019; Rono, Ogada & Mose, 2022) who aver 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. Therefore, technological factors of UGC have an effect on local film and TV production in Kenya.

Influence of Media Policy on the Effect of Technological Factors of UGC on Local Film and TV Production

The summary of the regression analysis of media analysis for the media policy and technological factors is as shown in Table 8. It offers insights into how policy enhances or constrains the technological underpinnings of UGC and its influence on local film and TV production in Kenya.

Table 8: Regression Coefficients

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 reveals a moderate positive relationship between the predicted and observed values of local film and TV production, as indicated by the correlation coefficient (R = .478). The R-squared value of .229 suggests that 22.9% of the variance in local film and TV production is explained by the technological factors of UGC, media policy, and their interaction. Media policy has a positive and significant effect (2.062, p = .000) on local film and TV production, while the interaction term (Int_1) between technological factors and media policy is not significant (1.489, p = .470), suggesting that media policy does not moderate the relationship between technological factors and local film and TV production. The interaction test shows a minimal change in R-squared (.001), with a non-significant F-statistic (.522, p = .470), reinforcing that the interaction effect is not statistically significant. While the overall model is significant, technological factors of UGC alone do not significantly predict local film and TV production. Media policy, however, is a significant predictor.

Discussion

Generally, the findings imply that technological factors of UGC, such as accessibility to digital devices, internet connectivity, social media usage, content sharing trends and the emergence of online content creators, positively influence local film and TV production in Kenya.

In terms of the Influence of Technological Factors on Local Film and TV Production, the regression analysis reveals a significant positive relationship between technological factors of UGC and local film and TV production in Kenya. These results align with Muriithi and Mwangi (2018), who highlighted the transformative impact of UGC technologies on the media in Kenya and emphasized how digital tools democratize content creation. Similarly, Ochieng (2018) underscores the role of digital technologies in enhancing local film distribution, enabling creators to bypass traditional media channels and reach broader audiences.

Regarding the moderation by media policy, while the regression analysis demonstrated that technological factors positively influence local film and TV production, the interaction effect between technological factors and media policy was not significant. This finding suggests that although media policy plays a role in shaping the creative industry, it does not necessarily enhance the influence of technological factors on local film and TV production. This could be attributed to several structural and regulatory challenges within the media in Kenya.

To begin with, gaps in policy implementation limit the effectiveness of existing frameworks. While Kenya has formulated policies such as the Kenya Film Policy (2020) and the Kenya Communication (Broadcasting) Regulations (2009) to support local film/TV production and digital content creation, their enforcement remains inconsistent. Weak implementation mechanisms create a disconnect between policy intentions and actual industry outcomes, reducing the potential for media policy to enhance the role of technological factors in film and TV production. This finding aligns with Ndavula (2015), who emphasized that policy frameworks are integral in shaping the creative economy but require effective enforcement to nurture digital innovation.

Secondly, regulatory ambiguities and bureaucratic inefficiencies hinder the seamless application of policy interventions. The regulation of film and media industry in Kenya falls under multiple institutions such as the Kenya Film Classification Board (KFCB), the Communications Authority of Kenya (CA) and the Kenya Film Commission (KFC), each with overlapping mandates. This fragmented regulatory environment often creates bottlenecks that delay or complicate the effective integration of digital technologies into policy frameworks, thereby limiting the moderating effect of media policy. Lobato (2009) similarly noted that policies ensuring equitable access to digital platforms are integral for promoting inclusive media production ecosystems. However, when regulatory frameworks are fragmented their effect on digital content creation remains limited.

Additionally, media policy in Kenya is yet to fully support the monetization of digital content, which remains a key driver of film and TV production. While technological factors like internet connectivity and social media platforms have expanded opportunities for digital creators, many rely on global platforms such as YouTube, Instagram and TikTok, which operate largely outside of the regulatory frameworks in Kenya. The absence of clear policies facilitating digital monetization for local creators means that technological advancements continue to influence content creation independently of government interventions. This supports Mungai's (2019) and Opanga & Maina (2018) arguments that while digital platforms provide new opportunities for content monetization, the lack of supportive policies often leaves creators without models for sustainable revenue.

Challenges in digital infrastructure and access to production incentives further explain the weak moderating role of media policy. Although Kenya has made strides in internet penetration, disparities in connectivity remain, particularly in rural and low-income areas. The high cost of

internet access continues to limit the ability of aspiring filmmakers and digital creators to fully leverage technological advancements. Descriptive findings in this study indicated that while 78.6% of respondents agreed that reliable internet supports UGC creation, barriers such as affordability and accessibility persist. Rono & Mugeni (2019) and Mwende (2022) have also observed that while digital infrastructure in Kenya has fueled the growth of the creative economy, gaps in equitable access continue to hinder widespread participation. Moreover, while funding initiatives such as the Film Production Fund exist, they often cater to traditional film productions rather than independent digital creators, reducing the effect of policy on user-generated content (UGC) in local film and TV production in Kenya.

Furthermore, the lack of specific regulations addressing UGC within the media policy framework in Kenya contributes to its limited influence on digital content creation. While policies such as the 40% local content quota for broadcasters aim to promote local film and TV productions in Kenya, they primarily focus on mainstream media rather than digital-first creators. As a result, online content creators operate in a largely unregulated space, where technological factors like social media trends and digital distribution channels drive content creation with minimal policy intervention. Jenkins (2006) and Ugo (2017) highlighted the role of participatory culture in content creation, arguing that technological accessibility fosters innovation and creativity. However, in the absence of regulatory support, the potential of UGC remains constrained by the lack of structured industry integration.

Lastly, globalization and the increasing dominance of international streaming platforms have further weakened the moderating effect of local media policy. Many Kenyan content creators are getting more lucrative opportunities through partnerships with global distributors like Netflix, Showmax and YouTube, which are not bound by local policy restrictions. Ochieng (2018) underscores the role of digital technologies in enhancing local film distribution, enabling creators to bypass traditional media channels. However, this shift towards international platforms reduces the influence of media policies in Kenya on digital content distribution and revenue generation, reinforcing the finding that media policy does not significantly moderate technological factors in local film and TV production.

Overall, while media policy plays an essential role in shaping the local film and TV production industry in Kenya, its influence on technological factors remains limited because of weak implementation, regulatory gaps, inadequate digital monetization support and the dominance of global content platforms. These findings suggest that while policy reforms can enhance the local production ecosystem, technological advancements in UGC-driven film and TV production continue to operate largely independently of media regulations. Addressing these challenges will require more targeted policy interventions that better align with the digital content landscape, including improved digital infrastructure, clearer UGC regulations and enhanced support for digital content monetization.

CONCLUSION AND RECOMMENDATIONS

The findings of this study demonstrate that technological factors of user-generated content (UGC), such as digital device accessibility, internet connectivity, social media usage, content-sharing trends and the rise of online creators, positively influence local film and TV production in Kenya. The increasing access to smartphones and computers has democratized content creation, enabling more individuals to participate in the production of media. Improved internet speeds have facilitated faster content sharing and real-time collaboration, while social media platforms have emerged as essential tools for creators to engage with audiences, adapt their

content based on feedback, and expand their reach. The growing presence of digital content creators has challenged traditional production models, enriching the local industry with diverse perspectives and experimental storytelling techniques.

These findings align with existing literature that highlights the transformative role of digital technologies in reshaping the media landscape. As noted by Jenkins (2006), Muriithi & Mwangi (2018) and Mwende (2022), digital tools and platforms have redefined production and distribution models, making the local film and TV production industry more inclusive and dynamic. However, while the study confirms the significance of technological advancements, it also emphasizes the key role that policy frameworks play in shaping the growth of UGC within Kenya's local film and TV sector. Despite the positive influence of technological factors, the study finds that media policy does not significantly moderate this relationship, pointing to gaps in regulatory frameworks and challenges in policy implementation.

To further explore the long-term impact of these technological advancements and policy developments, future research should adopt longitudinal studies that will track industry trends over extended periods. Such studies will provide deeper insights into how evolving digital tools, content distribution strategies and regulatory changes will over time shape local film and TV production in Kenya. By understanding these dynamics, stakeholders can make informed decisions to support sustainable growth in the local Kenyan creative sector.

Based on the finding of the study, several key recommendations are proposed to enhance the integration of UGC into local film and TV production. First, local producers should actively engage with digital creators by leveraging platforms such as YouTube, Instagram and TikTok. These collaborations can take various forms such as co-productions, content licensing as well as mentorship initiatives where established filmmakers and TV producers can guide digital creators in improving their storytelling techniques, cinematography and overall production quality. This integration would allow traditional filmmakers and TV producers to tap into the large audiences that digital creators have while ensuring that online content meets professional standards.

Secondly, policymakers should prioritize investment in digital infrastructure to ensure equitable access to content creation tools across different regions, particularly in rural and underserved areas. Expanding high-speed internet connectivity, reducing mobile data costs and making digital devices more affordable would help bridge the digital divide and enable broader participation in content creation. Additionally, and in line with Salvador, Simon & Benghozi (2019), establishing community-based digital media hubs that are equipped with high-quality production tools and training resources can empower aspiring filmmakers to develop professional-grade content.

Capacity-building initiatives also play a key role in strengthening the local film and TV production industry. Training programs should focus on equipping digital creators with essential technical skills such as cinematography, video production, editing software proficiency and sound design. Beyond technical expertise, storytelling and scriptwriting workshops can help creators craft compelling narratives that resonate with audiences (Szczepanik et. al., 2020). Given the growing importance of digital distribution, training on social media algorithms, search engine optimization (SEO) and audience engagement strategies is also necessary to help creators maximize their reach. Additionally, educating content creators on legal and intellectual property rights would ensure they understand copyright laws, licensing agreements, and monetization opportunities, allowing them to retain control over their work

and earn fair compensation. Entrepreneurial skills, such as brand partnerships, contract negotiation, and business management, should also be incorporated into training programs to help content creators build sustainable careers. Universities, industry professionals and government agencies can collaborate to facilitate these initiatives through workshops, online courses as well as mentorship programs.

Furthermore, regulatory support is needed to nurture innovation while ensuring fair monetization models for digital creators. Policymakers should develop regulations that will protect the intellectual property of content creators, establish fair revenue-sharing agreements with digital platforms and encourage local streaming services to invest in Kenyan content. A balanced policy framework that promotes creative freedom while maintaining ethical content production standards would help cultivate a dynamic digital media environment.

However, the implementation of these recommendations is likely to face several challenges. One significant hurdle is resistance to change, particularly from traditional media stakeholders who may perceive digital content creators as competitors rather than collaborators. To address this, awareness campaigns and industry dialogues should be conducted to highlight the benefits of integrating UGC into the mainstream film and TV sector. Funding constraints also pose a significant challenge since expanding digital infrastructure, supporting training programs and providing financial incentives require substantial investment. To overcome this limitation, stakeholders should explore public-private partnerships, grant opportunities and also international funding sources to supplement government investment in the creative industry. Additionally, navigating the fragmented media regulations in Kenya may slow down the formal integration of UGC into the industry. Streamlining regulatory processes and establishing a unified policy framework would be essential to facilitate smoother growth and development of the local film and TV production industry in Kenya.

By addressing these challenges and implementing targeted interventions, the local film and TV production industry in Kenya can fully harness the potential of UGC, creating a more inclusive, innovative and globally competitive creative sector. Through sustained investment in technology, training and regulatory support, the local film and TV production industry can continue to evolve and thrive in the rapidly changing digital media scene.

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