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## Local content monetization strategies for revenue generation employed by independent tv producers on Ott platforms in Kenya.

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**THE AGA KHAN UNIVERSITY**

**Graduate School of Media and Communications**

**LOCAL CONTENT MONETIZATION STRATEGIES FOR REVENUE  
GENERATION EMPLOYED BY INDEPENDENT TV PRODUCERS ON OTT  
PLATFORMS IN KENYA**

By

Misiko Andere

569008

A capstone project submitted in partial fulfilment of the requirements for the degree of  
Executive Master's in Media Leadership and Innovation

Nairobi, Kenya

16/1/2023

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APPROVAL PAGE

The Aga Khan University

Graduate School of Media and Communications

A capstone project submitted in partial fulfilment of the requirements for the degree of  
Executive Master's in Media Leadership and Innovation

Members of the Capstone Project Evaluation Committee appointed to examine the project of  
MISIKO ANDERE-569008, find it satisfactory and recommended that it be accepted.

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Prof. Nancy Booker,

Dean,

Chair, Capstone Project Evaluation Committee

---

Prof. Misiani Mwencha, Ph.D., Supervisor

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Member,

Capstone Project Evaluation Committee

## DECLARATION

### **LOCAL CONTENT MONETIZATION STRATEGY FOR INDEPENDENT TV PRODUCERS IN KENYA FOR OTT PLATFORMS**

I, **MISIKO ANDERE-569008**, declare that this capstone project does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university and that, to the best of my knowledge, it does not contain any material previously published or written by another person except where due reference has been made in the text. The editorial assistance provided to me has in no way added to the substance of my capstone project, which is the product of my research endeavours.

---

Signature

---

Date

## DEDICATION

I dedicate this capstone project to my family for supporting me through this journey and all creatives who believe in the art of storytelling.

## ACKNOWLEDGEMENTS

First and foremost, I would like to thank the almighty God for seeing me through to this end. Secondly, I would like to acknowledge the unwavering support from my family. Without forgetting, I would like to express my gratitude and acknowledge my fellow students with whom I engaged on matters pertaining to this course. Further, I would like to extend this gratitude to the lecturers who have been very good and supportive throughout this course. Finally, my gratitude goes to The Aga Khan University for granting me the opportunity to study at the great institution and hope to be a good ambassador. May God bless you all.

## ABSTRACT

The rapid growth of over-the-top (OTT) platforms has revolutionized the way video content is marketed and consumed and provided a unique opportunity for Kenyan content creators to showcase their creative storytelling work to a global audience. However, the lack of bankable/effective monetization strategies poses significant hurdles for local producers; this is largely due to the various ways in which the content is consumed and the variations of the same content on internet-enabled platforms that are linked to the OTT platforms such as mobile and online platforms linked to the streaming services. Accordingly, the objective of this capstone project is to explore and identify bankable strategies for monetization of local content by independent TV producers in Kenya. This qualitative research study will utilize an exploratory design and the target population is independent TV producers who will be purposively selected from a diverse range of independent TV producers in Kenya who have experience with selling their content on OTT platforms that exist in Kenya. Collection of data will be through interviews and questionnaires that will be shared and data analysed based on the similarities in response, then grouped together for final results.



## TABLE OF CONTENTS

COPYRIGHT.....	ii
APPROVAL PAGE.....	iii
DECLARATION .....	iv
DEDICATION.....	v
ACKNOWLEDGEMENTS.....	vi
ABSTRACT.....	vii
TABLE OF CONTENTS.....	viii
LIST OF TABLES.....	xii
LIST OF FIGURES .....	xiii
ABBREVIATIONS AND ACRONYMS.....	xiv
OPERATIONAL DEFINITION OF TERMS .....	xv
CHAPTER ONE.....	1
INTRODUCTION AND BACKGROUND TO THE STUDY.....	1
1.1 Introduction .....	1
1.2 Background of the Study .....	4
1.3 Rationale of the Study .....	8
1.4 Current Literature Review .....	9
1.4.1 Monetization Strategies in TV Content Sales .....	10
1.4.2 Marketing and Promotion.....	13
1.4.3 Financial Management for Independent TV Producers .....	13
1.4.4 OTT Platforms and Content Quality .....	14

1.4.5 Revenue Generation .....	14
1.4.6 IP/Copyrights .....	15
1.4.7 Fragmented Content and Its Challenges.....	17
1.4.8 Maximizing Reach through Cross-Platform Promotion.....	17
1.4.9 Growth of SVOD OTT Subscriptions in Africa.....	19
1.5 Problem Statement.....	19
1.6 Objectives .....	20
1.6.1 Main Objective .....	20
1.6.2 Specific Objectives.....	20
1.6.3 Research Questions .....	21
1.7. Methodology.....	21
1.8 Scope and Limitations .....	25
1.8.1 Scope .....	25
1.8.2 Limitation .....	25
1.9 Structure of the Document.....	26
1.10 Summary.....	27
CHAPTER TWO .....	28
FINDINGS AND DISCUSSIONS .....	28
2.1 Introduction .....	28

2.1.1 Response Rate .....	28
2.1.2 Summary of Demographic and Firm-Level Information .....	29
2.2 Findings .....	32
2.2.1 Content Monetization Strategies for Revenue Generation Employed by Independent TV Producers on OTT Platforms .....	32
2.2.2 The Main Content Monetization Costs for Independent TV Producers on OTT Platforms .....	36
2.2.3 The Key Content Monetization Challenges Faced by Independent TV Producers on OTT Platforms.....	38
2.2.4 Challenges to Be Addressed for Improved Revenue Generation.....	41
2.2.5 Recommendation of the Suitable Content Monetization Strategies that can be employed by Independent TV Producers on OTT Platforms.....	42
2.3 Summary.....	46
CHAPTER THREE .....	47
CONCLUSIONS AND RECOMMENDATIONS .....	47
3.1 Introduction .....	47
3.2 Conclusions .....	47
3.2.1 The Various Content Monetization Strategies for Revenue Generation Employed by Independent TV Producers on OTT Platforms .....	47

3.2.2 The Main Content Monetization Costs for Independent TV Producers on OTT Platforms .....	48
3.2.3 The Key Content Monetization Challenges Faced by Independent TV Producers on OTT Platforms.....	49
3.2.4 Recommendations of the Suitable Content Monetization Strategies that can be employed by Independent TV Producers on OTT Platforms.....	50
3.3 Recommendations .....	50
PROJECT DOCUMENT .....	53
REFERENCES .....	60
APPENDICES .....	67
Appendix A: Sample of Independent Film Producers on Showmax Platform.....	67
Appendix B: Sample of Kenyan Producers on Netflix .....	68
Appendix C: Questionnaire .....	69
Appendix D: AKU Ethics Review Committee Approval Letter .....	71

## LIST OF TABLES

<i>Table 1: Frequency Distribution of Responses.....</i>	<i>28</i>
<i>Table 2: Analysis of Demographic Information .....</i>	<i>29</i>
<i>Table 3: Analysis of Company-Level Information.....</i>	<i>30</i>
<i>Table 4: Generation of Revenue by Content Producers .....</i>	<i>32</i>
<i>Table 5: Basic Cost-Line Items Before Production of Content for OTT Platforms.....</i>	<i>36</i>
<i>Table 6: Existence of Definite Strategies to Generate Revenue on Content That Will Be Utilized in All Forms and All OTT Platforms.....</i>	<i>43</i>
<i>Table 7: Possibility of Continuing to Produce Content for OTT Platforms.....</i>	<i>45</i>

## LIST OF FIGURES

<i>Figure 1: Response Rate</i> .....	29
<i>Figure 2: Probability of Cost Standardization for Different Genres of Content</i> .....	37
<i>Figure 3: Likelihood of Creation and Application of Monetization Strategies</i> .....	43
<i>Figure 4: Timing of the Monetization Strategies for Revenue Generation</i> .....	44
<i>Figure 5: Overall Satisfaction With Revenues Generated</i> .....	45

## ABBREVIATIONS AND ACRONYMS

<b>AVOD:</b>	Ad-Based Video on Demand
<b>CAK:</b>	Communication Authority of Kenya
<b>IP:</b>	Internet Protocols
<b>IT:</b>	Information Technology
<b>KFC:</b>	Kenya Film Commission
<b>OTTP:</b>	Over-the-top Platforms
<b>SVOD:</b>	Subscription Video on Demand
<b>TV:</b>	Television

## OPERATIONAL DEFINITION OF TERMS

- Independent TV producers:** These are self-employed individuals who sell their ideas for new content to potential investors, before producing and later selling it to the public.
- Subscription-based:** It is accessing some content only through subscribing to the channel and making payment for the content.
- Traditional broadcasting channels:** Refers to the media communication forms used before the internet age and includes radio, film, television and print.
- Internet Penetration:** The rate at which individuals in certain locations can access and use Internet services
- Consumption habits:** These are responses to content produced that inform on consumption behaviour of an individual or segment of the market.
- Licensing agreements:** It is a contract between two parties, where one party gives the other rights to use its brand and create content, sell and share the earnings.



## CHAPTER ONE

### INTRODUCTION AND BACKGROUND TO THE STUDY

#### 1.1 Introduction

The rapid expansion of digital technologies and internet connectivity has revolutionized the media and entertainment landscape worldwide. Over-the-top (OTT) platforms have emerged as a disruptive force, enabling content creators to reach global audiences independently of traditional broadcasting channels (Vaidya et al., 2023). OTT platforms provide media services to viewers directly through the internet. Some of the entities that provide video programming utilizing the internet and/or other internet protocols (IP) include Netflix, Hulu, Crackle, YouTube, Vimeo, Amazon Prime Video, Disney+, Paramount, Starz, Viu, Vudu, and IBM Cloud video among others (Kumar, 2023).

According to Sindhu and Vani (2021), with the invention and advancement of technologies in the 21<sup>st</sup> century in 3D movies, stereo, and Dolby, OTT platforms have rapidly become famous and common among audiences. The technologies influenced customer preferences and people can easily watch movies on their laps in the comforts of their homes and offices. The advantages that OTT platforms have over traditional broadcasting channels have strategically positioned them as highly demanded platforms all over the globe (Broadcast & Cablesat, 2023). With the global presence, OTT platforms afford producers great opportunities for growth in terms of consumers' reach, but certainly face challenges in monetization and producing for a diverse audience. The sustainability and growth of these platforms rely on the ability to effectively monetize their content. (Sindhu and Vani, 2021).

According to the report by PricewaterhouseCoopers (2020), globally, OTT platforms surged upwards of \$58.4 billion in 2020 alone. The report also revealed that the revenue surge was a 26.2% increase from the previous year. In the United States and even globally, Netflix, Amazon Prime, HBO Max, and Disney+ use the SVOD (Subscription Video on Demand) method to monetize their content (Knight, 2021). The method gives the audience access to the contents of the platforms within a specified period. Currently, there are over 400 million subscribers for SVOD (Subscription Video on Demand) OTT platforms with a record revenue of \$25.3 billion in the United States alone (Mulgrum, 2022). The revenues are projected to triple by 2027. The number of subscribers to SVOD OTT platforms will nearly double from 650 million in 2022 to approximately 1.25 billion subscribers all over the world by 2024.

On the other hand, OTT platforms such as YouTube use the Ad-Based Video-on-demand (AVOD) monetization method. AVOD monetization is driven by engagement and views that the services generate. The inclusion of ads in between the videos often makes this method highly lucrative (Broadcast & Cablesat, 2023). Through AVOD, consumers watch advertising content for free while the companies whose products are advertised on platforms such as YouTube cater for the advertisement fee. The AVOD monetization strategy is free to consumers and thus has the potential to attract many consumers, which in turn becomes more appealing to advertisers. According to the statistics provided by PwC (2020), in the United States alone, there are over 108.6 million AVOD viewers and Facebook Watch remains the highest-viewed platform in North America alone.

The presence of OTT platforms has increased in Africa, just like the trend has been all over the world. According to a report by Kene-Okafor (2023), VOD subscriptions are forecasted to grow to 13.7 million by 2027. By 2027, the revenues from VOD in Africa are projected to

hit \$2 billion from 623 million in 2021. By the end of 2021, VOD subscriptions in Africa were at 4.89 million. More OTT companies continue to enter the African market as Netflix and Amazon Prime face competition from Showmax, Disney+, Canal+, and ROK.

The State of Digital in Kenya in 2023 report by Datareportal highlights key figures that are crucial in access to the Internet across the country. It indicates that there were 17.86 million internet users in Kenya at the start of 2023 when internet penetration stood at 32.7 percent. Kenya was home to 10.55 million social media users in January 2023, equating to 19.3 per cent of the total population. A total of 63.94 million cellular mobile connections were active in Kenya in early 2023, with this figure equivalent to 117.2 per cent of the total population. These numbers show that with the rise of internet penetration, the need for content will subsequently rise.

Lastly, in the local market, independent TV producers on OTT platforms grapple with the challenge of legitimizing their platforms through authentic monetization strategies. OTT platforms such as Showmax, Netflix, Amazon Prime+, WhatsApp, Facebook, and other voice messaging platforms do not have a definite revenue platform as the users do not subscribe to such platforms. The independent TV producers on OTT platforms do not own these platforms but rather they are users just like their viewers. With the attempts of the Communication Authority of Kenya to tax OTT platforms, independent TV producers face the challenges of dissatisfied consumers. Consequently, this paper will identify some effective monetization strategies for Kenyan independent TV producers on OTT platforms.

## 1.2 Background of the Study

Over-the-top (OTT) media platforms have significantly disrupted the media and television industry. Consumer preferences for OTT entertainment platforms continue to grow at unprecedented rates. Some of the traditional media platforms have embraced the internet and are providing OTT services to their audiences in an attempt to remain competitive and strategic in reaching the ever-increasing audience for OTT services. Since 2007 when Netflix began to stream movies, TV series, and programs through the internet platform, OTT has remained a preferred platform to watch movies, and TV programs, and interact with the audience (Vaidya et al., 2023). With the emergence of other OTT platforms, the market reach has gone global, a feat which the traditional media platforms have struggled to attain over the many decades they have been in existence.

With the disruption of the Kenyan video streaming market, independent TV producers have had the opportunity to reach their audience without going through the TV stations that regulate and influence the content aired to viewers. Independent TV producers exploit the internet-provided opportunity to reach out to their audience who can remotely access the OTT platforms. As a result, independent TV producers with OTT platforms control and influence the audiences' access to their content independently (Walubengo & Kariuki, 2020).

Originally, at the point OTT platforms began streaming videos online, they were considered a luxury, however, they have become commonplace. The number of consumers of these products continues to rise due to the convenience of accessibility, portability, flexibility in watch time, and interactive nature (Ganesan, 2023). As a result, the OTT platforms and services are highly competitive as they are not bounded by distance and geographical boundaries. For example, the OTT giants such as Amazon Prime and Netflix have entered the

Indian market and competing with the local OTT platforms such as JIO Cinema and Hotstar (Kumar & Meena, 2023). With such international and local competitions in the country, OTT platforms have to come up with an efficient monetization strategy that also addresses audiences' needs and expectations in the sector. The competition has compelled companies to adopt more strategic and efficient service delivery including monetization strategies.

While the growth of African content on OTT platforms presents promising opportunities, it also comes with challenges. Licensing, distribution, and piracy issues can impede creators' ability to monetize their content effectively (Ganesan, 2023). Furthermore, the digital divide and disparities in internet infrastructure across different regions of Africa pose hurdles in reaching a broader audience. Additionally, the risk of cultural homogenization in pursuit of international appeal necessitates a careful balance between global outreach and preserving authentic African storytelling through content creation.

The SVOD subscriptions are expected to continue growing in Africa. According to Murray (2023), by 2029 it is projected that there will be 18 million SVOD subscribers in Africa. By the end of 2023, the total number of SVOD subscribers is expected to hit 8 million, while it is expected to grow by 10 million in 2029. With the huge market potential in Africa, the battle for this market remains between Netflix and Showmax. According to Murray (2023), Netflix is projected to garner 7.55 million subscribers, while Showmax will have 4.4 million subscribers in 2029.

According to the study by Ganesan (2023), the OTT platform industry is expected to continue advancing and evolving into the future due to changing consumer preferences and technological advancements. As predicted by the numerous research reports on the sector, OTT platforms that use subscription-based strategies of monetization are expected to

continue growing (Kumar & Meena, 2023). With the potential growth of subscription-based OTT platforms, the local independent TV producers in Kenya will exploit these opportunities. Independent TV producers will identify the best monetization strategy through the success and growth of this sector as more audiences will stream in.

With the emergence of diverse OTT platforms and consumer experience and preferences, different monetization strategies have been adopted based on suitability. Consumer needs and experiences are the major factors driving OTT service preferences. In the media industry, specifically OTT platforms, consumers prefer to plan for subscriptions to avoid inconveniences (Ganesan, 2023). However, there is a majority who prefer those platforms without subscriptions due to a lack of the financial capacity to subscribe. With the two main monetization strategies discussed here, OTT platforms must equally consider consumer needs and preferences. Arguably, independent TV producers, in certain instances, have failed to align the monetization strategy with consumer needs and thus the wide gap between OTT service monetization and consumer needs and interests.

According to an article written in the Standard newspaper in 2022, analysts expect streaming in Africa to grow rapidly over the next few years. Digital TV Research, a London-based think tank, forecasts that African subscribers on digital platforms will grow by 233 per cent to hit 13 million by 2025. Based on the reports by market analysis firm Dataxis, Africa's OTT streaming market continues to grow and featured 30% more subscribers between 2020 and 2021 (IT Web 2022). Data from the Communications Authority of Kenya (CA) indicates that the total number of mobile phone devices connected to mobile networks was 59.58 million, out of which 33 million were feature phones and 26.5 million smartphones. This penetration in the market led Multichoice to launch Showmax a video streaming service that caters for

the youth population (Chris Forrester, 2022) and offers the best of local, and international entertainment from anywhere.

One other popular site is 'MyMoviesAfrica' a mobile-first Digital Cinema Extension offering movie content on Smart Devices, as a 48-hour Rental. The platform is set to improve the retail of Kenyan movies throughout Africa, as well as the retail of the movies to the Diaspora. 'MyMoviesAfrica' allows subscribers to choose from a wide array of movies in different formats by either buying or renting the content one pleases. The leading telecommunications service provider Safaricom is also ramping up its service offering in the digital entertainment space and is expected to make significant ground in the coming years with their platform 'Safaricom Baze' (Safaricom, 2022). Local stations such as Citizen, have 'Viu Sasa', to cater for this ever-growing demographic.

The ascent of independent content creators and audiences in Kenya to these OTT platforms reflects a transformative era for the Kenyan media industry. The intersection of technology, creativity, and accessibility has given rise to a new wave of narratives that celebrate the cultural heritage and wealth of the continent and significantly Kenya (Walubengo & Kariuki, 2020). However, to ensure the sustainable growth of this burgeoning industry, it is vital to address challenges such as distribution, monetization, and digital accessibility. According to the Communications Authority of Kenya report, Kenya has a mobile/internet subscription at 66.8% of the population. Therefore, despite the distribution, monetisation and accessibility challenges in Africa, Kenya presents more opportunities for independent content creators because of high internet penetration rates (Kyalo, 2023).

OTT platforms in Kenya such as Netflix and Showmax strive to provide viewers with a diverse and comprehensive content library, catering to different tastes and preferences

(Walubengo & Kariuki, 2020). However, copyright limitations can impede the platform's ability to offer a wide range of content from various regions. This can create disparities in content availability, with some regions having more limited options compared to others. Furthermore, the fragmentation of content libraries due to copyright restrictions can also affect the discoverability and recommendation algorithms employed by OTT platforms. These algorithms rely on the availability and accessibility of content to suggest relevant and engaging content to users.

Based on the findings of different research studies on OTT service monetization methods, the study will examine the perfect monetization of Content for OTT services in Kenya. Having feasible monetization strategies will enhance the ability of the local independent producers to supply quality Kenyan content to the various OTT platforms while ensuring that the revenue generated is equal to the number of times the content is aired, commissioned, and distributed whether locally or globally. These strategies will also be compiled into a comprehensive strategy that will help to bridge the gap between producers and the content variations available due to the nature of how OTT Platforms operate.

### 1.3 Rationale of the Study

The rise of OTT streaming services has influenced the way people consume broadcast content as compared to traditional media and entertainment platforms. Independent TV producers operating OTT platforms adopt monetization strategies that suit their operational needs and audience interests (Kumar & Meena, 2023). The established OTT platforms such as Netflix, Amazon Prime and Disney+ have come up with specific monetization strategies that have stood the test of time and proved to be successful and efficient in meeting the organizations' needs as well as audience interests in these platforms. The operational



efficiency and sustainability of OTT platforms of such cadre have been pegged on the efficiencies of these monetization strategies.

The success of the monetization strategies adopted by established OTT media companies has been associated with the monopoly of these companies and the changing consumer behaviour and preferences (Stork et al., 2020). However, in the local context, there is limited research on the monetization strategies for Kenyan OTT platforms and conformity to consumer interests. As a country where the majority of online content consumers can hardly afford the subscription, while the OTT media services companies require subscription-based strategies to sustain their operations, it has been difficult encounter to come up with monetization strategies that meet consumer interests (Walubengo & Kariuki, 2020).

Consequently, understanding how OTT platforms could run sustainably through monetization strategies while addressing the various consumer needs in the industry is crucial to exploring the possible sustainable monetization strategies coherent with consumer interests and informing future decision-making for OTT platforms in the Kenyan industry.

#### 1.4 Current Literature Review

Park and Kwon (2019) found out that the television industry has undergone significant transformations in recent years, with the rise of streaming platforms and the increasing demand for high-quality content. As a result, understanding the elements of successful monetization strategies for selling TV content has become crucial for content creators, distributors, and investors. There are numerous scholarly contributions towards the different monetization strategies and their impact on independent TV producers' financial performance. This review aims to evaluate and assess the contributions of various relevant

literature on this topic and provide insights into the key factors in coming up with a successful monetization strategy TV industry.

#### 1.4.1 Monetization Strategies in TV Content Sales

Successful monetization strategies for independent TV producers on OTT platforms are pegged on various factors relating to financial performance, company needs, growth strategy, and market demands (Baruah, 2021). Ganesan (2023) states that monetization strategies for OTT content are based on the advancement and changes in technologies that inform consumer preferences and experiences. The revenue streams from monetization strategies on OTT platforms rely on the impact they have on the consumer. The ability to make OTT platforms financially sustainable through the monetization strategies is attached to the impact the companies have on their audience which determines the longevity of the strategies. The regulations and overall influence of the state-registered TV companies in Kenya and the surrounding markets have strategized monetization of independent TV producers on OTT platforms. Therefore, the relationship between these independent TV producers and their audience determines the best monetization strategy on OTT platforms.

##### 1.4.1.1 Content Valuation and Pricing

According to Kübler et al. (2021), determining the value and pricing of TV content is a complex process that requires a thorough understanding of market dynamics, audience preferences, and the competitive landscape emphasize the significance of considering market demand, audience demographics, and competition when valuing and pricing TV content. Market demand plays a crucial role in determining the value of TV content. Understanding the current trends and preferences of viewers is essential in identifying content that is likely to have high demand.

By analysing audience data such as viewership ratings, online streaming patterns, and social media engagement, content creators and distributors can gain insights into the popularity and potential profitability of specific TV programs. In the internet value chain, OTT marketing offers several unique benefits that make it an indispensable tool in every marketer's arsenal (Stork et al., 2020). OTT platforms allow for highly targeted and niche audience reach, enabling marketers to deliver tailored messages to specific consumer segments. Unlike TV broadcasting, which caters to a broad audience, Services can target viewers based on their preferences demographics and interests.

Additionally, audience demographics are important considerations when valuing and pricing TV content. Different demographic groups have distinct preferences and consumption habits, which can influence the perceived value and pricing of content (Kumar & Meena, 2023). For instance, a TV show targeting a younger demographic may have different pricing considerations compared to a show targeting older audiences. By segmenting the target audience and understanding their preferences, content creators can better assess the value of their content and set appropriate prices.

Park and Kwon (2019) reason that competitive landscape analysis is another crucial factor in accurately valuing and pricing TV content. By examining the offerings of competitors, content creators and distributors can position their content strategically and determine its relative value within the market. In addition, evaluating factors such as content uniqueness, production quality, and potential profitability and considering these elements is essential in setting an appropriate price that reflects the value proposition of the content.

Furthermore, content uniqueness and quality are vital considerations when valuing and pricing TV content. Unique and high-quality content often commands higher prices as it

stands out in a saturated market (Kübler et al., 2021). Assessing the production value, storytelling, cast, and critical acclaim of a TV program can help determine its perceived value and justify a premium price. Lastly, potential profitability is a key factor in setting the price of TV content. Content creators and distributors need to evaluate the revenue streams associated with the content, such as advertising, licensing, and merchandising opportunities. By estimating the potential returns on investment and considering the long-term financial viability, they can establish a pricing strategy that aligns with the content's profitability potential.

#### 1.4.1.2 Distribution Channels and Licensing Agreements

According to Park and Kwon (2019), in the OTT media market, the choice of distribution channels and the negotiation of licensing agreements are critical factors that can greatly influence the financial success of TV content. Extensive research supports the notion that leveraging multiple distribution channels and securing favourable licensing agreements can maximize revenue potential and financial returns for content creators. Additionally, efficient negotiation of licensing agreements is another crucial aspect of successful financial strategies for TV content. By negotiating favourable terms, content creators can ensure that they receive fair compensation for the use of their content (Chawla, 2022).

Bais (2021) furthers the argument by stating that securing favourable licensing agreements can also provide content creators with opportunities for additional revenue streams. For example, licensing agreements may include provisions for merchandising, international distribution, or syndication rights. These additional revenue streams can significantly contribute to the financial success of TV content. Efficient negotiation of licensing agreements helps secure favourable terms, ensuring fair compensation and additional revenue

opportunities. By considering these factors, content creators can optimize their financial returns in the competitive TV industry.

#### 1.4.2 Marketing and Promotion

Effective marketing and promotion play a crucial role in the financial success of TV content strategies. Targeted advertising campaigns, social media engagement, and public relations efforts are essential in creating awareness and generating demand for TV content (Wilding et al., 2018). In addition, marketing and promotion strategies should be alive to the cultural identities and differences in various markets. Different regions have unique cultural, social, and linguistic characteristics that influence audience preferences and consumption habits.

Understanding and respecting these cultural differences is vital when adapting and localizing content for international markets (Kumar & Meena, 2023). By tailoring the content to resonate with local audiences, content creators can increase the appeal and marketability of their TV programs. The effectiveness of OTT media marketing demands efficient navigation of the international markets that requires a deep understanding of cultural nuances and the ability to adapt content accordingly.

#### 1.4.3 Financial Management for Independent TV Producers

The success of any business is primarily determined by the ability of the firm to manage its financial resources successfully. Similar to any business, financial management is a critical aspect of running a successful TV production business. Independent producers often struggle with budgeting, cost control, and generating revenue streams (Stork et al., 2022). OTT platforms are as successful as their monetization strategies are, which rely on the financial management of these firms. The sustainability of OTT media streaming companies requires

monetization strategies that meet consumers' needs and interests. The quality of OTT media content is subject to its content and efficiency for consumers.

#### 1.4.4 OTT Platforms and Content Quality

OTT platforms rely on a diverse range of content to attract and retain viewers. Maintaining the quality of content is crucial for the success of these platforms. Independent TV producers and OTT platforms need to invest in high-quality content to differentiate themselves from competitors and appeal to the discerning tastes of viewers (Vaidya, et al., 2023). A financial strategy that enables producers to allocate resources effectively towards quality content creation is essential.

OTT platforms which prioritize content quality and invest in talent and production values are more likely to secure lucrative licensing deals and generate higher revenues (Bais, 2021). They emphasize the need for financial strategies that enable producers to evaluate the cost-effectiveness of content investments.

#### 1.4.5 Revenue Generation

Ensuring profitability is a key concern for independent TV producers. In a study conducted by Park and Kwon (2019), the authors examine the revenue generation strategies employed by independent producers in the OTT landscape. There is a need to diversify revenue streams beyond licensing fees, such as through product placements, brand partnerships, and ancillary rights. A financial strategy that incorporates revenue generation strategies and provides insights into different content offerings can greatly benefit independent producers.

#### 1.4.6 IP/Copyrights

Copyright is the legal term that defines the rights and privileges a content creator or artist has on their creations (Chawla, 2022). Copyrights play a crucial role in protecting the intellectual property rights of content creators and ensuring a fair distribution of revenue on over-the-top (OTT) platforms. Copyrights provide content creators with legal protection for their original works, preventing unauthorized copying, distribution, and exploitation.

According to Menon (2022), copyrights on OTT platforms safeguard the interests of content creators, enabling them to retain control over their creations and ensuring fair compensation for their efforts. In addition, copyrights incentivize content creators to invest time, effort, and resources into producing high-quality and original content. Copyrights on OTT platforms foster a creative environment by providing creators with the confidence that their work will be protected and rewarded. This encourages innovation and the production of diverse and engaging content.

Copyrights provide revenue generation opportunities for OTT platforms. Copyrights on OTT platforms allow content creators to monetize their work through licensing agreements, subscriptions, or advertising revenue. According to the intellectual property policy, copyrights provide content creators with the opportunity to generate income from their creations, supporting their financial sustainability and encouraging the production of high-quality content (Chawla, 2022). The production quality of OTT media and entertainment content is subject to the legal provisions of the copyright details and conditions as defined by the creator.

Even though copyrights have advantages for the content creator, there are a few setbacks of copyrights in matters of OTT media content protection. Pooja (2023), asserts that copyright

restrictions can indeed limit the availability of certain content on OTT platforms, creating challenges for viewers who seek a diverse range of content. Moreover, according to Chawla (2022), copyright restrictions can hinder the distribution of content across different regions, resulting in geographically segmented catalogues. The resulting fragmentation can be particularly frustrating for viewers who may desire access to a wider variety of content that transcends regional boundaries.

Furthermore, according to Bais (2021), the fragmentation of content libraries due to copyright restrictions can also affect the discoverability and recommendation algorithms employed by OTT platforms. When copyright limitations hinder the inclusion of certain content, it can limit the effectiveness of these algorithms, potentially leading to a less personalized and diverse user experience. Through licensing agreements and content distribution partnerships efforts to address copyright limitations and facilitate the global availability of content on OTT platforms have been made (Chawla, 2022). However, challenges persist, and finding a balance between protecting intellectual property rights and ensuring a diverse and accessible content library remains an ongoing endeavour.

Additionally, stricter copyrights can hinder creative collaborations among artists. Collaborative projects often involve the integration of different artistic elements and may require the use of copyrighted materials. If the copyright regulations are overly restrictive, obtaining necessary permissions and licenses may become burdensome, time-consuming, or financially unfeasible (Sihombing et al., 2021). Therefore, providing clear guidelines and exceptions for transformative uses, fair use, and creative commons licensing can foster an environment that encourages innovation and the free flow of ideas.



#### 1.4.7 Fragmented Content and Its Challenges

In today's digital age, social media platforms have become an integral part of our lives. People use various social media platforms to share their thoughts, ideas, and content with others. However, with the rise of multiple platforms, users often face the dilemma of sharing the same content across different platforms (Patnaik et al., 2022). Since the younger demographics were early adopters of OTT services, there has been a notable increase in OTT viewing among older age groups as well, social media remains a source of fragmented OTT media content. As a result of the shift in viewership patterns, OTT has become a mainstream form of entertainment, challenging the dominance of traditional TV (Vaidya et al., 2023).

Patnaik et al. (2022), defines fragmented content as the practice of sharing the same content or pieces of content across multiple social media platforms. While this approach can increase the reach and visibility of content, it also presents several challenges. One challenge is the need to tailor the content to fit the unique requirements and characteristics of each platform. Different platforms have different formatting styles, character limits, and audience preferences, which require content creators to adapt their content accordingly (Gershon, 2020).

#### 1.4.8 Maximizing Reach through Cross-Platform Promotion

To effectively share the same content across multiple social media platforms, content creators can leverage cross-platform promotion strategies. Cross-platform promotion involves promoting content from one platform to another, directing traffic and engagement across various channels. By strategically linking and promoting content, individuals can maximize their reach and ensure that their fragmented content reaches a wider audience (Gershon, 2020).

#### 1.4.8.1 Monetizing Fragmented Content

Consumers prefer convenience from the observation that most prefer accessing their favourite content from OTT platforms through devices such as laptops and mobiles, while limited people opt for smart TVs. Monetizing fragmented content has become a popular practice among influencers, content creators, and social media marketers (Sihombing et al., 2021).

Here are some common strategies used to generate revenue from fragmented content:

Firstly, fragmented content continues to be monetized through brand collaborations and sponsorships. Content creators collaborate with brands and promote their products or services across different platforms. By leveraging their fragmented content and reach, influencers negotiate partnerships and sponsorships, earning money through brand endorsements (Deshpande & Paturkar, 2021). For example, on Facebook, Kenyan independent TV producers on OTT platforms use brand placement on their videos and other content to attract revenues from those they advertise for (Omanje, 2018).

Secondly, fragmented content is monetized through affiliate marketing. In this method, content creators include affiliate links in their fragmented content. When their audience makes a purchase through these links, creators earn a commission (Deshpande & Paturkar, 2021). By sharing the same content across multiple platforms, creators can increase their chances of generating affiliate sales.

Further, OTT content creators in fragmented media generate revenue through Ad placements and revenue sharing. Social media platforms often offer revenue-sharing programs that allow content creators to earn money through ad placements. By sharing the same content across different platforms, creators can increase their ad impressions and potential earnings (Deshpande & Paturkar, 2021). Lastly, fragmented content can be monetized through digital

products and services. In this strategy, content creators can also monetize their fragmented content by creating and selling digital products or services. This can include e-books, online courses, consulting services, or exclusive content accessible through subscriptions. By promoting these offerings across various platforms, creators can attract a diverse audience and generate revenue.

#### 1.4.9 Growth of SVOD OTT Subscriptions in Africa

Following in the footsteps of SVOD platforms' growth in America, the Africa SVOD subscriptions are expected to grow in the coming years. According to Murray (2023), by 2029 it is projected that there will be 18 million SVOD subscribers across Africa. By the end of 2023, the total number of SVOD subscribers is expected to hit 8 million. However, the SVOD penetration rate will remain low in Africa as only 7.7% of TV households are expected to pay for at least one subscription in 2029. With the huge market potential in Africa, the battle for this market remains between Netflix and Showmax going by the numbers posted by Murray (2023).

#### 1.5 Problem Statement

Monetization strategies for African-based OTT media content companies have proven to be a challenge in attaining sustainability. OTT companies on the continent as well as those in The Kenyan market face numerous financial challenges due to the inability to attract advertisers and adopt ad-based monetization strategies. As a result of these challenges, OTT media companies encounter significant obstacles to the growth and sustainability of the industry. Independent producers struggle with limited funding opportunities, costly production and distribution, and a lack of monetization strategies. On the other hand, OTT platforms face

limited advertiser interest, a lack of targeted advertising solutions, and advertisers' perceptions and risk aversion towards African content.

The different technologies that have emerged in the digital sphere have presented independent TV producers on OTT platforms with global market platforms. The OTT platforms have the advantage of global presence over the traditional broadcasting channels, which have strategically positioned them as highly demanded platforms globally. Due to this global presence, OTT platforms are more convenient for their audiences than traditional TV stations (Broadcast & Cablesat, 2023). Consequently, independent TV producers on OTT platforms have great opportunities for growth in terms of consumer reach. However, the changing market demands and consumer preferences create challenges in coming up with perfect monetization strategies.

## 1.6 Objectives

### 1.6.1 Main Objective

The main objective of the study is to explore the various content monetization strategies for revenue generation employed by independent TV producers on OTT platforms in Kenya.

### 1.6.2 Specific Objectives

In aiding the study to achieve the main objective, the following specific objectives will be achieved:

- 1) To determine the various content monetization strategies for revenue generation employed by independent TV producers on OTT platforms in Kenya.

- 2) To determine the main content monetization costs for independent TV producers on OTT platforms in Kenya.
- 3) To establish the key content monetization challenges faced by independent TV producers on OTT platforms in Kenya.
- 4) To recommend suitable content monetization strategies that can be employed by independent TV producers on OTT platforms in Kenya

### 1.6.3 Research Questions

1. What are the various content monetization strategies for revenue generation employed by independent TV producers on OTT platforms in Kenya?
2. What are the main content monetization costs for independent TV producers on OTT platforms in Kenya?
3. What are the key content monetization challenges faced by independent TV producers on OTT platforms in Kenya?
4. Based on the findings, what suitable content monetization strategies can be employed by independent TV producers on OTT platforms in Kenya?

## 1.7. Methodology

### 1.7.1 Research Design and Approach

The study adopted a qualitative research design. In the qualitative approach, the study used case studies of independent TV producers who have content on OTT platforms in Kenya (Mugenda & Mugenda 2003). The independent TV producers must have produced and posted different types of content ranging from short clips for promos, and online snippets of their content to long feature films, and series of different genres on these platforms.

### 1.7.2 Target Population

The study targeted independent TV producers who have produced content for OTT platforms in Kenya. The local independent TV producers on OTT platforms such as Showmax, and Netflix, formed the target population for the study. OTT platforms allow them to air their content in various formats and reach their target audience in the Kenyan internet market (Kene-Okafor, 2023).

### 1.7.3 Sampling

A purposive sampling technique was employed to select a diverse range of independent TV producers in Kenya who have experience in creating content for OTT platforms. This sampling method ensured that participants had relevant knowledge and experience related to the research topic. Purposive sampling was used in the study and it involved participants who met certain sampling criteria (Berndt, 2020). According to the Kenya Film Commission, (KFC) database, there are over 100 independent TV producers, but only 31 have their content on OTT platforms locally (Netflix and Showmax). The selection of Netflix and Showmax as the two OTT platforms for independent TV producers was supported by a study by Murray (2023) which projects that Showmax will have 24.41% while Netflix will have 41.93% of all the SVOD subscribers in Africa. Therefore, the statistics make Showmax and Netflix the most preferred OTT platforms for independent TV producers in Kenya. However, only those that met the sampling criteria entailed in purposive sampling were involved in the study.

Based on data from the Kenya Film Commission (KFC) website, Showmax, the independent TV producers on these OTT platforms include the following: Moonbeam Productions, Insignia, Kibanda Pictures, Live Eye TV, 4play, Rocque Pictures, Jiffy Pictures, Café Luna, D&R studios, Africa Uncensored, Bokeh family, Multan Productions, AR production, Sigma

International Media, Protel Studios, ATL Entertainment Kenya, FiniX Entertainment, Dreamcall Media International, Monica Mugo Films, Manyatta Films Ltd, Sarton Media, Vivid Films, Kikwetu Productions, Nadya productions, Micna Solutions Ltd, Philit productions, Psych Media Productions, Zinduka International, Afrohub Co Ltd, Optical Impact Pictures Ltd, Mediafit Kenya, A Fixer in Kenya, Bid Agency, Dataworld Technologies, Quite Bright Films Kenya, Bicfest Kenya Events Group Company, AfroSpace Ltd, Expo Xamera Center Ltd, Ace Communications Ltd, Viewfinders Ltd, and Africapax Ltd (KFC, 2023). (See Appendix 1 and 2 ).

#### 1.7.4 Sample Size

The study reached out to 31 local independent TV producers with content on OTT platforms as the participants. The products of these independent TV producers must have been accessible and viewed by the audience through the OTT platforms. An online survey was used to collect the data from participants. For this study, the participants were primarily from Showmax, and Netflix, since these are the major streaming OTT platforms in Kenya that pay for content. (Kene-Okafor, 2023).

According to the article by Techcabal.com (2023), Showmax battles Netflix, YouTube and Amazon Prime Video for African viewers, which justifies these platforms as the reliable platforms to get the participants for this study. This study involved independent TV producers operating on OTT platforms mainly Netflix and Showmax due to the availability of data on these platforms in Kenya. (KFC)

### 1.7.5 Site of the Study

The study was conducted in Nairobi, Kenya. The majority of the independent TV producers as identified by the Kenya Film Commission (KFC) who have content on OTT platforms have offices in Nairobi.

### 1.7.6 Data Collection

An online survey was used as the primary method of data collection to ensure accurate data capture. The questions were open-ended, allowing for flexibility and the exploration of emerging themes. The survey was developed based on the research questions and covered topics such as the producers' experiences with the financial strategy, its impact on profitability and content quality, and the challenges faced in implementing such strategies.

### 1.7.7 Data Analysis

Thematic analysis was employed to analyse the qualitative data collected from the interviews. This approach involved identifying and analysing recurring themes and patterns within the data. The analysis process consisted of several steps, including familiarization with the data, generating initial codes, searching for themes, reviewing and refining themes, and finally, producing a coherent narrative of the findings. This iterative process ensured the rigour and reliability of the analysis (Roulston, 2011)

### 1.7.8 Ethical Considerations

Ethical considerations will be upheld throughout the research process. Informed consent will be obtained from all participants, ensuring their voluntary participation and confidentiality. Participants will be given the freedom to withdraw from the study at any point without facing



consequences. The research will also adhere to relevant ethical guidelines and principles, ensuring the privacy and anonymity of the participants (Fleming & Zegwaard, 2018).

## 1.8 Scope and Limitations

### 1.8.1 Scope

The study focused on the various content monetization strategies employed by independent TV producers on OTT platforms in Kenya for revenue generation. The study involved up to 31 producers as provided by the Kenya Film Commission database (KFC, 2023) and based on the content that is currently on OTT Platforms for Kenyan audiences. The findings of the study may only be applicable for the duration of the research due to the potential changes in the OTT space.

### 1.8.2 Limitation

The limitations of this study mainly pertain to the scope and generalizability of the findings, which include:

- i. **Contextual Limitation:** The findings of this study will be specific to independent TV producers in Kenya on OTT platforms involved in the study. Therefore, the generalizability of the findings to other contexts or populations may be limited. Different countries, cultural contexts, or types of TV production industries may have unique factors influencing profitability and content quality.
- ii. **Sample Size Limitation:** The sample size for this study will depend on data saturation, which means that the number of participants may be limited. A smaller sample size could impact the comprehensiveness and diversity of perspectives obtained. (Roulston, (2011). It is important to acknowledge that the findings may not capture

the full range of experiences and perspectives within the independent TV production industry in Kenya.

- iii. **Self-Reporting Bias:** The data collected in this study will rely on self-reported information from the participants. Self-reporting can be subject to biases and limitations, such as social desirability bias or recall errors. Participants may provide responses that align with societal expectations or may not accurately recall certain aspects of their experiences. Efforts will be made to mitigate these biases through rapport-building, clear instructions, and confidentiality assurances.
- iv. **Limited Quantitative Data:** As this is a qualitative research study, the focus will be on exploring in-depth insights and understanding the experiences and perspectives of independent TV producers. The study will not incorporate quantitative data, such as financial metrics or statistical analysis. While qualitative data provides rich descriptions, it may not provide a comprehensive quantitative assessment of the financial strategy's impact on profitability.
- v. **Time Constraints:** The research will be conducted within a specific timeframe, which may limit the depth and breadth of data collection. The time constraints may restrict the number of interviews conducted and the length of each interview, potentially impacting the richness of the data collected (Roulston, 2011).

## 1.9 Structure of the Document

The study is divided into three chapters. The introduction chapter contains the background information of the research topic. Secondly, the chapter provides the rationale of the study. Additionally, the chapter reviews current literature on the topic. Further, the chapter provides a problem statement section, objectives, research questions, methodology, and scope and limitations of the study. Chapter two contains findings and discussions. In this chapter, the

document will provide a brief overview of what it contains, present the findings from the collected data, substantive issues based on the objectives, and a summary of the contents of the chapter. Chapter three presents the conclusions and recommendations. Here the study will provide conclusions from the findings of the study and provide recommendations from the study.

#### 1.10 Summary

This chapter introduced the topic and provided background information to provide context to the research study. The chapter provides the rationale of the study. Further, the chapter reviews current literature on the topic. Additionally, the chapter provides a problem statement section, objectives, research questions, methodology, and scope and limitations of the study.

## CHAPTER TWO

### FINDINGS AND DISCUSSIONS

#### 2.1 Introduction

This chapter presents the findings of the study and an analysis of these findings.

##### 2.1.1 Response Rate

A total of 31 respondents from various independent TV production houses in Kenya (Based on the database collected by KFC, were invited to fill in the Online Survey. Table 1 shows the distribution of companies across the five OTT platforms.

Table 1: Frequency Distribution of Responses

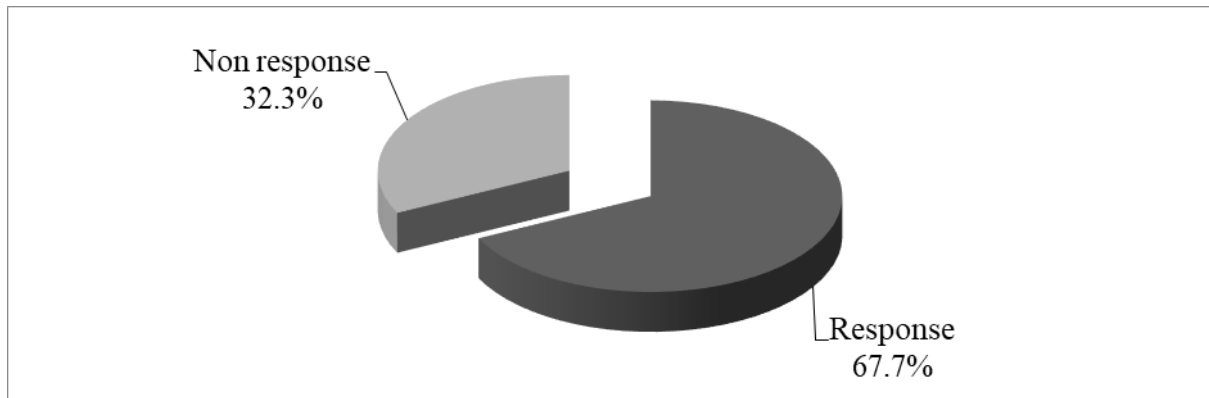
<b>OTT platform</b>	<b>Frequency (F)</b>	<b>Percent (%)</b>
Showmax	7	33.3
Netflix	1	4.8
YouTube	5	23.8
Online VOD platform	1	4.8
Air TV	3	14.3
All the above	4	19
<b>Total</b>	<b>21</b>	<b>100</b>

Source: Research Data (2023)

The findings in Table 1 indicate that 33.3% of the independent TV production houses in Kenya, used Showmax as its OTT platform to distribute its content to the general public and viewers.

From the 31 respondents invited to take part in this study, 21 online questionnaires were dully filled and returned. This is equivalent to a response rate of 67.7% as shown in Figure 1

Figure 1: Response Rate



Source: Research Data (2023)

The findings in Figure 1 above are consistent with the researchers Mugenda and Mugenda (2003) and Mellah and Harris (2016) who noted that an above 60% response is good to support the analysis and draw conclusions and recommendations in a survey study.

### 2.1.2 Summary of Demographic and Firm-Level Information

This section provides an analysis of the demographic and firm-level information data.

#### 2.1.2.1 Analysis of Demographic Information

The study sought to establish the demographic information regarding respondents and Table 2. gives a summary of the results.

Table 2 Analysis of Demographic Information

Category	Classification	Frequency	Percentage
Gender	Female	8	38.1
	Male	13	61.9
Level of education attained	High school	3	14.3
	Diploma	2	9.5
	Bachelor's degree	9	42.9

	Master's degree	7	33.3
Years of experience	>2	3	14.3
	1- 3	2	9.5
	3-5	1	4.8
	5 – 10	9	42.9
	> 15	6	28.6
Individual content production proficiency	Very advanced	8	38.1
	Average	3	14.3
	Intermediate	1	4.8
	Advanced	4	19.0
	Expert	5	23.8

Source: Research Data (2023)

The findings in Table 2. show that while 61.9% of the respondents were male, 42.9% had degrees with the other 42.9% having worked for 5-10 years with 38.1% possessing a very advanced level of proficiency in content production. This means that there was diversity among the respondents which means that versatile and well-balanced information was obtained from them as far as content monetization strategies for revenue generation was concerned.

#### 2.1.2.2 Analysis of Company-Level Information

The study sought further to provide an analysis of the general information of the independent TV producers in Kenya and the findings were determined and presented as shown in Table 3.

Table 3: Analysis of Company-Level Information

Category	Classification	Frequency	Percentage
Years of operation	1 - 5 years	3	14.3
	5 - 10 years	7	33.3
	10 - 15 years	9	42.9
	Over 15 years	2	9.5
Number of employees	5 – 10	6	28.6
	10 – 20	3	14.3
	30 – 50	5	23.8
	100 or less	1	4.8
	Other	6	28.6
Headquarter location	Yes	19	90.5

	No	2	9.5
Type of Content Specialized by company	Feature films	6	28.6
	Series	7	33.3
	Telenovelas	1	4.8
	Documentaries	7	33.3
Airing and viewing of content	Showmax	6	28.6
	Netflix	1	4.8
	YouTube	5	23.8
	All of the above	4	19.0
	Other	5	23.8
Specialization in content production	Local	10	47.6
	International	2	9.5
	Both	9	42.9
Frequency of creation of new content for OTT platforms	Daily	1	4.8
	Weekly	3	14.3
	Monthly	3	14.3
	Seasonal	12	57.1
	Yearly	2	9.5
Ease of coming up with strategies that ensure revenue is generated through the various OTT platforms	3	3	14.3
	4	3	14.3
	5	7	33.3
	6	4	19.0
	7	4	19.0

Source: Research Data (2023)

The findings in Table 3 show that while 42.9% of the studied companies had been in operations for 10 - 15 years, 28.6 % had 5-10 employees as well as over 100 staff, with 90.5% having their head offices in Nairobi. It further emerged that there was a tie at 33.3% between companies that were involved in documentaries and series and these contents were mostly aired on Showmax (28.6%) as well as YouTube (23.8%). Most of the content producers had specialized in local content (47.6%) production although the majority (57.1%) of these producers produced content seasonally and the ease of developing strategies for ensuring revenue is generated through various OTP platforms was rated as moderate by 33.3% of the respondents.

## 2.2 Findings

### 2.2.1 Content Monetization Strategies for Revenue Generation Employed by Independent TV Producers on OTT Platforms

The first objective was to establish the various content monetization strategies for revenue generation employed by independent TV Producers on OTT platforms and the results were determined and presented as shown in subsequent sections.

#### 2.2.1.1 Generation of Revenue by Content Producers

Respondents in the study were asked to indicate if the content producers could generate revenue on the various OTT platforms and Table 4. gives a breakdown of the findings.

Table 4: Generation of Revenue by Content Producers

	<b>Frequency</b>	<b>Percentage</b>
Yes	17	81.0
Maybe	4	19.0
<b>Total</b>	<b>21</b>	<b>100.0</b>

Source: Research Data (2023)

The findings in Table 4 show that 81% of the studied content producers agreed that the content they produced could generate revenue on the various OTT platforms. This means that the majority of the studied content producers earned revenues from the content they generated through the various platforms key being documentaries and series that were largely aired through Showmax among other platforms as earlier established in Table 1.

#### 2.2.1.2 Key Strategies in Content Production



An open-ended question was provided to the respondents where they were asked to indicate the content production strategies that they used to ensure that revenue was generated when producing content for OTT platforms. Several responses were elicited from this question and these were classified into the following themes:

#### 2.2.1.3 Leveraging Intellectual Assets

Intellectual assets are defined as property rights that provide legal protection for content creators and their work in terms of fair revenue earnings and prevention of illegal and unauthorized copying, distribution and exploitation of content made. The results showed that respondents noted that there was effective use of intellectual assets in content production for optimization of the generated revenue was so evident in the studied companies.

Respondents shared that they entered into agreements with producers to own their content (licensing) and those that allowed brand partnerships and revenue share with the platform for revenue share generated. Here is a verbatim response from one of the respondents:

“Making an agreement that allows the producers to own their content in terms of licensing and copyright the format for replication in different markets” (Respondent, 1).

#### 2.2.1.4 Technology for Cost Reduction

Revenue generated from any operations is always informed by the effectiveness in the management of costs. Effective cost management contributes towards effectiveness in operations. In this regard, respondents indicated that as a strategy of ensuring that revenue was generated when producing content for OTT platforms, they had adopted the latest

technologies in content production perhaps aimed at reducing costs and thus contributing towards revenue optimization from content production activities that they engaged in.

“The use of data analytics to identify popular genres, themes and formats that can attract viewers. It is important to use the latest technologies to analyse the target audience and create audience-centric content” (Respondent, 13)

In addition, respondent 12 said:

“Adopting the use of high-quality production values, investing in technology for professional and high production standards including high-quality cinematography, audio, and editing. Ensuring that your content meets or exceeds industry standards for streaming quality.”

#### 2.2.1.5 Aggressive Marketing

Marketing involves activities undertaken by independent television producers to make the public know of their products in terms of content in the different OTT platforms. The marketing can be done on mainstream, social media platforms to attract high numbers of viewership resulting in higher revenue earnings. The marketing is guided by price, place, promotion and production among elements of extended P's (Wilding et al., 2018). In this regard, it emerged that effective distribution and aggressive marketing efforts were relevant strategies that had been embraced to optimize revenues generated from content production by the producers. Respondents said that if social media, email campaigns and partnerships can be effectively leveraged to expand audience reach, the amount of revenue generated would increase.

“Market research, use of influencers and have a marketing and publicity budget.”

(Respondent, 5)

“Aggressive marketing by the platforms.” (Respondent, 19)

“Pushing content through using social media platforms.” (Respondent 16).

#### 2.2.1.6 Data Analytics and Viewer Insights

In this study, data analytics is viewed as assessing data about the conduct, preferences and needs of the viewers that inform content creators on developing content suitable for a specific target group. The data analysis will enable the content creators to gain insight into the needs of the viewers and integrate it into the content production process and marketing for higher viewership and earnings. Respondents noted that in ensuring that revenue was generated when producing content for OTT platforms, data analytics and viewer insights played an instrumental role. Respondents indicated that data analytics were utilized to track the behaviour of audiences, performance and engagement metrics. At the same time, the insights from viewers informed the adjustment of content strategies aimed at optimising the retention of viewers while attracting new audiences to generate additional revenues.

“Through analytics” (Respondent, 13) while Respondent 16 further elaborated by stating that “utilization of data analytics in tracking behaviours, preferences and engagement points for the viewers. This will help in adjusting the content based on these insights and therefore retain the viewer and subscription numbers on the platform.”

## 2.2.2 The Main Content Monetization Costs for Independent TV Producers on OTT Platforms

This study set out to determine the main content monetization costs for independent TV producers on OTT platforms and the findings were as follows.

### 2.2.2.1 Cost-line Items for All Content Producers

Cost-line is defined as the total costs incurred by independent TV producers in making content. The costs include labour costs, material, equipment and capital costs that impact on revenues made from the content. In search of answers, respondents were asked to state whether they knew the basic cost-line items before producing content for OTT platforms. Table 5 gives a summary of the findings.

Table 5: Basic cost-line items before production of content for OTT platforms

	<b>Frequency</b>	<b>Percent</b>
Yes	19	90.5
No	2	9.5
<b>Total</b>	<b>21</b>	<b>100.0</b>

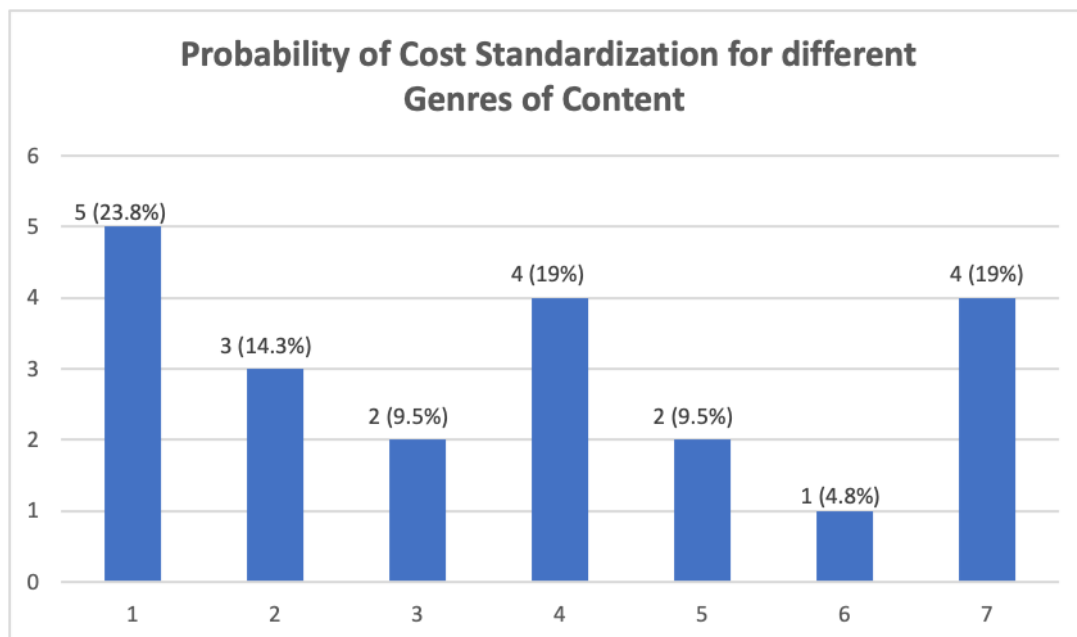
Source: Research Data (2023)

Table 5 indicates that 90.5% of the respondents, knew the basic cost-line items before producing content for OTT platforms.

### 2.2.2.2 Probability of Cost Standardization for Different Genres of Content

The likelihood of costs being standard for different genres of content was determined based on a scale of 1 being not at all likely and 7 being extremely likely, Figure 2 summarizes findings.

Figure 2: Probability of Cost Standardization for Different Genres of Content



Source: Research Data (2023)

The findings in Figure 2 generally indicate that 23.8% of respondents thought that there was no likely probability of cost standardization for different genres of content. This means that there was a lack of cost standardization in the content production industry.

### 2.2.2.3 Costs for Producing Content for OTT Platforms

The study was keen to establish the most important costs to keep in mind when producing content for OTT platforms, knowing that the content would feature on most social media

platforms as standalone content. Respondents noted that hiring of media equipment including sound system, lighting and cameras was incurred to produce content. The willingness of the market to pay for the content created also emerged as an important cost consideration as shared in the verbatim below:

“The most significant cost to consider is what the market is willing to pay for the content. Some producers make the mistake of spending, say one million shillings while the market is only willing to pay 300,000 shillings. The idea is to work all costs backwards from what the market is willing to pay” (Respondent 10)

The other important costs for consideration as supported by respondents include talent, locations, logistics, production and maintenance.

### 2.2.3 The Key Content Monetization Challenges Faced by Independent TV Producers on OTT Platforms

The third objective of the study was to find out the key Content Monetization Challenges Faced by Independent TV Producers on OTT Platforms. From the findings, they are as follows:

#### 2.2.3.1 Key Content Monetization Challenges

An open-ended question was given to the respondents as they were asked to indicate the main challenge, these independent TV producers faced in content monetization. Several responses were given and they were classified into the following themes:

### 2.2.3.2 Costly Production and Distribution

There are numerous costs incurred before, during and post-production that must be met by the independent TV production. Respondents shared that the production costs were high and in some instances, the profit margins were small, especially for starting content creators. The production costs stem from the hiring of actors, equipment, location transport and logistics. Additionally, there are the costs incurred in the marketing, advertising and distribution of the content.

“Being a small market, the figures that streaming services pay in Kenya is still low. This is further worsened when compared to costs incurred in production and marketing the content” (Respondent, 12).

### 2.2.3.3 Inability to Attract Advertisers

This refers to limited advertiser interest and low capability to attract many advertisers to the OTT platform which would increase revenue generation capability for the independent TV producers. The respondents noted that due to small operations, and low production frequency, independent TV producers and content creators are unable to attract advertisers as a second source of income other than subscription and streaming costs.

“It is nearly impossible to get advertisers on our OTT platform since our production is seasonal and viewership numbers are still low” (Respondent, 7).

“Without mass viewership for the content, large fanbase and high subscription, the advertisers shy away” (Respondent, 8).

#### 2.2.3.4 Perception and Risk Aversion to the African Content

Perception and risk aversion involve negative attitudes and avoidance of consuming certain genres of content or content from African producers or content with African themes and backgrounds. The findings indicate a poor and low perception towards African producers on OTT platforms. There is also a notion of poor production quality, selecting lowly related actors and production crew and using lowly rated equipment in taking pictures and editing that make the market have poor reception of African content. Additionally, TV producers and programs in the past were mostly from Western nations and there is still a lingering bias against African content, independent TV producers and content creators. One respondent shared that:

“Content creators must develop an attitude of ‘this is a business’, invest in good quality picture, good quality sound, timely delivery, broaden the relationships in the industry and making content with the end viewer in mind” (Respondent, 12).

Additionally, Respondent 4 shared “market awareness to attract viewership of content” and Respondent 17 stated that, “repeating of the same content, poor quality audio-visuals, editing and content that is not informative devalues and lowers the perception of African content and African content creators.”

#### 2.2.3.5 Limited Funding Opportunities

It is the inability to source for funds needed to produce, distribute and market content for the markets. The findings showed that independent TV producers and content creators have few opportunities to get funding from individuals, financial institutions, corporations, sponsors and the government to fund their activities.



“More structured funding processes are needed for investment in idea generation, concept and script development,” (Respondent, 18).

“Government support in formulating industry policy for funding content creators and independent producers,” (Respondent, 21).

#### 2.2.4 Challenges to Be Addressed for Improved Revenue Generation

Respondents were asked to indicate key aspects/challenges that they would change/address to improve the amount of total revenue generated by the content which they had sold or aired on OTT platforms. From the findings, respondents suggested the need to insist on a license agreement rather than commissioning to ensure full ownership of the IP of content produced. This means commissioning was a challenge as far as revenue generation from OTT was concerned. Below are verbatim responses from the study respondents:

“There is a need to negotiate better deals with distributors: Secure more favourable terms with OTT platforms and content distributors to maximize revenue from licensing agreements” (Respondent, 13).

“Insist on license agreement rather than commissioning to ensure full ownership of IP of content produced” (Respondent, 1).

“The content I produce doesn’t generate revenue as I don’t own the rights to the final copy” (Respondent, 14)

The need for more platforms for airing content and lowering overhead costs also emerged as other interventions that can help revenue generation. This thus implies that limited platforms for airing the content created were a challenge.

“It is pertinent to keep tracking the emerging trends in the OTT industry. It is further important to embrace new technologies, formats, or features that can enhance the viewing experience” (Respondent, 13).

“Innovation should be adopted to explore new content formats, distribution channels, and monetization models to stay ahead of the competition and capture new revenue opportunities” (Respondent, 11).

Other suggestions that were noted by the respondents included the need to adopt more strategic negotiations and keep abreast of the industry trends in the digital space.

“More strategic negotiation,” as stated by Respondent 5; Respondent 17 shared the need for a formal agreement on the revenue sharing aspect with the owners of the OTT platforms and Respondent 21 said, “Attitude, this is a business” and Respondent 9 said “Renegotiate the revenue split contract” (Respondent, 10).

Additionally, respondent 13 shared the need to:

“Negotiate better deals with distributors: Secure more favourable terms with OTT platforms and content distributors to maximize revenue from licensing agreements”.

#### 2.2.5 Recommendation of the Suitable Content Monetization Strategies that can be employed by Independent TV Producers on OTT Platforms

The last objective aimed at providing recommendations of suitable content monetization strategies that can be employed by independent TV Producers on OTT platforms. The recommendations entailed the presence of definite strategies, a plan on when to adopt the

strategy, satisfaction and continuation of producing content. The recommendations are shared in tables and figures in these subsequent sections:

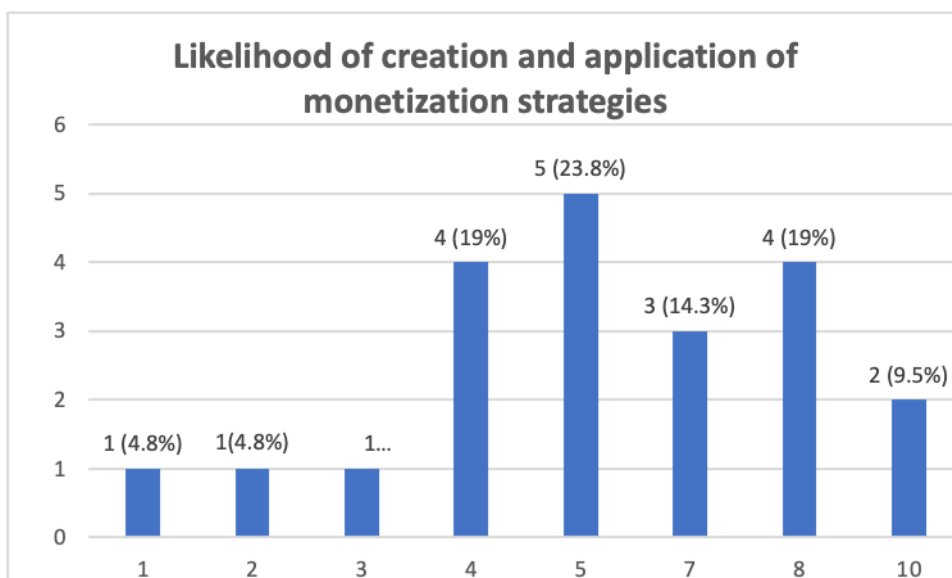
Table 6: Existence of definite strategies to generate revenue on content that will be utilized in all forms and all OTT platforms

	<b>Frequency</b>	<b>Percent</b>
Yes	18	85.7
No	3	14.3
<b>Total</b>	<b>21</b>	<b>100.0</b>

Source: Research Data (2023)

Table 6 indicates that 85.7%, believed that there existed definite strategies that could be used to optimize the amount of revenue that was being generated from content produced.

Figure 3: Likelihood of creation and application of monetization strategies

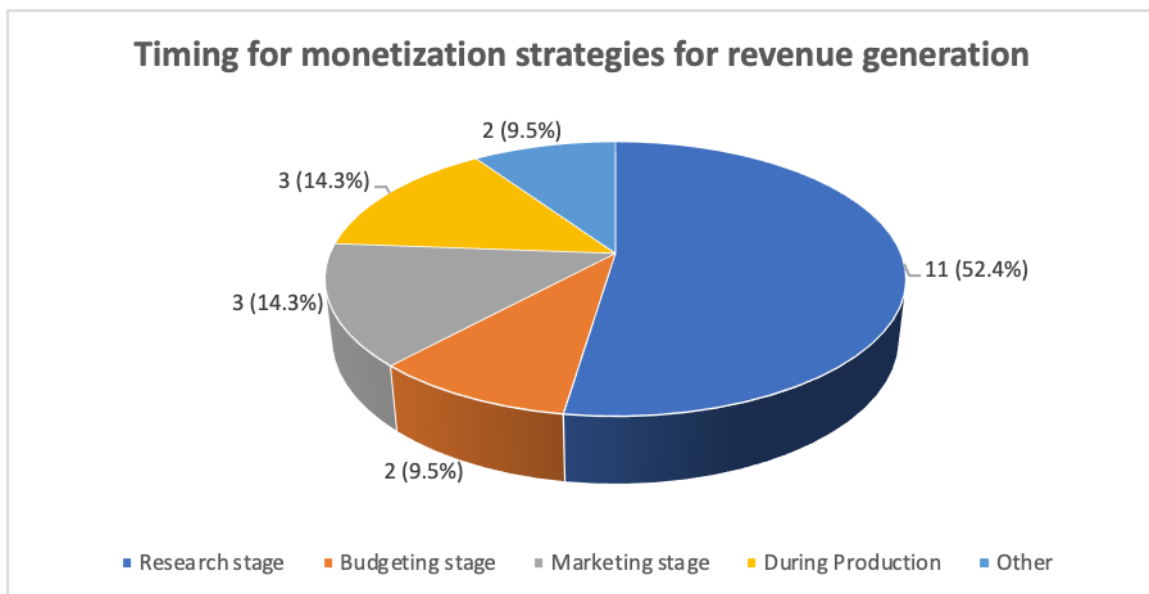


Source: Research Data (2023)

The findings in Figure 3 indicate that 23.9% of the respondents noted there was a moderate possibility that monetization strategies were successfully created, and applied, and results achieved at the end of the show's lifecycle.

The respondents shared some of the key strategies that should be implemented for revenue generation. The strategies included the use of different marketing strategies, the need for proper research and script development, embracing partnerships and co-production, licensing content, selling advertisement space, providing subscription package services and creating sponsored content and exclusive content adverts with partnerships with other brands.

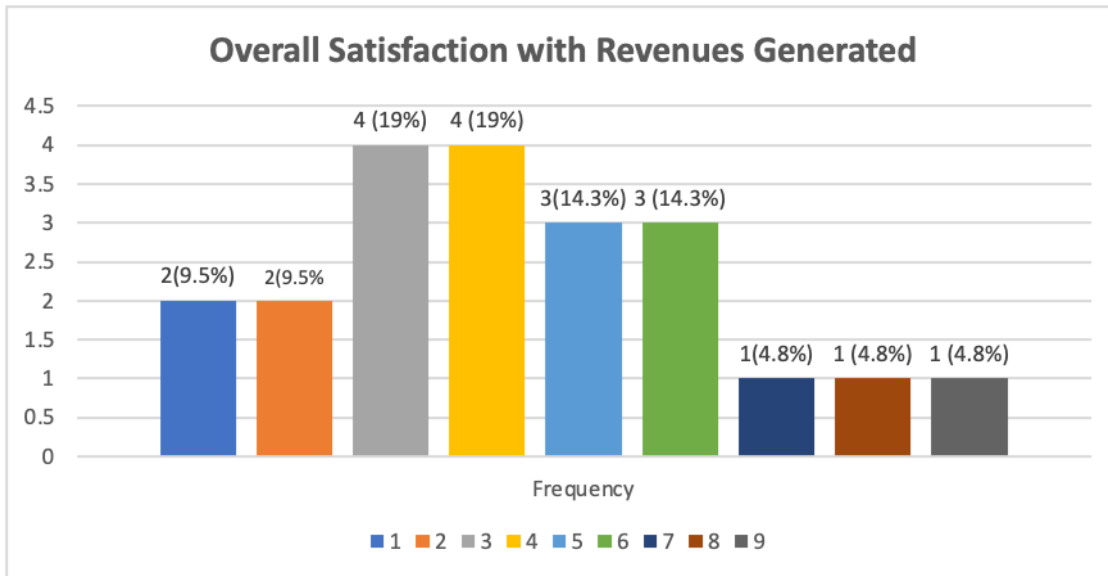
Figure 4: Timing of the monetization strategies for revenue generation



Source: Research Data (2023)

The findings in Figure 4 indicate that for monetization strategies for revenue generation to be effective, 52.4% of respondents said that they should be adopted at the research stage.

Figure 5: Overall satisfaction with revenues generated



Source: Research Data (2023)

Results in Figure 5 show that 19% of the respondents were moderately satisfied with the revenue they generated on OTT platforms, implying the existence of some challenges in revenue generation.

Table 7: Possibility of still producing content for OTT Platforms

	Frequency	Percentage
Yes	14	66.7
Maybe	7	33.3
Total	21	100.0

Source: Research Data (2023)

Table 7 shows that 66.7% of respondents felt they would still produce content for OTT platforms.

### 2.3 Summary

The chapter has presented the findings of the study based on research objectives and questions; and provided a further discussion on the findings. These findings were based on the conducted content analysis and descriptive analysis of the data collected from the open-ended questions. The chapter arranged the findings as per the four research objectives and presented them in tables, figures and prose form. Additionally, the findings were useful in drawing conclusions and recommendations made on content monetization for independent TV producers on OTT platforms in Kenya.

## CHAPTER THREE

### CONCLUSIONS AND RECOMMENDATIONS

#### 3.1 Introduction

This chapter presents conclusions drawn from the findings after analysis of the data that had been gathered. Recommendations are also provided as informed by the key observations from the analysis.

#### 3.2 Conclusions

The subsequent sections detail conclusions as guided by the objectives and the key findings drawn from the analysis.

##### 3.2.1 The Various Content Monetization Strategies for Revenue Generation Employed by Independent TV Producers on OTT Platforms

The study found out the various content monetization strategies for revenue generation that were used by independent TV Producers on OTT Platforms in Kenya. These strategies included leveraging intellectual property rights and copyrights, collaborations and partnerships in content production, marketing and sharing of revenues. The findings showed that the majority of content producers agreed that the content they produced could generate revenue on the various OTT platforms. Therefore, the studied content producers earned revenue from the content they generated through the various platforms.

Based on these findings, the study concluded that the content producers earned revenue from genres such as documentaries and series that were largely aired through Showmax among

other platforms. The study further concluded that revenue is earned from intellectual assets, entering into agreements to co-own the content and licensing as well as shared revenues. There are also negotiated agreements, partnerships and collaborations employed by independent TV producers for generating and sharing the revenues.

The study further concluded, that through aggressive marketing done using social media marketing, email marketing and other platforms, independent TV producers and content creators can effectively distribute the content as a means of optimizing revenue generation. The study also concluded that the use of data analytics, as a strategy helped in assessing the preferences and tastes of the viewers and making content that meets their needs and eventually influence their viewing, loyalty to the brand and subscribing and renewing subscriptions. This ensures frequent and constant revenue earnings to the TV producers and the content creators. With a steady source of revenue, this study concludes that content creators and independent TV producers have a high probability of continuing to produce content for OTT platforms.

### 3.2.2 The Main Content Monetization Costs for Independent TV Producers on OTT Platforms

In general, the study concluded that the key content monetization costs incurred by independent TV producers and content creators include cost-line items that span from production costs, costs of hiring actors and production crew, and post-production costs. Other costs that content creators incur cover hiring of sites and shooting locations, equipment and other service provision costs including marketing, legal and accountancy costs. Thus, the study concludes that it is important for independent TV producers and content creators to



have financial management skills to handle production and post-production in a manner to maximize earnings.

The study also determined the need for financial prudence and rationalization, since it does not make sense to spend a lot on the production of content when the market is willing to pay a lower amount for the same content produced elsewhere. The study also found that there was a probability of cost standardization for different genres of content, with independent TV producers and content creators having their own rate cards or charge sheets for different types of content to ensure they make earnings from their productions.

### 3.2.3 The Key Content Monetization Challenges Faced by Independent TV Producers on OTT Platforms

Based on these study findings on challenges that independent TV producers and content creators face, the researcher concluded that costs are a big headache that independent TV producers on OTT platforms face and need to be managed from the beginning of any production.

The study found that independent TV producers struggle to attract advertisers, who become a second source of revenue besides selling the content and charging for viewership. The findings also revealed that only a few independent TV producers have been able to get a limited number of advertisers on the OTT platforms. Thus, the study concluded that the inability to attract advertisers is another challenge faced by independent TV producers.

The study concluded that there is a negative and poor perception of African content and there is also a risk aversion to it. The independent TV producers were mostly from European

nations and this has trickled down to Africa, but there are questions on quality, the content and information.

Independent TV producers from different companies have limited funding options with limited sources of financial grants, loans and savings to finance the new productions. The inability to access funding impacts negatively on the quality of production. The study appraised the challenges that needed to be addressed to have an improvement in revenue generation. Some of these identified challenges included the need to insist on license agreements rather than commissioning to ensure full ownership of the IP of content produced.

#### 3.2.4 Recommendations of the Suitable Content Monetization Strategies that can be employed by Independent TV Producers on OTT Platforms

The last objective aimed at providing recommendations of suitable content monetization strategies that can be employed by independent TV Producers on OTT platforms. A vast majority of respondents believed that there existed definite strategies that could be used to optimize the amount of revenue that was being generated from OTT platforms. Less than half of the respondents were of the view that there was a moderate possibility that if monetization strategies were successfully created, applied, and results achieved at the end of the show's lifecycle there would be great returns. The study noted that the suitability of the content monetization strategies is informed by the timing of their adoption by independent TV producers for maximum revenue generation.

### 3.3 Recommendations

The study findings and conclusions noted that there are various content monetization strategies employed by independent TV producers. These strategies include leveraging

intellectual assets and thus, the study recommends that independent TV producers on OTT platforms in Kenya should increasingly leverage their intellectual assets and adopt more advanced technologies that will allow them to lower operating costs and enhance efficiency and effectiveness in operations.

Another strategy is aggressive marketing and findings showed the need for use of social media marketing, having a marketing budget and use of online advertising platforms. Thus, it was recommended that these producers should aggressively market their efforts and productions by recruiting more direct salesmanship and considering the pricing of their content.

Diversification of the marketing strategies adopted by these firms can also play an instrumental role in the maximization of the revenue generated. Adopting diversified marketing efforts can make these firms reduce their exposure to risks and this would automatically translate into greater revenue.

To resolve challenges related to costs, the study recommends that efforts be made by independent TV producers in Kenya to lower operating costs incurred including the talent cost, location costs, logistics costs, production costs and maintenance costs. This would in turn translate to more efficiency.

This study recommends that independent producers emphasize research and development to keep up with viable opportunities that can be explored to enhance the revenue generated. These companies should invest in intensive research and script development which would generate more revenue. Additionally, the producers must remain sensitive and responsive to the ever-changing digital market trends and conditions as a critical component to maximization of viewership, subscriptions and earnings.

In line with the need for expanding the market and viewership for high revenue earnings, this study recommends effective utilization of social media, email campaigns and partnerships which would in turn result in the expansion of audience reach and hence the amount of revenue generated. More collaboration and partnerships are required between these companies as a way of sharing experiences to improve operations and thus more revenue generation. There is a need for the establishment of more platforms that independent TV producers in Kenya can leverage to enhance revenue generation. Increasing the number of platforms would increase the diversity of the content aired by these independent TV producers in Kenya which would in turn translate to more revenue. Strategic negotiations can allow these companies to negotiate for more informed and better deals with other distributors and would in turn increase the revenue generated from the operations.

The key observation was that the majority of the studied content producers earned revenue from the content they generated through the various platforms, key being documentaries and series that were largely aired through Showmax among other platforms. Based on these findings, it is recommended that independent TV producers in Kenya should optimally leverage their content in various forms and durations rather than relying more on long-format documentaries and series and the same should be aired on different platforms based on contractual and licensing agreements. This will provide varied experiences to the audience and the same would translate to more revenue generation.

## PROJECT DOCUMENT

# LOCAL CONTENT MONETIZATION STRATEGIES FOR REVENUE GENERATION

This framework will enable TV content Producers to optimize their revenue streams and financial practices while delivering impactful content for digital platforms.



<b>Team Lead:</b>	The Executive Producer of the Project and content being produced
<b>Leader:</b>	Production Manager of the Project and Content Production
<b>Members:</b>	<ul style="list-style-type: none"> <li>◆ Team A <ul style="list-style-type: none"> <li>○ Scriptwriters &amp; editors</li> <li>○ Cast and Crew</li> </ul> </li> <li>◆ Team B <ul style="list-style-type: none"> <li>○ Marketing support team</li> <li>○ Financial manager</li> </ul> </li> </ul>
<b>Budget:</b>	To be determined based on the type of content being produced and the duration of the content
<b>Timeline:</b>	From concept to final content production

## Project Details

This section highlights key monetization strategies that independent TV producers can use to increase revenue earnings for their content.

## Background

Over-the-top (OTT) media platforms have significantly disrupted the media and television industry. Producers have to come up with an efficient monetization strategy that addresses audience needs and expectations in the sector. The competition has compelled Producers to adopt more strategic and efficient service delivery methods for content to ensure revenue generation.

## **Goals**

Creating feasible monetization strategies that will enhance the ability of the local independent producers to supply quality Kenyan content to the various OTT platforms, while ensuring that the revenue generated is equal to the number of times the content is aired, commissioned, and distributed whether locally or globally.

## **Objective and Scope**

Explore the various content monetization strategies for revenue generation employed by independent TV producers on OTT platforms in Kenya.

## **Deliverables**

Monetization strategies in 3 phases of the production cycle:

Pre-Production

Production

Post-production

## **Potential Obstacles**

The changing market demands and consumer preferences create challenges in coming up with standard monetization strategies to be applied in production.

The strategies are specific to independent TV producers in Kenya on OTT platforms involved in the study

## PRE -PRODUCTION STRATEGIES



Proper research and script development ensures you produce content that is relevant and easily distributed.

Partnerships, collaborations, and co-productions to reduce costs and expand to different markets.

Research and development on the content to ensure no speculation as to the expected outcome.

Correct timing on when to implement the different monetization strategies, in the various stages of production. Implementing the right strategy at the wrong time, will not yield the maximum revenue generation as expected.

Have a budget for advertising and marketing



Strategic negotiations with many distributors at the research stage of the production financial management to handle the production and post-production in a manner to maximize earnings.

## PRODUCTION STRATEGIES



Use modern equipment and the latest technology for edits to ensure the quality of content is at a global standard. and your edits are fast and easily adaptable Manage your shooting schedules to avoid overspending

Hire the right cast for authentic and believable content

## POST-PRODUCTION STRATEGIES



Market analysis, data analytics, and viewer insights on content produced must be constantly reviewed to ensure content stays relevant and cost co- relate to what the market value is.

Use digital market trends and conditions as a critical component to maximize viewership, subscriptions, and earnings. Use of social media marketing, and online advertising platforms

Partnerships and collaborations with marketers and distributors of content will help in reducing the perception of African content thus creating a larger audience base.

Sell advertising space within content.

Provide subscription packages that would give viewers access to exclusive content. Have ad partnerships with brands for creating sponsored content.

Aggressive marketing, partnership, and collaboration in production, and distribution of content

will increase the number of platforms content is aired on and also increase revenue generated on various platforms.

Increasing the number of platforms that your content is aired and distributed on this will increase the life cycle of the content which in turn will translate to more revenue.

Insist on license agreements rather than commissioning to ensure full ownership of IP of content produced.

Leverage and produce your content in various formats and durations rather than relying on long-form documentaries and series and the same should be aired on different platforms to increase the audience base.

Create rate cards or charge sheets for different genres of content to ensure maximum profit based on the output.

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## APPENDICES

### Appendix A: Sample of Independent Film Producers on Showmax Platform

<b>Kenya Film Commission Data</b>		
<b>Showmax Producers List (As per registered details in the Film Industry Creative Database)</b>		
<b>Company</b>	<b>Contact person</b>	<b>Email</b>
<b>Moonbeam productions</b>	Lucy Mwangi	<b>lucy@moonbeam.co.ke</b>
<b>D&amp;R studios</b>	Eugene Mbugua	<b>eugenembugua@gmail.com</b>
<b>Insignia</b>	Grace Kahaki	<a href="mailto:gkahaki@insigniaproductions.global">gkahaki@insigniaproductions.global</a>
<b>Jiffy pictures</b>	Rashid Abdalla	<b>chidyslimm@gmail.com</b>
<b>Zamaradi Productions</b>	Appie Marete	<b>production@zamaradi.co.ke</b>
<b>Rocque pictures</b>	Kevin Njue	<a href="mailto:njue@rocquepictures.net">njue@rocquepictures.net</a>
<b>4play</b>	Andrew	
<b>Café Luna</b>	Abdi Shuria	absabdullahi@gmail.com
<b>Bokeh family</b>	Enos Olik	<a href="mailto:enosolik@gmail.com">enosolik@gmail.com</a>
<b>Africa Uncensored</b>	John Allen Namu	<b>info@africauncensored.net</b>
<b>Kibanda pictures</b>	Brian Munene	<a href="mailto:gitahi.brian@gmail.com">gitahi.brian@gmail.com</a>
<b>Multan Productions</b>	Reuben Odanga	info@multan.co.ke
<b>Philit productions</b>	Philip Karanja	philip@philitproductions.tv
<b>AR production</b>	Daudi Anguka	daudiotieno8@gmail.com

(Source: Kenya Film Commission)

## Appendix B: Sample of Kenyan Producers on Netflix



Film Kenya... Capture Africa!

### KENYAN FILMS AND TV SHOWS ON NETFLIX

NO	TITLE OF FILM	GENRE	PRODUCTION HOUSE	PRODUCER/DIRECTOR	EMAIL ADDRESS
1	CLICK CLICK BANG	FEATURE FILM	PHIL-IT PRODUCTIONS	PHILIP KARANJA	<a href="mailto:info@philitproductions.tv">info@philitproductions.tv</a> / <a href="mailto:philip@philitproductions.tv">philip@philitproductions.tv</a>
2	SUPA MODO	FEATURE FILM	ONE FINE DAY	GINGER WILSON	<a href="mailto:nairobi@onefinedayfilms.org">nairobi@onefinedayfilms.org</a>
3	SINCERELY DAISY	FEATURE FILM	GIRAFFE AFRICA	NICK MUTUMA	<a href="mailto:nick@shotbygiraffe.com">nick@shotbygiraffe.com</a>
4	40 STICKS	FEATURE FILM	PASSWORD VENTURES	FAKII LIWALI	<a href="mailto:fakii@password.co.ke">fakii@password.co.ke</a>
5	URADI	FEATURE FILM	KIKWETU PRODUCTIONS	KANGETHE MUNGAI	<a href="mailto:wamiri24@gmail.com">wamiri24@gmail.com</a> <a href="mailto:info@kikwetuproductions.com">info@kikwetuproductions.com</a>
6	DISCONNECT	FEATURE FILM	PRIMARY PICTURES LTD	TOSH GITONGA	<a href="mailto:tosh@primarypictures.co.ke">tosh@primarypictures.co.ke</a>
7	CHRISTMAS LOVE	SHORT FILM	SPEARHEAD ENTERTAINMENT	PETER KAWA	<a href="mailto:Peterkawa04@gmail.com">Peterkawa04@gmail.com</a>
8	MORNING AFTER	SHORT FILM	KIBANDA PICTURES	BRIAN MUNENE	<a href="mailto:gitahi.brian@gmail.com">gitahi.brian@gmail.com</a> / <a href="mailto:home@kibandapictures.co.ke">home@kibandapictures.co.ke</a>
9	POACHER	SHORT FILM	VERILY PICTURES/QUITEBRIGHT FILMS	DAVINA LEONARD	<a href="mailto:davinaleonard@gmail.com">davinaleonard@gmail.com</a>
10	COUNTRY QUEEN	TV SERIES	GOOD KARMA	PETER OBRIST	<a href="mailto:info@goodkarmafiction.de">info@goodkarmafiction.de</a> / <a href="mailto:obrist@goodkarmafiction.com">obrist@goodkarmafiction.com</a>



(Source: Kenya Film Commission)

## Appendix C: Questionnaire

1. What is your gender?
2. What is the highest level of education you've completed?
3. How long have you been working for the organization you are with right now?
4. What is your job title?
5. How would you describe your content production proficiency?
6. How long has your company been in existence?
7. How many employees work in the organization?
8. Is your organization based in Nairobi?
9. What type of content does your organization specialize in producing?
10. Where is your content mostly aired and viewed?
11. Do you specialize in local or international content production?
12. How often do you create new content for OTT platforms?
13. Can content producers generate revenue on the various OTT platforms?
14. Overall, how easy is it to come up with strategies that ensure revenue is generated through the various OTT platforms?
15. What would you highlight as the five key strategies in production to ensure that revenue is generated when producing content for OTT platforms?
16. Are there basic cost-line items for all content producers to know before producing content for OTT platforms?
17. What is the likelihood of costs being standard for different genres of content?
18. What are the most important costs to keep in mind when producing content for OTT platforms, knowing that the content will feature on most social media platforms as a stand-alone?

19. If given the choice again today, would you still produce content for OTT platforms?
20. Overall, based on the content you have successfully produced so far, are you satisfied with the revenue generated?
20. What would you change to improve the total revenue generated by content you have sold or aired on OTT platforms?
21. Are there definite strategies that can be employed by producers to generate revenue on all platforms?
22. How likely are monetization strategies to be successfully created, applied, and results achieved at the end of the show's lifecycle?
23. What would you highlight as the key monetization strategies to ensure content generates revenue after production and after being aired in various formats for a wider audience reach?
24. At which stage do you employ these strategies to ensure they are effective?

## Appendix D: AKU Ethics Review Committee Approval Letter



**THE AGA KHAN UNIVERSITY**  
*Graduate School of Media and Communications*

REF: AKU-GSMC/ERC/2023/EMMLI 0019

Date: November 13, 2023.

Dear Misiko Andere (Student No. 569008)

**RE: LOCAL CONTENT MONETIZATION STRATEGIES FOR REVENUE  
GENERATION EMPLOYED BY INDEPENDENT TV PRODUCERS ON OTT  
PLATFORMS IN KENYA**

This is to inform you that Aga Khan University - Graduate School of Media and Communications Ethics Review Committee has reviewed and approved your above research proposal. Your approval period is November 13, 2023, to November 12, 2024, and your application's approval number is AKU-GSMC/ERC/2023/EMMLI 0019. This approval is subject to compliance with the following, under the supervision of your two supervisors:

1. Only the approved documents including the informed consent form and the data collection instruments will be used.
2. Any changes, made on the approved documents that may increase the risks or affect the welfare or safety of the participants or compromise the integrity of the study must be reported to GSMC within the shortest time possible. The amended documents will be taken through a fresh review and the due process of approval.
3. In the event that the research cannot be completed within the one-year approved period, the researcher will request for renewal of approval 30 days prior to the end of the approved period.
4. The researcher will be required to submit a comprehensive progress report when applying for renewal of approval.
5. Submission of an executive summary report to the GSMC's Ethics Review Committee within 90 days of completion of the study.
6. Produce all the data collected using the approved tools as and when required by the Ethics Review Committee within the 90 days of completion of your study.

Prior to commencing your study, you will be required to obtain a research permit and other relevant documents from the appropriate regulatory body in your country.

Please feel free to contact me should you require any further information.

Yours sincerely,

**Prof. George Nyabuga**  
Associate Dean

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