MEDIA COUNCIL OF KENYA

Navigating the Digital Reality:

Monetisation Challenges and Opportunities for Kenyan Media in the Digital Economy

January 2026

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FOREWORD

The media industry in Kenya continues to experience significant transformation driven by rapid digitalisation, shifting audience consumption patterns, and evolving economic realities. Traditional revenue models, particularly advertising/space buying, are almost collapsing, compelling media outlets and digital content creators to explore innovative and diversified approaches to content monetisation within an increasingly competitive digital economy.

As the statutory body mandated to promote media standards, professionalism, and press freedom, the Media Council of Kenya (MCK) recognises the importance of evidence-based insights in guiding the sector through this transition. A clear understanding of digital technology adoption, emerging monetisation models, and audience willingness to pay for digital content is critical for informed policy formulation and strategic decision-making for the media sector.

This survey, Digital Disruption and Monetisation: How Media in Kenya is Adapting to the New Digital Economy, traces the relationship between technology adoption and media content monetisation in Kenya. Through a mixed-methods approach involving discussions with media professionals, digital content creators, and media consumers, the study provides empirical insights into prevailing monetisation strategies, their effectiveness, and the key challenges facing the media sector.

The study findings are intended to inform media practitioners, policymakers, academia, and development partners, and to support the development of responsive policies and interventions that strengthen the sustainability, independence, and relevance of Kenya's media industry. It is our hope that the insights generated will contribute to a resilient, ethical, and future-ready media sector that continues to serve the public interest in the digital age.

David Omwoyo Omwoyo, MBS
Chief Executive Officer & Secretary to the Council
Media Council of Kenya

ACKNOWLEDGEMENT

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This study is the result of the collective effort and dedication of staff within the Media Monitoring and Research Department of the Media Council of Kenya, who conceptualised the survey tool and undertook the data collection process. The Council acknowledges all contributors who dedicated their time, expertise and commitment to the successful execution of this survey.

First and foremost, we acknowledge the sustained and inspirational leadership of MCK Chief Executive Officer, Mr David Omwoyo Omwoyo, MBS, whose commitment and support ensured the availability of resources necessary for the successful conduct of this survey.

We recognise Mr Victor Bwire, OGW, Director, Media Training and Development, for his strategic guidance and input from the study's conception through to the review of survey findings.

The Council further appreciates the leadership and technical guidance of Ms Dinnah Ondari, Manager, Media Monitoring and Research, for conceptualising and overseeing the roll-out of this study. Special recognition is extended to Mr Jacob Nyongesa, Senior Officer, Research Planning and Strategy, and Research Officers Ms Clarice Atieno and Mr Eric Ndung'u, for their coordination and technical support throughout the research process.

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The Council is grateful to Mr Charles Muhoro for the analysis and interpretation of the survey data, which provided critical insights for this report.

EXECUTIVE SUMMARY

Background

Digital technologies have fundamentally reshaped media production, distribution, and business models worldwide, producing both opportunities—such as cost efficiencies, larger audience reach, and new revenue streams—and threats, including declining legacy advertising and platform dependencies. Studies of newsrooms in Kenya, both offline and digital, reveal a variety of monetisation strategies, including programmatic advertising, sponsored or native content, branded partnerships, subscription and paywall experiments, mobile payment or donation models, affiliate marketing, and events. Research in Kenya suggests audience willingness to pay is conditional: users are more willing to pay for exclusive, high-quality, informative or specialist content—such as investigative reporting, niche analysis, educational material—and for ad-free experiences. However, price sensitivity remains high, and free substitutes are widely available.

Methodology

The survey was conducted between November 2025 and adopted a hybrid approach in which interviews were conducted through Computer Assisted Personal Interviewing (CAPI) and Key Informant Interviews of key stakeholders in the media sector in Kenya.
The data was processed and analysed using R version 4.5.2.

- On digital platforms used to access news or entertainment content, 51.3% of the respondents used social media (Facebook, X/twitter, TikTok, Instagram), 23.8% use streaming platforms (Netflix, Showmax, Spotify, YouTube), 13.6% use news websites, 0.5% use radio and 0.2% use television.
- The reasons given for respondents' choice of platform used in accessing news, entertainment, and other content included accessibility (49%), real-time updates (32%), credibility of sources (6%), personalised recommendations (7.4%), user-generated content (3%), access to Citizen TV content (1%), and business-related content (1%).

- Regarding the tools used to access content on digital platforms, the majority of respondents reported using smartphones (91.1%), followed by smart TVs (4.4%), laptops (2.5%), radios (0.8%), desktop computers (0.8%), and tablets (0.3%). The overwhelming use of smartphones to access digital media indicates a strong mobile-first consumption pattern among consumers.
- Half of the respondents (50%), reported encountering advertisements as the primary monetisation format, followed by sponsored posts (27.2%), subscription or paywall models (15.8%), and mobile payments or donation models (5.6%). A small proportion reported encountering no monetisation formats (0.5%), while 0.2% indicated that they had not seen any monetisation format.

- 49.9% of respondents reported being likely to pay for digital content, while 30.1% reported being unlikely to do so. A further 10.1% indicated that they were very unlikely to pay for digital content, compared to 9.9% who reported being very likely to pay.

- It appears that the adage in media today, "While professionalism is King, Content is Queen," holds, as 31.7% of respondents indicated that their motivation for consuming content was quality, 25.9% cited exclusive access, 16.2% cited support for creators, 15.8% cited a preference for an ad-free experience, and 10.4% cited other reasons.

- 38.9% of respondents reported being willing to pay for entertainment content (music and movies), followed by news and analysis (14.2%), educational content (education, health, and agriculture) (13.7%), podcasts or documentaries (8.5%), business content (5.5%), sports content (5.2%) and religious content (4.1%). A further 9.9% indicated that they would not be willing to pay for any content.

- Majority of respondents (48.2%) indicated that they were neutral about the quality of paid digital content, while 37% reported being satisfied. A further 8.2% were very satisfied, 5.8% were dissatisfied, and 0.8% were very dissatisfied.

Conclusion

There is a strong shift towards digital and mobile-first media consumption in Kenya, with social media emerging as the dominant source of news and entertainment, primarily accessed via smartphones.

Platform choice is mainly driven by accessibility and real-time updates, underscoring the importance of convenience and timely content. Media players must therefore invest more in professional and high-quality content, as well as prioritise specialised niche content.

While advertising remains the most common monetisation model, willingness to pay for digital content is moderate, with less than half of users having paid previously. Those who do pay are motivated primarily by content quality, exclusivity, and support for creators, with entertainment being the most preferred paid category.

1.0 Background

The media industry globally, and in Kenya in particular, is undergoing a profound transformation driven by the rapid adoption of digital technologies. Traditional revenue models, especially those relying primarily on advertising, are increasingly becoming insufficient in sustaining media outlets, prompting media houses and content creators to experiment with alternative monetisation strategies (Majale, 2023; Njoroge, 2022). As digital convergence expands, media outlets are not only adapting to a converged newsroom and migrating to digital platforms, but also rethinking their production, distribution, and business models (Kung, Picard, & Towse, 2008; Sang, 2022).

Digital technologies are reshaping media operations, journalistic practices, and business dynamics. With tools such as machine learning, data analytics, streaming platforms, mobile apps, and social media, media practitioners can respond more rapidly to audience demand and changing market conditions (Tech Trends Kenya, 2025; Munuku, 2025). This technological appropriation offers opportunities for cost reduction, greater audience reach, and diversification of revenue streams. Nonetheless, media outlets still face sustainability challenges, including declining legacy revenues, weak infrastructure, regulatory uncertainties, and audience reluctance to pay for content (Wachira, 2022; Majale, 2023).

Empirical studies in Kenya have begun to shed light on these dynamics. For example, ***Digital native media: growing online audiences and challenges of monetisation by Njoroge (2022)*** identifies programmatic revenues, sponsored content, livestreaming, and videos among effective tools being used by digital native media, while highlighting obstacles such as rate-card pricing, dependency on major platforms, and weak revenue diversification. Similarly, ***Monetisation of digital media, its impact on news and journalism by Majale (2023)*** explores how reliance on programmatic channels and platform policies affects editorial independence and financial viability. Additionally, Sang's (2022) study on legacy media houses like Nation Media Group documents how paywalls, audience targeting, and quality content are essential for monetisation, yet audiences accustomed to free content pose a barrier.

Despite these contributions, important gaps remain. There is limited empirical data quantifying how technology adoption correlates with monetisation success, what specific tools are most effective, and what remaining barriers media practitioners face—particularly in terms of audience willingness to pay.

This survey seeks to address these gaps by exploring the extent of adoption of digital technologies among media professionals and organisations in Kenya, identifying the digital platforms and tools used for monetisation, assessing the effectiveness of current monetisation strategies, investigating the challenges and barriers encountered, and finally, understanding audience willingness to pay for digital media content and how this influences monetisation strategies in the media sector.

1.1 Digital Transformation, Monetisation, and Policy Dynamics in the Media Sector in Kenya

1.1.1 Digital Transformation in the Media Sector in Kenya

Digital technologies have fundamentally reshaped media production, distribution, and business models worldwide, producing both opportunities (cost efficiencies, larger audience reach, new revenue streams) and threats (declining legacy advertising, platform dependencies). Early theoretical and empirical work emphasises how the internet alters industry value chains and incentives, prompting firms to pursue cross-media strategies and exploit economies of coordination (Küng, Picard, & Towse, 2008).

Kenya's digital ecosystem has expanded rapidly: internet and mobile penetration have increased substantially over the past five years, driven by smartphone uptake, expanding mobile broadband, and mobile money platforms that enable digital payments (Communications Authority of Kenya, 2025; DataReportal, 2025). These infrastructural gains create an enabling environment for digital content distribution and monetisation, but progress is uneven, with rural counties and underserved populations remaining behind.

1.1.2 Monetisation Strategies for Media in Kenya

Studies of Kenyan newsrooms and digital media actors show a mix of monetisation approaches: programmatic advertising, sponsored or native content, branded partnerships, subscription and paywall experiments, mobile payment or donation models, affiliate marketing, and events (Sang, 2022; Njoroge, 2022). Legacy media houses have attempted to hybridise, retaining ad revenues while piloting subscriptions and premium content, whereas digital-native outlets rely more on diversified portfolios, including influencer marketing.

The empirical evidence on which models reliably generate sustainable revenues in Kenya is mixed. While programmatic advertising can scale with audiences, revenue shares and platform policies often constrain returns for local publishers; subscriptions and paywalls require sufficiently differentiated, high-quality content and a demonstrated audience willingness to pay; and mobile money-enabled micropayments show promise but face friction in implementation (e.g., integration costs and platform fees).

Multiple studies and sector reports identify recurrent barriers: infrastructural and reliability issues (connectivity, power); limited digital skills and organisational capacity; weak payment ecosystems; audience expectations of free content; and platform concentration, which extracts value and influences visibility and monetisation terms (Media Council of Kenya, 2024; Communications Authority of Kenya, 2025). These barriers create friction between technological potential and commercial outcomes.

1.1.3 Audience Willingness to Pay

Research in Kenya suggests that audience willingness to pay is conditional. Users are more willing to pay for exclusive, high-quality, or specialist content (investigative reporting, niche analysis, educational material) and for ad-free experiences; however, price sensitivity is high, and free substitutes are plentiful (Njoroge, 2022; Sang, 2022). Payment mechanism preferences (M-Pesa, airtime billing, and cards) as well as trust in digital payment systems also shape uptake.

1.1.4 Policy, Regulation, and Ecosystem Responses

National regulators and sector bodies (e.g., Media Council of Kenya and Communications Authority of Kenya) engage with digital transition issues, promoting professional standards, content management platforms, and interventions to support monetisation (Media Council of Kenya, 2024). However, gaps in regulatory clarity on platform taxation, content moderation, and digital copyright/piracy enforcement persist, affecting business certainty for monetisation strategies.

The literature draws on industrial economics and media policy traditions (Küng, Picard, & Towse, 2008) to explain structural shifts and cross-media integration. However, gaps remain in Kenya-specific empirical measurement: there is limited large-scale quantitative work that links technology adoption metrics to monetisation outcomes, and more nuanced studies are needed to examine audience heterogeneity and platform dependence.

Collectively, the literature suggests that digital disruption presents both promise and peril for Kenyan media. Technology and payments infrastructure provide new monetisation pathways, but infrastructural gaps, skills shortages, platform market power, and audience price sensitivity limit scale and sustainability. This survey will examine the relationship between technological adoption and monetisation success.

1.2 Survey Rationale

As the statutory body mandated to set media standards, promote professionalism, protect press freedom and advise government and stakeholders on the trends in the media sector, the Media Council of Kenya (MCK) has a responsibility to understand these evolving dynamics and guide the sector towards ethical, responsible, and sustainable practices.

Revenues from advertisements have declined, with trends indicating continued pressure on media investment and operational budgets.

Data-driven decision-making is the cornerstone of effective media management in today's complex media landscape. Digital and mobile technologies were expected to induce significant growth in addition to intensifying cross-media ownership in line with current trends. As Küng et al. (2008: 132-133) observe, cross-media strategies will benefit the media organisations because

‘systematic effects from coordination and fusion of activities will reduce costs and increase revenues, and shared resources, knowledge and competence transfer among operations will produce additional benefits.
Media enterprises are being encouraged to implement strategies that define clear key performance indicators directly aligned with business objectives, moving beyond vanity

Metrics and focusing on meaningful business outcomes, implementing real-time tracking systems enables agile optimisation of campaigns, allowing for dynamic resource reallocation based on performance data and robust cross-platform measurement frameworks that provide clear insights across the media ecosystem.
However, the overall extent to which media platforms, content creators and other media practitioners are implementing the foregoing strategies, and the impact of these efforts, remains unclear.

This study will provide valuable insights for media professionals, digital content creators, policymakers, and advertisers by highlighting successful monetisation strategies and existing gaps. It can also inform digital training programs and investment decisions aimed at strengthening the sustainability of Kenya’s media industry in the digital era.

1.3 Research Objectives

1.3.1 Main Objective

To examine how the adoption of digital technologies influences content monetisation strategies in the Kenyan media industry.

1.3.2 Specific Objectives

1. To assess the level of adoption of digital technologies among media professionals and organisations in Kenya.
2. To identify the main digital platforms and tools used for content monetisation.
3. To examine the effectiveness of current monetisation strategies in the digital media space.
4. To explore the challenges and barriers faced by media practitioners in monetising digital content.
5. To understand the audience’s willingness to pay for digital media content and how this affects monetisation

1.3.3 Research Questions

1. What digital technologies have been adopted by Kenyan media houses and content creators?
2. Which monetisation models are most used in Kenya’s digital media landscape?
3. How effective are these digital monetisation strategies in generating revenue?
4. What are the key challenges in monetising content through digital platforms in Kenya?
5. Are Kenyan media consumers willing to pay for digital content, and what influences their willingness?

2 Methodology

The survey was conducted in November 2025 using a mixed-methods approach, combining quantitative and qualitative interviews.

2.1 Research Design

The study adopted a mixed-methods research design that integrates quantitative surveys and qualitative interviews to ensure a holistic understanding of digital content monetisation dynamics. Quantitative data was collected using structured questionnaires administered to media professionals and digital media consumers to generate measurable insights on technology adoption, revenue models, and consumer behaviour. Complementary qualitative interviews provided in-depth perspectives from key informants drawn from academia, offering contextual understanding and explanations behind observed trends.

2.2 Study Population

The survey targets media professionals, including editors, digital managers, and content creators, to collect comprehensive data on technology adoption, digital innovation, and monetisation strategies within Kenya's evolving media landscape. This component explored how media houses are leveraging emerging technologies, such as data analytics, social media platforms, and content management systems, to diversify revenue streams and enhance audience engagement.

Media consumers were surveyed to assess audience behaviour, content consumption patterns, and willingness to pay for digital content. This includes examining factors that influenced audience loyalty, preferred content formats (such as video, podcasts, or interactive media), and perceptions of value in paid digital services.

2.3 Sampling

2.3.1 Sample size determination

Media Consumers- sample size for digital media consumers was determined using the C.R. Kothari Method, 2014, from the proportion of the population that reported having access to the internet in the Kenya Population and Housing Survey 2019.

$$n_1 = \frac{1.962 \times 0.23 \times 0.77}{0.05^2} = 272$$

Accounting for 20% non-response, the required sample size will be;

$$n = 272 + 0.2 \times 272 = 340$$

Media professionals: Were randomly sampled from the media house register, domiciled at the Media Council of Kenya Accreditation department. From the register, 128 out of the 544 registered media houses identify as digital outlets. This represents 23.5% of the registered media houses. Based on this, a random sample of 123 media houses was drawn for the survey.

2.4 Data Collection Methods

The survey was conducted between 17th October 2025 and 23rd November 2025. Data collection was conducted using both quantitative and qualitative approaches. The tools were programmed into Google Forms to facilitate efficient and standardised data entry.

- **Media Professionals Survey:** Interviews were conducted through Computer-Assisted Telephone Interviews (CATI).
- **Digital Media Consumer Survey**: The digital media consumer questionnaire was administered through Computer-Assisted Personal Interviews (CAPI) to ensure accuracy and completeness of responses.
- **Key Informant Interviews (KIIs):** These were conducted via telephone using a structured KII Guide to capture in-depth insights from selected key stakeholders.

2.5 Data Analysis

Quantitative Data:

Data collected through Computer-Assisted Telephone Interviews (CATI) with media professionals and Computer-Assisted Personal Interviews (CAPI) with digital media consumers were exported from Google Forms into Microsoft Excel for cleaning and analysis, then exported to Statistical Package for the Social Sciences (SPSS) for analysis. Descriptive statistics such as frequencies, percentages, and means will be used to summarise the data. Cross-tabulations were performed to identify patterns and relationships between variables, while inferential statistics (such as chi-square tests or correlations) may be applied to test associations and trends.

Qualitative Data:

Information gathered from the Key Informant Interviews (KIIs) was transcribed, coded, and analysed thematically. Emerging themes were identified to highlight insights, perceptions, and contextual factors related to the study objectives. NVivo and manual thematic analysis techniques were employed to ensure consistency and depth in interpretation.

The results from both data types were triangulated to provide a comprehensive understanding of the research questions and to strengthen the validity of the findings.

2.6 Ethical Considerations

Informed consent was sought from all participants, and confidentiality and data protection were ensured.

3 Survey Findings

3.1 Demographic Information

3.1.1 Gender of Consumer Respondents

As per Figure 1, 52.1% of the consumer respondents were males and 47.9% females, giving an almost equal reflection for gender in the study findings.

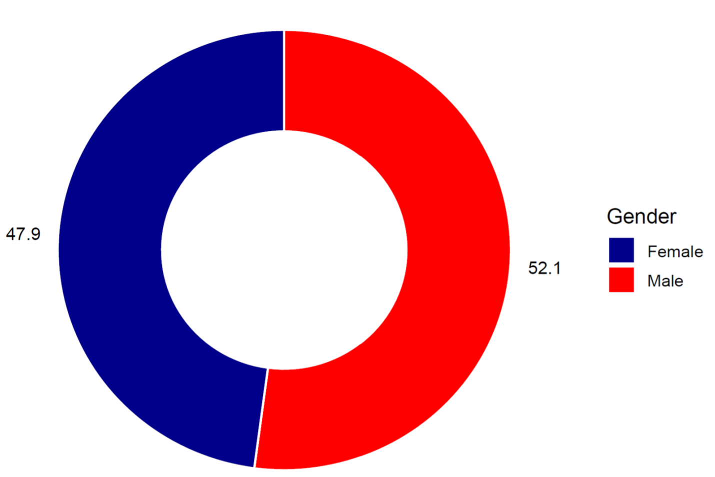

Figure 1: Gender of the Consumer Respondents

3.1.2 Age of Consumer Respondents

Figure 2 shows the distributions of age among the respondents. 39% of the respondents were aged between 25-34 years, 26% were aged between 35-44 years, 25% were aged between 18-24 years, and 11% were aged above 45 years.

This implies that the findings largely reflect the views and experiences of a younger demographic, which may influence preferences and digital engagement platforms.

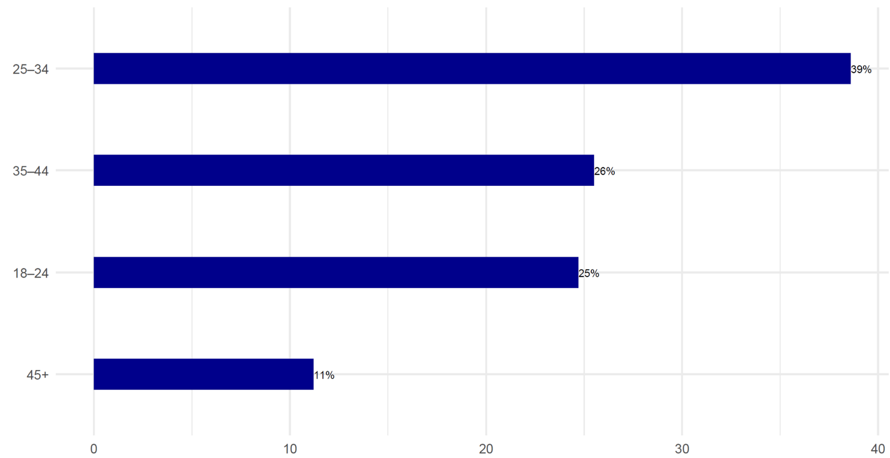

Figure 2: Age of Consumer Respondents

3.1.3 Education Level of Consumer Respondents

Figure 3 shows the education level of the consumer respondents. 3% indicated that the highest education level attained was college, 32% was university, 19% was secondary, 5% was postgraduate, and 4% was primary education. This implies that the responses largely reflect the views of an educated consumer base who may be aware of digital content creation and monetisation.

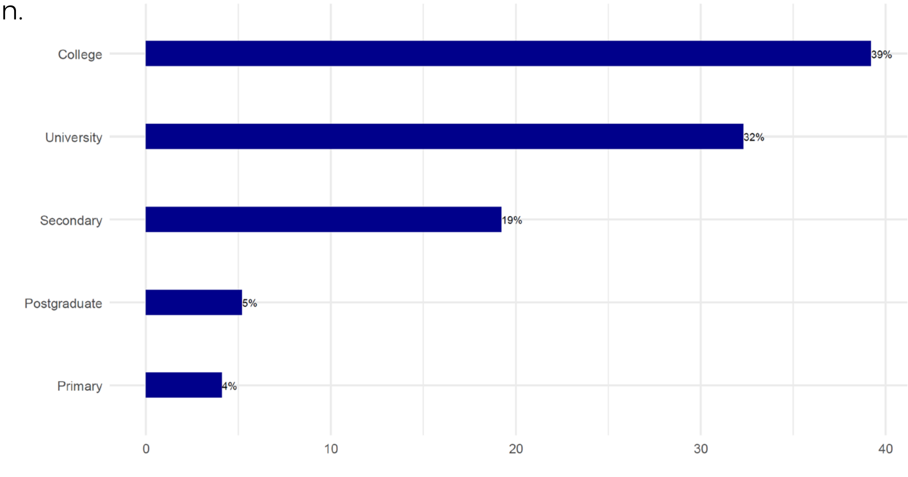

Figure 3: Education Level of Consumer Respondents

3.1.4 Occupation of Consumer Respondents

The occupation of the respondents is presented in Figure 4. 35% were self-employed, 30% were employed, 18% were students, 16% were unemployed, and 1% were in other occupation categories. This implies that the findings are influenced to a large extent by individuals who have regular economic engagement and income-generating activities, which may shape their priorities.

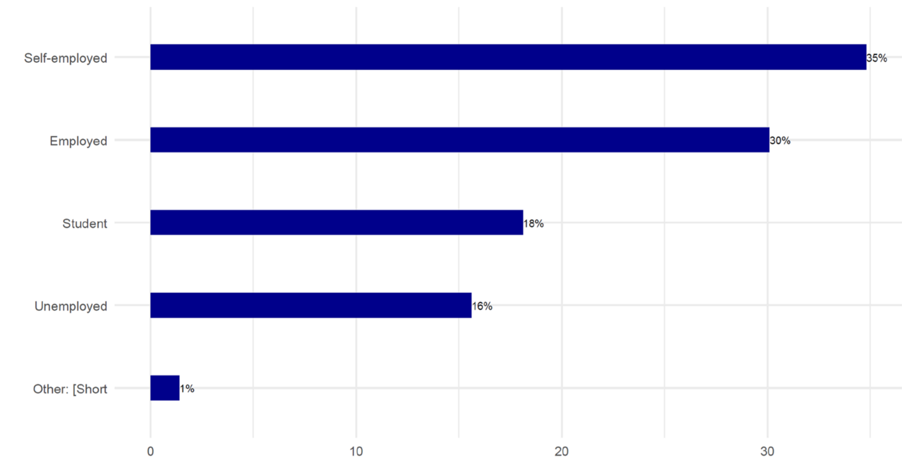

Figure 4: Occupation of Consumer Respondents

3.1.5 County of Residence of Consumer Respondents

The chart shows the county-level distribution of the indicator, with Nakuru (8%) recording the highest proportion, followed closely by Nairobi City (7%). A second tier of counties, including Baringo, Homa Bay, and Makueni, each accounts for about 5%, while Murang'a contributes 4%.

Several counties, such as Isiolo, Kisumu, Kilifi, Uasin Gishu, and Kiambu fall within the 3–4% range, indicating moderate representation. The majority of counties cluster at 2–3%, reflecting relatively even but low shares across much of the country. Embu records the lowest proportion at 0%, suggesting minimal or no contribution.

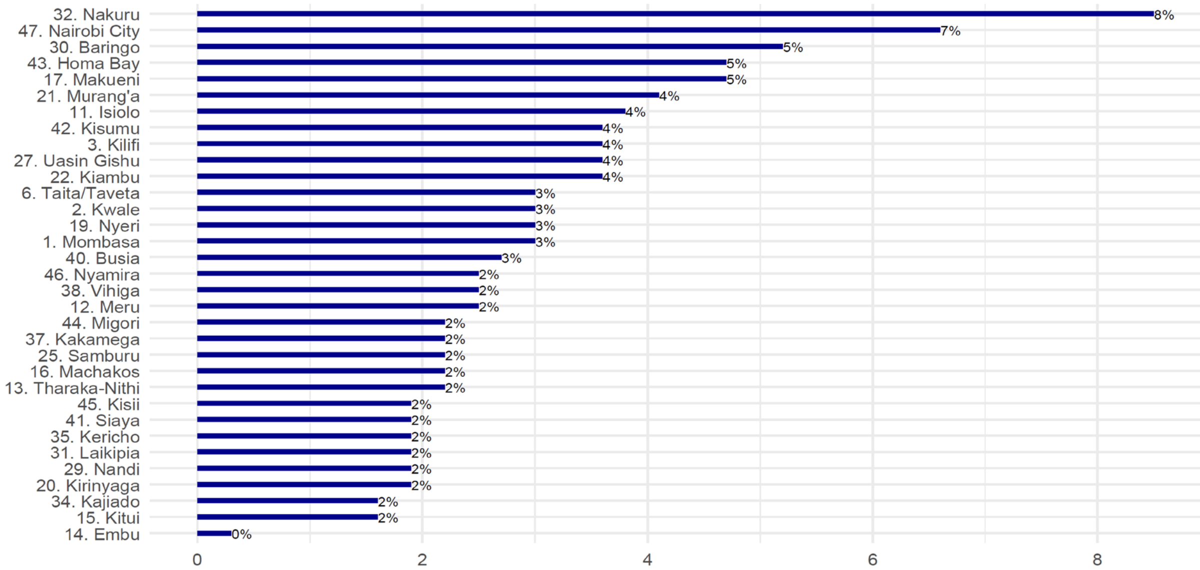

Figure 5: County of Residence of Consumer Respondents

3.1.6 Gender of Media Professional Respondents

Figure 6 shows the media professionals' gender distribution. 70.9% of the respondents were males, while 29.1% of the respondents were females.

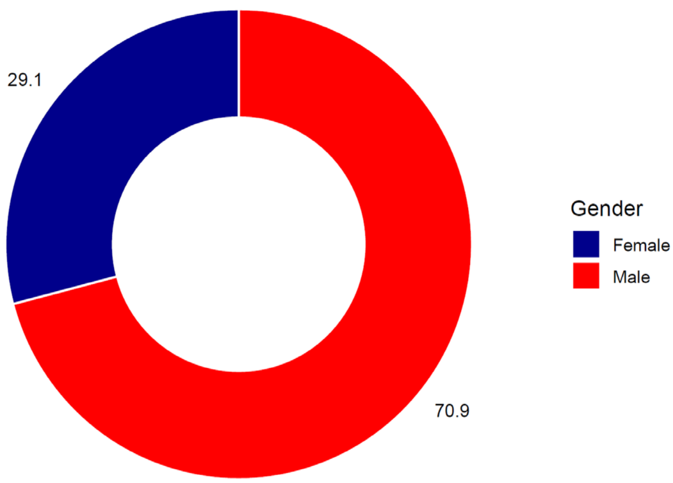

Figure 6: Professional Gender

3.1.7 Age of the Media professional Respondents

Majority of the media professional 46% were aged between 25-34 years, 44% aged 35-44 years, 9% aged above 45 years and 1% aged 18-24 years.

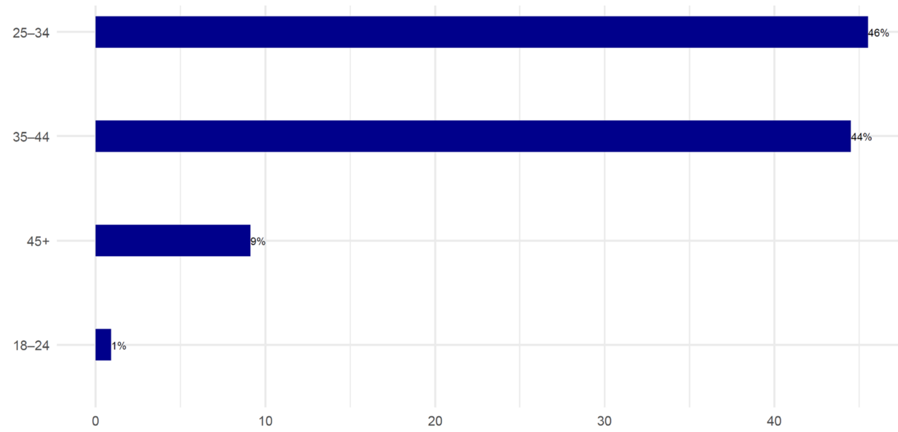

Figure 7: Age of Media Professionals

3.1.8 Education Level of Media Professionals

Majority of the respondents, 51% had university education, 34% had college education, and 14% had postgraduate education. Check against

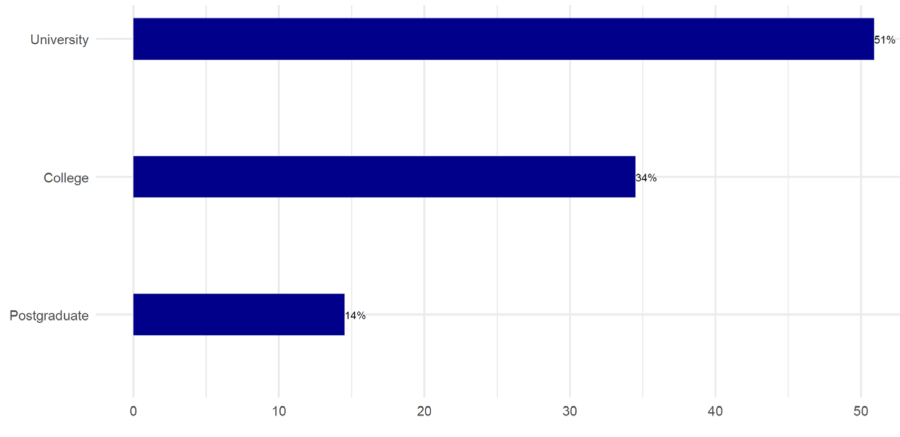

Figure 8: Education Level of Media Professionals

3.1.9 Position of Media Professionals

Majority of the respondents, 36%, were media managers, 22% were journalists, 14% were editors, 6% were digital content creators, 45 were marketers, 4% were directors, 4% were photo journalists, 3% were station manager, 2% were administrators, 1% were in charge of sales, 1% were in media association.

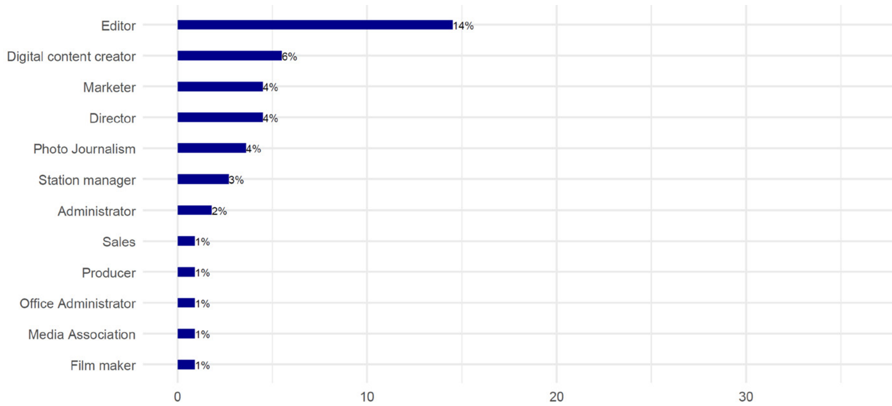

Figure 9: Position of Media Professionals

3.1.10 Type of Organisation of Media Professionals

Majority of the respondents (44%) indicated that they work in broadcast media, 34% work in digital media, 12% work in print media, 8% work in digital marketing agencies, 1% work in media collages and 1% work in digital native media houses.

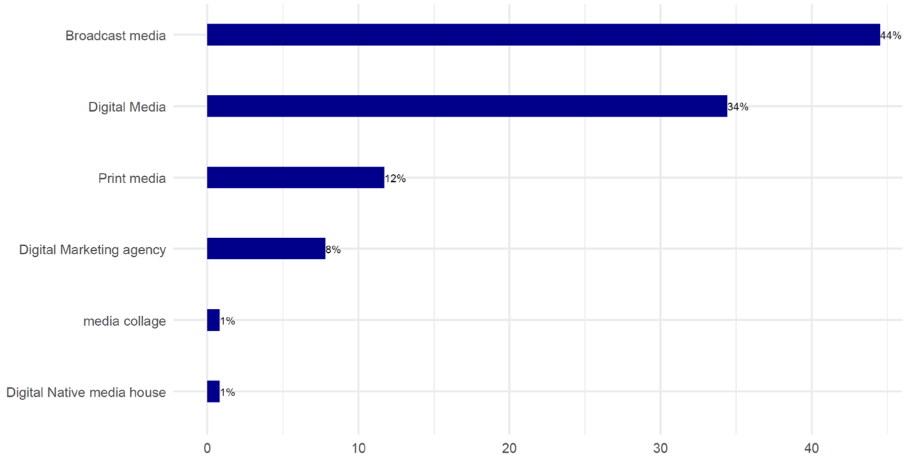

Figure 10: Type of Organisation

3.1.11 Gender of Key Informants

The findings indicate a male-dominated respondent profile, with 61.5% of the participants being male compared to 38.5% female, suggesting higher male participation in the study and potentially reflecting gender disparities in engagement with digital media monetisation issues

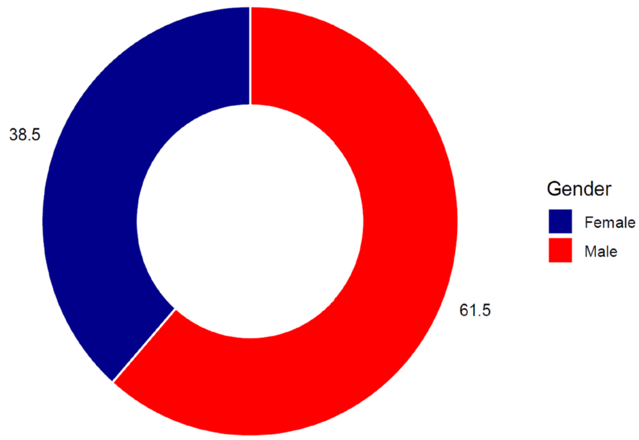

Figure 11: KII Gender

3.1.12 Age of Key Informants

The age distribution of the respondents indicates that 62% were aged 36 years and above, while 38% were below 35 years. This suggests that the majority of participants were older adults, which may reflect greater experience, stability, or established perspectives among the respondents.

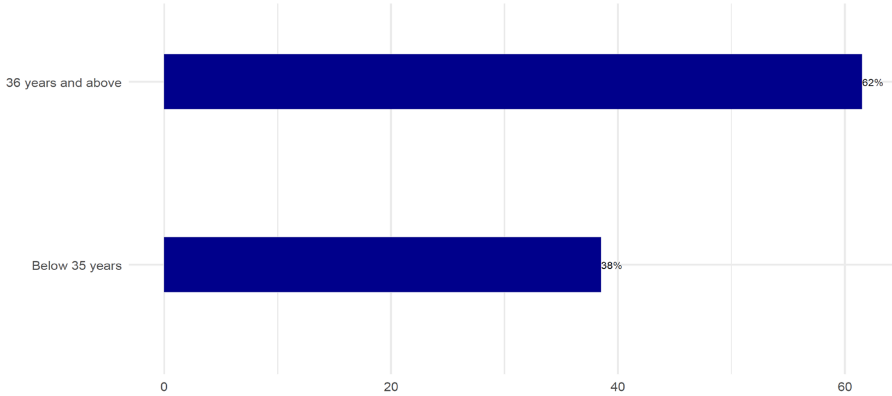

Figure 12: KII Age

3.1.13. Type of Institution of Key Informants

The data shows that 54% of the respondents identified their institution as a college, while 46% were from universities. This suggests that colleges make up the majority of the respondents in the study. As a result, the findings may reflect a greater focus on the experiences, perspectives, and challenges faced by individuals in college institutions compared to those in universities.

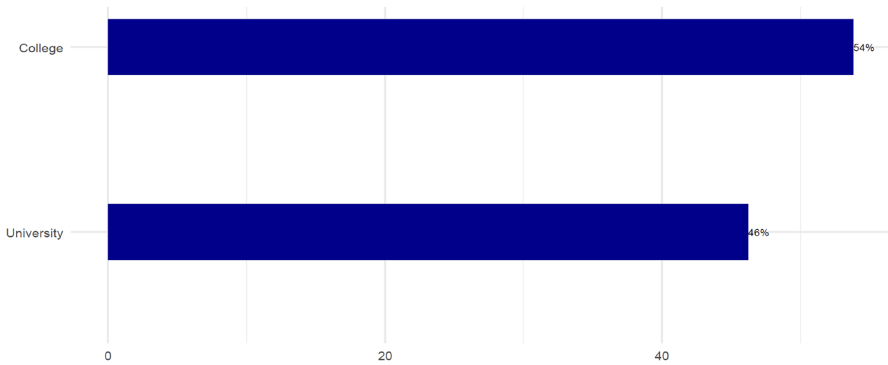

Figure 13: Type of Institution

3.2 Adoption of Social Media Technologies

The study's first objective was to assess the level of adoption of digital technologies among media professionals and organisations in Kenya. The findings are presented in the preceding sections.

3.2.1 Digital Platforms Used to Access News or Entertainment Content

Figure 14 shows the digital platforms used to access news or entertainment content. As indicated majority of the respondents 51.3% used social media (Facebook, X/twitter, TikTok, Instagram), 23.8% use streaming platforms (Netflix, Showmax, Spotify, YouTube), 13.6% use news websites, 0.5% use radio and 0.2% use televisions. The dominance of social media as the primary source of news and entertainment suggests a strong shift toward digital, user-driven content consumption among respondents. This has important implications for information dissemination, as social media platforms often prioritise speed and engagement over editorial oversight, potentially increasing exposure to misinformation.

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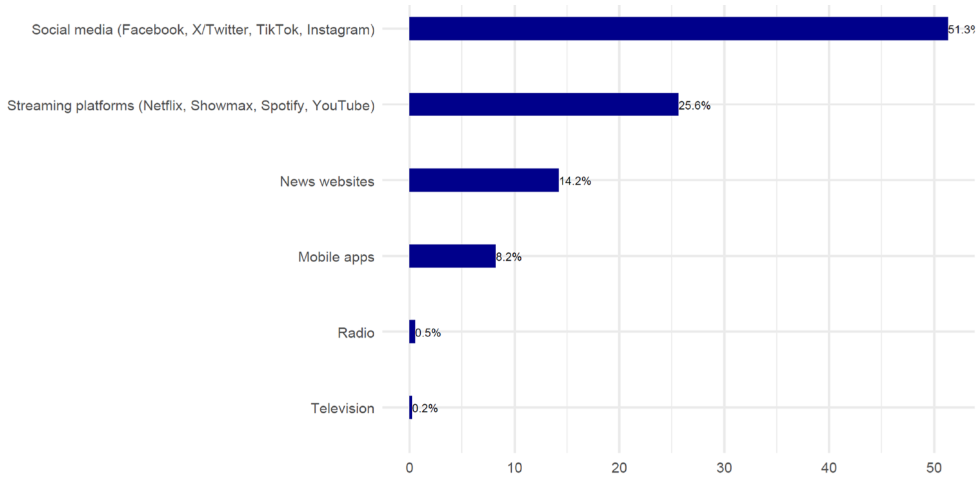


Figure 14: Digital Platforms Used to Access Content

Younger users (18–24 and 25–34) rely more on mobile apps, news websites, social media, and streaming platforms, with the 25–34 group consistently recording the highest usage across most digital platforms. In contrast, users aged 45+ overwhelmingly prefer radio, indicating a stronger attachment to traditional media, while their use of newer digital platforms is comparatively low. The implications are that digital content and monetisation strategies should be age-segmented. Media organisations targeting younger audiences should prioritise mobile-first delivery, social media engagement, and streaming-friendly content, while those targeting older audiences should continue investing in radio and gradually integrate digital extensions. Policymakers and media trainers should also focus on strengthening digital literacy and platform diversification among older age groups to support inclusive digital transformation.

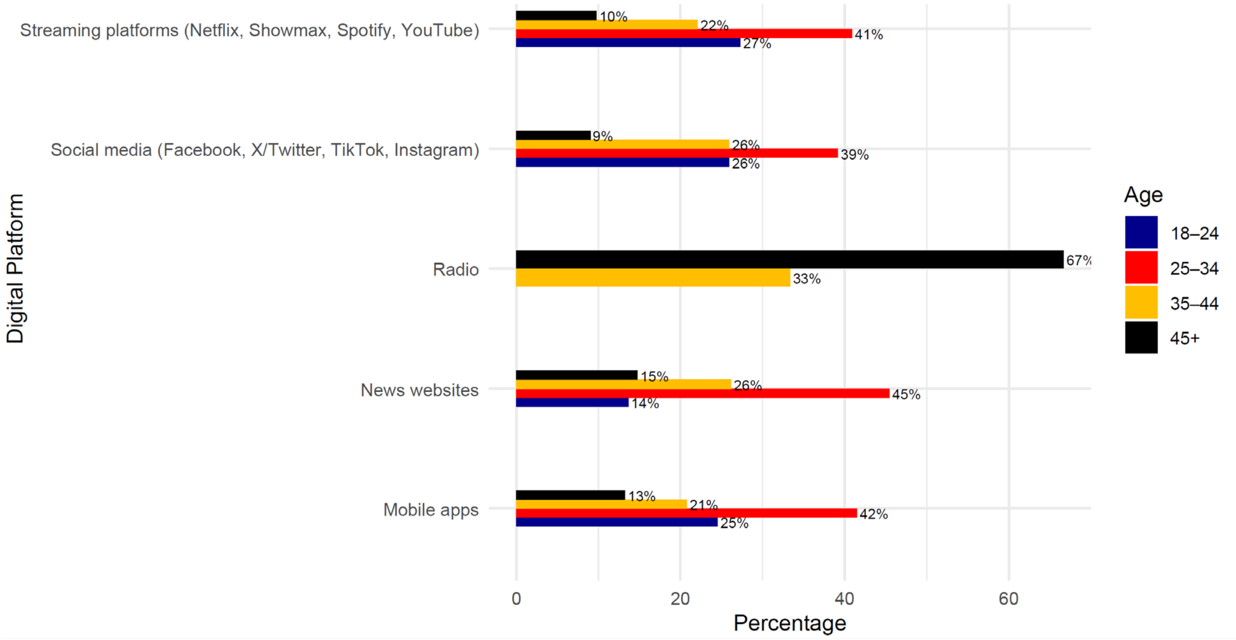


Figure 15: Digital Platforms Per Age Category

3.2.2 Influence of Choice of Platform

Respondents indicated the reasons for their choice of platform used to access news, entertainment and content. Majority of the respondents (49%) indicated that they chose the platform due to accessibility, 32% due to real-time updates, 6% due to credibility of sources, 7.4% due to personalised recommendations, 3% due to user-generated content, 1% to be able to access citizen TV content and 1% for business. The findings indicate that accessibility and real-time updates are the dominant factors influencing respondents' choice of platforms for accessing news and entertainment content. This suggests that convenience, affordability, and immediacy outweigh considerations of content credibility for most users. The relatively low proportion of respondents citing credibility of sources raises concerns about the quality and reliability of information being consumed, particularly in digitally mediated environments. The moderate influence of personalised recommendations highlights the growing role of algorithm-driven content delivery in shaping media consumption patterns.

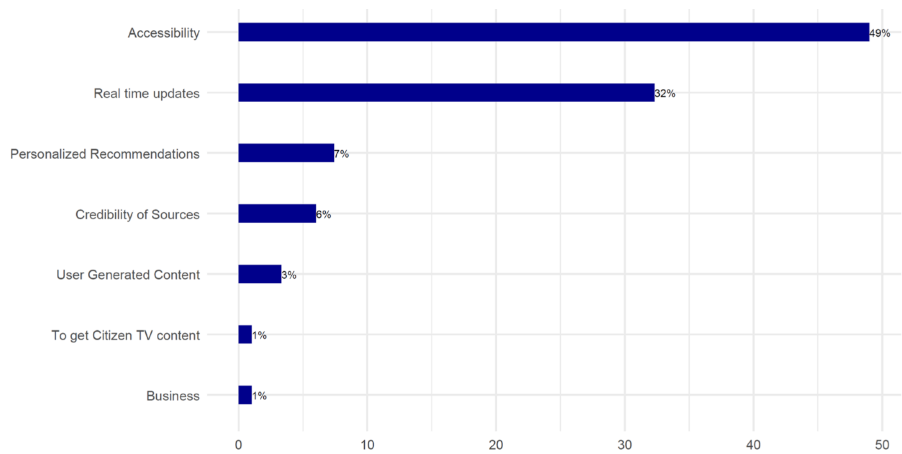


Figure 16: Reasons for Choice of Platform

3.2.3 Device Mostly Used to Access Digital Media

Figure 17 shows the device used to access digital media by consumers. 91.1% indicated that they use smartphones, 4.4% use smart TVs, 2.5% use laptops, 0.8% use radio, 0.8% use desktop computers and 0.3% use tablets. The overwhelming use of smartphones for accessing digital media indicates a strong mobile-first consumption pattern among consumers, underscoring the importance of optimising digital content and services for mobile platforms. The minimal use of laptops, desktops, tablets, and traditional media devices suggests declining reliance on fixed or broadcast technologies, highlighting the need for content providers, policymakers, and service designers to prioritise mobile accessibility, affordability, and usability when developing digital media strategies.

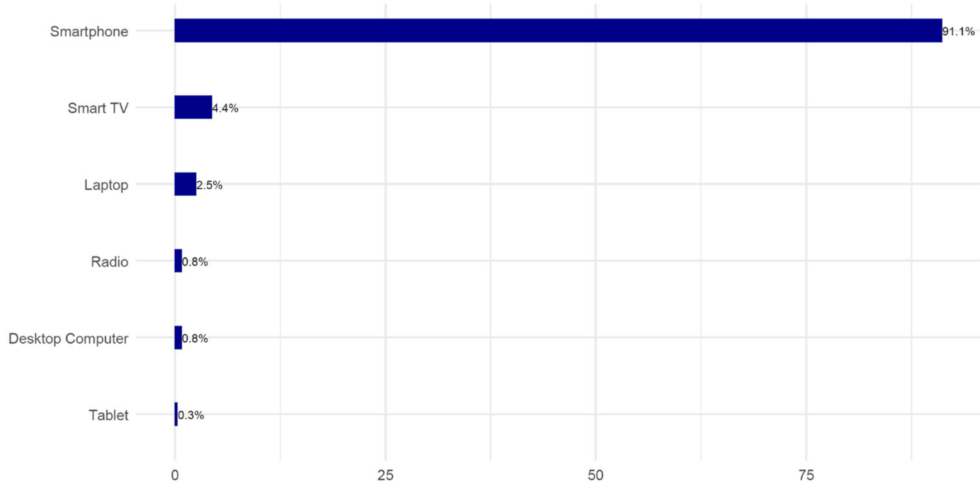


Figure 17: Device Used to Access Digital Media

47% indicated that their media outlets had moderately adopted digital technologies, 21% indicated that they had largely adopted, 17% indicated that they had fully integrated across operations, 14% indicated that they had adopted to a small extent, and 1% indicated that they had not adopted at all.

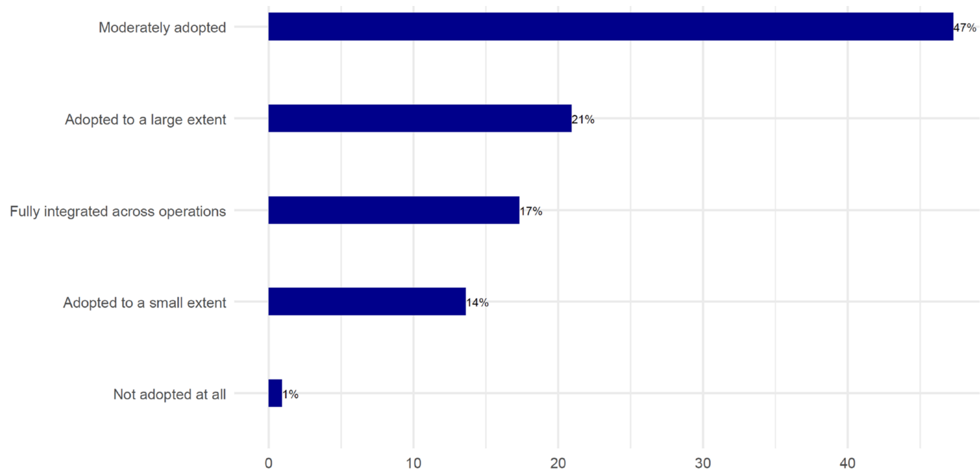


Figure 18: Extent of Adoption of Digital Technologies Among Media Professionals

3.3 Digital Platforms and Monetisation Tools

The second objective of the study was to identify the main digital platforms and tools used for content monetisation.

3.3.1 Encounter Paid Media Content among Consumers

As indicated in Figure 19, 28.2% encounter paid media content via YouTube, 21.9% via Facebook, 15.6% via streaming platforms like Netflix, Showmax and Spotify, 14.8% via TikTok, 9.6% via news websites, 4.4% via Instagram, 3% via other platforms and 2.5% via X (Twitter). The findings indicate that paid media content is most frequently encountered on video-centric and highly engaging platforms, particularly YouTube and Facebook, highlighting their effectiveness for digital advertising reach. The notable presence of paid content on streaming platforms and TikTok further reflects the growing importance of multimedia and algorithm-driven platforms in advertising strategies. In contrast, the relatively low exposure to paid content on news websites, Instagram, and X (Twitter) suggest limited advertising penetration or engagement on these platforms.

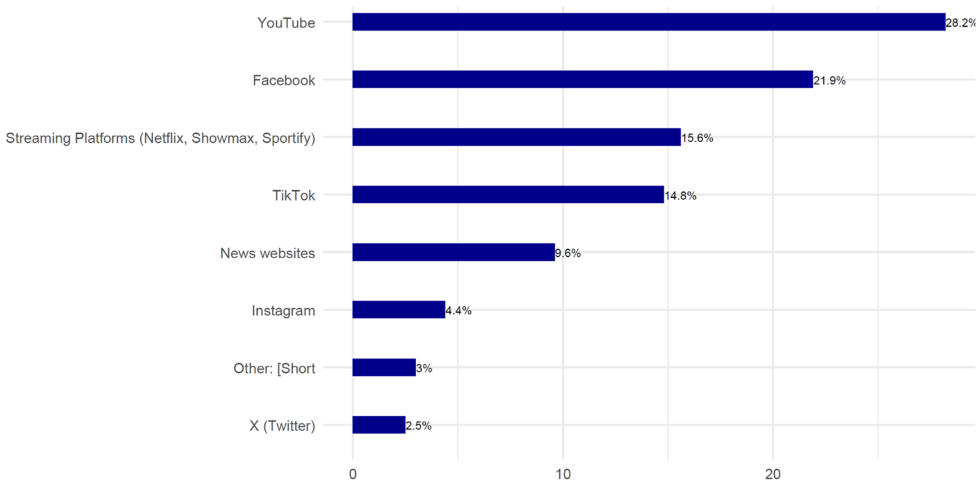


Figure 19: Platforms for Paid Media Content

3.3.2 Monetisation Formats Encountered by Consumers

50% of the respondents indicated that they encounter advertisements as the monetisation format, 27.2% encounter sponsored posts, 15.8% encounter subscription or paywall models, 5.6% encounter mobile payments or donation models, 0.5% encounter none, and 0.2% indicate that they have not seen any monetisation format. The findings indicate that advertising remains the dominant monetisation format encountered by consumers, suggesting that digital content platforms largely rely on ad-supported models to generate revenue. The notable presence of sponsored posts and subscription or paywall models reflects a gradual diversification of monetisation strategies, although these remain secondary to traditional advertising. The relatively low exposure to mobile payments, donations, and the negligible proportion of respondents reporting no monetisation encounters suggest limited adoption of direct user-supported revenue models.

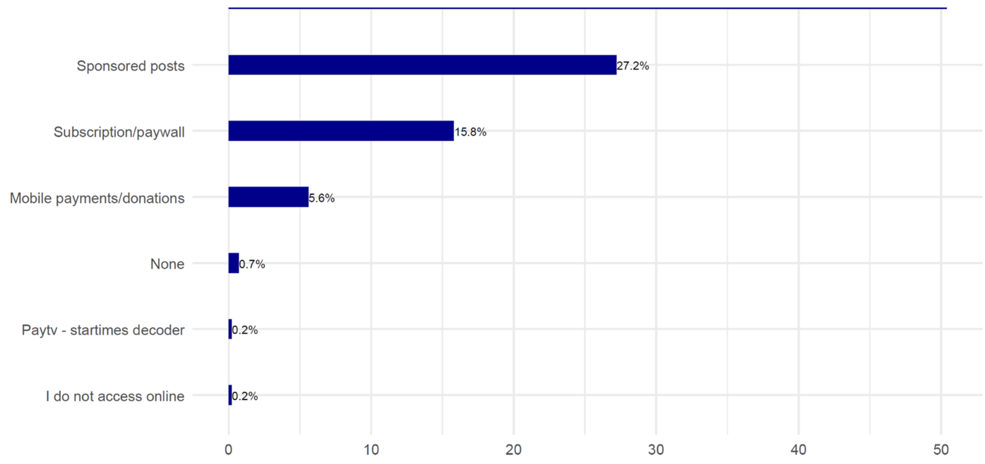


Figure 20: Monetisation Formats Encountered

3.3.3 Digital Platform Used for Distribution of Content by Organisation

36% of the respondents indicated the use of social media (Facebook, X/Twitter, TikTok, Instagram) as their digital platform their organisation uses for distribution of content, 18.5% use of streaming platforms, 15.2% use of news websites, 13.5% use of messaging platforms, 7.6% use podcasts, 6.3% use mobile applications and 0.7% use websites.

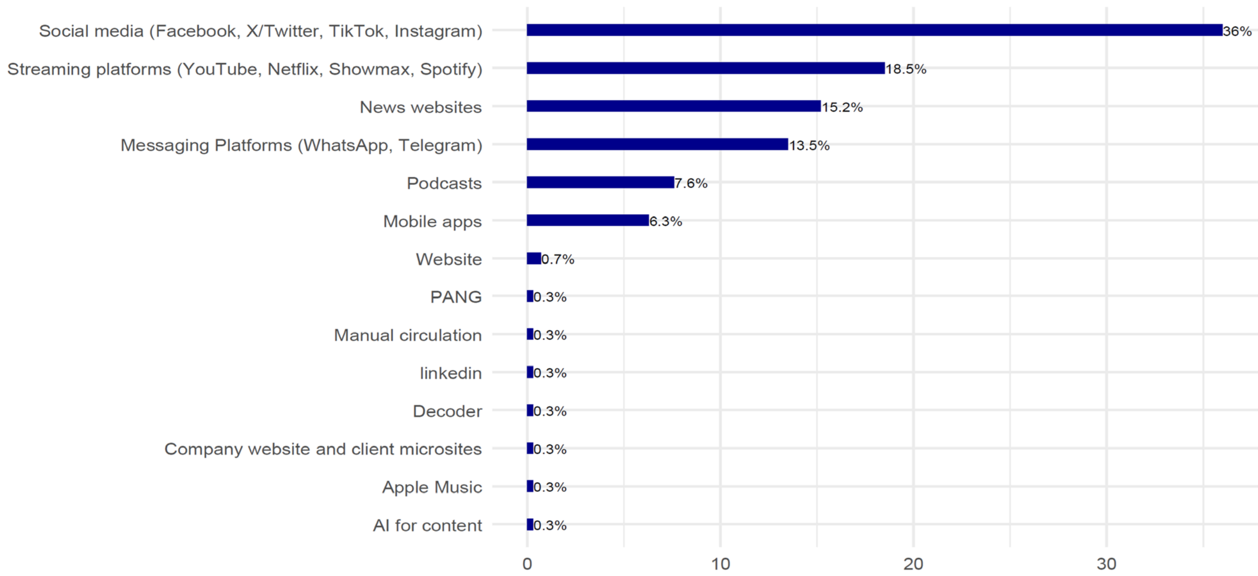


Figure 21: Digital Platforms Used for the Distribution of Content to Consumers

3.3.4 Extent of Adoption of Digital Technologies in Content Monetisation Among Media Professionals

38% of the respondents indicated that they have moderately adopted digital technologies in their content monetisation, 17% have not adopted at all, 17% have adopted to a small extent, 14% have fully integrated across operations, and 14% have adopted to a large extent.

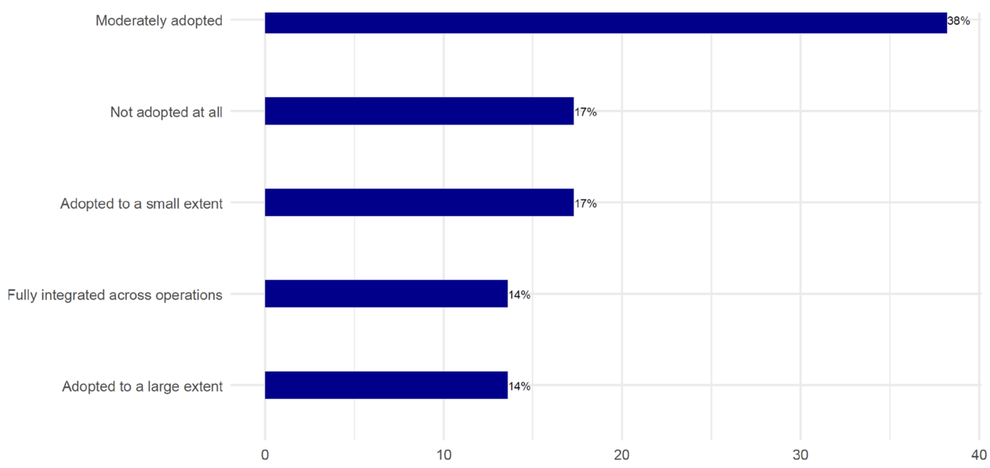


Figure 22: Extent of Adoption of Digital Technologies in Content Monetisation

3.3.5 Platforms Used for Monetising Content by Media Professionals

Figure 23 shows the platforms used by outlets to monetise content. Majority of the respondents (37%) indicated that they use social media (Facebook, X/Twitter, TikTok, Instagram), 19.9% use streaming platforms, 15.2% use news websites, 10% use no platform, 6.6% use messaging platforms, 6.2% use mobile apps and 4.7% use podcasts.

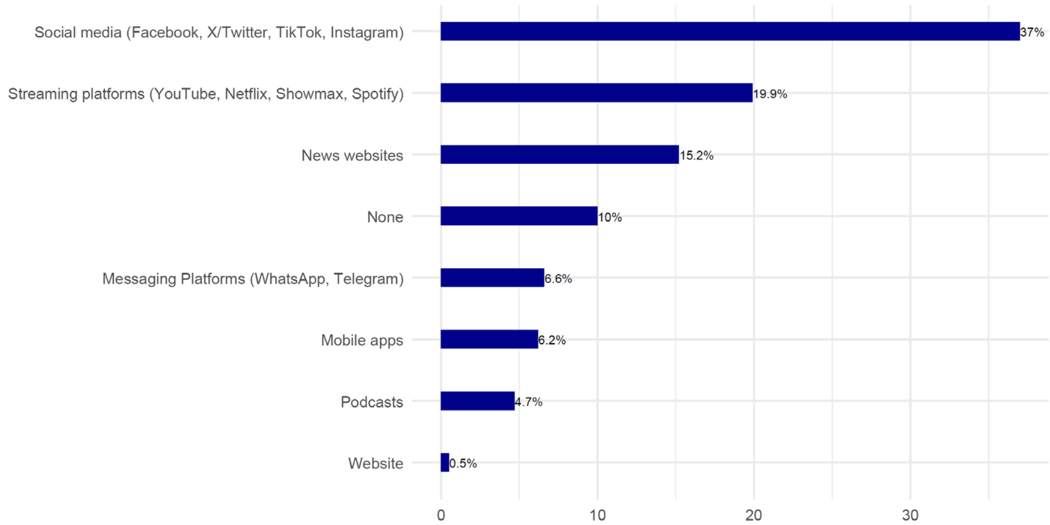


Figure 23: Platforms Used for Monetising Content

3.3.6 Monetisation Tools or Methods Used by Organisations

Figure 24 shows the monetisation tools or methods used by the media outlets. 31.1% use Ads, 26.3% use sponsored content, 12.4% use branded content, 8.6% use affiliate marketing, 8.1% do not use monetisation tools, 7.2% use mobile payments, and 2.4% use paywalls.

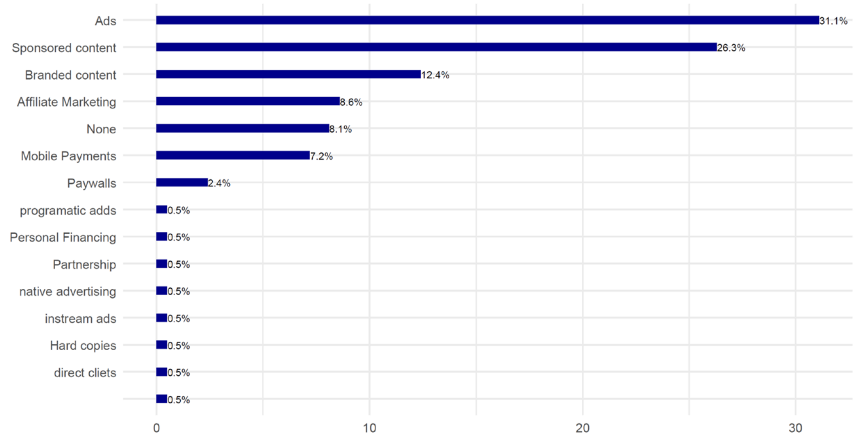


Figure 24: Monetisation Tools or Methods Used by Organisations

3.3.7 Timelines on Paid Content Among Consumers

Figure 25 shows the frequency of payments on the platforms used. Majority of the respondents (34.2%) indicated that they see the payments very often, 32.9% see the payments often, 22.2% see the payments sometimes, 8.5% see the payments rarely and 2.2% never see the payments. The high proportion of respondents who report encountering payments very often or often indicates that monetisation features are a pervasive and routine aspect of digital platform use. This suggests increasing normalisation of paid content and revenue-generating mechanisms within digital media environments. The smaller share of respondents who rarely or never encounter payments implies uneven exposure across platforms or user segments.

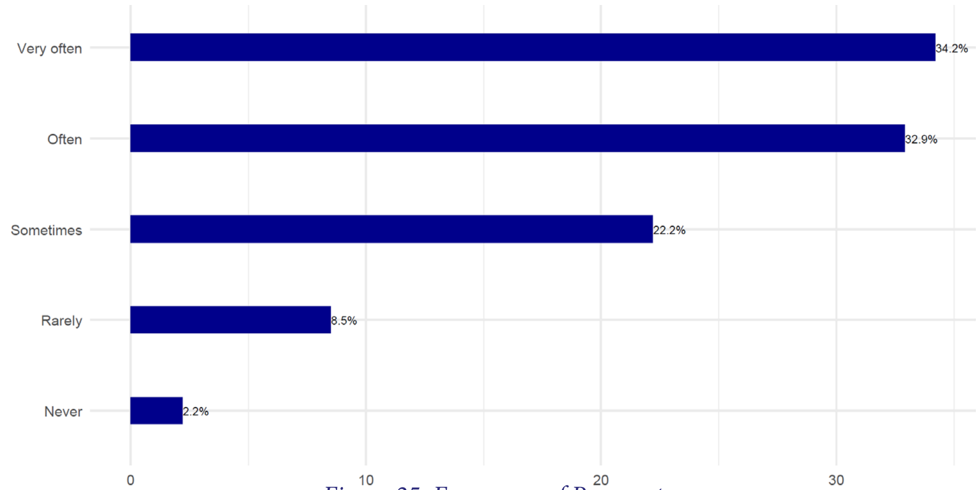


Figure 25: Frequency of Payments

3.3.8 Paid to Access Kenyan Digital Content Among Consumers

Figure 26 shows the respondents' views on whether they paid to access Kenyan digital content, 54.2% indicated that they have not paid to access Kenyan digital content, while 45.8% indicated that they pay to access Kenyan digital content. The finding that a majority of respondents have not paid to access Kenyan digital content suggests a limited willingness or ability to pay for local digital content, potentially driven by affordability concerns, availability of free alternatives, or perceptions of content value. There is a substantial proportion of respondents who do pay, thus indicating a growing market for paid Kenyan digital content.

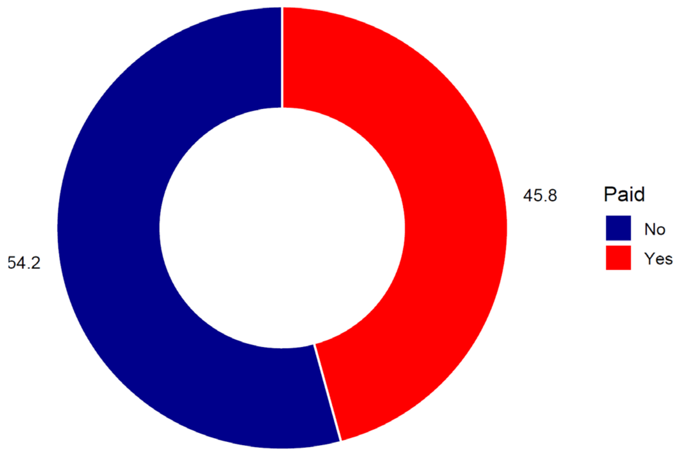


Figure 26: Paid to Access Kenyan Digital Content

The results show that in all age groups, people prefer not to pay for content, though a notable minority are willing to do so, especially among those aged between 25 and 34. This suggests that while there is some openness to paid digital content, cost sensitivity remains high across the population. The implication is that content providers should prioritise affordable pricing models, freemium options, or value-added paid content, particularly targeting younger and middle-aged audiences who demonstrate relatively higher willingness to pay.

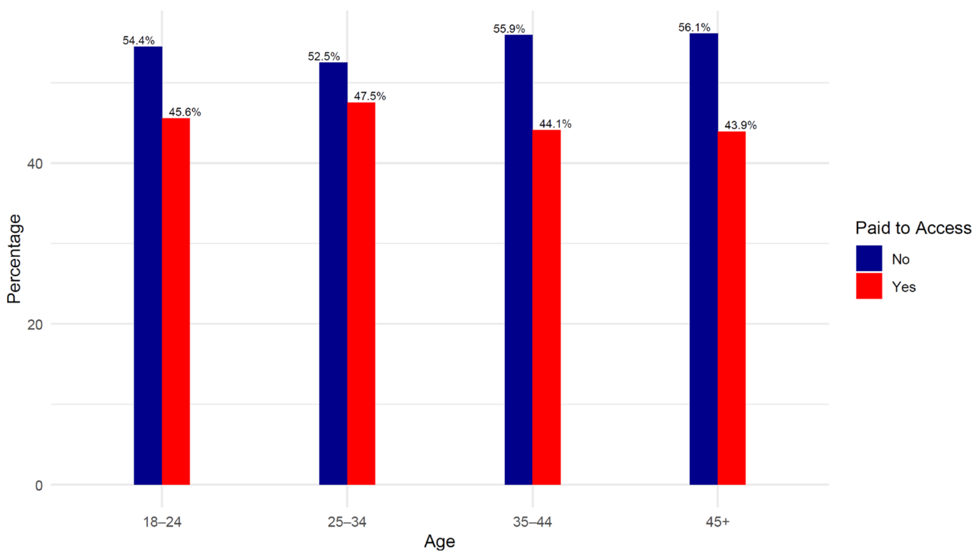


Figure 27: Paid to Access Kenyan Digital Content by Age

3.3.9 Motivation to Pay Among Consumers

Figure 28 demonstrates the motivation of the respondents to pay. 31.7% indicated that the motivation was quality content, 25.9% indicated exclusive access, 16.2% indicated support for creators, 15.8% indicated ad-free experience, and 10.4% indicated other reasons. The results indicate that quality content and exclusive access are the primary motivations driving respondents to pay for digital content, highlighting the importance of content value and uniqueness in encouraging monetisation. The notable proportion of respondents motivated by supporting creators and seeking an ad-free experience suggests growing appreciation for ethical consumption and improved user experience.

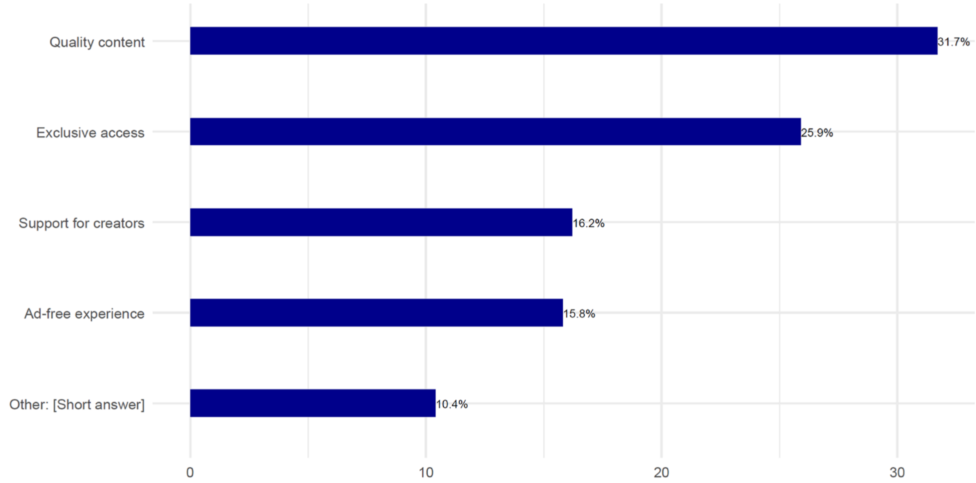


Figure 28: Motivation to Pay

Individuals aged 25–34 are most motivated across nearly all factors, particularly ad-free experiences, quality content, and support for creators, indicating a strong appreciation of value and convenience. Those aged 18–24 show growing interest in supporting creators, while the 35–44 group values quality content and ad-free experiences. In contrast, respondents aged 45+ consistently record the lowest motivation levels across all categories, suggesting lower engagement with paid digital content models. The implication is that content monetisation strategies should be age-targeted: premium, quality-driven and ad-free offerings are likely to resonate most with users aged 25–44, while creator-support and community-based models may appeal more to younger audiences. For older users, alternative approaches such as simplified pricing, bundled services, or free access supported by ads may be more effective.

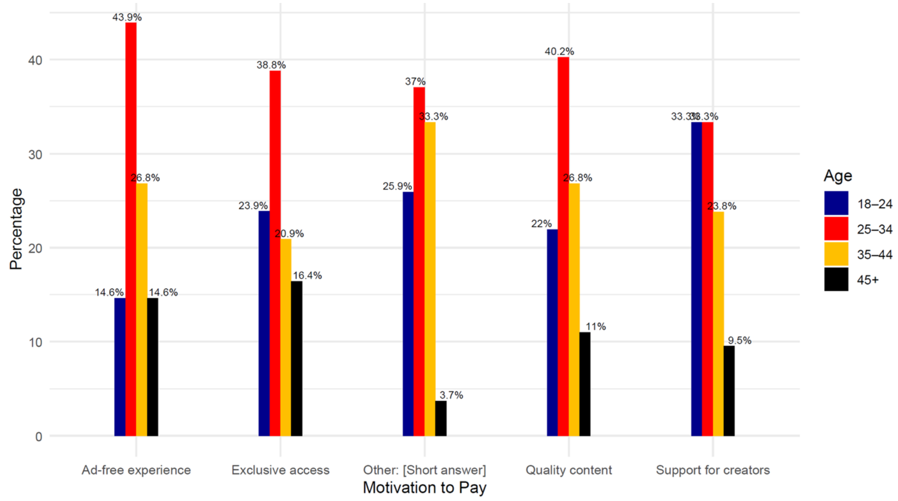


Figure 29: Motivation to Pay per Age

3.3.10 Satisfied with Quality of Paid Digital Content Among Consumers

Majority of the respondents 48.2% indicated that they were neutral with the quality of paid digital content, 37% indicated that they were satisfied, 8.2% were very satisfied, 5.8% were dissatisfied, and 0.8% were very dissatisfied. The predominance of neutral perceptions toward the quality of paid digital content suggests that, for many respondents, paid offerings neither strongly exceed nor fall short of expectations. While a substantial proportion expresses satisfaction or high satisfaction, the relatively small yet notable share of dissatisfied users indicates room for improvement in content quality and value delivery.

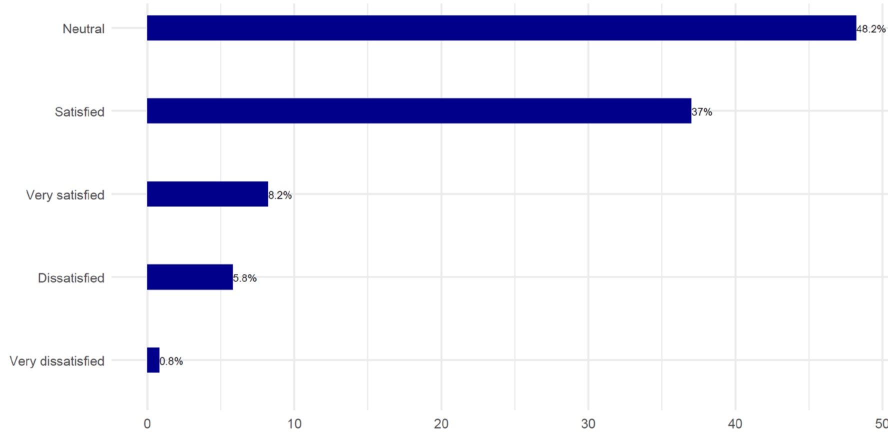


Figure 30: Satisfaction with Quality

3.4 Effectiveness of Current Monetisation Strategies

The study's third objective was to examine the effectiveness of the current monetisation strategies in the current media space.

3.4.1 Effectiveness of Monetisation Tools in Generating Sustainable Revenue

Majority of the respondents 58% indicated that the tools were effective, 29% indicated that the tools were ineffective, 8% were highly effective, and 4% were highly ineffective. The results indicate that a majority of respondents perceive the tools as effective, suggesting that they generally meet users' needs and perform their intended functions. However, the substantial proportion of respondents who view the tools as ineffective or highly ineffective highlights existing gaps in usability, accessibility, or functionality.

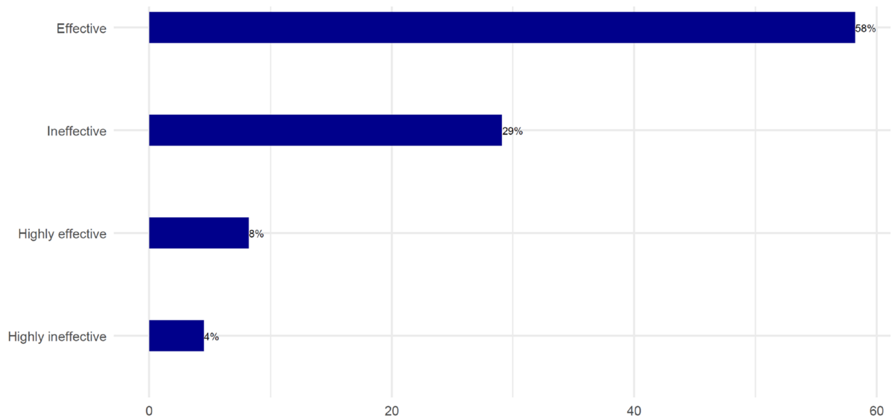


Figure 31: Effectiveness of Monetisation Tools in Generating Sustainable Revenue

3.4.2 Presence of Dedicated Digital Revenue Strategy

Majority of the respondents (53.6%) indicated that there is no presence of a dedicated digital revenue strategy, 30% indicated that there is a presence of a dedicated digital strategy, and 16.4%

were not sure. The finding that a majority of respondents perceive the absence of a dedicated digital revenue strategy suggests limited strategic planning and coordination in monetising digital content. The sizable proportion of respondents who are unsure further indicates a lack of clarity or communication regarding existing revenue approaches.

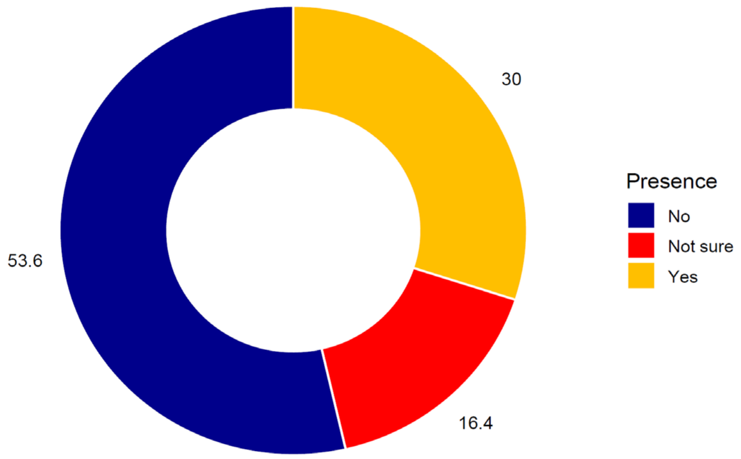


Figure 32: Presence of Dedicated Digital Revenue Strategy

3.4.3 Organisation Success in Monetising Digital Content

Figure 33 shows the organisation's success in monetising digital content. Majority of the respondents 56% indicated that it was somewhat successful, 29% was unsuccessful, and 14% was successful. The results suggest that organisations have achieved only moderate success in monetising digital content, with most respondents perceiving monetisation efforts as somewhat successful rather than fully successful. The notable proportion indicating unsuccessful outcomes points to persistent challenges such as pricing, audience willingness to pay, and effective revenue models.

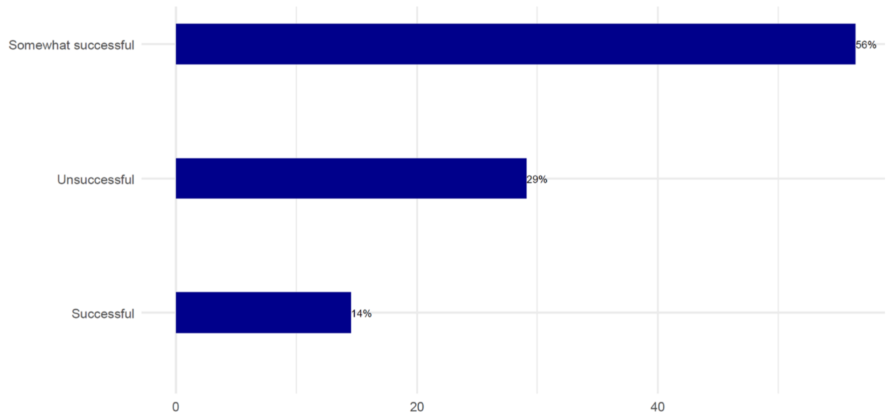
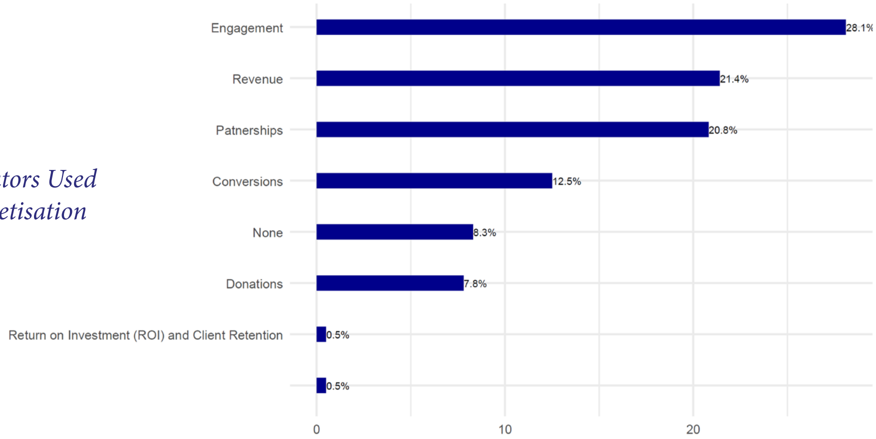


Figure 33: Organisation Success in Monetising Digital Content

3.4.4 Indicators Used to Evaluate Monetisation Performance

Majority of the respondents (28.1%) evaluate monetisation performance using engagement, 21.4% use revenue, 20.8% use partnerships, 12.5% use conversions, 8.3% use no indicator, 7.8% use donations and 0.5% use return on investment and client retention.

Figure 34: Indicators Used to Evaluate Monetisation Performance



3.4.5 Revenue from Digital Platforms

Majority of the respondents (52%) indicated that the proportion of income from digital platforms was below 10%, 26% indicated a revenue of between 10-25%, 14% indicated 26-50%, 6% indicated 51-75% and 3% over 75%.

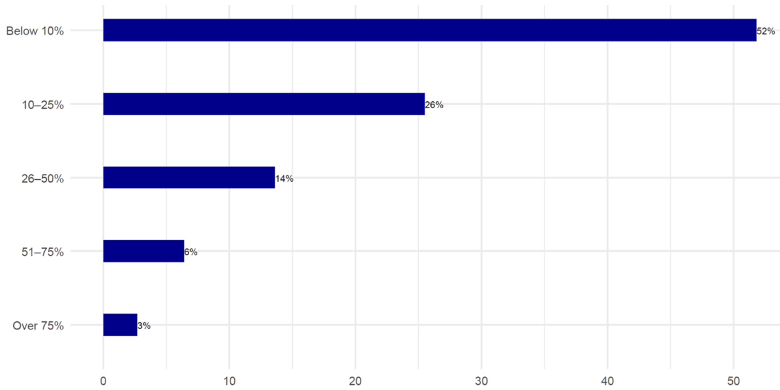


Figure 35: Proportion of Revenue from Digital Platforms

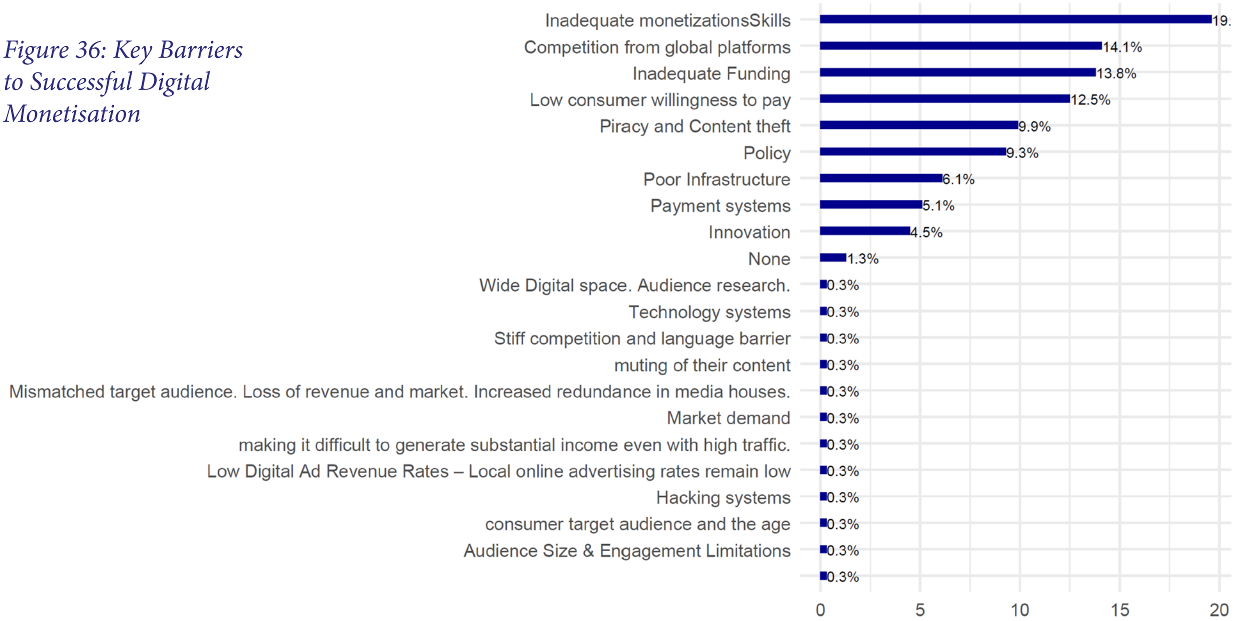
3.5 Challenges and Barriers

The fourth objective of the study was to explain the challenges and barriers faced by media professionals in monetising digital content.

3.5.1 Key Barriers to Successful Digital Monetisation

Figure 36 indicates the key barriers to successful digital monetisation. 19.1% of the respondents indicated that the key barrier is inadequate monetisation skills, 14.1% indicated competition from global platforms, 13.8% indicated inadequate funding, 12.5% indicated low consumer willingness to pay, 9.9% indicated piracy and content theft, 9.3% was policy, 6.1% was poor infrastructure, 5.1% was payment systems and 4.5% indicated innovation was a barrier.

Figure 36: Key Barriers to Successful Digital Monetisation



3.5.2 Digital Policies Support Fair Monetisation for Local Creators

Majority of the respondents 42% indicated that they do not think the digital policies support fair monetisation for local creators, 36% indicated that they are not sure, and 23.5% indicated that they think that the digital policies support fair monetisation for local creators. The responses indicate a general low awareness of existing policies governing digital content creation and monetisation in Kenya, with many respondents unable to identify any specific regulations. Those who were aware mainly cited copyright and intellectual property laws, taxation policies such as digital service tax and VAT, and data protection and cybersecurity regulations, often viewing tax-related policies as restrictive.

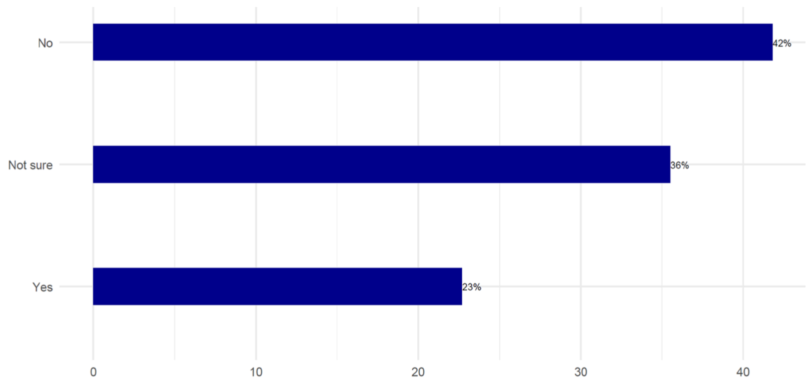


Figure 37: Support of Fair Monetisation for Local Creators

3.5.3 Recommendations to Strengthen Digital Monetisation Policies in Kenya

The recommendations emphasise the need for supportive, clear, and locally responsive policies to strengthen digital content monetisation in Kenya. Key suggestions include reducing the tax burden on content creators, lowering the cost of internet and production tools, and simplifying tax and regulatory frameworks to make compliance easier, especially for small and emerging creators. Respondents also strongly called for capacity building through training and sensitisation on monetisation policies, digital skills, and revenue models. Strengthening copyright protection and anti-piracy measures, ensuring fair and timely payments from global platforms, improving cybersecurity and trust, and enhancing stakeholder engagement and partnerships were also highlighted.

3.5.4 What Can Make Digital Monetisation More Effective in Media in Kenya

Digital monetisation in the Kenyan media could be made more effective through a combination of capacity building, supportive policies, and improved infrastructure. Respondents emphasised the need for widespread training on monetisation skills, digital literacy, and data analytics for journalists, media managers, and content creators, with monetisation incorporated into media curricula. Strengthening and enforcing copyright and anti-piracy laws, ensuring fair and timely payments, and establishing equitable revenue-sharing arrangements with global platforms were also highlighted. Additionally, friendlier and locally driven policies, including reduced taxation, simplified regulations, affordable internet, and access to modern digital tools, would encourage content creation and innovation. Enhancing public awareness and willingness to pay, promoting original, high-value local content, diversifying revenue streams, and fostering partnerships between government, media houses, and technology platforms were seen as critical to building a sustainable digital media monetisation ecosystem in Kenya.

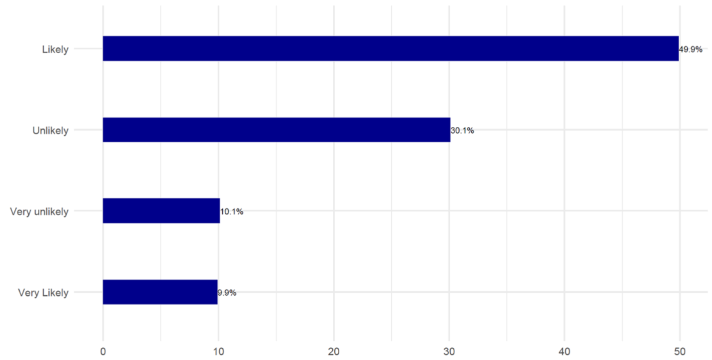
3.6 Audience Willingness to Pay

The study sought to understand audience willingness to pay for digital media content and how this affects monetisation.

3.6.1 Likelihood of Paying for Digital Content Among Consumers

Majority of the respondents (49.9%) indicated that they were likely to pay for digital content, 30.1% indicated that they were unlikely to pay for digital content, 10.1% indicated that they were very unlikely to pay for digital content, and 9.9% indicated that they were very likely to pay for digital content. The findings indicate a generally positive inclination toward paying for digital content, with nearly half of the respondents expressing a likelihood to pay and an additional segment being very likely to do so. However, the substantial proportion of respondents who are unlikely or very unlikely to pay highlights persistent barriers such as affordability concerns, perceived value, or availability of free alternatives.

Figure 38: Likelihood of Paying for Digital Content



3.6.2 Type of Content One Willing to Pay For

As indicated in Figure 39, majority of the respondents (38.9%) indicated that they are willing to pay for entertainment (music, movies) content, 14.2% would pay for news and analysis, 13.7% indicated that they will pay for educational content (education, health, agriculture), 9.9% would not pay, 8.5% would pay for podcasts/documentaries, 5.5% would pay for business content, 5.2% would pay for sports and 4.1% would pay for religious content. The results indicate that respondents show the strongest willingness to pay for entertainment content, underscoring the high perceived value of music and movies in the digital ecosystem. The comparatively lower willingness to pay for news, educational, business, and sports content suggests continued reliance on free or subsidised alternatives in these areas. The proportion of respondents unwilling to pay for any content highlights persistent resistance to paid models.

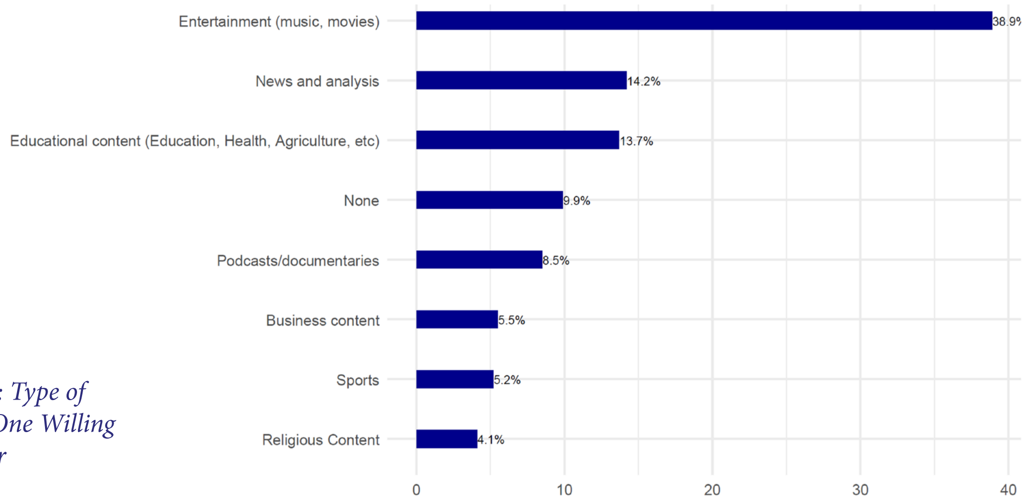


Figure 39: Type of Content One Willing to Pay For

3.6.3 Maximum Amount Willing to Pay Among Consumers

Majority of the respondents 27.4% indicated that the maximum amount that they are willing to pay for digital content was below KShs 100, 23% indicated between KShs 100 and 299, 15.6% indicated between 300 and 499, 13.7% indicated none, 12.6% indicated between 500 and 999, and the least 7.7% indicated above KShs 1000. The findings indicate that most respondents exhibit a low willingness to pay for digital content, with the majority preferring amounts below KShs 300. This suggests high price sensitivity and limited capacity or willingness to commit to higher-priced digital offerings. The notable proportion of respondents unwilling to pay anything further reinforces resistance to premium pricing.

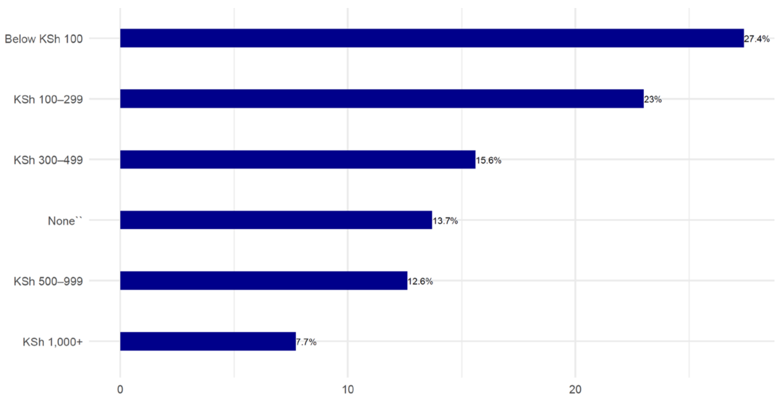


Figure 40: Maximum Amount Respondents are Willing to Pay

3.6.4 Payment Mode Among Consumers

Figure 41 gives the preferred payment mode by the consumers. 85% indicated that they prefer mobile money transfer, 5% have no preferred mode of payment, 4% prefer airtime billing, 4% prefer credit/debit card, and 2% prefer digital wallets. The strong preference for mobile money transfers highlights their central role in facilitating digital payments and underscores the importance of integrating mobile money solutions into digital content monetisation strategies. The comparatively low preference for cards, airtime billing, and digital wallets suggests limited adoption or accessibility of these alternatives.

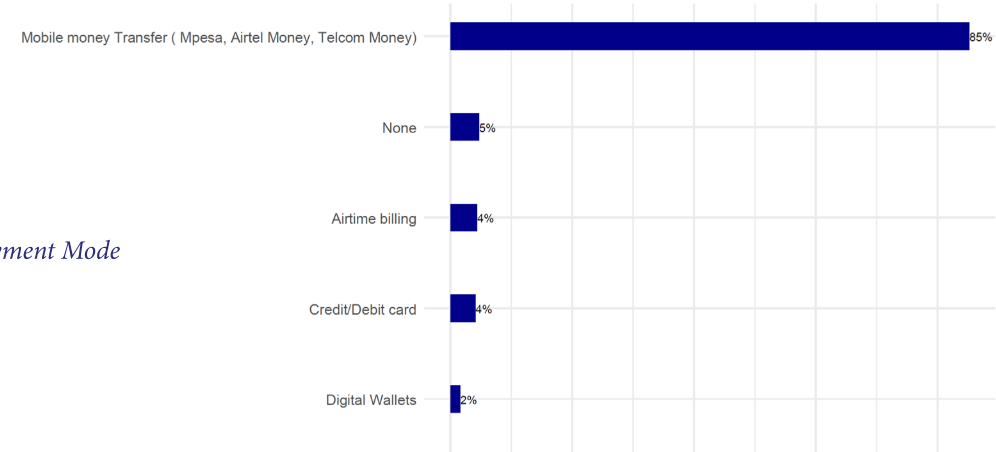


Figure 41: Payment Mode

3.6.5 Readiness to Pay for Digital Media Content

Figure 42 shows the readiness of Kenyans to pay for digital media content. Majority (50.4%) indicated that they were ready to pay for digital media content, while 49.6% indicated that they were not ready. This suggests that while there is a substantial base of consumers willing to support paid digital media, barriers such as affordability, perceived value, and availability of free alternatives remain influential. Respondents who support paying for digital media content emphasised the value derived from high-quality, credible, and exclusive content. Many noted that paid content offers ad-free experiences, timely and unaltered information, and specialised or educational content such as business insights, farming tips, health information, and podcasts that are not easily accessible through free platforms. Others expressed willingness to pay as a way of supporting local creators and talent, enabling creators to earn sustainable income and improve content quality. Convenience, accessibility through mobile devices, and the availability of mobile money payment options were also cited as key enablers.

Respondents who were unwilling to pay largely cited economic constraints, including high cost of living, unemployment, low disposable income, and financial instability, which force prioritisation of basic needs over digital content. Many noted the abundance of free alternatives on platforms such as Facebook, YouTube, radio, and free-to-air television, reducing the perceived need to pay. Concerns were also raised about high subscription costs, pricing in foreign currencies, fear of online fraud, and limited access to preferred payment methods. Additionally, some respondents expressed cultural preferences for free content, scepticism about the value or quality of paid Kenyan digital content, and reliance on shared or pirated sources.

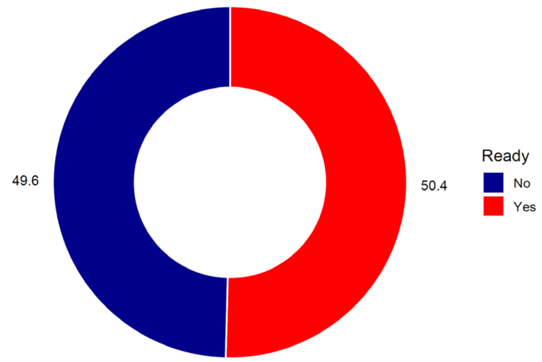


Figure 42: Readiness to Pay

3.6.6 Willingness of Audience to Pay: Media Professional Perspective

Figure 43 shows the willingness to pay by the Kenyan audience. 48.2% of the respondents indicated that they are willing to pay for digital media content and 51.8% indicated that they are not willing to pay.

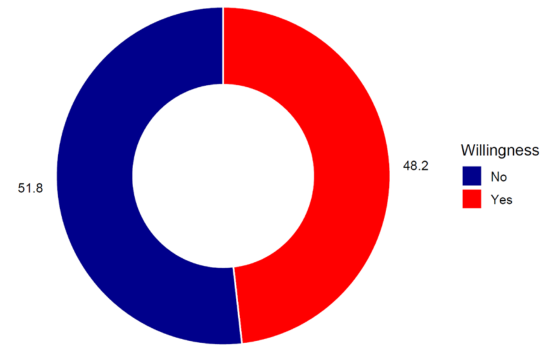


Figure 43:: Audience Willingness to Pay

3.6.7 Content Types Attract the Most Paying Audiences

The study sought to establish the content type that attracts the most paying audiences. Majority of the respondents (49%) indicated that it was entertainment (music, movies), 21% indicated news and analysis, 14% indicated podcasts/documentaries, 7% indicated sports, 4% indicated educational content, 3% indicated religious content, and 3% indicated business content.

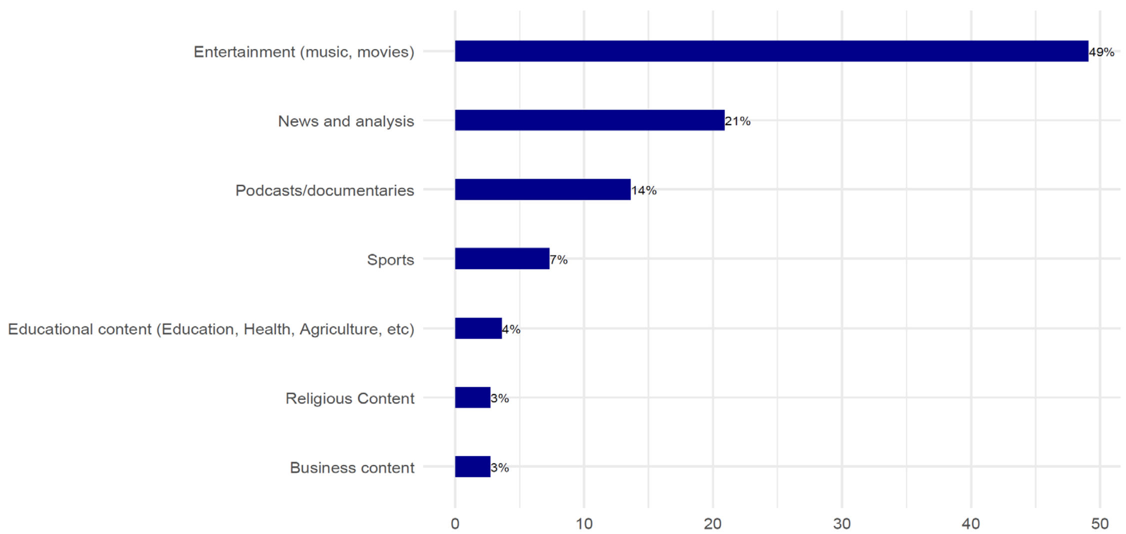


Figure 44: Content Type that Attracts the Most Paying Audience

3.6.8 Payment Models Work Best for Kenyan Audiences: Media Professional Perspective

Majority of the respondents 34% indicated that the payment models that work best for Kenyan audiences were one-time payment, 31% indicated subscriptions, 24% indicated ad-supported, and 11% indicated bundled content. The findings imply that Kenyan audiences favour flexible and low-commitment payment options, with one-time payments emerging as the most preferred model. This suggests that consumers may be cautious about long-term financial commitments, making subscriptions less attractive despite their popularity. The relatively strong preference for ad-supported models also indicates a willingness to trade attention for free or lower-cost access to content, while the lower preference for bundled content suggests limited appeal for aggregated offerings.

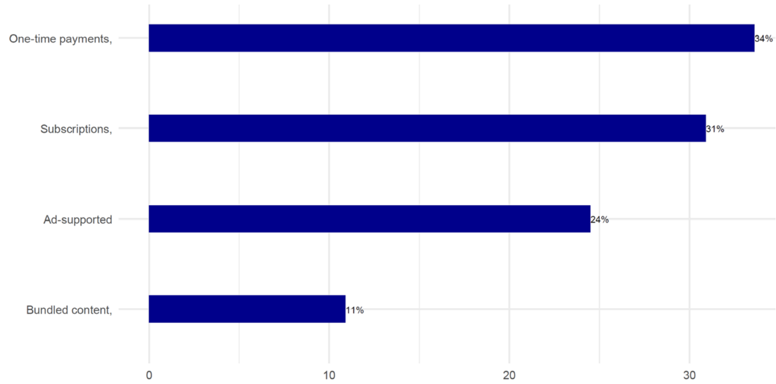


Figure 45: Payment Models Work Best for Kenyan Audiences

There is a strong consensus that enhancing digital monetisation in Kenya's media industry requires capacity building, supportive regulation, and improved infrastructure. Key recommendations include widespread civic education and training for journalists and content creators on monetisation, business models, data analytics, SEO, and copyright management, with institutions such as MCK playing a central role through grants, workshops, and sensitisation forums. Respondents also emphasised the need for clear, fair, and well-implemented policies, stronger copyright enforcement, lower eligibility thresholds, reduced licensing and transaction costs, and transparent revenue-sharing frameworks with digital platforms.

Additionally, affordable and reliable internet, accessible production tools, streamlined and automated payment systems (especially via mobile money), and closer collaboration between government, media houses, platforms, and creators were seen as critical to ensuring sustainability, professionalism, and long-term viability of digital media monetisation in Kenya.

4 Conclusions and Recommendations

4.1 Conclusions

The findings indicate that social media platforms dominate as the primary channels for accessing news and entertainment, with 51.3% of respondents favouring platforms such as Facebook, X/Twitter, TikTok, and Instagram for digital content. Streaming platforms follow at 23.8%, while traditional media such as radio and television are used minimally. This underscores a clear shift toward digital and mobile-first consumption, further confirmed by the overwhelming use of smartphones. The reliance on smartphones highlights the importance of optimising digital content and services for mobile users to enhance reach and engagement.

Accessibility (49%) and real-time updates (32%) are the main drivers behind platform choice, suggesting that convenience and timeliness are critical factors in digital media consumption. In terms of monetisation, advertising is the most common format encountered (50%), followed by sponsored posts (27.2%) and subscription/paywall models (15.8%). However, less than half of the respondents (45.8%) have actually paid for digital content, indicating a gap between exposure to monetisation formats and willingness to pay. Among those who do pay, motivations are largely driven by quality content (31.7%), exclusive access (25.9%), and support for content creators (16.2%).

Respondents' perceptions of paid content quality are largely neutral to positive, with 37% satisfied and 8.2% very satisfied. While nearly half of respondents (49.9%) indicated a likelihood to pay for digital content in the future, there remains a significant portion who are reluctant or unlikely to pay. Entertainment content (38.9%) is the most preferred paid category, followed by news and educational content, while business, sports, and religious content are the least prioritised.

Overall, these findings suggest that mobile-friendly, accessible, and high-quality digital content drives user engagement, but converting this engagement into consistent monetisation remains a challenge. Content providers and digital platforms need to focus on value-driven offerings, tailored pricing models, and enhancing user experience to increase willingness to pay and support sustainable digital content ecosystems in Kenya.

4.2 Recommendations

1 Optimise Content for Mobile Platforms

Given that 91.1% of users access digital content via smartphones, platforms should prioritise mobile-first design, ensuring fast loading speeds, responsive layouts, and user-friendly navigation to enhance engagement.

2 Enhance Accessibility and Real-Time Updates

Since accessibility (49%) and real-time updates (32%) are the main drivers of platform choice, digital content providers should streamline content delivery and adopt push notifications, social media integration, and mobile alerts to keep users informed promptly.

3 Improve Content Quality and Personalisation

With quality content (31.7%) and exclusive access (25.9%) being key motivators for paying, platforms should invest in high-quality, reliable, and engaging content, while using personalised recommendations to increase perceived value and user satisfaction.

4 Diversify Monetisation Strategies

Advertising is currently the dominant monetisation method, but less than half of respondents pay for content. Providers should explore hybrid models, including affordable subscriptions, micro-payments, ad-free experiences, and premium packages to cater to different user segments.

5 Promote Entertainment and Educational Content

Entertainment (38.9%) and educational content (13.7%) are the preferred paid content categories. Providers should focus investments on these high-demand areas, while also exploring innovative formats such as podcasts, short videos, and interactive learning modules.

6 Encourage User Trust and Credibility

Only 6% of respondents chose platforms due to source credibility. Content providers should strengthen transparency and verification, highlighting authentic sources and fact-checked content to enhance credibility and user confidence.

7 Foster Awareness of Paid Content Benefits

With nearly half of users neutral about content quality and hesitant to pay, platforms should educate users on the benefits of paying, emphasising exclusive, high-quality, and ad-free content as incentives for subscriptions.

8 Leverage social media for Engagement and Monetisation

Since social media dominates platform usage, content providers should integrate payment options and premium content within social platforms, using social engagement strategies to convert followers into paying users.

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Appendix

Appendix I:

Media Consumer Questionnaire_ Digital Disruption and Monetisation: How Kenyan Media is Adapting to the New Content Economy

The Media Council of Kenya is conducting a survey that seeks to understand how Kenyan media consumers engage with digital media content and how this affects content monetisation strategies. The study focuses on assessing levels of digital adoption, the tools and platforms used for monetisation, their effectiveness, challenges faced by digital media consumers, and audience willingness to pay for digital content.
You are invited to participate in this study because you are a media consumer in Kenya

Your participation in this study is entirely voluntary. The survey will take approximately 10– 15 minutes to complete.

All information collected will be treated with strict confidentiality. No personally identifying information will be shared or published. Data will be used solely for research purposes.

There are no anticipated risks associated with this study. While you may not directly benefit, your responses will contribute valuable insights into improving digital content and media sustainability in Kenya.

Email *

CONSENT: I have understood the information above and voluntarily agree to participate in this survey *

Mark only one oval.

- Yes
- No

* Indicates required question

SECTION A: Demographic Information

1. Gender *

Mark only one oval.

- Male
- Female

2. Age *

Mark only one oval.

- 18–24
- 25-34
- 35-44
- 45+

3. Education Level *

Mark only one oval.

- Primary
- Secondary
- College
- University
- Postgraduate

4. Occupation *

Mark only one oval.

- Student
- Employed
- Self-employed
- Unemployed
- Other

5. County of residence *

Mark only one oval.

- Mombasa
- Kwale
- Kilifi
- Tana River
- Lamu
- Taita/Taveta
- Garissa
- Wajir
- Mandera
- Marsabit
- Isiolo
- Meru
- Tharaka-Nithi
- Embu
- Kitui
- Machakos
- Makueni
- Nyandarua
- Nyeri
- Kirinyaga
- Murang'a
- Kiambu
- Turkana
- West Pokot
- Samburu
- Trans Nzoia
- Uasin Gishu
- Elgeyo/Marakwet
- Nandi
- Baringo
- Laikipia
- Nakuru
- Narok
- Kajiado
- Kericho
- Bomet
- Kakamega
- Vihiga
- Bungoma
- Busia
- Siaya
- Kisumu
- Homa Bay
- Migori
- Kisii
- Nyamira
- Nairobi City

SECTION B: Adoption of Digital Media Technologies

6a). Which digital platforms do you

frequently use to access news or entertainment content?

Tick all that apply.

- Social media (Facebook, X/Twitter, TikTok, Instagram
- News websites
- Streaming platforms (Netflix, Showmax, Spotify, YouTube)
- Mobile apps
- Other:

6b) What mostly influences your choice of platform? *

Mark only one oval.

- Accessibility
- Real-time udates
- Personalised recommendations
- User Generated Content
- Personalised Recommendations
- Credibility of Sources
- Other:

7. What device do you mostly use to access digital media *

Mark only one oval.

- Smartphone Laptop
- Desktop computer
- Smart TV
- Tablet
- Other:

SECTION C: Digital Platforms and Monetisation Tools

8. On which platforms do you most often encounter paid media content? *

Mark only one oval.

- Facebook X (Twitter)
- YouTube
- TikTok
- Instagram
- News websites
- Streaming Platforms (Netflix, Showmax, Spotify)
- Other: [Short]

9. Which monetisation formats do you encounter most frequently online? *

Tick all that apply.

- Advertisements
- Sponsored posts
- Subscription/paywall
- Mobile payments/donations
- Other:

10. How often do you see paid content on the platforms you use? *

Mark only one oval.

- Very often
- Often
- Sometimes
- Rarely
- Never

11. Have you ever paid to access Kenyan digital content?*

Mark only one oval.

- Yes
- No

12. If yes, what motivated you to pay?

Tick all that apply.

- Quality content
- Exclusive access
- Support for creators
- Ad-free experience
- Other: [Short answer]
- Other:

13. How satisfied are you with the quality of paid digital content in Kenya? *

Mark only one oval.

- Very satisfied
- Satisfied
- Neutral
- Dissatisfied
- Very dissatisfied

SECTION D: Audience Willingness to Pay

14. How likely are you to pay for digital content? *

Mark only one oval.

- Very Likely
- Likely
- Unlikely
- Very unlikely

15. What type of content would you be most willing to pay for? *

Mark only one oval.

- News and analysis
- Entertainment (music, movies)
- Educational content (Education, Health, Agriculture, etc)
- Podcasts/documentaries
- Religious Content
- Business content
- Sports
- None

16. What is the maximum amount you would be willing to pay per month for digital content? *

Mark only one oval.

- Below KShs 100
- KShs 100–299
- KShs 300–499
- KShs 500–999
- KShs 1,000+
- None``

17. Which payment mode would you prefer for digital content? *

Mark only one oval.

- Mobile money Transfer (Mpesa, Airtel Money, Telcom Money)
- Credit/Debit card
- Airtime billing
- Digital Wallets
- Other:

18a). Do you think Kenyan audiences are ready to pay for digital media content?*

Mark only one oval.

- Yes No

18b). Give reasons for your answer in question 18a *

Endorsement

Thank you for your participation. Your input is highly valid and will help inform the media industry.

Appendix 2:

The Media Council of Kenya is conducting a survey that seeks to understand how the adoption of digital technologies influences content monetisation strategies in the Kenyan media industry. The study focuses on assessing levels of digital adoption, the tools and platforms used for monetisation, their effectiveness, challenges faced by practitioners, and audience willingness to pay for digital content.

You are invited to participate in this study because you are a media professional. Your participation in this study is entirely voluntary

The survey will take approximately 10– 15 minutes to complete. All information collected will be treated with strict confidentiality. No personally identifying information will be shared or published. Data will be used solely for research purposes.

There are no anticipated risks associated with this study. While you may not directly benefit, your responses will contribute valuable insights into improving digital monetisation strategies and media sustainability in Kenya.

CONSENT. I have read the information above and voluntarily agree to participate in this survey

Mark only one oval.
Yes
No

*Denotes mandatory Questions

SECTION ONE: Demographic Information

1). Gender *
Mark only one oval.
- Male
- Female

2). Age *
Mark only one oval.
- 18–24
- 25–34
- 35–44
- 45+

3). Education Level *
Mark only one oval.
- Primary
- Secondary
- College
- University
- Postgraduate

4). Position *
Mark only one oval.
- Journalist
- Editor
- Media Manager
- Digital content creator
- Other:

5). Type of Organisation *
Tick all that apply.
- Print media
- Broadcast media
- Digital Media
- Digital Marketing agency
- Other:

SECTION TWO: Digital Platforms and Monetisation Tools

6a). To what extent has your media outlet adopted digital technologies (suchas social media platforms, content management systems, data analytics tools, or AI-driven production tools) In its content creation and distribution processes?*
Mark only one oval.
- 1 Not adopted at all
- 2 Adopted to a small extent
- 3 Moderately adopted
- 4 Adopted to a large extent
- 5 Fully integrated across operations

6b). Which digital platforms does your organisation use for distributing content?*
Tick all that apply.
- Social media (Facebook, X/Twitter, TikTok, Instagram)
- News websites
- Streaming platforms (YouTube, Netflix, Showmax, Spotify)
- Mobile apps
- Podcasts
- Messaging Platforms (WhatsApp, Telegram)
- Other:

7a). To what extent has your media outlet adopted digital technologies (such * as social media platforms, content management systems, data analytics tools, or AI-driven production tools) in its content monetisation?
Mark only one oval.
- Not adopted at all
- Adopted to a small extent
- Moderately adopted
- Adopted to a large extent
- Fully integrated across operations

7b). Which digital platforms does your organisation use for monetising content?*
Tick all that apply.
- Social media (Facebook, X/Twitter, TikTok, Instagram)
- News websites
- Streaming platforms (YouTube, Netflix, Showmax, Spotify)

- Mobile apps
- Podcasts
- Messaging Platforms (WhatsApp, Telegram)
- Other:

7c). Which monetisation tools or methods are used by your organisation? *

Tick all that apply.

- Ads
- Sponsored content Paywalls
- Branded content Mobile Payments Affiliate Marketing
- Other:

7d). How effective are these monetisation tools in generating sustainable revenue? (1=Not effective, 4=Highly effective) *

Mark only one oval.

- Highly effective
- Effective
- Ineffective
- Highly ineffective

8a). Does your organisation have a dedicated digital revenue strategy?* Mark only one oval.

- Yes
- No
- Not sure

8b). If yes in 8a, which digital revenue strategies does your organisation employ to generate income?

SECTION THREE: Effectiveness of Current Monetisation Strategies

9). How would you describe your organisation's success in monetising digital content? *

Mark only one oval.

- Successful
- Somewhat successful
- Unsuccessful

10). Which indicators do you use to evaluate monetisation performance? *

Tick all that apply.

- Engagement
- Conversions
- Revenue
- Partnerships
- Donations
- Other:

11). What proportion of your organisation's total revenue currently comes from digital platforms? *

Mark only one oval.

- Below 10%
- 10–25%
- 26–50%
- 51–75%
- Over 75%

SECTION FOUR: Challenges and Barriers

12). What are the key barriers to successful digital monetisation in your experience? *

Tick all that apply.

- Inadequate monetization Skills Inadequate Funding
- Poor Infrastructure
- Low consumer willingness to pay Payment systems
- Policy
- Innovation
- Competition from global platforms Piracy and Content theft
- Other:

13a). Do you think current digital policies in Kenya support fair monetisation for local creators? *

Mark only one oval.

- Yes
- No
- Not sure

13b). Which existing policies are you aware of?

13c). What recommendations would you suggest for strengthening digital content monetisation policies in Kenya?

14). What in your opinion could make digital monetisation more effective in Kenyan media?

SECTION FIVE: Audience Willingness to Pay

15). From your experience, are Kenyan audiences willing to pay for digital media content?*

Mark only one oval.

- Yes
- No

16). Which content types attract the most paying audience? *

Mark only one oval.

- News and analysis
- Entertainment (music, movies)
- Educational content (Education, Health, Agriculture, etc)
- Podcasts/documentaries
- Religious Content
- Business content
- Sports

17). What payment models work best for Kenyan audiences? *

Mark only one oval.

- Subscriptions,
- One-time payments,
- Bundled content,
- Ad-supported

18). Please share any additional comments or recommendations on enhancing digital monetisation in Kenya's media industry.

Endorsement

Thank you for your participation. Your input is highly valid and will help inform the media industry.

Appendix 3:

The Media Council of Kenya is conducting a survey to examine how the adoption of digital technologies influences content monetisation strategies within the Kenyan media industry. The study aims to assess the extent of digital adoption, identify the tools and platforms used for monetisation, evaluate their effectiveness, and explore the challenges faced by media practitioners. Additionally, it seeks to gauge the audience's willingness to pay for digital content.

The survey also explores how media training institutions are preparing future professionals by integrating digital technologies and monetisation concepts into their curricula, ensuring graduates are equipped with the skills required for the evolving digital media landscape.

You are invited to participate in this study because you are a Media Trainer in Kenya. Your participation in this study is entirely voluntary. The Interview will take approximately 10–15 minutes to complete.

All information collected will be treated with strict confidentiality. No personally identifying information will be shared or published. Data will be used solely for research purposes.

There are no anticipated risks associated with this study. While you may not directly benefit, your responses will contribute valuable insights into improving digital monetisation strategies and media sustainability in Kenya.

SECTION ONE: Demographic Information

1 Gender
- Male
- Female

2 Age
Mark only one oval.
- Below 35 years
- 36 years and above

3.Type of Institution
Mark only one oval.
- University
- College

4. Location of the institution (County)

5. Number of lecturers in the department/school

6.Current number of journalism/ media/communication students in the institution.

SECTION TWO: Adoption of Digital Technologies in Training

7. Which media-related programs does your institution offer?
Tick all that apply.
Degree
- Diploma
- Certificate

8. How would you describe the institution's general approach toward digital transformation in media education?

9. What specific digital technologies or tools have been adopted in teaching and learning in your institution? (e.g., digital editing software, data journalism tools, AI content generators, online learning platforms)?

10. What partnerships (if any) has your institution established with industry players or technology providers to enhance digital training?

SECTION THREE: Integration of Digital Monetisation Concepts

11. Does your current curriculum include training on digital monetisation? If yes, what areas is the curriculum focusing on? (e.g., content revenue models, digital marketing, influencer economics, subscriptions, or branded content)?

12. What challenges have you encountered in integrating digital monetisation into the curriculum (e.g., lack of expertise, resources, or curriculum rigidity, funding, or equipment)?

13. Can you share examples of successful initiatives, modules, or student projects that focus on monetising digital content?

SECTION FOUR: Institutional Capacity and Infrastructure

14. In your opinion, are faculty members adequately trained to teach emerging digital media and monetisation concepts? Why do you say so?

15. How often is the curriculum reviewed to keep pace with rapid technological changes in the media industry?

16. Does your institution collaborate with the media industry, government agencies, or professional bodies (e.g., Media Council of Kenya, ICT Authority) in curriculum development?

SECTION FIVE: Policy Environment

17. Are there existing policies or frameworks guiding digital transformation and monetisation training in higher education?

18. What key areas should be prioritised to ensure graduates are equipped with digital and entrepreneurial skills relevant to the evolving media industry?

19. What recommendations would you make to policymakers, educators, and media institutions to strengthen the digital monetisation component in media training programs

MEDIA
COUNCIL OF KENYA

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