



DECOLONIZING BROADCASTING MEDIA IN KENYA: INSTITUTIONAL INTERVENTIONS FOR REDUCING FOREIGN MEDIA CONTENT ON CITIZEN TV AND KBC

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Abstract

Foreign television content continues to shape Kenya's broadcasting landscape despite regulatory and institutional efforts to promote locally produced programming. This study examined institutional interventions aimed at reducing reliance on foreign media content among viewers of Citizen TV and the Kenya Broadcasting Corporation (KBC). Guided by cultivation theory, the study employed an explanatory mixed-methods design. The study collected quantitative data through questionnaires completed by 385 television viewers, and qualitative data through 10 key informant interviews and three focus group discussions with stakeholders in television production, regulation, policymaking, and consumption. Descriptive statistics analyzed quantitative data, while qualitative data were coded and analyzed thematically. The principal interventions identified were investment in local-content production, talent development, partnerships with local creatives and institutions, audience engagement, community-based programming, local-language programming, and limited prime-time localization. However, these interventions were implemented inconsistently and poorly coordinated. Budgetary constraints, commercial pressures, limited production capacity, technical skills gaps, and presumed audience preference for imported programs constrained their effectiveness. Although respondents recognized some progress, 54.0% still perceived the level of foreign programming as high or excessive. The study concludes that reducing dependence on foreign television content requires coordinated regulatory, financial, editorial, and production measures rather than isolated institutional initiatives. It recommends stronger monitoring of local-content requirements, sustainable funding for local

producers, cultural editorial desks, decentralized production hubs, systematic audience research, and sustained professional development for local creatives. These measures could strengthen indigenous television production, expand the visibility of Kenya's cultural diversity, and advance the decolonization of the country's broadcasting sector.

Keywords: broadcast media decolonization, foreign media content, institutional interventions, local cultural content, Citizen TV, KBC, Kenya

INTRODUCTION

Television holds an influential role in Kenya's communication environment and shapes how audiences understand society, culture, and national identity. Beyond informing and entertaining, television selects, repeats, and legitimizes particular portrayals of daily life. It can therefore promote indigenous storytelling and strengthen creative industries, or it can reinforce patterns that marginalize local knowledge and cultural expression. Akpojivi (2018) argues that African media institutions remain sites where colonial inheritances continue to shape communication structures. Schoon et al. (2020) build on this by showing that decolonizing African media requires recognizing local knowledge, perspectives, and cultural identities in both scholarship and media practice. This cultural function is especially important in a country with major linguistic, regional, artistic, and historical diversity. Kenyan communities have traditionally passed on knowledge and identity through storytelling, music, drama, dance, poetry, ceremonies, and other forms of creative expression. Television can extend these practices by documenting them, adapting them for contemporary audiences, and making them visible across geographic and generational boundaries. When local narratives are missing or sidelined, television may narrow the range of experiences presented as representative of the nation (Willems & Mano, 2016).

Kenya's television sector developed within institutional arrangements shaped by colonial broadcasting. The early system concentrated authority, infrastructure, and editorial power in a centralized public broadcaster, while British models strongly influenced professional conventions. Githaiga (2011) explains that post-independence public broadcasting assumed national-development and public-service responsibilities. King'ara (2014), however, demonstrates that inherited structures continued to influence programming, training, and definitions of professional quality. Liberalization expanded the number of commercial broadcasters and increased audience choice, but it also intensified competition for advertising revenue and commercially attractive programming. The growth of commercial broadcasting created new opportunities for domestic production while

strengthening broadcasters' exposure to transnational programme markets. Foreign programmes are acquired as completed products, whereas original local programming necessitates investment in concept development, scriptwriting, talent, equipment, production, post-production, marketing, and distribution. Under financial pressure, broadcasters may therefore favor imported programmes whose costs and audience appeal appear more predictable. Such decisions reproduce global inequalities in media production even where broadcasters formally recognize the cultural and economic importance of local programming (Lee, 2025).

Kenya nevertheless has a significant history of local television production. Public broadcasting programmes such as *Vioja Mahakamani* and *Vitimbi* demonstrated that local television programmes can draw on local humor, language, and social realities to engage national audiences. Ndanyi (2022) provides historical context for the development of screen production and its relationship with Kenyan audiences, while Muthee (2022) shows that contemporary local television production remains constrained by limited financing, access to airtime, institutional support, and competition from imported content. Policy interventions have sought to address this imbalance through local-content requirements and programming standards. The objective is not merely to substitute foreign programmes with domestic productions but to support local creative industries, cultural expression, employment, and public access to locally relevant narratives. Research on Kenya's programming code continues to raise concerns about monitoring, compliance, broadcaster incentives, and the substantive meaning of local content. Numerical compliance alone does not necessarily ensure cultural diversity, production quality, prominent scheduling, or meaningful participation by independent and community-based creators.

Citizen TV and KBC provide an important setting for examining these institutional responses. Citizen TV operates as a major commercial broadcaster whose content choices are shaped by competition, ratings, programme costs, and advertising. KBC is the national public broadcaster and carries broader public-service responsibilities relating to national identity, cultural diversity, information, and minority representation. Examining viewers of the two stations allows the study to consider interventions within distinct commercial and public-service contexts, available survey results do not permit a direct statistical comparison between the stations. Existing literature has extensively considered media decolonization, cultural representation, and the influence of foreign media. Less attention has been given to the practical measures Kenyan broadcasters have taken to reduce dependence on foreign programming and the financial, technical, regulatory, and editorial constraints affecting those measures. This study therefore examined the institutional interventions undertaken to

reduce reliance on foreign media content among viewers of Citizen TV and KBC. It addressed the question: What institutional interventions have Citizen TV and KBC undertaken to reduce reliance on foreign media content, and what factors constrain their effectiveness?

LITERATURE REVIEW

Broadcasting systems in many African countries developed within colonial institutional structures that privileged external narratives, production practices, and languages. Even after independence, these structures continued to influence ownership, professional training, programme formats, and editorial decision-making (Akpojivi, 2018). Mohammed (2021) argues that such arrangements determine whose knowledge counts and which perspectives receive institutional legitimacy. Ofosu-Asare (2024) further locates media decolonization within struggles over aesthetic standards, production resources, and control of story circulation. In Kenya, public broadcasting initially provided an important platform for national communication and cultural programming (Peshut & Mogambi, 2024). King'ara (2014) confirms that it also inherited a centralized model that had developed under colonial rule. Liberalization widened participation by commercial stations and independent producers. It expanded programming choices, but it also introduced a stronger commercial logic in which audience ratings, advertising revenue, and programme-acquisition costs influenced editorial decisions. Local-content development consequently became both a cultural responsibility and an economic calculation.

The international organization of television production places local creators at a structural disadvantage. Moyo (2020) explains that unequal global media structures privilege established producers that can distribute programmes across several markets and recover production costs at scale. Kenyan producers serving a smaller market may need to recover a greater share of their costs from a limited number of broadcasters. Muthee (2022) shows that imported programmes can be more affordable to Kenyan stations than commissioned local productions, encouraging foreign content where stable production budgets or public subsidies are absent. Local production nevertheless offers economic and cultural benefits. It supports employment for writers, performers, directors, technicians, editors, and other creative professionals. It can also strengthen local languages and enable audiences to encounter settings, relationships, and social concerns that reflect their lived experiences. Research on African audiences cautions against treating viewers as passive recipients of global culture; audiences interpret media through local histories and identities and may actively value programmes that resonate with their realities (Strelitz & Boshoff 2008).

Local-content requirements are among the principal regulatory instruments used to address unequal cultural flows. They reserve part of the broadcasting schedule for domestically produced programmes and are intended to stimulate production, employment, and cultural representation. Their effectiveness depends on definitions, monitoring, enforcement, broadcaster incentives, and the production sector's capacity to supply competitive programmes. Mulinya's (2018) examination of Kenya's programming code shows that regulatory standards influence programming when embedded in media practice. Regulation alone cannot overcome the cost disadvantages for local producers. Sustainable localization requires complementary interventions such as commissioning funds, grants, tax incentives, training, access to equipment, production partnerships, and distribution support. Broadcasters themselves can establish dedicated local-content budgets, collaborate with independent producers, develop talent, and reserve visible scheduling periods for domestic programmes. Without these supporting arrangements, quotas may encourage minimal compliance rather than long-term institutional change.

Editorial structures significantly influence cultural diversity in broadcasting. Newsrooms and production departments determine what content is culturally relevant, which communities are represented, and which cultural programmes. Dedicated cultural desks or editorial policies can help institutionalize attention to cultural diversity rather than limiting it to national holidays, ceremonial programming, or occasional documentaries. Structures can also strengthen accountability for linguistic diversity, regional representation, and stereotypes. Digital distribution creates additional opportunities for local producers and broadcasters. Streaming, mobile access, and social platforms can extend programme reach, enable audience feedback, and generate additional revenue. Dovey (2021) describes the internet television space as a site of African creative innovation, but digital distribution does not automatically resolve inequalities in finance, infrastructure, intellectual-property protection, and discoverability. Online expansion must therefore complement rather than replace investment in production capacity.

Cultivation theory explains how sustained exposure to recurring television representations can shape audiences' perceptions of social reality. Rather than attributing direct effects to a single programme, cultivation analysis examines the cumulative symbolic patterns produced by television institutions. Shanahan and Morgan (1999) emphasize that the theory is most useful when applied carefully to messages, exposure, and relevant audience characteristics rather than assuming uniform effects. The theory is relevant to television decolonization because repeated exposure to predominantly external narratives can make particular languages, lifestyles, and cultural standards seem normal or universally

desirable. Conversely, regular exposure to diverse local stories may strengthen cultural recognition and belonging. The theory points to programme repetition and visibility as well as the overall volume of local content. A locally produced programme broadcast irregularly or outside prominent viewing periods may have less cultural influence than repeatedly scheduled imported programmes.

Cultivation theory has been criticized for not accounting for selective exposure, differences among programme genres, active audience interpretation, and the expansion of digital media choices (Almakaty, 2025). These criticisms are important in Kenya, where viewers can access conventional television alongside streaming services and social media. Therefore, this study offers a framework for considering the cumulative implications of institutional programming choices, not as evidence that exposure produces identical effects among all viewers. Available scholarship shows that dependence on foreign content is connected to colonial institutional histories, unequal programme markets, production constraints, and commercial decision-making. Studies also indicate that formal content standards do not automatically result in meaningful cultural representation. However, empirical data are limited on the mix of regulatory, financial, editorial, production, and partnership interventions for Kenyan broadcasters and the constraints affecting their implementation. This study addressed that gap by examining perceived interventions among viewers of Citizen TV and KBC and by integrating their responses with evidence from media practitioners, regulators, policymakers, and focus group participants.

RESEARCH METHODOLOGY

The study adopted a pragmatic orientation and employed an explanatory mixed-methods design. This approach combined quantitative evidence on viewers' perceptions with qualitative accounts of the institutional, regulatory, and production processes affecting local television content. The quantitative component established patterns in perceptions of the interventions, while the qualitative component provided contextual explanations from relevant stakeholders. Mixed methods were appropriate because the research question concerned both the visibility of institutional action and the processes and constraints underlying it (Creswell & Creswell, 2018). The study population comprised stakeholders involved in television content in Kenya. These included adult viewers of Citizen TV and KBC, television programming managers, media regulators, independent content producers, and government policymakers responsible for media and cultural affairs.

The quantitative component involved 385 adult television viewers. The sample size was determined using Cochran's formula for a large or unspecified population at a 95%

confidence level, a 5% margin of error, and an assumed population proportion of 0.50. Respondents were distributed between two primary viewership categories: 213 identified as Citizen TV viewers and 172 as KBC viewers. The qualitative component comprised 10 key informants: three television programming managers, two media regulators, three independent content producers, and two government policymakers. Three focus group discussions were also conducted. For television, each group comprised approximately six to eight participants. The groups were organized to capture variation in age and gender. stratified sampling approach was used to select television viewers, with the primary station watched serving as the basis for stratification. Key informants were purposively selected based on their professional responsibilities, knowledge, and direct involvement in television programming, media regulation, television production, or cultural policy. Focus group participants were also purposively selected to obtain diverse perspectives from adults who regularly watched Citizen TV or KBC and provided informed consent to participate. Media professionals and policymakers were eligible if actively involved in programming, regulation, production, or cultural policy. Exclusion criteria included those who did not regularly watch either.

A semi-structured questionnaire using Kobo Toolbox to collect qualitative data. The instrument captured perceptions of foreign and local television content, institutional efforts to promote local programming, the effectiveness of existing interventions, and challenges limiting local-content development. Closed-ended questions generated quantitative data, while selected open-ended questions allowed respondents to explain their views. Key informant interview and focus group discussion guides. Interviews explored content-selection procedures, enforcement of local-content requirements, programme financing, talent development, partnerships with producers, scheduling practices, and institutional constraints. Focus group discussions examined audience experiences of local and foreign programming and perceptions of broadcasters' efforts to promote Kenyan content. The instruments were pretested with 10 television viewers, two key informants, and one focus group of six participants. Feedback clarified ambiguous questions, improved sequencing, and strengthened the instruments' relevance. Quantitative data were cleaned and analyzed using IBM Statistical Package for the Social Sciences (SPSS) version 27.0. A returned questionnaire was considered complete when all required sections and variables used in the analysis contained valid responses. The data were screened for missing values, coding errors, values outside the permitted ranges, inconsistent entries and outliers. Frequency distributions and measures of central tendency were examined before analysis. All 385 questionnaires met the screening criteria and were retained. Frequencies and percentages

summarized viewers' perceptions of institutional interventions, foreign programming, local-content strategies, and challenges experienced by broadcasters and producers. Interviews and focus group discussions were transcribed, coded, and analyzed thematically. Quantitative and qualitative findings were integrated during interpretation.

Ethical approval was obtained from Daystar University's Institutional Scientific and Ethical Review Committee and from the National Commission for Science, Technology and Innovation. Permissions were obtained from relevant institutions. Participants received information about the study before providing informed consent. Participation was voluntary, and respondents could withdraw without penalty. Codes were assigned to participants to protect their identities.

RESULTS AND DISCUSSIONS

The analysis included 385 completed viewer questionnaires, 10 key informant interviews, and three focus group discussions. Survey respondents were drawn from all former provinces of Kenya. Nairobi accounted for the largest regional share (16.4%), while North Eastern accounted for the smallest (7.5%). The achieved survey sample comprised 214 men (55.6%) and 171 women (44.4%). Most participants were aged 25–34 years (39.2%) or 35–44 years (31.9%). Respondents were asked whether the broadcasters had undertaken deliberate measures to reduce reliance on foreign programming. A slight majority (54.3%) perceived that action was undertaken; 45.7% had not observed deliberate institutional action (Table 1).

Table 1: *Perceived institutional efforts to reduce reliance on foreign programming*

Response	Frequency	Percentage
Yes	209	54.3
No	176	45.7
Total	385	100.0

The narrow difference indicates that institutional action had a slight majority of viewers. The findings therefore suggest uneven implementation, limited communication of the interventions, or both. Investment in local-content production emerged as the most frequently reported intervention, cited by 24.4% of respondents. Talent development and training accounted for 14.3%, while partnerships and collaboration accounted for 13.2%. Audience engagement represented 10.1%, followed by cultural and community-based programming at 8.6% (Table 2).

Table 2: *Interventions for reducing reliance on foreign programming*

Intervention	Frequency	Percentage
Investment in local-content production	94	24.4
Talent development and training	55	14.3
Partnerships and collaboration	51	13.2
Audience engagement and feedback	39	10.1
Cultural and community-based programming	33	8.6
Local-language programming	22	5.7
Capacity building	15	3.9
Prime-time localization	11	2.9
Content-development funds	10	2.6
Other or unspecified interventions	55	14.3
Total	385	100.0

Relatively few respondents identified prime-time localization or dedicated content-development funds. The observed interventions therefore appeared to concentrate more on programme production and talent development than on predictable financing and strategic scheduling. Qualitative participants similarly reported that broadcasters commissioned some local programmes, collaborated with independent producers, introduced local-language content, and supported talent-development initiatives. However, they described these efforts as fragmented and inconsistently financed. Perceived audience preference for foreign programmes was the most frequently reported challenge, accounting for 27.8% of responses. Budgetary constraints accounted for 24.4%, lack of technical expertise for 20.8%, and limited local production capacity for 20.5% (Table 3).

Table 3: *Challenges affecting efforts to reduce foreign programming*

Challenge	Frequency	Percentage
Perceived audience preference for foreign content	107	27.8
Budgetary constraints	94	24.4
Lack of technical expertise	80	20.8
Limited local production capacity	79	20.5
Other constraints	25	6.5
Total	385	100.0

Key informants explained that imported programmes were generally less expensive to acquire than locally produced programmes. Local production required investment in

equipment, script development, personnel, post-production, marketing, and distribution. Participants also reported inconsistent regulatory monitoring and the allocation of some cultural programmes to less prominent scheduling periods. These constraints were reflected in viewers' assessments of the amount of foreign programming. More than half described the level as high or excessive (Table 4).

Table 4: *Perceived level of foreign programming*

Perceived Level	Frequency	Percentage
Excessive	61	15.8
High	147	38.2
Moderate	105	27.3
Low	49	12.7
Minimal	23	6.0
Total	385	100.0

Overall, 54.0% rated foreign programming as high or excessive, while another 27.3% considered it moderate. Only 18.7% described it as low or minimal. Foreign programming therefore remained highly visible despite the reported interventions. Investment in high-quality local content was the most frequently proposed strategy, accounting for 36.6% of responses. Diversification of programme genres followed at 22.6%, while collaboration with local creatives accounted for 11.4% (Table 5).

Table 5: *Strategies for strengthening the competitiveness of local programming*

Proposed Strategy	Frequency	Percentage
Invest in high-quality local content	141	36.6
Diversify local-content genres	87	22.6
Collaborate with local creatives	44	11.4
Develop culturally relevant content	28	7.3
Improve production quality	22	5.7
Encourage viewer participation	17	4.4
Expand digital distribution	17	4.4
Strengthen talent development	16	4.2
Improve marketing and branding	13	3.4
Total	385	100.0

Qualitative participants additionally proposed dedicated local-content funds, cultural editorial desks, decentralized production hubs, stronger enforcement of local-content requirements, and incentives for broadcasters and independent producers. Their proposals framed decolonization as a coordinated regulatory, financial, editorial, and production process.

The findings show that institutional measures to reduce reliance on foreign programming are in place but have not decisively transformed viewers' perceptions of the broadcasting landscape. Only a slight majority recognized deliberate institutional action, while 54.0% still perceived foreign programming as high or excessive. This pattern shows a gap between the presence of local-content initiatives and their visibility or cumulative effect. Investment in local production emerged as the most visible intervention. Partnerships with independent producers, talent development, audience engagement, community-based programming, and local-language content were also identified. Ndanyi (2022) provides historical evidence of production institutions and Kenyan audiences in the development of local screen culture. Namubiru-Auma (2025) demonstrates that media decolonization is not limited to regulation; it also depends on institutional capacity to originate, commission, and circulate local stories. However, limited recognition of content-development funds and prime-time localization suggests that local content has not been fully embedded through predictable financing and strategic scheduling. A program's cultural influence depends partly on when and how often it appears. Cultivation theory is relevant here because recurring prominent messages shape television's symbolic environment more than isolated programmes. If local content is irregular or marginalized in scheduling, numerical inclusion may not yield comparable cultural visibility (Potter, 2014).

Economic constraints were pivotal to continued dependence on imported programmes. Qualitative participants described foreign programmes as cheaper and easier to acquire than original domestic productions. This reflects structural inequality in media markets: completed programmes produced for multiple territories can be distributed at a cost that local producers serving a smaller market may find difficult to match. Regulatory requirements therefore need to support sustainable finance, technical infrastructure, professional development, and workable commissioning arrangements (Moyo, 2020). Perceived audience preference for foreign programmes was the most frequently reported constraint. Respondents' perceptions should be interpreted cautiously rather than as observed behavior or data ratings. African audience research demonstrates that viewers actively interpret both local and transnational media and cannot be treated as culturally uniform or inherently oriented toward foreign content (Willems & Mano, 2016). Broadcasters

need systematic audience research to distinguish genuine preferences from assumptions used to justify commercially familiar programming.

The findings also point to limitations in regulatory implementation. Participants described inconsistent monitoring and an emphasis on formal compliance rather than production quality, cultural diversity, or scheduling prominence. Mulinya (2018) similarly identified implementation as a critical issue in Kenya's programming code. Effective regulation should therefore examine originality, production investment, linguistic and regional inclusion, and schedule placement rather than relying exclusively on an aggregate percentage. Institutional differences between a public broadcaster and a commercial broadcaster apply to the findings. KBC carries a public-service mandate but may face resource and infrastructure constraints, whereas Citizen TV may possess stronger commercial production incentives but remains closely influenced by ratings and advertising. The pooled results do not show whether these pressures operated differently in the two stations. Nevertheless, the combined findings indicate that regulatory obligation and commercial innovation are insufficient without sustained organizational commitments.

Digital distribution offers an opportunity to improve the visibility and commercial viability of local content. Results suggest that television decolonization is an institutional process rather than a simple choice between local and foreign programmes. It requires changes in regulation, financing, editorial authority, professional capacity, distribution, and audience research. Foreign content need not be eliminated, but local creators and narratives need conditions that allow them to compete for resources, visibility, and programmes. Internet television and social platforms can extend programs' lifespan, support audience feedback, and connect Kenyan stories to diasporic and regional markets (Atkinson & Bisschoff 2022). Yet digital distribution should not substitute investment. Local creators still require resources, skills, intellectual-property protection, promotion, and access to production infrastructure. Taken together, viewers' attention is more equitable in terms.

CONCLUSION AND RECOMMENDATIONS

The study examined institutional interventions undertaken to reduce reliance on foreign media content among viewers of Citizen TV and KBC. The findings indicate that the broadcasters have introduced measures such as venturing into local production, talent development, collaboration with producers, audience engagement, local-language programming, and limited localization of prime-time content. However, the interventions remain fragmented, inconsistently financed, and insufficiently integrated into long-term programming and editorial strategies. Foreign programming remains highly visible because

imported programmes may be affordable to acquire and can possess production qualities that underfunded local producers struggle to match. Budgetary limitations, technical skills, limited production infrastructure, presumed audience preference for foreign content, and inconsistent enforcement of local-content requirements further constrain institutional action. Local-content policies therefore did not necessarily produce substantive or consistently visible changes in television programming.

Decolonizing Kenyan television requires more than numerical compliance. It demands sustained commitment to financing, commissioning, scheduling, marketing, and distributing culturally relevant programmes. Local content must also be diverse, technically competitive, and prominently scheduled. Without coordinated regulatory, financial, editorial, and production reforms, it will continue to compete from a structurally disadvantaged position. The Communications Authority of Kenya should strengthen the monitoring and enforcement of local-content requirements. Assessments should consider not only the proportion of local programmes but also their originality, scheduling, production quality, linguistic diversity, and representation of different communities. Transparent compliance reporting and proportionate incentives or sanctions could encourage substantive rather than symbolic adherence.

Government and private-sector partners should establish sustainable financing mechanisms for local production. These may include competitive grants, tax incentives, commissioning funds, and support for independent producers. Citizen TV and KBC should allocate predictable budgets for locally produced programmes and maintain transparent procedures for commissioning content from independent creators. Broadcasters should institutionalize talent-development partnerships with universities, film schools, cultural institutions, county governments, and professional associations. Training should address scriptwriting, directing, editing, animation, cinematography, sound production, digital distribution, and culturally responsible storytelling. Such partnerships could improve production standards while expanding opportunities for emerging creators.

Citizen TV and KBC should establish or strengthen cultural editorial desks, local-content development, and programmes for authenticity, diversity, and inclusion. These units should ensure that rural populations, minority communities, indigenous languages, and underrepresented regions are incorporated into mainstream programming rather than confined to ceremonial occasions or marginal schedules. Broadcasters should also increase the placement of competitive local programmes during prominent viewing periods. Scheduling should be based on systematic audience research rather than assumptions that viewers inherently prefer foreign content. Programme testing, ratings analysis, and digital

engagement can help identify local genres with both commercial and cultural potential. Finally, broadcasters should integrate conventional broadcasting with streaming, mobile, and social media distribution. Digital platforms can extend the reach of local programmes, connect creators with younger audiences, generate alternative revenue, and make culturally relevant content accessible beyond scheduled broadcasts.

LIMITATIONS AND FUTURE RESEARCH

The quantitative findings were based on viewers' perceptions and did not independently measure the actual volume of foreign and local programmes broadcast by Citizen TV and KBC. The results therefore reflected perceived rather than objectively verified levels of foreign programming. In addition, the survey was pooled across viewers of the two stations, preventing direct statistical comparison. The cross-sectional design captured institutional interventions and audience perceptions at one point in time and could not establish change over an extended period.

Future research should undertake systematic programme-content analysis to measure the proportion, scheduling, genres, languages, and cultural diversity of local and foreign content broadcast by individual stations. Station-specific analyses would permit direct comparison between public, commercial, and community broadcasters. Longitudinal research should also assess whether local-content regulation produces sustained changes in investment, scheduling, audience reception, and creative-sector employment. Further study is needed on whether streaming services reinforce or challenge foreign-content dominance and how local-content regulation might be adapted to digital broadcasting environments.

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