



ARTificial Intelligence in Africa:

Investigating the impacts of AI on
the Creative Community in Kenya

RESEARCH BIBLE

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We asked over 100 creatives
in Kenya **several interesting
questions around AI**

They had a lot to say.

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Acronyms

FCDs	Focus Group Discussions
KIIs	Key Informant Interviews
SFF	Stakeholder Feedback Forum
GIZ	Gesellschaft für Internationale Zusammenarbeit
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
KNATCOM	Kenya National Commission to UNESCO
IP	Intellectual Property
AI	Artificial Intelligence
ICT	Information and Communications Technology
LLMs	Large Language Models
CEWG	Creative Economy Working Group
KECOBO	Kenya Copyright Board
KIPI	Kenya Industrial Property Institute
GOK	Government of Kenya
COK	Constitution of Kenya
UMG	Universal Music Group

Definitions

Creative Economy: 'The creative economy has no single definition. It is an evolving concept which builds on the interplay between human creativity and ideas and intellectual property, knowledge and technology. Essentially it is the knowledge based economic activities upon which the creative industries are based' (UNCTAD No date). For the purpose of this research the creative economy is defined as being made up of a variety of creative sectors that make up the creative industry including art, fashion, design, music, film, crafts, and literature. The term creative economy and creative industry is utilized interchangeably.

Ethical AI/Responsible AI: 'Ethical AI, also known as Responsible AI, refers to the practice of translating ethical principles and rules to artificial intelligence (AI) systems to ensure that deployed systems behave ethically. It is characterised by principles such as accountability, transparency, privacy, explicability, and bias evaluation' (Strathmore University 2023, p.7).



Executive— SUMMARY



Over the last couple of years AI has come to the forefront of the global zeitgeist'

-Extract from the report

In 2023, the actors' and writers' strikes in Hollywood raised questions about justice, dignity, the ownership of one's likeness, and fair treatment in the creative community, particularly regarding the employment of Artificial Intelligence (AI) in the film industry. As deep learning and generative AI tools like Midjourney and ChatGPT gain more widespread use, questions about the ethics of AI companies have been raised in relation to copyright infringement. Actors, writers, illustrators, graphic designers, musicians, and other professionals in the creative community have found themselves on the frontlines of the impacts of AI, both positive and negative.

In Kenya, the creative economy accounts for about 5.3% of the nation's GDP, while the tech sector contributes 7% to the country's GDP. The country has been touted as the home of 'Silicon

Savannah' (Africa's answer to 'Silicon Valley') and is home to a growing tech revolution, making it ripe for a discussion about AI in the African context. The Kenyan government has recognized the significance of the tech and creative economies and has taken steps to catalyze them. However, discussions concerning the creative industry and AI in regulatory spaces seem to be limited compared to other sectors and industries. Motivated by these issues, Creatives Garage (through the Mozilla Foundation's 'Africa Innovation Mradi Research Grant') undertook this research to investigate what the widespread adoption of AI will mean for creatives in the African context – specifically, creatives living in Kenya.

The aim of this research is to investigate the impacts of AI on the creative community in Kenya and to understand what measures can

be taken to ensure that AI is implemented ethically and responsibly in the Kenyan (and African) context. To investigate this topic, the research answered four questions using a mixed methods approach:

- 1) How do different members of the Kenyan creative community understand, refer to, and relate to AI?
- 2) What opportunities and threats does AI present to the Kenyan creative community?
- 3) What opportunities do Kenyan creatives have to engage tech builders, policymakers, and regulators about AI?
- 4) What measures can be taken to ensure that AI is implemented ethically and fairly towards Kenyan creatives?

Part of this study also involved understanding how AI can democratize the creative realm and generate new opportunities for African creatives, while also revealing how AI might exacerbate inequalities, disenfranchise creatives, and further exclude marginalized groups from participating in the creative industry.

The target population for the research was the creative community in Nairobi, Kenya, with a focus on stakeholders who participate in film, music, literary (or publishing), visual arts, and design. The research used a mixed methods approach comprising a desk study (or literature review), a survey, two focus group discussions (FGDs) with creatives from

different sectors, and 15 key informant interviews (KIIs) with tech builders, regulators, policymakers, and key stakeholders in the creative community. By the end of the research, a total of 130 creatives were engaged in the project (through the survey, FGDs, and KIIs).

The research findings revealed that all the creatives engaged in the research (apart from one) are familiar with AI and have a basic understanding of what it is and how it works. They see it as a tool with advantages and disadvantages, like a double-edged sword, and based on their experiences with the tools, they were able to communicate the benefits and limitations of using AI tools in their creative processes. Apart from 28 of the 130 creatives engaged in the research, all the creatives are using AI tools in their creative work or business. The creatives mentioned using a total of 55 AI tools, most of them (73%) from the USA, followed by the UK and Australia (at 7% each), Singapore and Europe (at 4% each), and China, Canada, and Turkey (at 2% each). None of the AI tools or products Kenyan creatives are using are made in Kenya. The most cited tools across the survey, FGDs, and KIIs were ChatGPT (20%), Google Gemini/Bard (13.3%), Canva (11%), Grammarly (8.5%), Google Translate (8.2%), and Midjourney (6.3%). These are writing and translation tools, image generators, presentation tools, and chatbots (or assistants). The research findings showed that creatives are using these AI tools for inspiration, administrative work, creative work, marketing, presentations, improving their efficiency and workflow, overcoming creative

blocks, gaining different perspectives, social media management, research, and business operations. The creatives highlighted the efficiency that AI brought to their work as a great benefit but also pointed out limitations such as misinformation, Western biases, and the lack of (or limited) information about Africa and specific places within the continent.

The outcomes of the research showed that the main opportunities that AI presents to the Kenyan creative community are: improved or increased efficiency and speed in work, democratization of the creative realm, content creation, a new tool that presents new ways of working and access to new realms of creativity, new jobs, marketing, assistance with business operations, the ability to process more data and solve problems, and more value being placed on traditional art in the long run as AI art becomes too common. The research findings also revealed that the main threats that AI presents to the Kenyan creative community are: job displacement, Intellectual Property (IP) rights and copyright infringement issues, cultural threats, deep fakes, threats to traditional art forms, loss of opportunities because of using AI, the devaluing of creative roles, and threats to the development of creative skills due to an overreliance on AI. The standardisation of creative outputs leading to work that is generic and lacks authenticity, the human touch and cultural or emotional depth were also cited as a threat that AI poses.

Part of this study also involved understanding how AI can democratize the creative realm. The research findings showed that generative AI tools democratize the creative realm by allowing creatives to bridge skill gaps, access creative services without having to pay a professional to do the work, it can also help creatives and non-creatives bridge creative divides and communicate better with each other. In this way AI tools are empowering to the individual and they enable non-creatives and hobbyists to access a realm of creative expression that was previously the dominion of trained professionals. In terms of democratizing the creative realm to marginalized groups, the research findings showed that the research participants had mixed views on AI's ability to do this. Those who believed that AI could democratize the creative realm to marginalized groups felt that the developmental issues that prevented marginalized groups from leveraging AI's benefits need to be resolved. To do this marginalised groups need access to technical resources such as laptops and mobile phones, access to wifi and training that will help them become digitally literate and competent in their creative domains to use the tools effectively. The study did not elaborate extensively on how AI might further exclude marginalized groups, but qualitative findings suggest that the slow adoption of AI, or the inability to access it, could increase the digital divide and further exclude marginalized groups. (like the poor).

Research participants and respondents were asked whether creatives actively lobby for their rights and if creatives have opportunities to engage policy makers (or regulators) and tech builders about AI's development and adoption. The mixture of responses given to these questions showed that there was a lack of consensus about these issues, and that the research participants responses were very subjective. However, there was generally a feeling that Kenyan creatives do have opportunities to engage policy makers and regulators. There was a feeling that creatives do not lobby sufficiently for themselves and that they need to organise themselves to do this more effectively through the associations and collective bodies that represent their interests. Some of the creatives felt that it would be difficult to engage tech builders because most of the companies that create the tools are outside of the country and they have no reason to listen to African creatives. They felt it would be better to engage policy makers and regulators at the government level because those companies would submit to the policies and regulations outlined by governments. Other creatives and participants in the research (including the local tech builders engaged for the project) felt that it would be possible for creatives to engage tech builders through professional platforms and forums, and by collaborating with tech builders to create AI tools.

The research also investigated IP, AI

development and the creative economy in Kenya. The research findings showed that whilst there are IP laws in the country there is a low (and insufficient) understanding of IP and copyright issues. The creative economy has governance issues that need to be addressed and an enabling environment needs to be created to promote the establishment and growth of local AI start-ups and companies.

The following policy and regulatory interventions were suggested by research participants as measures that can be taken to ensure AI is developed in a way that is ethical and fair towards Kenyan creatives: policies and regulations that protect creatives rights and safeguard them from exploitation, policies that address how AI tools are used, built, trained and function so that they are designed in a way that enables copyright issues to be navigated in a more ethical and transparent ways.

Policies that address and resolve the IP and copyright issues AI presents as well as the cultural and creative threats it presents were also proposed, as were policies and regulations that address the issues with AI datasets, data management, privacy and data protection. Other interventions proposed were: building the capacity of all key stakeholders including policy makers and regulators to be able to respond effectively to the issues that AI presents, developing more inclusive AI tools, and developing AI tools in Africa (using African

datasets) for Africans to help enable them to create African content that is more authentic and representative.

Based on key learnings from the research findings key recommendations were proposed to guide the adoption and implementation of responsible (or ethical) AI that is fair towards Kenyan creatives. The recommendations champion the use of a multi-sectoral and multi-stakeholder approach to AI to get a holistic perspective of its impacts and to draft AI policies and regulations that are more robust and context-appropriate. They also propose addressing the creative and cultural challenges raised in the research by harnessing AI's benefits and creating an enabling environment that incentivizes local tech builders to establish AI start-ups and provide AI solutions that are more representative, inclusive, culturally sensitive

and context-specific.

This project aims to lay a foundation for further research and knowledge to be built around the impacts of AI on creatives in the Kenyan and African context. By investigating this particular research topic, the study also aims to add to the knowledge bank of information about AI in Africa and its impacts on different sectors and stakeholders that may not be considered in (or associated with) mainstream discussions about AI in the African context. The hope is that this seminal piece of work can provide valuable insights that creatives, tech builders and regulators can consider to leverage the opportunities of AI, mitigate its threats and inform the development (and adoption) of ethical and responsible AI in the Kenyan (and African) context.



Intro — DUCTION

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The potential that AI holds for creatives has also been recognised...'

-Extract from the report

In 2023, the actors' and writers' strikes in Hollywood raised questions about justice, dignity, the ownership of one's likeness, and fair treatment in the creative community. As deep learning and generative AI tools like Midjourney and ChatGPT gain more widespread use, questions about the ethics of AI companies have been raised in relation to copyright infringement. Actors, writers, illustrators, graphic designers, musicians, and other professionals in the creative community have found themselves at the frontline of the impacts of AI, both negative and positive.

In Kenya, the creative economy accounts for

about 5.3% of the nation's GDP, and the tech sector contributes 7% to the country's GDP.

The country has been touted as the home of 'Silicon Savannah' (Africa's answer to 'Silicon Valley') and is home to a growing tech revolution that makes it ripe for a discussion about AI in the African context.

The Kenyan government has recognized the significance of the tech and creative economies and is taking steps to catalyze them. Despite this, discussions concerning the creative industry and AI in regulatory spaces seem to be limited compared to other sectors and industries. Motivated by these issues, Creatives Garage (through the Mozilla Foundation 'Africa Innovation Mradi

Research Grant') undertook this research to investigate what the widespread adoption of AI will mean for creatives in the African context—specifically creatives living in Kenya. The aim of this research is to investigate the impacts of AI on the creative community in Kenya and to understand what measures can be taken by policymakers, tech builders, and creatives to ensure that AI is adopted and implemented in an ethical and responsible way in the Kenyan and African context. The research objectives are to investigate and understand the following research questions:

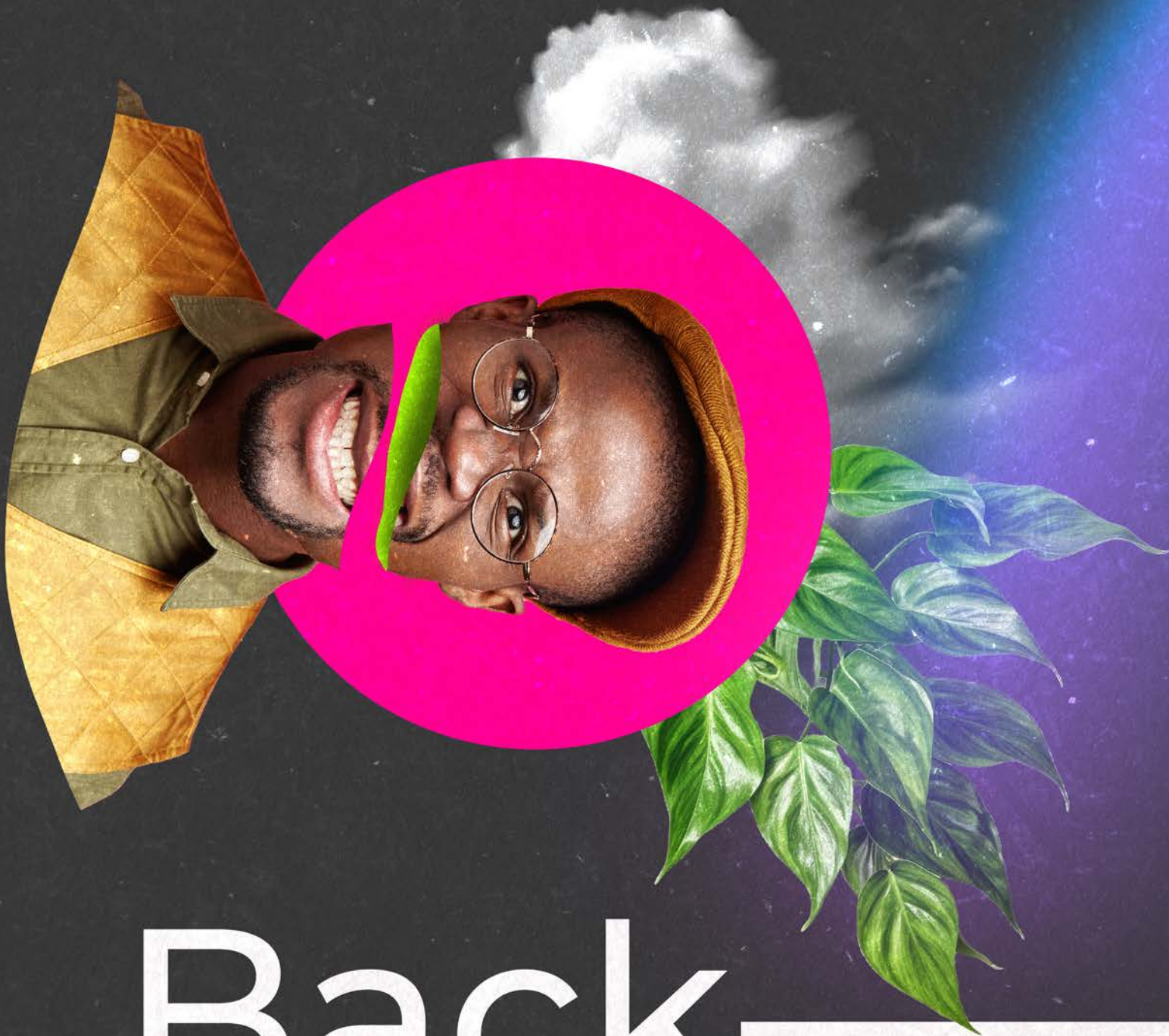
1. How do different members of the Kenyan creative community understand, refer to, and relate to AI?
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Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives while also

revealing how AI might exacerbate inequalities, disenfranchise creatives, and further exclude marginalized groups from participating in the creative industry.

This first section of the report is an introduction to the study, the second section lays a foundation for the research by providing background information about AI: what it is, the issues and opportunities it presents to creatives, and its adoption in Africa and in Kenya through a literature review. It will also give insights into the creative economy in Kenya. The third section gives an overview of the research methodology and how the research was implemented. The fourth and fifth sections relay the research findings and outcomes, and the sixth section proposes key recommendations for the adoption of ethical and responsible AI.

Finally, the seventh section of the report concludes the report by summarizing the outcomes of the research.



Back— GROUND

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The path to responsible AI leadership in Kenya requires a steadfast commitment to collaboration, innovation and ethical stewardship

—Kivuva 2024

AI and Creatives in the Global Context

Over the last couple of years, AI has come to the forefront of the global zeitgeist and has been gaining more and more attention.

Although AI is not a new concept, the current widespread awareness of AI can be traced to the release of products and services that use generative AI. In particular, OpenAI's ChatGPT has captured the imagination of many by removing many of the technical barriers that prevented the general public from interacting with AI through natural text conversations. Subsequently, through ChatGPT, people have been able to see the power, promise, and pitfalls of such systems, and many have heralded this as a new epoch in the history of

computing that will completely transform the socio-economic landscape of the world as industries and individuals find new ways to use AI to make better decisions, automate processes, and innovate (Mozilla 2023).

Large Language Models (LLMs) such as ChatGPT are essentially computer programs designed to use deep learning techniques to process and understand natural language text. LLMs are trained on massive amounts of data, allowing them to identify patterns in language that were previously difficult for computers to comprehend. This has led to breakthroughs in natural language processing, generated outputs, and improved communication between humans and machines. LLMs are currently being used to power

chatbots and a wide variety of content tools that can generate text, images, videos, audio, code, and business simulations. As powerful and useful as this is, these models do have limitations: they do not always generate outputs that are factual, accurate, or appropriate. This can lead to humans making flawed or harmful decisions based on the misinformation and biases these systems can produce. Lack of representation in the datasets and the lack of transparency about how AI models are trained also present ethical issues (Mozilla 2023). Aside from this, LLMs require significant computational power to train models, which can be expensive, time-consuming, and have environmental impacts as they use large amounts of energy (The Royal Institution 2023). By mimicking human language and creativity, LLMs have the potential to transform, automate, and displace certain tasks or jobs. But they also have the capacity to create new roles as their use generates a demand for new AI-related skills and expertise.

The mass harvesting of data to train these systems also presents largely unresolved challenges to the principles of copyright, fair use, and fair compensation (Mozilla 2023). AI operates by being trained with massive amounts of data, much of which includes copyrighted works of writers, musicians, and artists that have been used

without their permission or consent.

However, there are no regulations in place that dictate what AI can or cannot be trained on (Johnson 2023). As members of the general public have taken to using AI tools to create new music in the style of popular musicians or use their voices to create new songs and song covers, it has elicited mixed reactions from musicians and record labels. Some artists, like the rapper Drake, vehemently oppose it, while others, like the artist Grimes, are okay with people using her voice to generate new music as long as there is a 50% split on royalties (Johnson 2023).

Other artists, like John McCarthy, may see other opportunities in the technology, such as using it to copy John Lennon's voice to create a final Beatles record (Roush 2023). The AI-generated music trend has prompted Universal Music Group (UMG) to ask streaming services to block users from using its artists' music in such ways, and as of August 2023, it was reported that UMG was in discussions with Google about whether to license artists' melodies and vocals for

AI-generated music (Roush 2023). More recently, on April 3, 2024, a group of over 200 musicians signed an open letter titled "Stop Devaluing Music" to AI developers, tech companies, platforms, and digital music services, urging them to cease the use of AI to infringe upon and devalue the rights of human artists (Jarovsky 2024).

While the musicians recognized the enormous potential AI has to advance human creativity, they warned against the adverse impacts of using it irresponsibly. Specific issues cited included the predatory use of AI to steal professional artists' voices and likeness, copyright infringements, using artists' work to train AI models without their permission or compensation, and the move to replace the work of human artists with AI art, music, and creative outputs in a way that dilutes royalty pools paid out to artists. Some of the musicians who signed the open letter include Nicki Minaj, Norah Jones, The Jonas Brothers, Billie Eilish, Jon Bon Jovi, Sheryl Crow, R.E.M., and Katy Perry.

In 2023, AI developers faced an onslaught of legal disputes from writers and publishers regarding the same issue. Major international and US publishers such as The New York Times, News Corp, Axel Springer, and IAC joined forces to sue AI companies like Google, OpenAI, and Meta and seek new rules governing the use of copyrighted material to train AI models. In the wake of these lawsuits, seven of these companies—Google, OpenAI, Meta, Microsoft, Amazon, Anthropic, and InflectionAI—committed to progress safe, secure, trustworthy, and transparent AI and tackle concerns such as bias, misinformation, and privacy. However, these commitments lacked any details about compensating the sources of data used to train their AI systems (Siladitya

2023). Although there are no regulations on how AI can and cannot be trained, in 2023 the US Copyright Office responded to these emerging issues by releasing new regulations on how to register music, art, and writing created with AI technologies. One of the biggest requirements is for people to disclose the inclusion of AI-generated content within work submitted for registration. In terms of AI-generated music, 'the U.S. Copyright Office will also consider whether the AI contributions are the result of "mechanical reproduction" or instead of an author's "own original mental conception"' (Johnson 2023).

In the realm of film and production, the 2023 actors' and writers' strikes in Hollywood brought to the surface other ethical issues generative AI presents. The production studios proposed scanning background actors' bodies, paying them a day's wages, and using their digital likenesses in perpetuity. Studios were also said to seek the use of scans of deceased performers without the consent of their estates or the Screen Actors Guild (Watercutter and Bedingfield 2023; Goldberg and Kilkenny 2023). The studios also proposed generating full scripts using AI and then demanding writers complete the writing process at a lower fee and with less credit (Anguiano and Beckett 2023). Both the writers' and actors' strikes demonstrated the ethical issues AI presents in terms of job displacement, fair

compensation, ownership over one's likeness in the AI age, and the replacement of human creativity. They also showed how AI can be used in highly exploitative and dehumanizing ways when profits are prioritized over consideration of laborers' rights and dignity. In the end, the actors and writers were able to get some concessions. For writers, this involved the development of a new contract that features strong guardrails on how AI is used in television and film projects (Anguiano and Beckett 2023). For actors, it meant that studios reportedly agreed to adjust the AI language in their proposal (Watercutter and Bedingfield 2023).

Generative AI tools have also allowed for the creation of deepfakes, which have both amused and alarmed the general public. A deepfake is an "artificial image or video (a series of images) generated by a special kind of machine learning called 'deep' learning" (University of Virginia 2024). Fake or doctored AI-generated images of popular figures in unexpected situations (e.g., Pope Francis in a Puffer Jacket) have gone viral and delighted global audiences. However, the creation of deepfakes has also created horror, as bad actors have used them for nefarious purposes, such as the Taylor Swift Deepfake Scandal in January 2024, where deepfake pornographic images of the pop star were posted and spread on X (formerly Twitter)



Figure 1. Pope in Buffer Jacket (Source: Ritchie 2023)

(Saner 2024). The creation of images depicting incidents that never happened, such as the Gaza Explosion image shared in 2023, can be misleading and highlight the risks of generative AI and how it can be used to create disinformation and misinformation that can potentially have devastating social consequences if people are unable to discern that the images are not authentic.



Figure 2. AI Generated image of Gaza Explosion (Source: NDTV 2023)

However, despite of these challenges creatives have also recognised the benefits of using AI tools (such as the ones in Figure 3) in their creative processes and to assist with their business operations. According to (Fortino 2023) creatives are using AI for idea generation and inspiration, visual exploration, to generate melodies for music composition and to develop

scripts, dialogue and characters. It is also being used to enhance photo quality, generate stunning visual effects, speed up the creative process and save time, streamline project management, automate certain activities and repetitive tasks, predict trends and create very realistic renders of designs.

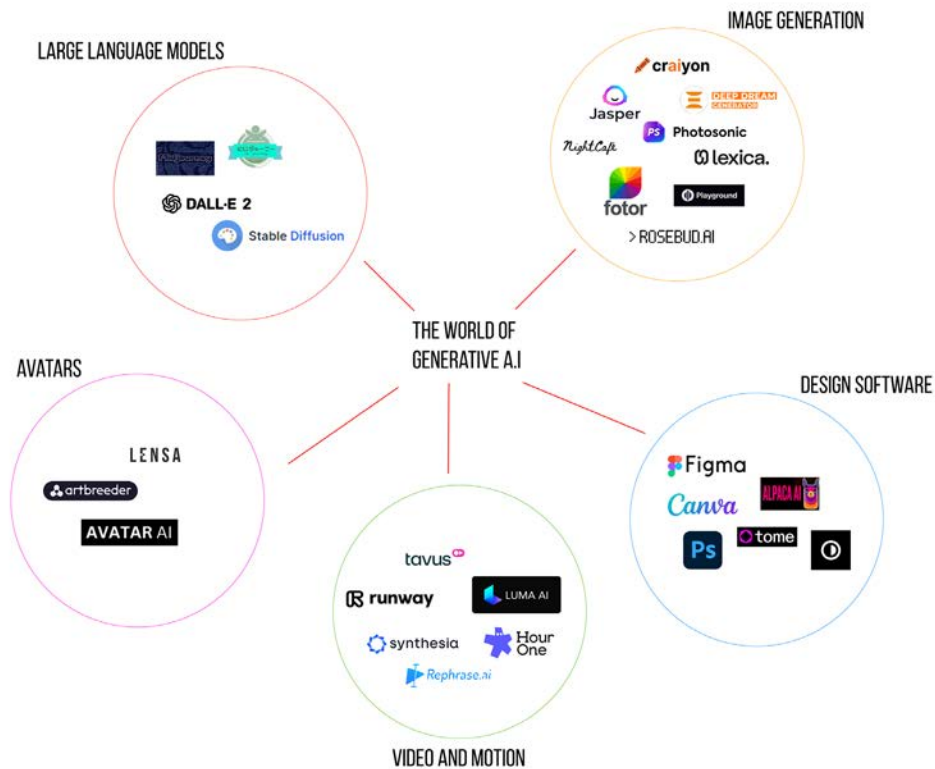


Figure 3. Some popular AI Tools Creatives are using (Source: Worklife Editorial 2023)

Concerns and Opportunities of AI in Creative Outputs

Concerns Raised by AI in the Creative Sector

The rise of AI-generated creative outputs has sparked several concerns within the creative community. Key issues include:

1. Loss of Creative Jobs:

There is a significant fear that AI could replace human creatives, leading to widespread job loss in fields such as writing, illustration, and music

production (Fortino 2023).

2. Intellectual Property Protection:

There is a pressing need for guidelines to protect creatives' intellectual property from being used without informed consent and proper compensation. This issue is exacerbated by the ease with which AI can replicate styles and works of existing artists (Fortino 2023).

3. Devaluation of Creative Work:

AI's ability to quickly generate content could lead to a devaluation of creative work, as the market could be flooded with AI-produced art, music, and literature, diminishing the perceived value of human-created works (Fortino 2023).

4. Loss of the Human Touch:

Concerns about maintaining artistic authenticity and originality are paramount. The human touch, intuition, and spontaneity inherent in the creative process might be lost if AI-generated outputs become predominant (Fortino 2023).

5. Skill Development and Critical Thinking:

There is a risk that over-reliance on AI could hinder the development of creatives' skills, their ability to think critically, innovate, and learn from the unplanned aspects of the creative process. Fortino (2023) warned that artists might skip traditional skill-building processes, leading to a decline in manual techniques and artistic proficiency.

Support for AI in Enhancing Creativity

Conversely, many supporters of AI-generated art argue that AI is a tool designed to enhance and complement human creativity rather than replace it:

1. Tool for Enhancement:

AI can serve as a powerful tool that allows artists to experiment with new techniques, explore

unconventional materials, and push the boundaries of what is considered art (Logan 2023; Worklife Editorial 2023).

2. Democratization of Creativity:

AI makes becoming an artist more accessible. Tools like DALL-E 2, Stable Diffusion, and Canva enable non-creatives to visualize and share their ideas easily, thus democratizing the creative realm (Worklife Editorial 2023).

3. Increased Accessibility:

AI-powered software and platforms allow artists from remote areas or those without access to expensive equipment or formal training to bring their visions to life (Anuforo 2023).

AI's potential to Revolutionize Africa's Creative Industries

1. Unlocking Opportunities:

AI can unlock numerous opportunities for African artists, filmmakers, and storytellers. It can assist with content creation and language translation, making African stories more accessible to a global audience and helping to preserve and showcase Africa's cultural heritage (Anuforo 2023).

2. Sophisticated Collaboration:

AI can act as a sophisticated collaborator rather than a competitor, assisting creatives in analyzing data and trends to craft resonant stories and content (Anuforo 2023).

3. Supporting Music Creation:

AI can support music creation on the continent, helping African musicians sell their music and reach markets beyond Africa (CIPIT 2023).

Challenges and Ethical Considerations

Despite the potential benefits, several challenges need to be addressed to ensure AI's positive impact on African creatives:

1. Ethical Implications:

It is crucial to address the ethical implications of AI in the creative industry, ensuring it respects copyrights, cultural sensitivities, and privacy (Anuforo 2023).

2. Access to Technology:

Expanding access to technology and high-speed internet is essential to enable widespread adoption of AI tools among African creatives (Anuforo 2023).

3. Education and Skill Development:

Investing in education and equipping African creatives with the necessary skills and knowledge to utilize AI tools effectively is critical. This includes providing access to funding for AI tools and promoting collaboration between governments, educational institutions, businesses, and creative professionals (Anuforo 2023).

4. Capacity Building:

Creating capacity-building courses and certifications suitable for the creative industry can foster an environment where innovation and artistic expression can flourish (Anuforo 2023).

In conclusion, while AI presents both significant challenges and opportunities for the creative community globally and in Africa, a balanced approach that addresses ethical considerations and promotes equitable access to technology and education can help harness AI's potential for enhancing creativity and innovation.



‘AI will revolutionize, revitalize and revive Africa’s creative sector’

—Anuforo 2023

AI in Africa

The Potential and Challenges of AI in Africa

To further understand the challenges and opportunities AI presents African creatives it is important to understand the broader context of AI in Africa.

AI technologies hold significant promise for the African continent, with the potential to drive economic growth and address social and cultural challenges.

However, realizing these benefits requires addressing several critical challenges.

1. Economic Growth and Inequality Reduction:

AI has the potential to solve some of Africa’s most pressing issues, such as healthcare, agriculture, and education, and to reduce existing inequalities. However, this potential can only be harnessed through a coordinated and strategic approach (CIPIT 2023).

2. Global Digital Divide:

AI's potential benefits and risks are not equally distributed across different parts of the world (CIPIT 2023 and UNESCO 2021). There is a stark difference between high and low-income economies in terms of infrastructure and data availability. North America has the highest level of data availability, while Sub-Saharan Africa has the lowest. This is an important point because data availability and infrastructure are critical enablers of AI readiness, training and fine-tuning AI models, and increasing the operability and scale of AI tools (Oxford Insights 2023).

3. AI Strategies and Governance:

Although there is growing interest in AI across Africa, only a few countries, such as Mauritius, Rwanda, Senegal, and Benin, have developed AI strategies. Progress in data protection policies and digital transformation is essential for AI readiness (Oxford Insights 2023). 'Whilst most countries in the [African] region lack AI strategies there has been continued progress in data protection policies and government digital transformation, which are essential foundations for AI readiness' (Oxford Insights 2023, p27).

4. Infrastructure and Education:

Most African countries lack the necessary infrastructure, data ecosystems, and STEM

education needed for widespread AI adoption. However, some countries like Kenya, Nigeria, Ghana, Ethiopia, and South Africa are successfully deploying AI solutions (CIPIT 2023; Ade-Ibijola and Okwonkwo 2023).

5. Sectoral AI Activity:

The highest rate of AI-enabled tool development in Africa is seen in agriculture, health, fintech, and education, with more than 2400 AI organizations across the continent. South Africa leads in AI adoption, while Mauritius leads in AI readiness (Oxford Insights 2023).

Role of External and Grassroots Actors

External actors such as IBM, Google, and Microsoft are promoting AI adoption in Africa. However, grassroots organizations are increasingly important in deploying ethical AI and developing local talent (CIPIT 2023).

Promoting Sustainable AI Adoption

In order to increase the sustainable adoption of AI in Africa it is necessary to create positive ecosystems that address the following challenges: policy framework

challenges, ethical challenges, the lack of structured data, issues associated with data representativeness and cultural preservation, skills acquisition, insufficient infrastructure and network connectivity, user attitudes and the fear of the unknown, the need for responsible and ethical AI frameworks, and the need for grassroots and local start-ups (CIPIT 2023).

Positive AI Developments in Africa

In spite of these challenges, in Africa there is an increasing number of actors involved in knowledge creation, capacity building and innovation because of enhanced computing capacity and increased funding for AI as part of the increase of funding for start-ups more generally (CIPIT 2023).



Image credit: Malik Afegbua

1. Malik Afegbua:

This Nigerian visual artist used AI to create “The Elder Series,” depicting elderly, stylish Africans in a fictional fashion show. This work went viral and showcased a novel, modern perspective of African elders (Ukomadu 2023).



Image credit: Eclipse Nkasi

2. Eclipse Nkasi:

The Nigerian rapper and producer created the first AI-generated Afrobeat music album, “Infinite Echoes,” using various AI tools. This album, produced in just three days, gained international attention (Mirilla 2023).



Image credit: Sydney Scott Sam

3. Sydney Scott Sam:

In Ghana, the founder of Workspace Global is using AI to automate processes and enhance the efficiency of his creative service delivery platform (Ngobi 2024a).

In summary, while AI presents both challenges and opportunities for African creatives, addressing infrastructure, education, ethical considerations, and policy frameworks can help harness AI's potential for economic growth and cultural enrichment in Africa.



AI technologies have enormous potential to aid the growth of African economies and alter the social and cultural fabric...It has the potential to solve the continent's most challenging problems and reduce existing inequalities'

—CIPIT 2023

AI in Kenya

Adoption and Impact on Creatives

In Kenya, AI is increasingly being integrated into creative processes across various creative sectors. Key examples include:

1. Film Production

Producers and writers, such as Eugene Mbugua of D&R Studios, are exploring AI in both pre and post-film production phases, enhancing their creative workflows (Ngobi 2024b).

2. Writing

Writers like Thayu, CEO of Creatives Garage, and Cajetan Boy are incorporating AI into their writing processes. Cajetan Boy also conducts workshops to help other writers integrate AI into their work for film and other formats.

3. Graphic Design and Visual Arts

Graphic designers and visual artists, including Feysal Anthony Nair, use AI to improve their workflows and creative outputs (Ngobi 2024a).

FEELS GOOD TO BE HOME WITH SAFARICOM WI-FI

VISIT MYSAFARICOM APP OR DIAL *400# TO CONNECT



Figure 4. Safaricom AI generated Ad

4. Corporate Usage

Major corporations such as Safaricom and Brookside have utilized AI to create billboards with AI-generated graphics, showcasing AI's potential in marketing and advertising .

The increasing curiosity and demand for information about AI is evident through the initiation of various platforms and events that specifically address AI issues:



Ongea A.I podcast available on Spotify

1. Podcasts

Podcasts like “The Machine and Mind Podcast” and “OngeaAI Podcast” feature discussions on AI.

2. Conferences

The AI Conference Nairobi 2024 and other TV and radio shows frequently cover AI topics, featuring thought leaders and experts.

3. Design and Awards Events

Events like Nairobi Design Week 2024 and the Kalasha Awards 2024 included panel sessions dedicated to AI discussions.

4. Debates and Panels

Recent debates and panel discussions, such as those hosted by the Nia za Akili Zetu Foundation at Strathmore University, provide forums for creatives to engage with AI-related topics.

AI Benefits and Challenges Highlighted by Kenyan Creatives

Benefits

Visualization and Ideation

AI helps creatives visualize ideas, generate images, and test new concepts. (Kimega 2024; Naliaka 2024; Safaricom 2023).

Workflow Improvement

Tools assist in improving workflows, proofreading, research, and summarizing content. (Kimega 2024; Naliaka 2024; Safaricom 2023).

Advertising

AI-generated insights help outline new advertisements and campaigns (Kimega 2024; Naliaka 2024; Safaricom 2023).

Challenges

Challenges Kenyan creatives highlighted using AI tools were language barriers, the fact that AI hallucinates and the absence of African (or context-specific) data (Naliaka 2024; Safaricom 2023).

Perspectives on AI and Job Displacement

In the 'Safaricom Newsroom Podcast' panel

discussion (held in September 2023) the featured creatives highlighted the need to learn how AI works so one can work better with it. Another creative interviewed in Godfrey Kimega's article 'Will Artificial Intelligence Kill the Jobs of Creatives?' stated that 'anyone wishing to remain relevant in the film and advertising industry has no choice but to adopt AI in one form or another' (Kimega 2024). Another creative interviewed for the same piece stated that he did not see AI as a threat to creatives because using AI 'demands a great deal of creativity to get the most out of it'. This sentiment was echoed in Fridah Naliaka's article 'Artificial Intelligence Disruption in Kenya's Film and Advertising Industry: To Adapt or Perish' where a creative stated 'Anyone can generate images on AI, but there is the creativity that can't be realised without a professional'. Whilst the newspaper articles were more focused on interrogating the extent of the job displacement threat AI presents to creatives, the panel discussion did touch a bit on the copyright issues that AI presents, with the panellists encouraging AI users to check the copyright rules on the various platforms so they understand their approach to licensing and copyright.

AI Adoption and Deployment in Kenya

Kenya is one of the few countries in Africa where AI is being adopted and AI solutions are being successfully deployed (CIPIT 2023;

Ade-Ibijola and Okwonkwo 2023), one reason for this is because its technological foundation provides a fertile ground for AI-driven innovation (Musumba 2024).

The tech sector contributes 7% to Kenya's GDP and spans areas such as FinTech, mobile money, EdTech, AgTech, innovation hubs, and a growing tech talent pool (OpenAI ChatGPT 2023). According to Strathmore University's 2024 Interactive Dashboard on AI Applications, Kenya has 62 recorded AI applications across 22 sectors. The top sectors include:

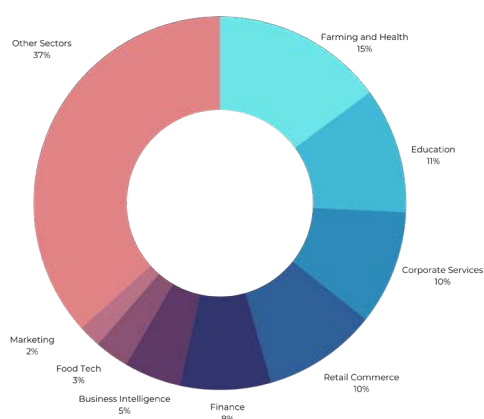


Figure 5. Top Sectors for AI Application in Kenya (Source: Strathmore University 2024)

According to Tracxn.com, “there are 106 Artificial Intelligence startups in Kenya” (Tracxn 2024), but the website does not provide a full list of the startups it identified; it only lists the top 10. A review of seven websites that provide lists of top AI startups and companies in Kenya led to the discovery of 95 AI companies. Some of the companies

in the lists were local initiatives, while others were international companies with branches in Kenya. The websites used to identify the companies are Tracxn.com, Startuplist Africa, Clutch.com, Goodfirms.com, F6S.com, and Themanifest.com. Additionally, five AI companies were identified through word-of-mouth by speaking to people in the Creatives Garage Network, and these were not found on any of the lists of AI startups. This highlights that there may be more AI companies operating in Kenya that do not have a strong online presence or much recognition.

Some lists indicated the year when the companies were founded but gave no indication of whether the companies were still operational. One company listed on F6S.com was described as “an AI programmer working as a freelance developer,” which raises questions about the criteria used to develop the lists and define companies as AI startups. This “startup” was excluded from the list of AI companies identified, bringing the total number of companies identified through the review of websites and word of mouth to 100 AI startups in Kenya, six fewer than what was documented on Tracxn.com. Therefore, further research needs to be done to understand exactly how many AI startups and companies are operating in Kenya, as there may be more or fewer than the 106 identified by Tracxn in 2024 and this research. The full list of identified companies

can be found in Appendix 18, p248.

“While AI is not a recent entrant into Kenya’s technological narrative, the recent surge in AI technologies globally has prompted a re-evaluation of its role and impact as it becomes increasingly intertwined with Kenya’s technological landscape” (Musumba 2024, p.8). The Government of Kenya (GOK) has recognized the significance of AI and the tech sector as a whole. The Ministry of Information, Communication, and the Digital Economy has begun the process of reforming the ICT sector to make it more agile, innovative, and valuable (Indeje 2023). Other steps the government has taken to support the tech sector and AI development include establishing a Taskforce on Distributed Ledgers, Technology, and Artificial Intelligence in 2018, and implementing initiatives such as the Digital Literacy Programme and the Kenya Digital Master Plan 2022-2032, which proposes the creation of a national AI Masterplan. Kenya is well-positioned to benefit from the growth of AI due to its youthful population, strong entrepreneurial spirit, and government support for the tech sector. The country is also heavily investing in digital infrastructure and big data, which are supportive technologies for AI (Indeje 2023).

While AI’s benefits and potential are recognized in the country, the challenges it presents must be addressed so that Kenya

remains globally competitive and does not fall behind in the global AI race, missing out on potential economic growth and job creation. The challenges and risks AI presents in Kenya include a lack of AI awareness among the Kenyan population, a shortage of skilled AI professionals (and a workforce that is ready and competent in AI-related fields), insufficient data infrastructure, and ethical concerns surrounding AI use (Indeje 2023; Musumba 2024). Other challenges cited are the pervasiveness of biases within AI systems, as well as the lack of transparency and accountability. The lack of data infrastructure includes a shortage of computing power and data centers with the necessary storage capacities. Access to large datasets for training models is also a challenge, as existing datasets are often held by government agencies (in non-digital formats) or private sector players like hospitals, transport companies, and telecommunication companies. The digital divide across rural and urban areas is another challenge that must be addressed to counter the exacerbation of social inequalities and promote inclusive AI development (Musumba 2024).

Like most countries, Kenya does not have a standalone AI policy, strategy, or regulatory framework. It relies on several existing laws to address issues related to AI and digital technologies. However, the Government of

Kenya, through the State Department of ICT and Digital Economy, is being supported by GIZ and UNDP to develop an AI policy to promote the adoption and development of AI in the country (Indeje 2023). The governing principles guiding them are that AI should be used for the benefit of all Kenyans, developed and used responsibly and ethically, in a way that respects human rights and privacy, and promotes fairness, transparency, and accountability. It is important that AI does not erode public trust, and public participation must be upheld as a key part of the process of developing AI policy and regulation, as mandated in the Constitution of Kenya 2010 and the Kenya Public Policy Handbook 2020 (Indeje 2023). This sentiment is echoed by Kivuva (2024), who states that “The path to responsible AI leadership in Kenya requires a steadfast commitment to collaboration, innovation, and ethical stewardship.”

The existing laws and policies that address the ICT and digital economy combine overarching digital strategies and sector-specific regulations that lay a foundation but do not comprehensively address the nuances of AI development (Musumba 2024). Where there is mention of AI and other emerging technologies, it is in relation to how these technologies can be used to spur development in areas such as governance, health, education, agriculture, or business, but there is no specific mention of AI in relation to the creative industry. The existing policies and

regulations are captured in figure 6 below.

According to KICTANet Policy Brief recommendations, a holistic, multi-stakeholder approach is required to formulate and implement a cohesive National AI Strategy. The KICTANet Policy Brief recommends an adaptive regulatory framework that can evolve with technological advancements and emerging challenges. It states that to build trust in AI systems, ethical considerations need to be embedded into AI development, and the key tenets of ethical AI (such as fairness, transparency, accountability, privacy, inclusiveness, and reliability) need to be non-negotiable and clearly articulated to guide developers, organizations, and policymakers in the responsible creation and use of AI systems (Musumba 2024). Training programs and skill development initiatives need to be developed to empower the Kenyan workforce with the relevant AI skills, and the economic and employment threats that AI presents need to be mitigated. Access to datasets for inclusive AI development needs to be enhanced, and international collaborations and initiatives should be undertaken to position Kenya on the global AI stage (Musumba 2024).

The National ICT Policy 2016

Focuses on creating an enabling environment for the growth of the ICT sector and guides the country's digital agenda. It also recognizes the importance of emerging technologies, including (AI Musumba 2024).

Kenya National Digital Master Plan 2022-2032

Provides a blueprint for leveraging and deepening the contribution of ICT to accelerate economic growth. It has four pillars and two strategic areas and proposes an AI Master Plan and a National AI Strategic plan, recognizing that AI will be significant and admonishing that Kenya cannot afford to be left behind (Ministry of ICT, Innovation and Youth Affairs 2022).

The Digital Economy Blueprint 2019

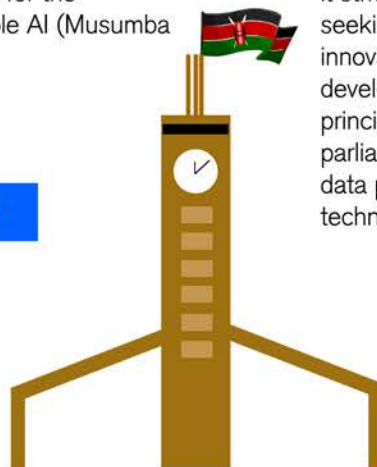
Outlines Kenya's vision for harnessing digital technologies to drive economic growth and identifies AI as a key enabler. It emphasizes the need to build capacity, foster innovation, and create an inclusive digital economy. However, it lacks specific policy measures for the development and deployment of responsible AI (Musumba 2024).

Kenya Robotics and AI Bill 2023

A controversial bill in its nascent stages, attempting to provide a regulatory framework for the development and deployment of robotics and AI technologies. While it strives to be AI-specific, it has been criticized for seeking to control and potentially stifle AI and innovation. Opponents argue that it is too early in AI's development to enact hard laws, advocating for principles and guidelines instead of full-blown acts of parliament. The bill also fails to address issues such as data protection, privacy, and the potential misuse of AI technology (Musumba 2024).

AI Practitioners Guide 2023

In 2023, GIZ, FAIR-Forward, and the Global Partnership for Sustainable Development Data collaborated with Kenyan stakeholders to co-create an AI practitioners' guide specific to Kenya's legal and regulatory environment (Oxford Insights 2023, p.27).



Data Protection Act 2019

Critical for AI due to AI's reliance on data. It establishes principles for ensuring the lawful processing and management of personal data and measures for data security. However, it is not tailored for the intricacies of AI (Musumba 2024).

Taskforce on Distributed Ledgers Technology and Artificial Intelligence 2019 Taskforce (Emerging Digital Technologies for Kenya: Exploration and Analysis Report 2019)

Provided recommendations for the formulation of policies and regulatory frameworks for emerging technologies, including Blockchain and AI, but its recommendations are yet to be translated into concrete policies (Musumba 2024). The taskforce recognized that Blockchain and AI technologies could be transformative across several key sectors in Kenya, including healthcare, agriculture, education, and government services. It also focused on how AI and Blockchain could support affordable healthcare, food security, manufacturing, and housing (Ministry of ICT 2019). At the time, these areas were the development priorities of the government.

Figure 6. Existing laws and policies that speak to the ICT and digital economy

‘AI can affect people who produce creative and cultural outputs and affect cultural sovereignty’

–KII Respondent 2



On the set of *The watch* film that talks about AI in Africa (Image credits: Creatives Garage)

The Creative Economy and Community in Kenya

The creative economy in Kenya contributes about 5.3% to the national GDP (Africa Digital Media Foundation 2022) and has the potential to become a key catalyst for economic growth and development in the nation (World Cities Culture Forum 2024). The creative economy comprises various sectors, including art, fashion, design, music, film, crafts, and literature. Political will and awareness of the value and potential of arts and culture in the private

sector seem to be increasing (World Cities Culture Forum 2024). The Government of Kenya has committed to supporting the creative economy and has taken steps to spur its growth, creating job opportunities for youth and providing income for creatives (KFCB 2023). In June 2023, it launched the Talanta Hela platform and has been working on developing a Creative Economy Policy and a Creative Industries Bill (Mohamed 2024).

Despite its potential, the creative industry faces challenges that hinder its growth, such as inadequate capital, limited industry cohesion, ineffective associations, limited market access, and insufficient understanding of intellectual property rights (Africa Digital Media Foundation 2022).

Additionally, there is a need for more data about the activities, impact, and value of the creative and cultural industries in Kenya.

Although there is a National Policy on Culture and Heritage, and the Kenyan constitution affirms culture as the foundation of the nation, “experts argue that the current legislation at both the national and local levels and its implementation need to be more responsive to changing local and international circumstances and better meet [creative and cultural] sector interests” (World Cities Cultural Forum 2024).

Nairobi, the capital city of Kenya, is home to an estimated 5.3 million people. It “boasts a thriving and diverse creative and cultural sector, with important industries including film and television, radio, gaming, and publishing, and emerging sectors being graphic design and fashion” (World Cities Culture Forum 2024). Nairobi is ranked 9th overall in Africa on the Creative Vibrancy Index, 6th for cultural vibrancy, 3rd for cultivating an enabling environment, and 11th

for the creative economy (Creative Vibrancy Index 2023). The city has a cultural and heritage act and is the seat of several international and local cultural and creative organizations, including national institutions like the Kenya National Theatre and the National Museum of Kenya.

Non-governmental organizations like The Go Down Arts Centre, the Creative Economy Working Group (CEWG), Creatives Garage, Pawa254, Sarakasi Trust, Kuona Trust, The Alchemist, iHub, and Nairobi Design play a key part in the creative and cultural landscape of the city. Festivals like the Macondo Literary Festival, Sondeka Festival, the Nairobi Festival, and Bizarre Bazaar are annual events that showcase local and regional talent. Within Nairobi, there are also international cultural organizations that actively support and promote Kenyan creatives and cultural activities, such as Alliance Francaise, the Goethe-Institute, UNESCO, and the British Council. Nairobi’s role as a major regional hub for commerce, creativity, and technological innovation is why it has been selected as the geographic location for this research.

Summary

AI presents opportunities and threats for creatives worldwide, and this is also

recognized by African creatives and industry experts. AI is being used in Africa, and there are African creatives who are already exploring the use of generative AI in their work. The sources cited in this literature review are mainly news articles, blogs, reports, journal articles, and other online resources. The nature of these sources and their recent publication dates show how new this area of research is, highlighting the need for a study like this one, which takes a more in-depth look at AI's impacts on the creative industry in Africa, specifically Kenya.

The policy and legislative frameworks for AI are still being developed in Kenya, and insights from different sectors can help highlight AI's opportunities and threats and inform the development of ethical and responsible AI in the country. The literature review shows that the emphasis of AI projects and development in Africa has been in the agriculture, health, fintech, and education sectors. It also shows that there are AI startups in Kenya, but it is unclear exactly how many AI companies and developers there are in the country. According to the Strathmore University 2024 Interactive Dashboard on AI Applications in Africa, Kenya's AI use cases have predominantly been in farming, health, education, business applications, and food

technology. While the dashboard makes no reference to AI applications in the creative industry (except for its use in marketing), the overall literature review clearly shows that Kenyan creatives are using AI, making it a legitimate use case in the country.

The review of ICT and digital economy policies and regulations reveals gaps when it comes to AI and the creative industry. However, as demonstrated through the literature review, creatives in and out of Kenya are already using AI and are at the forefront of its impacts. This warrants a need to understand their experiences and see if there are any lessons or learnings that can be extracted from AI's impacts on the creative industry. These insights could be extrapolated to the development and implementation of responsible and ethical AI, not just for Kenyan creatives but for Kenyans and Africans at large.



Method — OLOGY



This research aims to address the gaps highlighted in the literature review and build knowledge about AI and the creative industry in Africa by investigating the impacts of AI on the creative community in Kenya

–Extract from the report

3.1 Research Design

This research aims to address the gaps highlighted in the literature review and build knowledge about AI and the creative industry in Africa by investigating the impacts of AI on the creative community in Kenya. A predominantly qualitative mixed methods approach was used to carry out the research, as it seeks to understand the perspectives of research participants on the topic. It also aims to build knowledge in an area where there is little to no formal research: how AI is impacting African creatives, particularly Kenyan creatives. The target population of this research is the creative community in

Kenya, with a primary focus on Nairobi as the main location for the majority of the research activities. Kenya is a multicultural, multiracial, and multireligious developing country with a population of 55 million. It has the largest and most advanced economy in East and Central Africa, and Nairobi is a major regional hub for commerce, creativity, and technological innovation. The creative community in Kenya is diverse and broad, but for the purposes of this study, Creatives Garage focused on stakeholders in the film, music, literary (or publishing), visual arts, and design sectors.

3.2 Research Strategy and Process

The research was conducted over a period of 3.5 months (from mid-January to the end of April 2024) and involved carrying out a literature review (or desk study), a survey, two focus group discussions (FGDs), and 15 key

informant interviews (KIIs). Once the data from these activities was collected, it was analyzed, and a Stakeholder Feedback Forum (SFF) was held. The aim of the SFF was to disseminate the research findings to the participants and validate them. Following this, the final research report was completed.

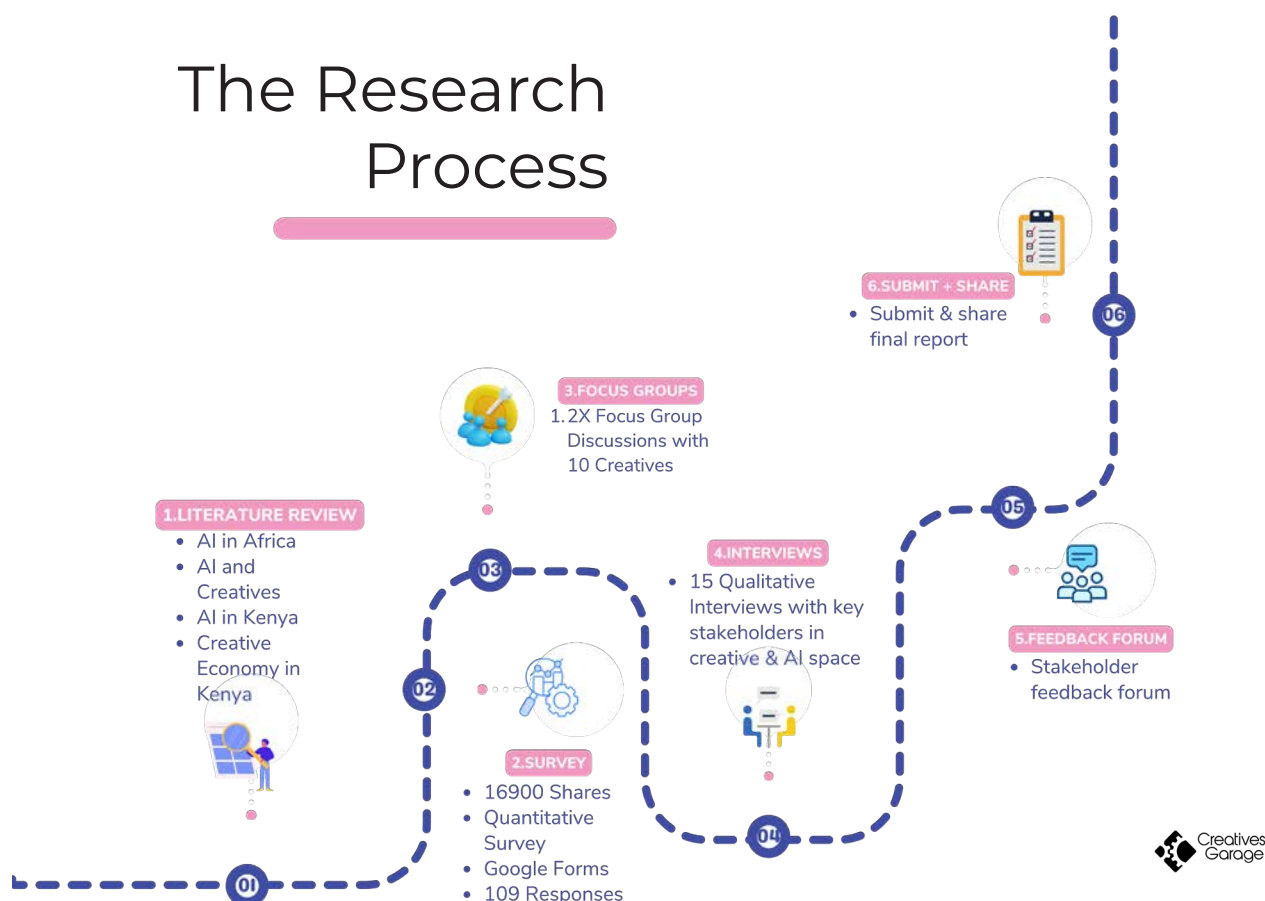


Figure 7. Graphic of Research Process

Desk Study

The literature review (or desk study) was initially conducted over three weeks following project initiation but continued to be developed throughout the research as new

information and resources were discovered. The desk study included a review of information about AI and creatives (in global and African contexts), AI in Africa, AI in Kenya, and the Creative Economy in Kenya. Sources included newspaper articles, online

articles, online journals and papers, blogs, audio and visual podcasts, reports, and talks, all of which contributed to laying the foundation for the report.

Survey

The survey was conducted over three weeks (from February 25th to March 15th) using Google Forms. The aim was to gain insights into a wide range of creatives' understanding of AI and their responses to the four main research questions. Insights from the literature review informed the design of the survey. An initial draft of the survey was tested on four creatives who work at Creatives Garage but were not involved in the project. After reviewing their feedback, some questions were amended, and the final questionnaire was shared with 16,900 members of the Creatives Garage network. Creatives Garage is a multidisciplinary arts organization that provides a platform for creatives. Since its establishment in 2013, it has successfully built a community of over The survey was only open to respondents based in Kenya, 109 individuals responded to the survey but only 106 were eligible to participate in the survey because three of them were based outside of Kenya, therefore the response rate for the survey was 0.6%. The survey comprised multiple-choice, check-box, and Likert scale questions and was emailed to members in the Creatives Garage network. A link to the survey was also posted on Creatives Garage's Instagram page. Two

reminders were sent to participants to encourage participation, using the same tools, once each week following the launch of the survey. The survey questionnaire can be found in Appendix 1 on page 119.

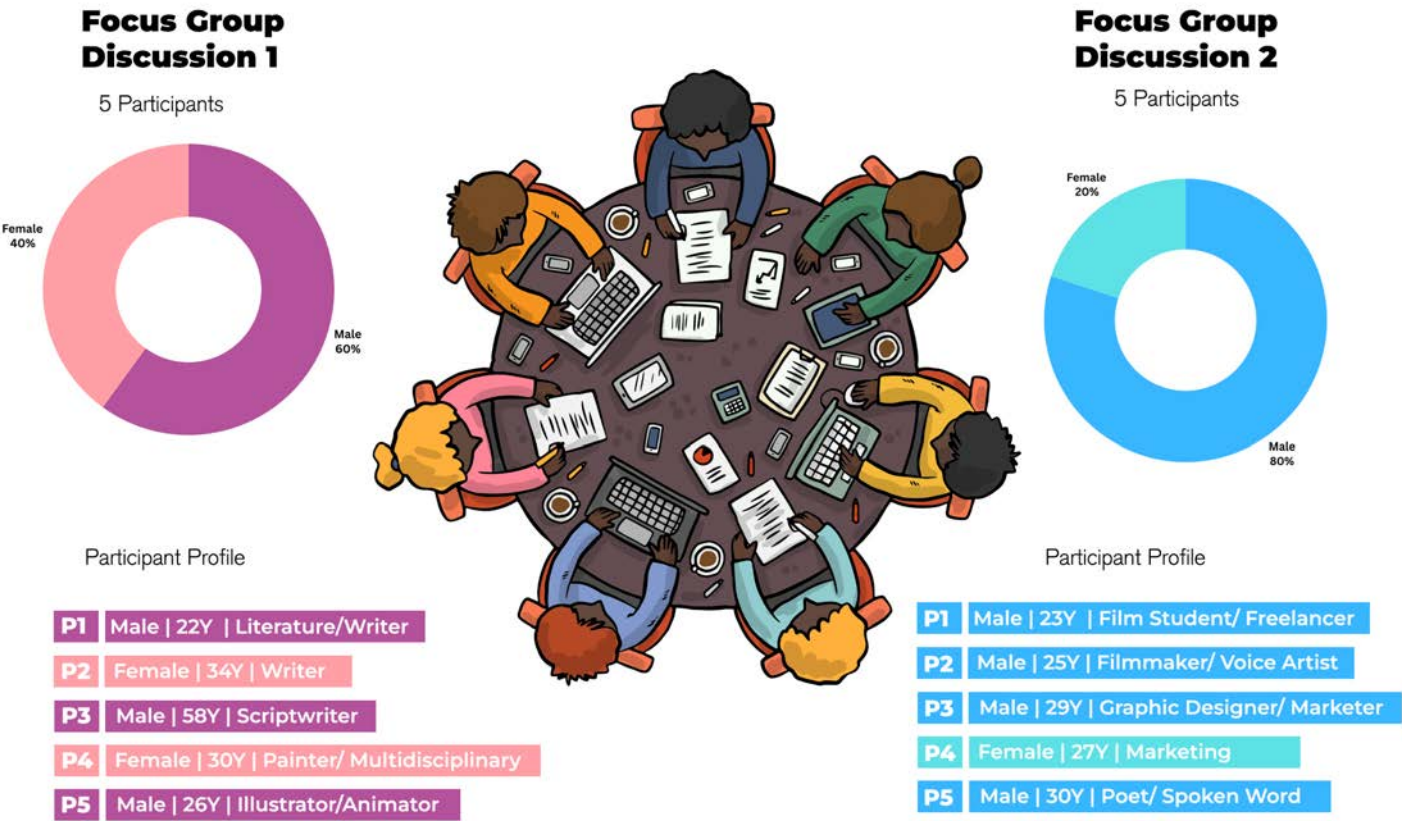
Focus Group Discussions

Two Focus Group Discussions (FGDs) were held after the survey to delve deeper into the research questions and explore issues that the survey could not cover. The FGDs were conducted over two days (March 15th and 16th), with each session lasting 1-3 hours. A total of 10 creatives participated in the FGDs (five in each session). Of the participants, three were female and seven were male; nine were aged between 18-35 years, and one was in their 50s. Participants were selected using purposive sampling and were involved in the creative domains focused on in the study: film, music, literary (or publishing), visual arts, and design sectors of the creative economy. A list of 1-10 creatives from each domain, part of the Creatives Garage network and based in Nairobi, was compiled. Each person on the list was contacted via email and phone and invited to participate in the FGDs. Participants were engaged on a first-come, first-served basis, and the first 8-10 creatives who confirmed attendance were added to the final attendance list for each FGD. Although 10 participants were scheduled for each FGD, only five attended each session. With participants' consent, each FGD was recorded, transcribed, coded, and analyzed

using thematic analysis and an analysis matrix. The analysis matrix for the FGDs can be found in Appendix 16 on page 161. Both FGDs had a positive dynamic; participants were at ease in the setting and with each other, and willingly and generously contributed to the discussion. The FGDs were held at the Creatives Garage offices in Nairobi. Aside from the participants, there was a lead facilitator to moderate the session, an assistant facilitator to take notes, and another to take pictures. Refreshments were provided, and participants could help themselves as desired. Each session began with a round of introductions, followed by an overview of the

project and communication of ground rules by the facilitator. The facilitator also informed participants that the session would be recorded and obtained their consent for recording and photos before beginning the discussion. After the discussion, the facilitator summarized the key takeaways and informed participants how the discussion outcomes would be used in the research. The breakdown of FGD participants is shown in the graphic below. A copy of the qualitative questionnaire and agendas used to guide the FGDs can be found in Appendix 2 on page 128 and Appendix 3 on page 130.

Figure 8. Breakdown of Focus Group Discussions





Kenyan Creatives on set (Image Credits: Creatives Garage)

Key Informant Interviews

The aim of the Key Informant Interviews (KIIs) was to have more in depth conversations about the issues that underpin the research. 15 semi-structured interviews were conducted with key stakeholders in the creative industry (8 respondents), 3 policy makers (or regulators), 2 tech builders and 2 IP lawyers. Purposive sampling was used to select respondents and initially a long-list of 28 key stakeholders was compiled, the list comprised of:

- 12 prominent creative organisations in Nairobi that represent certain subsectors in the creative economy or are prominent leaders in a
- subsector
- 1 State Corporation
- 4 State Departments in 4 government ministries
- 2 National Commissions
- 1 Representative from Nairobi City County
- 1 ICT and Policy Think Tank
- 7 Tech builders/AI developers
- While many respondents were willing to participate in the research, there were challenges in scheduling interview times due to their busy schedules. Some stakeholders declined to participate, and others were inaccessible or non-responsive to attempts to engage them. Ultimately, 15 respondents agreed to participate in the research. They are listed below.

Table 1: List of Key Stakeholders who participated in the Key Informant Interviews

No.	Stakeholder/Respondent	Reason for Selection in Research
1	1 Representative from the Department of Culture in the State Department of Culture, the Arts and Heritage	Culture, the arts and the creative economy go hand in hand. The cultural challenges and opportunities AI presents meant that it was important to speak to a representative from the State Department of Culture, the Arts and Heritage to understand how the creative economy, culture and AI issues intersect and how the State Department of Culture views the issues.
2	4 Representatives from the State Department for Youth Affairs and Creative Economy	The State Department for Youth Affairs and Creative Economy is the seat of the creative economy in the national government. It is responsible for leading in the development of policies related to the creative economy and harnessing and developing youth talents.
3	4 Representatives from The GoDown Arts Centre -3 Creatives: 1 Musician/Author, 1 Architect/Advertiser, 1 Lawyer/DJ) -1 Non-creative	The GoDown Arts Centre is a prominent multidisciplinary arts and culture centre in Nairobi. It has contributed significantly to the growth, recognition and visibility of local artists. Subsequently, it was important to engage them as leaders in the creative industry.
4	1 Creative Leader in the Creative Industry -Creative: 1 Visual Artist (Painter/Illustrator/Graphic Designer)	The individual selected has a rich history in the creative industry in Kenya, with over 20 years of experience in the industry working as a practitioner and a creative with a policy background, they have a rich perspective of the industry and its development over time.
5	1 Representative from Nairobi Design	Nairobi Design is a focal point in the design space in Nairobi. It provides

	-Creative: 1 Industrial Designer/Human Centred Designer/ Strategic Design Facilitator/Festival Curator	creative consultancy services and creates bespoke products and experiences such as Nairobi Design Week (NDW) an annual design festival that is a platform for Kenyan creatives.
6	1 Representative from Kenya National Commission to UNESCO (KNATCOM)	KNATCOM is a government agency enacted by the Government of Kenya in 2013 based on the UNESCO Charter. The commission promotes Kenya's interests in UNESCO and UNESCO's interests in Kenya. UNESCO has done a lot of work around culture and AI. In 2021 it produced the first-ever global standard on AI ethics (the 'Recommendation on the Ethics of Artificial Intelligence'), where culture is featured as a specific area of policy action (UNESCO 2023). UNESCO also hosted a high level discussion on the impact of AI in the audio-visual industry on 19 th October 2023. Due to the intersection between AI, culture and the creative economy it was important to engage KNATCOM.
7	1 Representative from JGIP Consultants	AI presents a lot of IP issues, not just for creatives but for anyone using AI, consulting IP lawyers to get a sense of IP in Kenya and how AI would impact IP and the creative economy was viewed as a key part of the research. The lawyer engaged also has a background in the creative industry and understands the issues creatives face both as a legal practitioner serving creatives and someone who has worked as a creative.
8	1 Representative from MyIP Legal Studios	AI presents a lot of IP issues, not just for creatives but for anyone using AI, consulting IP lawyers to get a sense of

		IP in Kenya and how AI would impact IP and the creative economy was viewed as a key part of the research. The lawyer engaged also has a background in the creative industry and understands the issues creatives face both as a legal practitioner serving creatives and someone who has worked as a creative.
9	7 Representatives from Black Rhino VR -7 Creatives: 3 AR/VR Developers, 3 Immersive Specialists, 1 Creative Designer	Black Rhino VR is a company of creative technologists that sees itself as a change agent working to accelerate the adoption of immersive technologies in Africa, they work with Extended Reality and Virtual Reality. As creative technologists they are leaders in the XR/VR space in Nairobi and Kenya. Subsequently, it was important to engage them as leaders in the creative industry.
10	1 Representative from Everse Technology Africa	Everse Technology Africa is an AI start-up focused on AI, data protection and privacy. Speaking to a local AI company was important to get a tech builder's perspective and to understand the AI landscape in Kenya. It was also a way to understand how tech builders see the issues and opportunities generative AI presents for the country and creatives
11	1 Representative from Artificial Intelligence Centre of Excellence Africa (AICE Africa)	AICE Africa was founded in 2020 and is passionate about creating value and sustainable impact within the African Artificial Intelligence and Machine Learning space by building custom AI services and solutions, training ML and AI engineers and creating sustainable impact through research and development. Speaking to a local AI company was important to get a tech

		builder's perspective and to understand the AI landscape in Kenya. It was also a way to understand how tech builders see the issues and opportunities generative AI presents for the country and creatives.
12	1 Representative from Baraza Media Lab	Baraza Media Lab is a platform for media professionals and creatives to experiment, co-create, share resources and learn. Their research arm (BarazaResearch) also aims to generate insights on how content, policies and evolving technologies impact our society. The work that Baraza Media Lab does and their place in the creative industry in Nairobi and Kenya is the reason they were engaged in the research.
13	1 Representative from the Creative Economy Working Group (CEWG) -Creative: 1 Writer	CEWG is a network of 20 civil society organisations in Kenya. Its goal is to promote creativity, innovation, and the diversity of the cultures of the people of Kenya. It aims to create an environment that is supportive of the creative economy. It is involved in advocacy work and works closely with state and non-state actors in policy reform, safeguarding cultural diversity and protecting artistic freedom. As an umbrella organisation it has pioneered work on the creative economy in Kenya and advocates for creatives at the highest levels, subsequently it was imperative to engage them in the research.
14	1 Representative from Bloggers Association of Kenya (BAKE) -Creative: 1 Writer/Performance Artist	BAKE is a community organisation that represents Kenyan content creators of all kinds. It seeks to empower online

		creators and improve the quality of content created on the web. Content creation is a widely cited and recognised part of the creative industry in Kenya. In the literature review content creation was cited as one of the areas that AI will be most beneficial. As a result it was imperative to engage BAKE and get their views on AI's impacts on Kenyan Creatives.
15	1 Representative from The Alliance Francaise	The Alliance Francaise is a language and cultural relations organisation supported by the French Government. It is also the largest cultural network in the world. The Alliance Francaise of Nairobi was founded in 1949 and has a long history of showcasing and supporting the arts and creativity across all disciplines both locally (in Nairobi) and internationally. Subsequently, it was important to engage them as major supporters of the creative industry in Nairobi.

The eight creatives and representatives from creative organizations provided valuable insights into the creative economy and how creatives are responding to AI as practitioners who consistently engage with other creatives. KNATCOM also contributed a cultural perspective on the issues AI presents. The two representatives from AI companies offered the tech builders' perspective and shed light on AI development in Kenya. The two State Departments provided perspectives from regulators and policymakers at the national level, while the two IP lawyers discussed the legal and policy issues surrounding IP, the creative economy, and AI.

Three institutions that could have added more value to the project are KECOBO, KICTANet, and representatives from the The Ministry of Information, Communications and The Digital. The Ministry of Information, Communications and The Digital Economy and KICTANet could have provided deeper insights into the policy and legislative framework surrounding AI and emerging technologies in Kenya. However, the organizations and individuals who participated in the research were sufficient to meet the project's objectives, which aim at laying a foundation of knowledge on which others can build.

Five of the KIs were held in person, and eight were held virtually using Google Meet. One respondent's interview was conducted in two parts: the first part in person and the second part virtually. Each interview lasted about 1-2 hours on average. Some respondents were comfortable being recorded, while others were not. For sessions where respondents did not consent to being recorded, handwritten notes were taken. All the virtual interviews, except one, were recorded. All in-person meetings were recorded by hand, with two respondents also agreeing to be recorded using a recording device. One respondent did not have time for a virtual or physical meeting and sent their responses via a self-administered questionnaire.

All recorded interviews were transcribed, and both notes and transcriptions were coded and analyzed using thematic analysis and an analysis matrix (see Appendix 17, p. 182). The interview guides for the semi-structured interviews included questions that addressed all the main research questions while allowing flexibility for additional discussions. Specific interview guides were designed for different respondent groups: creatives, IP lawyers, tech builders, State Departments, and KNATCOM. The same questionnaire was used for KNATCOM and the individual creative due to time constraints. Each guide had slightly

different emphases: the tech builder guide focused more on the AI industry in Kenya, the IP lawyer guide on IP issues, and the KNATCOM guide on obtaining as much information as possible in a short time, including discussions on the creative economy in Kenya. The interview guides used for different respondents can be found in Appendices 4-9 on pages 131- 145 Table 2 (below) captures the respondents' codes in the research.

Table 2. Table of KII Respondents with Research Codes	
Respondent	Stakeholder Type
Respondent 1	Creative Organisation
Respondent 2	Policy Makers/Regulators
Respondent 3	Creative Organisation
Respondent 4	Creative Leader/Creative Industry Stakeholder
Respondent 5	Creative Organisation
Respondent 6	Creative Organisation
Respondent 7	Creative Organisation
Respondent 8	Creative Organisation
Respondent 9	Creative Organisation
Respondent 10	Policy Makers/Regulators
Respondent 11	Policy Makers/Regulators
Respondent 12	IP Lawyer
Respondent 13	IP Lawyer
Respondent 14	Tech builder
Respondent 15	Tech builder

Stakeholder Feedback Forum

The Stakeholder Feedback Forum (SFF) was held virtually on 25th April 2024 using Google Meets and 30 people attended the 2-hour forum. Invitations to the virtual meeting were sent to all the people who participated in the Focus Group Discussions and Key Informant Interviews. They were also sent to key stakeholders who had not been available during the data collection phase to give them a chance to learn about the research and share any insights they may want to contribute to the study. A total of 47 invitations were shared two weeks in advance of the event; follow-up email reminders, calls and text messages were also sent a week before the event and the day before to mobilize attendants. Whilst the primary focus was on getting responses from research participants, Creatives Garage also posted about the SFF on their social media to open the session up to other creatives and get insights from people who may not have been

involved in the research, allowing for fresh eyes that may give a different perspective on the work.

The session commenced with a general introduction, followed by some opening remarks from a representative from the State Department of Culture, the Arts and Heritage. After this the research and its findings were presented and a plenary discussion was held. The plenary session allowed for questions to be asked and comments to be made about the research and the findings. The session was recorded and participants were informed about it at the beginning of the SFF. After the plenary session participants were informed about the next steps for the research, there was a vote of thanks and the session was closed. Appendix 10 on page 148 provides the invitation to the event and Appendix 11 on page 149 provides the agenda for the day. After the session, thank you notes were sent to all the participants.



Find— INGS

AI/KE

ARTificial Intelligence in Africa
Investigating the impacts of AI on
the Creative Community in Kenya



[When it comes to AI] there are different types of people: people who think it is going somewhere, people who think it is cheating and people who think it won't make a difference'

– FGD 1 Participant

4. Findings

The following section captures the findings from the survey, Focus Group Discussions (FGDs), and Key Informant Interviews (KIIs) by collating them into the key themes that emerged from the research. Research question 1 is answered by sections 4.1 and 4.3. Research question 2 is addressed in section 4.2, research question 3 is covered in section 4.5, and research question 4 is answered in section 4.8. Sections 4.6 and 4.7 provide additional context on AI development and the creative economy in Kenya. Part of this study also involved understanding how AI can democratize the creative realm, which is discussed in section 4.4.

4.1 How Kenyan Creatives Understand, Refer to, and Relate with AI

In total, 130 creatives were engaged in the project through the survey, FGDs, and KIIs. Of these participants, 56% identified as male, 41% identified as female, 2% identified as other, and 1% preferred not to disclose their gender identity. The majority of the creatives engaged in the research (57%) were from the youth bracket (18-35 years), which reflects national demographic trends. 'Currently, Kenya is experiencing a youth bulge with 29% of the population aged 18-34' (Owino 2023).

In the survey, 54.7% of participants were youth. In the FGDs, all participants except for one (who was

in the 56-60 age bracket) were youth. Similarly, 50% (or 7 respondents) of the creatives engaged in the KIIs were also youth. Two KII respondents were between 36-40 years, two were between 41-45 years, one was in the 50-55 age bracket, another was in the 56-60 age bracket, and the last respondent was over 61 years.

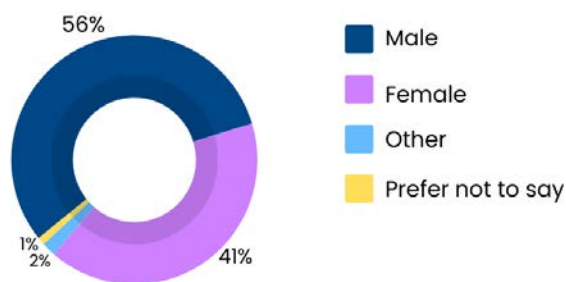


Figure 9. Gender of All the Creatives who participated in the research

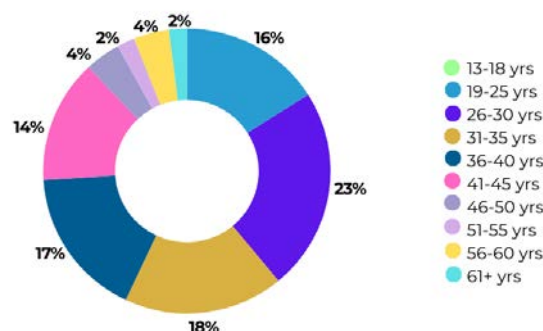


Figure 10. Age of All the Creatives who participated in the research

Most of the creatives engaged in the study come from urban areas; all the creatives and research participants engaged in the FGDs and KIIs come from Nairobi. Most of the survey respondents (74.3%) are based in Nairobi City County or come from counties that border it, 9.2% come from Kiambu, 3.7% come from Kajiado and 2.8% come from Machakos. Whilst Kiambu, Kajiado and Machakos border Nairobi, parts of these counties are also part of the wider Nairobi Metropolitan region. 1.8% of the participants come from Mombasa County which is also a city-county like Nairobi showing that most of the creatives who participated in the survey come from urban areas.



Figure 11. Location Survey Respondents are based in Kenya by County

95.3% of the respondents in the survey identified as creatives, 4.7% did not. It is unclear why this may be as the survey was not structured to provide any means to interrogate this further. However, one could speculate that this may have to do with their level of involvement in the creative industry. The survey showed that most of the creatives who participated in the survey are multi-disciplinary creatives who are involved in an average of 3 creative fields (domains or disciplines). The creative domains that most of the creatives in the survey said they are involved in are: film and production (14.2%), writing (13.9%), graphic design (10%), visual arts (9%), content creation (8.4%), followed by

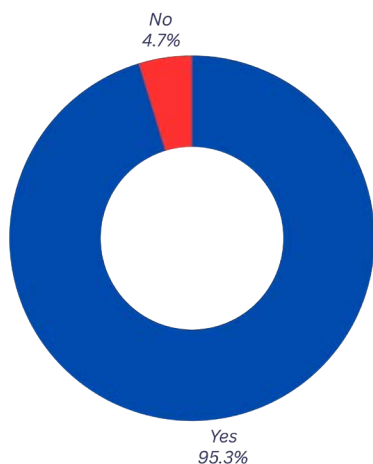


Figure 12. Proportion of Survey Respondents who identify as Creatives

music, acting and web design (each at 5.5%). 92.4% of the surveyed creatives indicated that they are actively involved in their creative domain. 48.6% of the respondents indicated that they are engaged in their creative work as their full time business, 21% do it part-time or as a side hustle, 19% are employed to work full

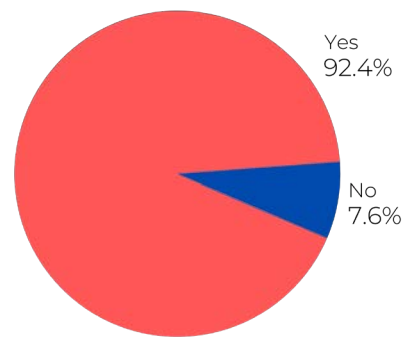


Figure 13. Proportion of Survey Respondents Actively engaged in their Creative Field/ Domain/ Area of Focus

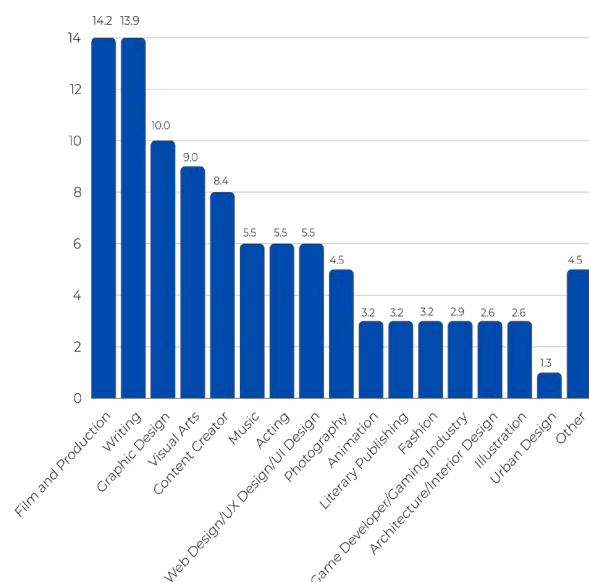


Figure 14. Creative domains/disciplines/fields/sectors survey respondents are involved in

time as creatives and 11.4% do creative work for fun (in a non-economic way, as a hobby or for pleasure). It could be that the 4.7% who do not identify as creatives could be part of the group who do creative work for fun as opposed to as a career path. The FGDs showed that 50% of the creatives who participated are involved in more than one creative domain, the study showed that out of the 14 creatives who participated in the KIIs 36% were multidisciplinary creatives.

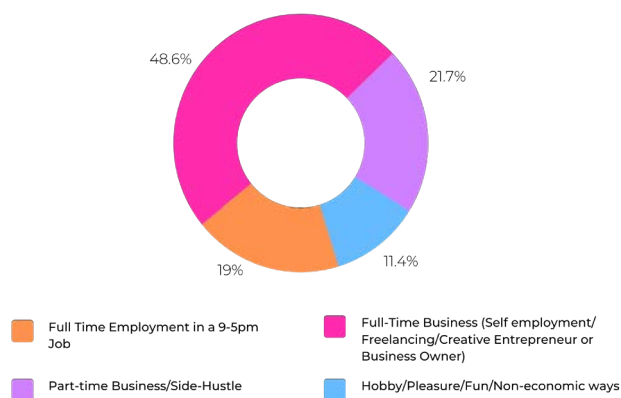


Figure 15. Nature of Survey Respondents' Engagement in their Creative Field/Domain/Domain

Familiarity with AI

The research findings show that all the research participants (apart from one person in the survey) are familiar with AI. All the participants in the FGDs and respondents in the KIIs have a basic understanding of what AI is, how it works and the issues surrounding it. In both the FGDs and KIIs the respondents referred to AI as a 'tool', FGD participants see it as a tool to catalyse and aid the creative process. KII respondents referred to AI as a tool

that mimics or simulates humans and human capabilities. Both the KII respondents and FGD participants were also aware that AI is not a new technology and one KII respondent highlighted the fact that our understanding of AI has changed over time as the technology has evolved. Subsequently, it can be deduced that there is a high level of awareness about AI in the creative community in Kenya.

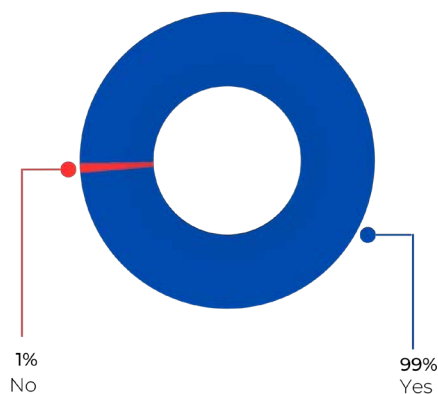


Figure 16. Survey Respondents Familiarity with AI



**[AI is] a catalyst for
[creative] processes'**

—FGD participants

Use of AI Tools

Most of the 130 creatives engaged (apart from 25 (or 24.8%) of the 101 eligible respondents who gave a response in the survey, 2 participants in the FGDs and 1 creative who was a respondent from the KIIs) are using AI tools in their creative work or business. In the FGDs one of the two participants who are not using AI has never used it before. The second person (a participant from FGD1) has used it before for fun but prefers to do their creative work without using it. Another participant from FGD 1 shared the same view (that they prefer to not use AI tools) but still uses AI tools in their work. 9 of the KII respondents indicated that they, or their organisations use AI, out of this group there was only one

respondent (Respondent 9) who said they do not personally use AI but it is used at their organisation. This group of 9 respondents who cited using (or working in environments where AI tools are used) comprised of the two IP lawyers and some of the creatives (or respondents from creative organisations). It was unclear whether Respondents 2, 10 or 11 (policy makers/regulators) are using AI as they did not give any indication as to their own use of the tool during the course of their interviews. Neither of the tech builders (Respondents 14 and 15) explicitly communicated whether they are using AI in their work but their involvement building the tools indicates a familiarity and engagement with the technology.

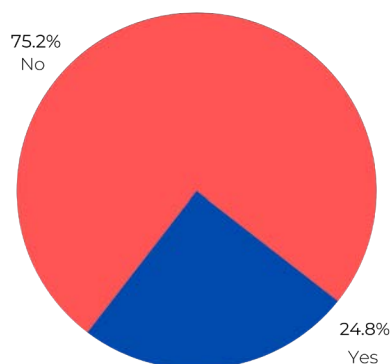


Figure 17. Survey Respondents Using AI in their creative work/ business

43 AI tools were cited as being used by the creatives who participated in the survey, on average the survey participants were using 2.4 tools with the highest amount of AI tools a respondent cited using being 10 and the lowest being 1. This high uptake of AI tools shows that Kenyan creatives are aware of AI tools and they are not averse to using them. The most cited tools in the survey were ChatGPT (19.9%), Google Gemini/Bard (13.5%), Canva (11.3%), Google Translate and Grammarly (respectively at 9.1%). FGD participants cited using 9 AI tools, all the tools they mentioned were also mentioned in the survey apart from BingAI, Artflow, Grok and Loopsie. ChatGPT, Google Gemini/Bard and Canva were mentioned in both FGDs reiterating the popularity of those particular tools. In the KIIs creatives mentioned using a total of 19 AI tools, the most cited tools were ChatGPT (at 15%), Midjourney (at 11%), Dall-E2, Google Gemini/Bard and Canva (at 7%). The full list of tools cited in the Survey, FGDs and KIIs can be found in Appendix 12-14 on pages 149-151. The combined data of the 55 AI tools mentioned in the survey, FGDs and KIIs was

analysed and captured below. The findings show that the tools that the creatives in the study are using come from 8 places, with the most amount of tools (73%) coming from the USA. The UK and Australia follow the USA (at 7% each), followed by Singapore and Europe (4%), then China and Canada and Turkey followed at 2% each. The European countries that were the source of 4% of the AI tools were Germany and Italy. None of the tools mentioned are made in Kenya and no African AI companies were referenced in the study this could be because there are none developing and providing the services that the creatives require, or it could be that the creatives did not know of any locally made tools. Either way, what is clear is that AI products made in the West (USA, UK, Canada, Australia, Europe) and in the East (China and Singapore) are the tools that Kenyan creatives are predominantly using. This reflects existing data about countries that are 'winning the AI race' (Kennedy 2023). Data compiled (on the Visual Capitalist) using information from the AI Index 2023 Annual Report which showed that most AI start-ups and investment in AI are in the USA, followed by China, the UK, Israel and Canada. Singapore has the 10th highest number of start-ups and investment in AI (Kennedy 2023), but Australia and Italy were not featured on the list. Figure 17 (below) shows the data on the, AI start-ups and investment.

Table 3. Countries with the most amount of AI start-ups and AI investment (Source: Kennedy et al. 2023)				
Country		No. of AI Startups (2013-2022)	Private Investment (2013-2022)	
1	 United States	4643	\$249B	
2	 China	1337	\$95B	
3	 United Kingdom	630	\$18B	
4	 Israel	402	\$11B	
5	 Canada	341	\$9B	
6	 France	338	\$7B	
7	 India	296	\$8B	
8	 Japan	294	\$4B	
9	 Germany	245	\$7B	
10	 Singapore	165	\$5B	

The most cited tools across the survey, FGDs and KIs are ChatGPT (20%), Google Gemini/Bard (13.3%), Canva (11%), Grammarly (at 8.5%), Google Translate (8.2%) and Midjourney (6.3%). These tools are writing and translation tools, image generators, presentation tools and chatbots (or assistants). Table 7 shows the functions and purposes of the 55 AI tools that the creatives who participated in the research mentioned using. The findings show that most of the tools the creatives are using have been developed for image generation and

graphic design work, visualising work, video generation, editing photos (or images) and making presentations (coming to a combined total of 52%). 16% of the tools comprised of AI chatbots or assistants, 4% of the tools cited are for translation, writing or architectural work. The rest of the tools are for composing music, marketing, transcription, learning languages, UX/UI design, avatar creation, AI model development, animation, web browsing, interior design and weather forecasting (respectively at 2% each).

Table 4. Final List of AI Tools that Kenyan Creatives are Using

AI Tools/ Products	Total Mentions (414)	Percentage
ChatGPT	83	20%
Google Gemini/Bard	55	13.3%
Canva	46	11%
Grammarly	35	8.5%
Google Translate	34	8.2%
Midjourney	26	6.3%
Dall-E2	16	3.9%
Adobe Firely	14	3.4%
Figma	14	3.4%
Jasper	12	2.9%
Stable Diffusion	10	2.4%
Sora	7	1.7%
Meta AI	6	1.4%
Pro-writing Aid	5	1.2%
Lensa	3	0.7%
Avatar AI	2	0.5%
LeonardoAI	3	0.7%
Synthesia	2	0.5%
Night CaféStudio	2	0.5%
Fotor	1	0.2%
Craiyn	1	0.2%
NijiJourney	1	0.2%
Tome	1	0.2%
Deep Motion	1	0.2%
Coohon	1	0.2%
Bing Image Weather/Bing AI	3	0.7%
Katalist AI	1	0.2%
PhotoApp	1	0.2%

Continued...

Perchance	1	0.2%
Unriddle	1	0.2%
Keynote/ Gamma	1	0.2%
Runaway	1	0.2%
Pixverse AI	1	0.2%
Suno AI	1	0.2%
Pika Art	1	0.2%
Haiper AI	1	0.2%
Envato Image Gen	1	0.2%
Ideogram	1	0.2%
Claude	1	0.2%
Durable AI	1	0.2%
Image FX	1	0.2%
Invideo	1	0.2%
KREA AI	1	0.2%
Otter AI	2	0.5%
LoopC	1	0.2%
Grok	1	0.2%
ArtFlow	1	0.2%
CascadeAI	1	0.2%
GretalAI	1	0.2%
Sketch-up with Plugin	1	0.2%
Revitt with AI Plugin	1	0.2%
Microsoft Edge	1	0.2%
Co Pilot	1	0.2%
DeepL Translate	1	0.2%
Duolingo	1	0.2%

AI tools

Here is a comprehensive list of AI tools Kenyan Creatives are using and their country of origin

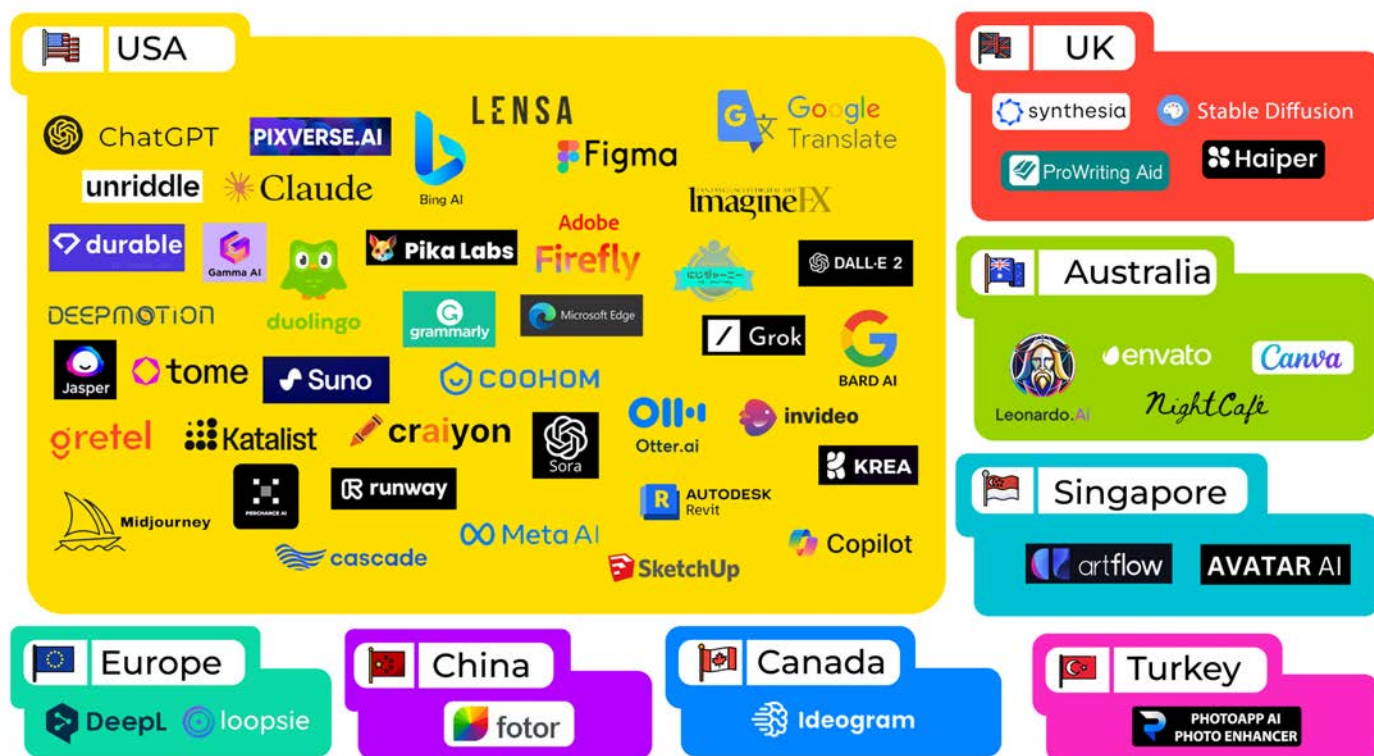


Figure 18. List of AI tools Kenyan creatives are using and their country of origin

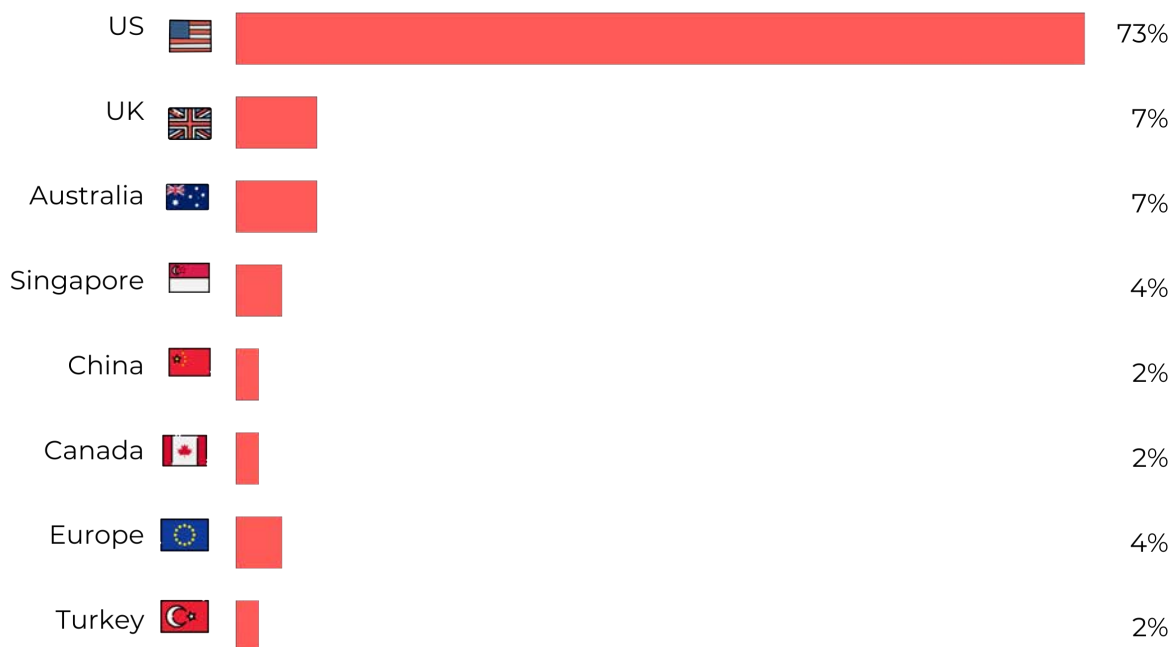


Figure 19. List of the Countries that are the Source of AI Tools that Kenyan Creatives are Using

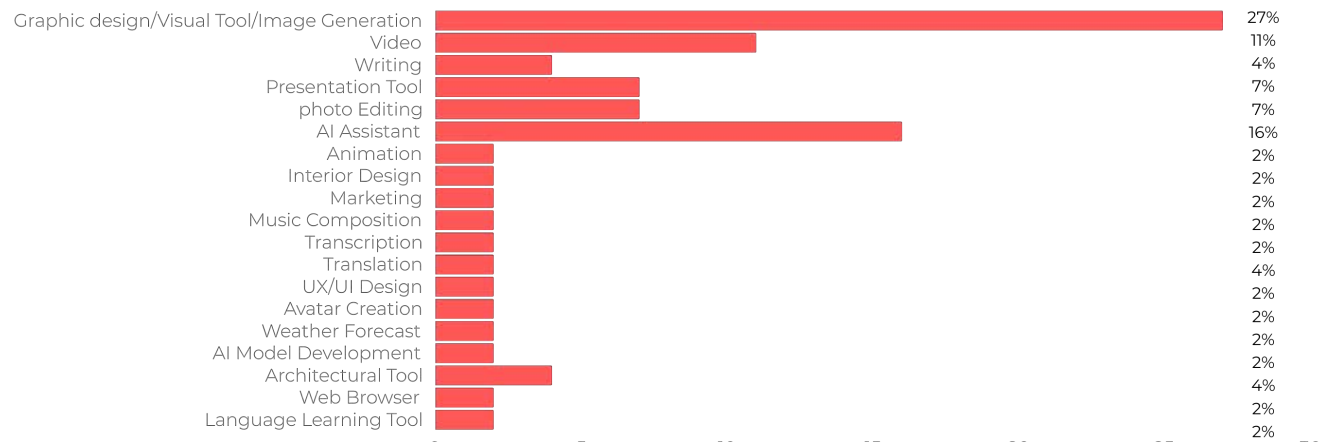


Figure 20. The Function and Purpose of the AI Tools Kenyan Creatives Mentioned Using

As can be seen in Figure 21 most of the survey respondents are using AI for inspiration to kick-start their creative process (23.6%) and concept development (19.9%). 16.4% to help them with their writing (to generate text and proof read), improve their work flow (7.3%) and in business operations unrelated to making creative outputs (5.4%). Creatives are also using AI tools for visual exploration, to do research, to market, for content creation, music composition, creating visual outputs, web development and translation. 0.6% of the respondents indicated that they are using the tool for other purposes and these were indicated as making sculptures and generating audio for voiceovers. The

outcomes of the FGDs and KIIs showed that research participants are using AI tools for producing creative works, marketing strategies and promotional work, and administrative work (like developing mission statements, proposals and writing official letters and essays). KII and FGD research participants cited using AI to overcome creative blocks and catalyse the creative process, get a different perspective, and simplify stuff and streamline work. They also said it was used for busy work. FGD participants cited using AI to do presentations and tasks outside of one's comfort zone. KII respondents mentioned using AI for social media management and research.

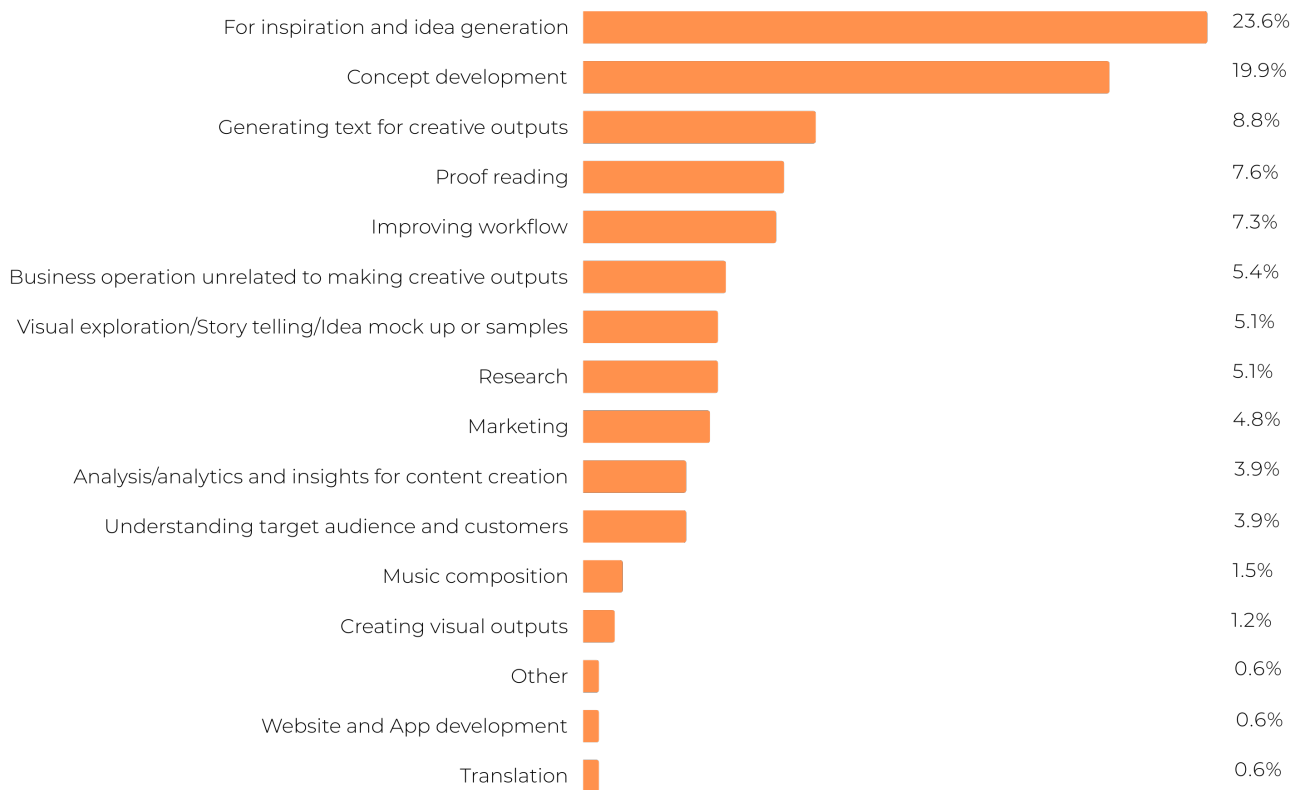


Figure 21. How creatives/ survey respondents are using AI in their creative work/business

After cross analysing the research findings from the survey, FGDs and KIIs, the findings show that Kenyan creatives are using AI tools for the following things:

- For inspiration (or to kick-start the creative process)
- Administrative work (like developing mission statements, proposals, transcription, writing official letters and essays)
- Creative works eg. Content
- Creation, concept creation, writing, developing stories and scripts, generating images for stories, developing characters and backstories and animation etc.
- Marketing
- Presentations
- To improve their efficiency and workflow (or to simplify and streamline their work)
- To overcome obstacles in their creative processes and get unstuck (or overcome creative blocks)
- To get a different perspective
- Social media management
- Research
- Business operations



The way I use ChatGPT is better than someone who is starting out because I know myself better, even my prompts will be better... I feel like the craft needs to be in you already'

—KII Respondent 8

Experiences using AI Tools

When it comes to using the tools the FGDs showed that creatives have different attitudes towards the use of AI. Some of the comments made by some of the FGD participants showed that some creatives may have mixed feelings about using AI. One person who uses AI (P3 from FGD 2) said that it 'feels lazy'. Another person (P4 from FGD 2) who does not use AI echoed the same point stating that he preferred to use his soul intelligence rather than artificial intelligence. However, by the end of the discussion he was open to using AI and had resolved to try it. P1 from FGD 2 stated that he was 'guilty' of

using the tools explaining that he used AI tools to write essays and that essays required you to put forward your own ideas. P1 wondered whether the ideas he put forward in his essays were still his if he used AI and this was the source of his guilt. P2 (a participant in FGD 1) stated that when it comes to AI 'there are different types of people: people who think it is going somewhere, people who think it is cheating and people who think it won't make a difference'. The KII participants also acknowledged that AI has its pros and cons, but only one participant (from the Respondent 3 cohort) was vehemently against AI stating 'I'm not for it' whilst another participant from the same cohort in Respon-

dent 3 was ambivalent about AI, unsure whether it was actually beneficial to the work they do. The participant stated that using AI can be frustrating and said 'I am not sure if it's useful or not, it's good for conceptual development but not the end product'. Respondent 3 participants also highlighted the fact that AI may be more useful for some creative disciplines than others.

Based on their experiences with AI tools the research participants were able to share their insights about using AI in their work, they discussed the benefits it provided as well as the limitations and challenges they had using the tools. During the FGDs and KIIs creatives highlighted that AI has advantages and disadvantages and called it a 'double-edged sword'. They acknowledged that using AI can make work faster, easier and better but also said that it can be tedious to use until one learns how to prompt effectively. Highlighting the fact that when it comes to using AI it may be easy to start using the tool but there may be a steeper learning curve than people anticipate when it comes to understanding how to

use it effectively. Some of the other benefits of AI that KII respondents cited are its ability to strengthen the creative economy, automate mundane and repetitive tasks, expand creatives' fan bases and provide access to markets. Some of the limitations that the creatives from the FGDs and KIIs mentioned about using AI were: misinformation the tools can perpetuate, the fact that AI can hallucinate, Western Biases in the tools, the lack of (or limited) information about Africa and specific countries and regions in the continent, and the racial biases in the datasets used to train the models. They also acknowledged that AI presents both cultural threats and concerns for creatives with KII Respondent 2 stating that AI 'can affect people who produce creative and cultural outputs and affect cultural sovereignty'. Challenges customizing the tools to one's own culture and language barriers were also raised as a limitation when using AI. On the issue of language barriers one FGD participant highlighted the fact that if one does not know the language the AI model is trained in they cannot prompt. Another respondent (Respondent 9) from the KIIs also indicated that they do not

use AI tools because they write in Kiswahili and they felt that the tools do not cater to that need. However, in FGD 1 participants queried whether AI could prompt in Swahili and one participant (P3) was able to confirm that she had used an AI tool that one could prompt in Swahili, the only challenge was that it gave very 'stiff Swahili'. To address this, the organisation she works with is developing a Sheng Chatbot so they can better communicate their message with their target audience. Sheng is a Kenyan slang, primarily spoken in urban areas that is made of a mixture of English and Swahili. These examples illustrate how language barriers can affect certain communities and people's ability to use AI tools. These limitations also affected the ability of the creatives to generate culturally appropriate and context-specific outputs.

When it came to biases one FGD participant (P2, FGD2) shared how he had a challenge using an AI tool because it had less information about the African context, he gave the example of how he prompted to find out information about an American rapper and the tool he was

using gave him lots of information. However, when researching the history of Kenyan cinema the same tool gave him a lot less information and also hallucinated giving him factually inaccurate information. He highlighted that in the tools there is a lack of diversity racially and in terms of the countries where they get data from. He gave another example of how Eurocentric biases in some image generation tools affected the outputs he generated by making the features of black people he fed into the tool more European. He highlighted the fact that such outputs were more likely on tools that did not give users a lot of creative control. He stated the following: 'I guess that the data sets these things are trained on are more European. And me being Kenyan I was putting a lot of black people in and finding a lot of details on the faces were becoming more European just because the datasets that the AI was trained on was white faces. So you find like hair becomes straight, lips become moustaches because we have bigger lips, like different things come up but that's because of the datasets, and what happens if you work on tools like Midjourney or Loopsie. These ones where

you don't have a lot of creative control but if you use one like Stable Diffusion you can train it or feed it your own images and tell it these are pictures of black people that I want you to base your drawings of black people on. And then it interprets it that way'. Another participant in the same FGD (P1, FGD2) also re-iterated his point stating that 'when you generate someone with dreadlocks its gonna look like a white person's hair that is just twisted'. P2, FGD2 went on to show the group pictures that he had generated to demonstrate his point, some of the images that he shared are captured below in Figures 22, 23 and 24.. That being said one participant (P3,FG2) highlighted a situation where a

problematic bias in a tool actually worked in his favour and cited his experience using Google Gemini to get images of black people. In late February 2024 the platform launched 'a new image generation feature [that] sent social media platforms into a flurry of intrigue and confusion. When users entered any prompts to create AI-generated images of people, Gemini was largely showing them results featuring people of colour –whether appropriate or not. X users shared laughs while repeatedly trying to generate images of white people on Gemini and failing to do so' (Shamim 2024).

ORIGINAL

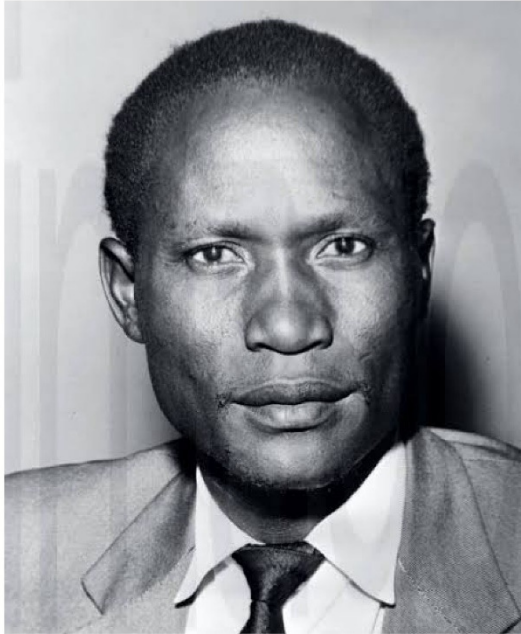


AI-GENERATED



Figure 22. Illustration of how European Biases in an AI Tool affected black features: fuller lips became thinner or got turned into moustaches, dreadlocks became straight hair (Source: FGD 2 Participant)

ORIGINAL



AI-GENERATED



Figure 23. Illustration of how European Biases in an AI Tool affected black features: hair and shadows became straight hair and eyes turned blue (Source: FGD 2 Participant)

ORIGINAL



AI-GENERATED

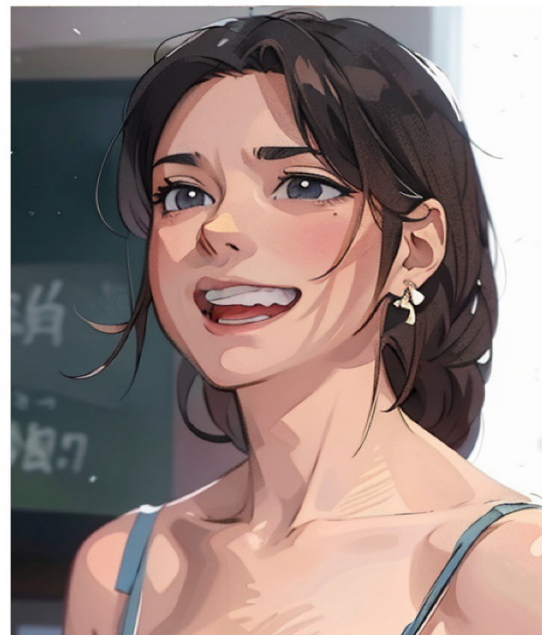


Figure 24. Illustration of how European Biases in an AI Tool affected white features (Source: FGD 2 Participant)

Other issues that KII respondents and FGD participants raised about using AI had to do with the creation of unoriginal, generic outputs that lack authenticity. FGD participants mentioned that when using AI the human touch, as well as cultural and emotional nuances can get lost. One FGD 1 participant (P2) stated that 'on issues of authenticity and originality you almost have to micro-manage the AI and learn how to prompt effectively to work around the issue and get better outputs'.

Respondents in the KIIs also flagged the issue of authenticity and the quality of generated outputs. One respondent (Respondent 1) commented that 'I am never quite comfortable with the stuff that comes out of it and I think it's because the person who is prompting it isn't pushing it far enough', another (Respondent 8) stated that AI 'does not have an authentic feel' and another (Respondent 9) indicated that AI is a threat to cultural authenticity when using it to develop creative outputs. As a result of the issues surrounding originality and authenticity, FGD participants highlighted the fact that AI is merely 'a catalyst for [creative] processes, not a catalyst for an end result'. KII Respondent 8 (and as aforementioned a participant in the Respondent 3 cohort) echoed the view that the output generated from AI is not necessarily the end product, reiterating the

point FGD participants made that AI is a means to an end and a catalyst in the creative process.

A key finding from engaging the creatives in the KIIs and the FGDs was about the use of AI and its correlation to skill development, the creatives raised the fact that to get the most out of AI tools one still needs to have developed their skills in their creative domain and know how to prompt. FGD participants cautioned that whilst some may see AI as a 'short cut', 'quick fix' or cost cutting measure AI is not a 'silver bullet'. This finding is important because it shows that having an understanding of one's creative process and when (and how) to use an AI tool in the creative process is a key part of using generative AI tools well. To illustrate the point FGD participants discussed how small creative agencies and corporates see AI as a cheaper, faster option but admonished that this attitude could lead to mistakes in outputs. Participants referred to the Posta Kenya debacle in January 2024 when the company shared a promotional post online using an AI generated image depicting four people working in a customer care centre but one lady in the image (captured below in Figure 25) had three arms and one lady had strange fingers. The image went viral when X users who noticed the design error called out the company for the lack of attention

to detail and raised concerns about the growing trend of using AI at the expense of creatives. In the end the company was forced to delete the post (Chiuri 2024). This finding is important because it shows that having an understanding of one's creative process and when (and how) to use an AI tool in the creative process is a key part of using generative AI tools well.



Figure 25. Posta Kenya AI Generated Image Blunder (Source: Gachie 2024)

4.2 The Opportunities and Threats AI presents to the Kenyan Creative Community

Opportunities that AI presents to Kenyan Creatives

The survey asked respondents what opportunities they think AI creates for Kenyan creatives and what threats they

think it poses them. These questions were designed using checkboxes to get a sense of the different opportunities and threats opportunities the respondents think AI presents to Kenyan Creatives. The average amount of opportunities that creatives mentioned (or checked) was 4, and the average amount of threats respondents mentioned (or checked) was 3.29. As can be seen in Figure 26 (below) respondents believed that the greatest opportunities that AI presents them is: improved efficiency and speed in the creative process (19%), a new tool for doing creative work (18%), new ways of working (16%) and access to new realms of creativity and creative possibilities (15%). 1% of the respondents checked the 'Other' option and indicated in the follow up question that the other opportunities AI presents creatives include: helping them keep up with developments in the digital world, detecting applications used in field research and bridging skill gaps by helping them in areas where they do not have expertise.

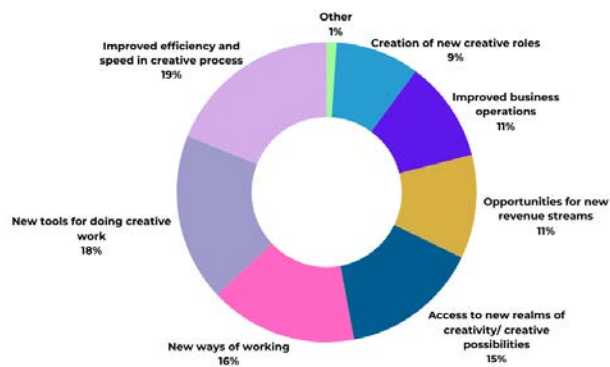


Figure 26. Opportunities Survey Respondents think AI presents Kenyan Creatives

Participants in the FGDs and KIIs were also queried about the opportunities they think AI creates for Kenyan creatives. The FGD participants mentioned the following things as opportunities they think AI creates for Kenyan Creatives:

- Developing own African AI models and tools trained with African Data
 - Participants said there was an opportunity to make AI models that are for Africans and by Africans. One participant (P5,FGD1) stated 'with creative tech we are really struggling because we inherit it from other places but there is nothing about that tech that was designed for us to tell our stories the way we do'. Building on this point another participant said 'having our own tools will help us tell our stories more authentically'
 - Another advantage related to building African models is that African developers could learn from existing models as they developed their own.

- Provides fun for hobbyists who are not using it commercially
- Democratizes the creative realm and makes it more accessible

-AI tools can help creatives and non-creatives bridge creative divides. For example, it could help creatives from different disciplines understand each other better eg. writers could use AI image generators to explain the artwork they want to artists. The same tools could help clients who don't know how to communicate their ideas better communicate them to the creatives helping them bring their ideas to life.

-AI tools also help creatives to bridge skill gaps and allows unskilled people to do what they would not be able to do, in this way it allows the unskilled and hobbyists to enter creative spaces that were previously exclusively for creative professionals. In this way these tools empower individuals.

-It enables people to do things more cheaply and access services that would otherwise be too expensive for them to acquire

-More people have the opportunity to be artists because these tools are readily available

- Enables creatives to be more efficient by doing the tedious work that is time consuming
- Generating code
- Creating new jobs
- Content creation
- Marketing tools and promotional materials

- Assistance doing business (particularly with financial aspects)
- As AI becomes more common it could lead to an increase in the value placed on traditional art (if it became rarer)

KII respondents' views on the opportunities that they think AI creates for Kenyan Creatives are captured in Figure 27. The opportunities that got the most mentions from respondents were the increase in efficiency AI can bring to one's work (24%), followed by the democratization of the creative realm, content

creation and the ability to process more data and solve problems (each respectively at 10%).

Opportunities that the participants of the FGDs mentioned that the KII respondents did not mention are: creating an African AI, the fact that AI provides enjoyment or fun for hobbyists, the creation of new jobs, the opportunity to make marketing and promotional materials, assistance doing business and the potential increase in the value of traditional art.



Figure 27. Opportunities KII Respondents think AI presents Kenyan Creatives

Comments on opportunities raised by KII respondents:

- Kenyan attitude to tech
 - Respondent 1 mentioned the fact that Kenyans are receptive to, and accepting of new tech as an opportunity, he said that the fact that Kenyans pick new technologies up quite naturally and it presented an opportunity for an AI breakthrough to happen in the country
- Opportunity to find new use cases for AI
- Bridging skill gaps
 - Respondents made the same point about bridging skill gaps that participants in the FGDs did, Respondent 1 mentioned that if one did not have a skill they could use AI to plug the gap and Respondent 8 said that AI was an 'enabler' and that 'you could use the platform instead of hiring graphic designers'
- Increases efficiency in work and helps the creative process
 - Three respondents raised this point stating that it could make the creative process faster and save time, help them to prototype rapidly, create content faster and create concepts quickly for pitching or bidding. They also mentioned that it can make work easier and enabled them to create more options and variations of their work meaning they could give clients more options. They also mentioned that AI gave them the opportunity to be more

be more productive, automate repetitive tasks.

- Processing data and solving problems
 - Respondents highlighted the fact that AI enables a level of analysis that could not be done without it, by harnessing its ability to process more data it could be used to solve Kenyan problems and help creatives create their own databases. Another opportunity that respondents mentioned in connection to AI's ability to process a lot of data is the role it could play in cultural preservation.
- Cultural opportunities
 - Respondents mentioned that another opportunity that AI presents was its capacity to play a role in cultural preservation. By harnessing AI's ability to process a lot of data it could help Kenyans document their history, capture previous generations stories to help answer questions about cultural identity. It could also be used to bring back (re-imagine or recreate) old cultural expressions that existed in the past.
- Distribution of creative work
- Community building
- Democratisation of the creative realm
 - Respondents highlighted the fact that AI reduces the barriers of entry for new creatives and that one does not have to be a professional to use the tools. Respondent 11 also noted that AI could make production cheaper and help creatives bridge

infrastructure gaps in the creative industry stating: 'In Kenya we have limited infrastructure for creatives so AI comes in to bridge the gap and cut costs'

- Exposure
- Coding
- Social media management (planning and curating content and leveraging the way algorithms work to make recommendations)
- Creating new art forms and pushing the boundaries of creative expressions
- Translating languages so your content can reach a larger audience
- Content creation (personalising content, creating designs, doing captions)
- Administrative work (generating initial drafts, guidelines and certain documents)
- Idea generation
- Make more money

In summary the main opportunities that research respondents and participants (across the survey, FGDs and KIIs) said that AI presents to creatives are:

- Improved or increased efficiency and speed in work
- Democratization of the creative realm
- Content creation
- A new tool for working that presents new ways of working and access to new

realms of creativity

- New jobs
- Marketing
- Assistance with business operations
- More value may be placed on traditional art in the long run as AI art becomes too common
- The ability to process more data and solve problems.

Threats that AI Poses to Kenyan Creatives

Figure 28 shows that survey respondents believe the greatest threats AI presents to them are job displacement (19%), then copyright and intellectual property rights infringements and abuses (18.7%). These are followed by the devaluing of creative work and creative roles (17.6%) and the standardization of creative outputs, making them generic and lacking 'soul' (17.6%). 0.3% of respondents indicated that there were other threats and mentioned that AI presented a threat to skill development as some creatives would use AI to generate creative work instead of developing their creative skill (or craft).

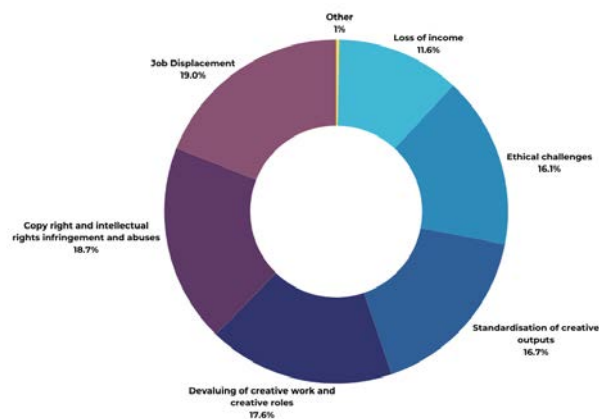


Figure 28. Threats Survey Respondents think AI poses to Kenyan Creatives

The threats that FGD participants think AI poses for Kenyan creatives are listed below:

- Deep fakes, fabricated and doctored images
- AI tools can be used to tweak narratives and alter images and voices and participants said in the wrong hands it could be used to fabricate anything, they highlighted the fact that because of deep fakes 'seeing is no longer believing'
- Threat to skill development because of overreliance on AI to generate ideas
- Participants highlighted that this could affect new artists opting to use AI instead of developing their crafts and could lead 'to a new generation of people who will call themselves writers or creators but do not have those skills'
- Threat to traditional art forms
- As people see they can get quicker results from AI it could lead to less exploration into

traditional art forms

- Cultural threats
- -AI makes it easier for the appropriation of individuals' and African styles of writing by people outside of the context. It presents a risk to craft, style and nuances, and raised questions about how culture (and cultural expressions can be protected)
- Intellectual Property, Copyright and Ownership issues
- The IP issues participants raised as threats are: the fact that models are being trained using artists work without their consent, the issues around the ownership and protection of work, and compensation issues AI presents
- Loss of opportunities because of using AI
- Being taken advantage of because of ignorance
- Job displacement
- General AI and its impact on
- humanity

When it came to the threats that KII respondents think AI poses for Kenyan creatives, the respondents mentioned the ones captured below in Figure 29. The threats that the respondents mentioned the most are job displacement (15%), cultural threats, and IP/Copyright issues (10% each), followed by data privacy and protection issues (8%).

The threats that both the respondents of the KIIs and participants of the FGDs mentioned are: job displacement, creatives being replaced, cultural threats, Intellectual Property and copyright issues, deep fakes and some of the same threats to creativity (the threat to traditional art forms and the threat to developing creative skills). Threats that participants in the FGDs mentioned that KII respondents did not are loss of opportunities because of using AI, being taken advantage of by nefarious AI users

because of ignorance and the impact of General AI on humanity when it is developed.

Threats that FGD participants mentioned but KII respondents did not include:

- Loss of opportunities because of using AI
- Being taken advantage of by nefarious AI users due to ignorance
- The impact of General AI on humanity when it is developed

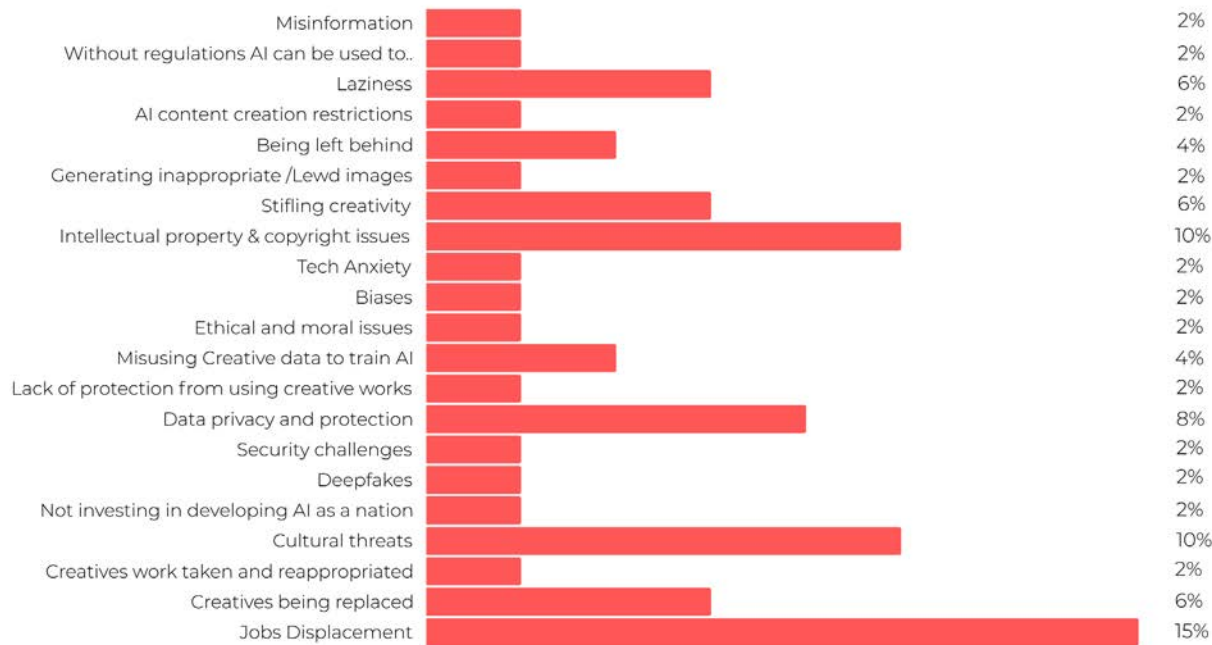


Figure 29. Threats KII Respondents think AI poses to Kenyan Creatives

Comments on Threats Raised by KII Respondents

- Job displacement
 - Job displacement was the number one threat flagged by the respondents. One respondent said, “Very soon they won’t need us and it [AI] will do the work.” Another noted that job displacement would occur because it would be more cost-effective and faster for businesses to use AI. Respondent 9 felt that AI could cause a loss of job opportunities, and Respondent 8 thought that the kinds of jobs at risk of being displaced are entry-level positions.
- Creatives being replaced or eliminated / human creativity being replaced
 - A concern raised by Respondent 4 was that creatives fear being replaced by AI. However, a participant in the conversation with Respondent 3 felt that “AI will not eliminate creatives,” highlighting that even though there are iPhones, there are still photographers. This sentiment was also raised in the FGDs.
- Creative’s work taken and reappropriated without consent
- Cultural threats
 - Different respondents flagged the cultural

threats that AI presents to Kenyan cultural identity and expressions. Respondent 2 mentioned that culture is dynamic and questioned what is being done to copyright and protect it as culture evolves. They also said, “With AI, people can collect them [cultural expressions] and use them to benefit, rendering what our [local] craftsmen do irrelevant... AI developers could use cultural expressions commercially and we could lose out.” A participant from the interview with Respondent 3 echoed this sentiment, highlighting that people in the West could capture the sounds of local instruments using AI and make music at the expense of Kenyans. This participant also noted that AI might disincentivize people from learning cultural instruments: “AI will replace people and do it [the creative task] for you, so what will be the point in learning our cultural instruments?” Another issue raised was the cultural threat AI presents in contexts where cultural identity is not well understood or defined. Respondent 9 highlighted the threat of collapsing cultural identity and sensibilities so that African cultures are not sufficiently represented in the technology. They also flagged this as a threat to authenticity (or authentic storytelling).

Respondent 11 emphasized the importance of guarding against tech eroding cultural identity, stating that “a culture should be able to recognize itself in what is generated.”

Respondent 11 also flagged other cultural threats, such as the perpetuation of negative stereotypes due to biases in the data used to train AI models, incomplete information affecting cross-cultural communication, and language barriers because the platform's language may not be used by everyone.

Respondent 9 cited this last point as the reason they do not use AI tools, explaining that for their creative work, they write in Kiswahili and did not feel the tools catered to this need. Respondent 12 noted that while AI presents opportunities, as a country, there is a need to think about the issues AI presents so that "we don't lose to other countries." They emphasized the need to archive cultural information to protect it.

FGDs were raised by the respondents in the KIs: the question of who owns the generated output, how people are compensated, and the risk of copyright infringement when using a generated output because models are trained using copyrighted information.

- Not investing in developing AI as a nation and only being consumers of AI
- Deepfakes
- Security challenges
- Data privacy and protection issues
- Creatives do Not have protections over the Use of Their Images and Voices
- Misuse and abuse of creatives' data to train AI / unethically Sourced data to train AI models
- Ethical and moral issues
- Biases
- Tech anxiety
- Intellectual property and copyright Issues
- The same issues raised by participants in the

- Threat to creativity by stifling or disincentivizing the arts
- A participant from the Respondent 5 cohort raised the concern that AI adoption would impede younger generations from growing as creatives. They also raised the concern that parents would discourage children from going into creative fields if they thought that creativity had become the work of AI.

- Generating onappropriate/ lewd Images
- Being left behind because AI tools are advancing fast, slow adoption, and the difference between the paid (or premium) and unpaid versions of tools
- Respondent 7 highlighted the fact that premium versions are more accessible to people with resources, potentially causing an AI divide between those who have access to paid versions and those who do not. A participant in the Respondent 3 cohort also stated that resisting AI could make one redundant.

- AI content creation restrictions
- Respondent 8 mentioned that Google downgrades AI-generated content on SEO. Further research showed that in March 2024, Google updated its search to combat content spam and reduce unhelpful, low-quality content solely designed to manipulate search rankings. This measure includes content generated by AI tools with no human oversight or curation (Perco 2024). This has implications for content creators who do not want to risk being penalized.

- Laziness
- Concerns were raised by Respondent 8, 9, and 10 that overusing AI tools would make people lazy and cause them to stop exerting their brains and thinking broadly.

- Without regulations, AI can be used to violate other peoples' rights

- Misinformation

In summary the main threats that research respondents and participants (across the survey, FGDs and KIIs) said that AI poses to creatives are:

- Job displacement
- Intellectual Property Rights and Copyright infringements and issues AI presents
- Cultural threats
- Deep fakes
- Threats to traditional art forms
- Threats to skill development due to overreliance on AI
- Loss of opportunities connected to using AI
- Devaluing of creative roles

- Standardization of creative outputs (or the creation of generic work that lacks human touch, authenticity, cultural, or emotional depth)
- Exploitation (or being taken advantage of due to ignorance)

4.3 Intellectual Property and Copyright Issues AI Presents

Intellectual Property (IP) Rights and copyright issues are at the crux of the challenges that AI presents to creatives. In FGD1, one participant (P4) summed it up this way: "The problem most creatives have is that it [AI] is being trained using their work without their consent, and it is being taught to replace them. I think these are the only gripes people have with it." The IP and copyright issues AI presents were a key theme in the FGDs, where participants discussed various scenarios and situations where copyright and ownership challenges arose, stating that there are "many loopholes" and "grey areas" concerning AI and copyright issues. The same issues raised by participants in the FGDs were also raised by the respondents in the KIIs. Participants discussed several issues, including the question of who owns the AI-generated output, how people are compensated, and the risk of copyright infringement when using an AI-generated output because AI models are trained using creatives' copyrighted content without their consent or compensation. Other IP issues that research participants raised in connection to AI and IP include who to hold accountable and where the



Figure 29: Kenya's Supa Loaf Marketing Campaign Featuring Repurposed AI-Generated Creative Raises Serious Questions On Intellectual Property. (Image credits: Image 1: Google, Image 2: Moses Kemibaro)

data for training AI models comes from. FGD1 participants highlighted the fact that using AI often leads to similar outputs from similar inputs. They gave the example of two different companies that had used AI to generate very similar images for their billboard marketing campaigns, featuring the same girl and scene but with different items (a loaf of bread in one image and a chicken in the other). They queried how issues of IP and copyright ownership would be resolved in such instances and emphasized the need for protections, questioning what protections currently exist when it comes to AI.

KII respondents were asked about the IP landscape in Kenya and how AI might affect it, as well as how well IP is understood in the Ken-

yan context, the issues surrounding IP, and possible solutions to existing challenges. The interviews revealed that respondents feel there is a shallow, low, or insufficient understanding of IP and copyright laws in Kenya. Respondent 13 stated that although IP is legally supported, the disconnect is that many people do not know that IP laws exist. This highlights the need to raise awareness about IP across the country among creatives and the general public, as AI is a tool used by both creatives and non-creatives. Awareness also needs to be raised about AI and the issues it presents to equip AI users and enable them to protect themselves from the IP and copyright risks associated with using AI tools.

KII respondents highlighted that while there is

no IP policy in place, there are IP laws, and IP is documented in the Kenyan Constitution (Respondents 12 and 13). However, views on the strength of these IP laws varied. Respondent 8 felt that the existing IP laws are weak and that the policy and legal framework for IP and copyright is insufficient, while Respondent 12 said that Kenya has some of the best IP laws on the continent. Respondent 13 reiterated that IP is legally supported, but many people did not know that IP laws exist. With the advent of AI, both IP lawyers (Respondents 12 and 13) said that amendments would need to be made to the law. Respondent 12 admonished that without regulations, AI could lead to the violation of people's rights. Respondent 13 mentioned that sharp-minded legislators would be needed to develop regulations and make amendments to cover the possible evolutions and advancements in AI.

When asked what measures creatives can take to protect themselves, both IP lawyers advised people to read the terms and conditions of the different tools to understand how they view rights and to know the terms of use. Reading terms and conditions was also highlighted by FGD participants as a means of protection. Respondents 1, 9, and 12 highlighted that institutions are in place to address IP issues (such as KECOBO and the Kenya Industrial Property Institute (KIPI)).

Respondent 7 pointed out the need to provide more information on how these institutions work across the country, not just in Nairobi. Respondent 12 said that there are good IP lawyers in the country, but the challenge is that the lawyers are underutilized. Another challenge cited by Respondent 9 is that KECOBO is not well-funded, making IP rights capacity building difficult. However, Respondent 13 stated that access to information about IP is improving and there are forums to attend and learn about it. When it comes to getting redress for copyright infringements, Respondent 13 stated that the turnaround time for getting relief was one of the greatest weaknesses in the process but mentioned that a copyright tribunal has been set up to remedy the issue.

During the KIIs and FGDs, different respondents flagged the cultural threats that AI presents to Kenyan cultural identity and expressions and raised questions about how culture (and cultural expressions) can be protected. One KII respondent (Respondent 2) mentioned that culture is dynamic and asked what is being done to copyright and protect it as culture evolves. Speaking on the same issue, Respondent 12 noted that while AI presents opportunities, as a country there is a need to think about the issues AI presents so that "we don't lose to other countries." They went on to say, "We need to

think about IP and cultural preservation in a very different way,” emphasizing the need to archive cultural information so it can be protected.

The findings revealed a need to re-evaluate how IP is approached to harness the opportunities AI presents and mitigate its risks to protect creatives and the creative economy as a whole. Part of this would involve putting measures in place to protect the nation’s unique cultural assets and expressions so that it does not lose out to other countries. Collecting and archiving cultural data and information is a key part of this, and considering the economic implications associated with the loss of key cultural expressions and creative contributions is another way to reframe the discussion about AI and the creative economy and reveal its significance to policymakers, regulators, and the GOK.

4.4 AI’s ability to Democratize the Creative Realm

Part of this study also involved understanding how AI can democratize the creative realm. The research findings from the KIIs and FGDs showed that research participants felt that generative AI tools democratize the creative realm by allowing creatives and non-creatives to bridge creative divides and communicate better with each other in order to develop creative outputs.

They also said that AI tools help creatives to bridge skill gaps and allows unskilled people to do what they would not be able to do, in this way (by lowering the barriers of entry) it allows the unskilled and hobbyists to enter creative spaces that were previously exclusively for creative professionals. In this way these tools empower individuals to express themselves and bring their ideas to life (P2, FGD 2 Participant). However, KII and FGD participants’ views on the importance of developing your creative skills to get the most out of AI tools highlight another point: whilst AI does have a democratizing effect and it does empower non-creatives, it does not necessarily mean that a non-creative or hobbyist will get the same results a professional creative would get using the same tools. The KII respondents and FGD participants also mentioned that AI tools enable people to do things more cheaply and access services that would otherwise be too expensive for them to acquire and therefore more people have the opportunity to be artists because these tools are readily available.

Findings from the survey showed that 51% of the creatives believed that in some ways AI can make the creative industry more accessible to marginalised groups but in other ways it can further marginalize them. Only 18% of the respondents thought that AI can make the creative industry more accessible, 16% felt it cannot and 15% were

undecided. All the participants of the FGDs (bar one) believed that it could open up the creative industry to marginalised groups but with a caveat. Of the 7 KII respondents who engaged with this question, 2 respondents (Respondent 3 and 8) did not think it was possible for AI to democratize the creative industry to marginalised groups like the poor but 4 respondents (Respondents 5, 7, 9 and 11) did think it was possible and highlighted the same caveat that FGD participants raised. One respondent (Respondent 1) said that AI does have the ability to democratize the creative industry and make it more accessible to marginalized groups but it also has the potential to leave them even further behind. FGD participants and KII respondents felt that for marginalised groups (and the poor) to benefit from the democratising power of AI the developmental issues that cut them off from AI's benefits need to be resolved. To do this marginalised groups need access to technical resources such as laptops and mobile phones, access to wifi and training that will help them become digitally literate and competent in their creative domains to use AI tools effectively. Respondent 9 also believed that AI could make the creative industry more accessible to marginalised groups but only to the extent that there is investment in access to internet and data, the respondent said that AI could cut the cost of production down for a creative in an informal settlement but cheaper access and intentional support for creatives in marginalised groups would also need to be provided.

KII respondents and FGD participants also highlighted the fact that rural-urban disparities would need to be addressed and remedied so that creatives and people in far flung areas can also benefit from AI. One participant in FGD 1 (P2) highlighted the fact that maybe one could get things like basic computer literacy in Nairobi but in his village one could probably count the amount of smart phones. Another participant from FGD 2 (P2) echoed the point about the urban-rural divide saying 'AI is popular amongst urban people, when you go to shags [the village] no one knows about AI'. That being said the same participant highlighted the fact that because things are online now and people can get cheaper phones and cameras and create high quality content 'any child in a village can become a great artist if we give them a phone and internet connection'. One participant in the Respondent 3 cohort felt that AI could not make the creative industry more accessible to marginalized groups because it favours people in the urban areas highlighting the disparity between people in urban and rural (or village) settings. That being said a participant in the Respondent 5 cohort felt that AI can lower the barrier of entry and because it is web-based even people in the rural areas who may not have access to heavy equipment could access AI through their phones. Respondent 11 echoed a similar sentiment stating 'Yes it can but in marginalised communities there are technological challenges, they are disadvantaged by tech though it can help them take their talent global. In urban areas it

is easier than for someone in a far flung area'. Another participant (P5, FGD1) highlighted that AI could be used to create solutions to the challenges people in different socio-economic groups faced, presenting another perspective on how it could have a democratising effect. She also raised a point about making the complex information about AI more accessible to marginalised people by communicating information about AI in ways that are more palatable for them and in spaces that are more accessible to them. P5, FGD1 also stated that projects like the one P3, FGD1 mentioned –development of a Sheng Chatbot– also helped to make the tools more accessible by removing language barriers.

The study did not elaborate extensively on how AI might further exclude marginalized groups but conversations with KII Respondent 7 about being

left behind in the AI race highlighted the fact that slow adoption or the inability to access AI could increase the digital divide and further exclude marginalized groups (like the poor). Respondent 7 also suggested the following actions to enable AI benefits to be leveraged to make the creative industry more accessible:

- Reviewing how AI platforms are built and used, to address the Western biases so that the data is more reflective
- Updating the labour laws to address compensation issues
- Developing inclusive training models
- Increasing accountability and transparency so the processes are explainable and people [and marginalized groups] would be willing to try and experiment with AI

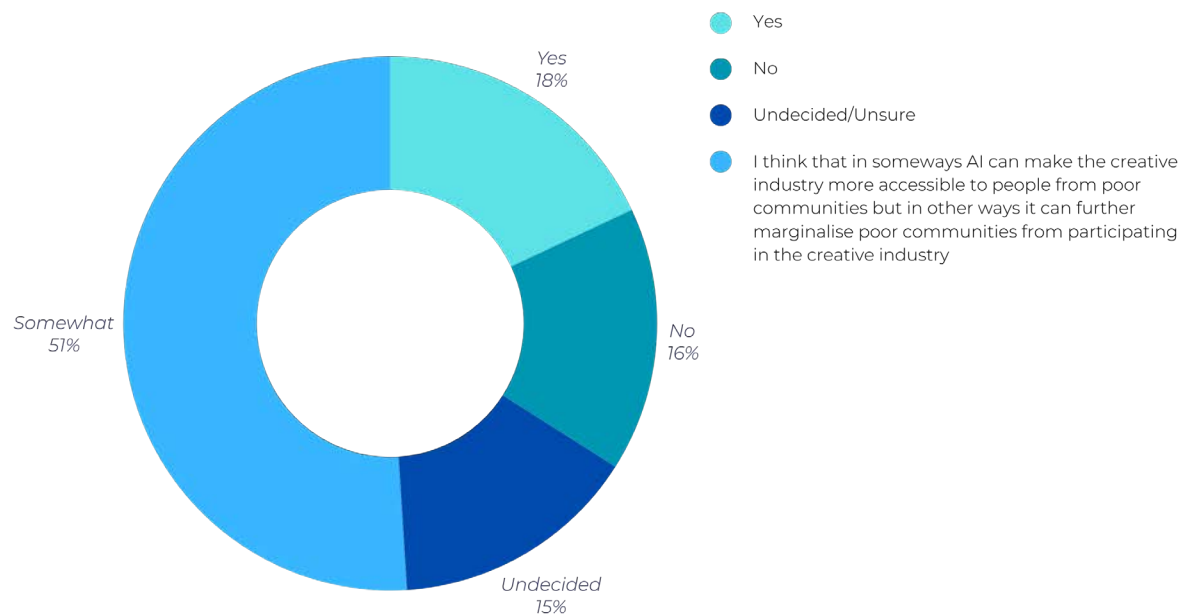


Figure 31. Survey Respondents' answers to the question: 'Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities?'



'AI is a double-edged sword'
-KII and FGD Participants

4.5 Opportunities to Engage Policy Makers, Regulators, and Tech Builders about AI

Participants and respondents were asked whether creatives actively lobby for their rights and if they have opportunities to engage policymakers (or regulators) and tech builders about AI development. Survey respondents were asked if they agreed or disagreed with the following statement to gauge their belief about Kenyan creatives lobbying for themselves: "Do you agree or disagree with the following statement: members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work?" The survey showed that 41.6% of the

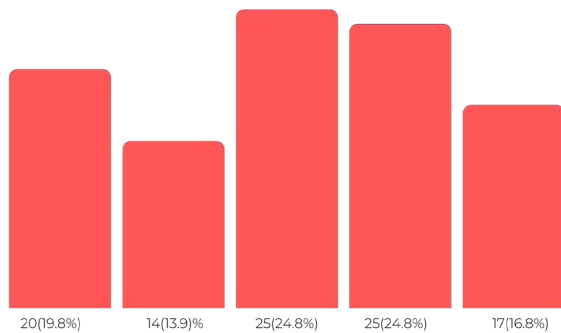
respondents feel creatives do not lobby for their rights, 24.8% have mixed feelings, and 33.7% agree that they do.

Respondents were also asked if they agreed or disagreed that creatives have opportunities to engage policymakers (or regulators) and tech builders about how AI is developed and implemented in Kenya. Concerning engaging policymakers and regulators, 40.6% disagree that creatives have the opportunity to engage policymakers and regulators about AI development and implementation in Kenya, 34.7% agree that creatives have the opportunity, and 24.8% have mixed sentiments. Regarding engaging tech builders, 37.7% of the respondents agree that creatives can engage tech builders, 27.7% have mixed sentiments, and 34.7%

disagree that creatives can engage tech builders about AI development and implementation in Kenya.

The mixture of responses shared showed that the respondents sentiments about these issues are very subjective, they also revealed a lack of consensus about the issues.

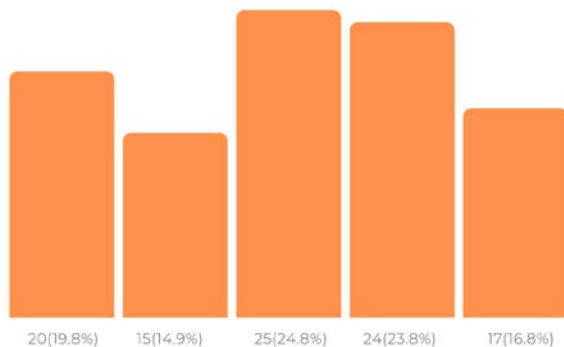
Do you agree or disagree with the following statement: members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work?



*Note: Strongly Agree = 1 and Strongly Disagree = 5

Figure 32. Survey Respondents perspective on whether Kenyan creatives actively lobby for themselves

Do you agree or disagree with the following statement: Creatives have opportunities to engage regulators and policy makers about how AI is developed and implemented in Kenya



*Note: Strongly Agree = 1 and Strongly Disagree = 5

Figure 33. Survey Respondents perspective on whether Kenyan creatives have opportunities to engage policy makers/regulators

Do you agree or disagree with the following statement: Creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya



*Note: Strongly Agree = 1 and Strongly Disagree = 5

Figure 34. Survey Respondents perspective on whether Kenyan Creatives have opportunities to engage tech builders

When asked whether creatives actively lobby for their rights KII respondents gave a mixture of responses like the survey respondents. 4 out of 8 of the creatives commented on the matter, Respondent 1 said that certain members of the industry did lobby but it was not all creatives, another (Respondent 5) said how actively creatives lobby for themselves depends on the sector of the creative industry they are in, Respondent 7 said they did not think that the creative community does a good job lobbying and Respondent 9 did not think that creatives lobbied for themselves sufficiently. Respondents cited issues with tokenistic public participation, a high sense of individualism, weak sectoral associations and convening power, an inability to link the challenges in their sectors to the policy environment, fear of being blacklisted in their creative sectors because of speaking up, and the technical language of policies as

the reasons why creatives do not lobby for their rights.

Respondent 1, 5, 7, 8, 9, and 11 commented on whether there are opportunities for creatives to engage policy makers. They indicated that there are opportunities to engage policy makers and make a case for the creative economy using money or data about the impact of the creative industry. However, both Respondent 13 and Respondent 9 highlighted the fact that there are challenges with bringing creatives from different sectors together to advocate. When it came to the FGDs the participants from FGD 1 were the only ones that commented on whether creatives have the opportunity to engage policy makers and regulators about the development of AI. They felt that lobbying and engaging policy makers and regulators is very hard because you need money and data about the creative economy to access leaders and prove your points. They also felt that before creatives could address policy issues they needed to unionize (or come together) and create a truly representative body for themselves to lobby effectively. P3, FGD 1 highlighted the need to 'work for a common good and combine and bring these things [issues] up together, and that is how we will develop our own AI'. The participants also discussed if there was an artists' or writers' guild, P2, FGD 1 stated that there is a film writers' guild and P5, FGD 1 said there was no

artists' guild. These comments highlight that there are different levels of awareness of, and participation in, creative associations. Only one participant from FGD2 commented on the question about whether creatives lobby for themselves stating 'I think not'.

Eight KII respondents commented on whether or not creatives have opportunities to engage tech builders. Out of the 8 respondents who answered 2 were tech builders. Respondents 1, 7, 9 and 11 felt that there were opportunities to engage tech builders and Respondents 5 and 8 did not think that there were opportunities to engage tech builders. No ideas or comments were shared concerning opportunities to engage tech builders in FGD 1, but in FGD 2 one person felt that nothing could be done to engage them, whilst another expressed his opinion that because Kenyan creatives tend to be more traditional they 'lack the context to speak to these things [or AI issues]'. Some of the creatives engaged in the KIIs felt that it would be difficult to engage tech builders because most of the companies that create AI tools are out of the country and have no reason to listen to African creatives. Participants in the Respondent 5 cohort and Respondent 8 felt that Kenyan creatives could lobby the government to set up policies to guide how AI is used in Kenya and to promote regulations that ensure that tech companies build responsible AI. They shared the view that the tech builders were

private companies in other jurisdictions and would listen to the government (and comply with policies and regulations outlined by it) before listening to creatives. Respondent 5 participants also felt that 'they [tech builders] wouldn't listen to creatives in Africa'. The respondents who believed that creatives did have opportunities to engage tech builders believed that they did for the following reasons: Respondent 1 thought that tech builders and creatives are very closely related, especially in the start-up space meaning they have opportunities to work together, Respondent 7 thought there were opportunities (and a need) for creatives and tech builders to work together to build the tech and the safety guards around it. However, Respondent 7 did say that they were not aware of AI solutions and services being made in Kenya for Kenyans. Respondent 9 said that there were opportunities but there was need for convening power, they suggested engagement with tech builders could be done through associations like CEWG. Finally, Respondent 11 felt that because creatives are consumers of the AI products they can speak to the product makers as customers. Respondents 14 and 15 (the tech builders) both felt that creatives have the opportunity to engage tech builders about AI development. Respondent 14 (like Respondent 1) stated that creatives can collaborate with tech builders to create AI powered tools. The avenues that Respondent 14 and 15 said that creatives could use to

engage tech builders were: AI focused workshops, joining industry associations and innovation hubs, attending tech conferences, engaging with AI companies directly to provide insights and shape the development of AI solutions for the creative industry, using LinkedIn, paying attention to news and social media, and joining professional WhatsApp groups.

The findings showed that there are opportunities for creatives to lobby for their rights and engage policy makers, regulators and tech builders about AI. However, there was a feeling that creatives do not lobby sufficiently for themselves and that creatives need to strengthen their convening power to advocate for themselves more effectively. The findings also showed that the best way for creatives to lobby and advocate for themselves is through associations and collective bodies that represent their interests. The respondents who represented government state departments also emphasized that there is space for creatives to engage policy makers and regulators and that doing it through associations is best. The tech builders reiterated the fact that there is space for creatives to engage them through associations and professional forums and platforms.



Currently Kenya is in the process of developing comprehensive policies and regulations to govern AI development and deployment'

—Respondent 15

4.6 AI in Kenya

The KIIs and FGDs showed that there was not a lot of awareness of local AI developers amongst the research participants, more than one participant shared the view that Kenya is only a consumer of AI technology and does not develop any AI solutions or products. However, the KIIs with the tech builders (and the desk study) showed that there are AI developers in the country, highlighting the fact that more needs to be done to raise awareness about local AI products and services. The desk study and engagements with the research participants showed that information about AI developers

in Kenya is scanty. It is unclear from the desk study and the research findings exactly how many AI companies and start-ups are present in Nairobi and in Kenya (as a whole). It is also not clear whether there are any AI solutions or products that are being developed specifically for creatives in the country.

The tech builders engaged in the KIIs shed more light on AI development in the country and said that the main challenges that AI companies face in Kenya are expensive electricity, finding and retaining trained people with the right skillsets, getting local data and machine ready data to train models, the amount of churn on AI platforms,

and inappropriate policies that hinder the development and growth of AI innovations. The main opportunities that the respondents said that AI companies have in Kenya is that companies in the country are swiftly adopting AI solutions to stay competitive, the country has diverse industries and a lot of challenges that could benefit from AI solutions. The fact that the country has a big youth population that can be trained was also cited as an opportunity AI companies could exploit.

In terms of addressing the challenges AI companies in Kenya face, Respondent 14 stated that it would 'require collaboration among stakeholders, investment in talent development and proactive engagement to foster awareness and acceptance of AI technologies'. Respondent 15 said that for Kenya to develop more AI solutions the government needs to create an enabling environment for developers. Part of this could be creating incentives for people to use local models through strategic partnerships in the AI and telecommunication ecosystem, providing tax write-offs or rebates to bring servers and other hardware into the country, subsidizing electricity or creating exemptions for power so that entrepreneurs are encouraged to start AI companies. Another intervention Respondent 15 suggested was reducing the tax burden on AI start-ups so they can grow, as well as upskilling and building the capacity of the government so it is able to effectively address the issues the AI

sector faces.

4.7 The Creative Economy in Kenya

The KIIs revealed the strengths and weaknesses of the creative economy and highlighted the need to address the structural, policy, legislative and institutional challenges that the creative industry faces. During the FGDs the conversations about engaging policy makers and regulators brought to light some of the issues that the creative economy and Kenyan creatives face. There was also a feeling that the government does not understand or support the arts and the creative economy. As a result, respondents who participated in the KIIs were asked questions about the creative economy and how they think the government views it. KII Respondents felt that the creative economy is strong and robust and that there has been a lot of growth over time. However, in spite of this progress respondents also highlighted the fact that sustainable progress is hindered because of governance issues that include: funding challenges, institutional issues and a lack of proper structures, policies and legal frameworks to support the creative economy and the sectors that comprise it. Another challenge that was highlighted was the lack of data about the creative economy to inform evidence-based policy, and a lack of a clear strategic vision and direction for the cultural and creative economy.

There was a feeling that whilst the government does want to support the creative industry not all their actions are actually supportive of the industry. An example of a supportive action was provided by Respondent 2 and this was the policy the government put in place to promote Kenyan content by mandating that 60% of content screened on national TV stations should be local content. On the other hand, participants in the Respondent 5 cohort said ‘despite what the government says their actions seem punitive [towards creatives]’. They flagged actions like taxing digital content creators and introducing taxes on equipment that had not previously been in place as counter-productive and not beneficial to the growth of the industry. The research showed that the governance issues in the Kenyan creative economy, as well as the issues in the

nation’s IP and AI policy and legal framework need to be addressed to leverage the benefits of AI for creatives.

4.8 Measures to ensure that AI is implemented in a way that is ethical and fair towards Kenyan Creatives

Key policy and regulatory interventions (or measures) that research participants suggested to ensure that AI is implemented in a way that is ethical and fair towards Kenyan creatives are summarised below:

- For the respondents of the survey the most important policy and regulatory interventions would be to create policies that protect creatives’ rights and safeguard them from exploitation.

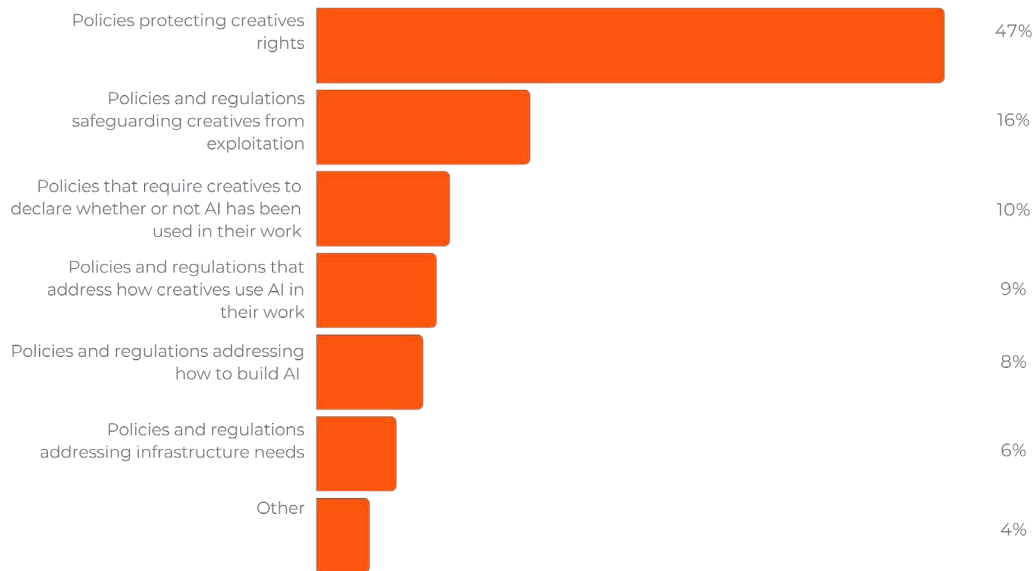


Figure 35. Policy Interventions that Survey Respondents think are most important for developing responsible and ethical AI that will empower creatives in Kenya

- FGD participants suggested interventions that would address how tools are used, built, trained and function. Part of their suggestions also included addressing how the data used to train models is sourced and proposing ways to design AI tools to be able to address and navigate copyright issues in a more ethical and transparent way. Their suggestions could be directed to policy makers, regulators and tech builders. Concerning how the tools are built and function, participants suggested that generative AI tools could be built with features that help users distinguish what is copyrighted material and what is not. They proposed having a prompt or sound that pops up when someone infringes copyright, or having the AI tool ask the user if they are using the outputs generated commercially or not. This was proposed as a way of enabling creatives to track how their work is being used, but the person who proposed the idea also highlighted the fact that such a feature could present data privacy issues. Another idea was to develop a filter system where there was an open use setting and a setting for commercial use, if a person was to use something commercially whatever is generated would not draw from certain bodies of work –probably the copyrighted ones– to generate images. If a person wanted a collaboration with something copyrighted, then they would have to pay for it.
- The policy interventions put forward by the respondents in the KIIs were policies and regulations that address: issues with the datasets, data management, data privacy and data protection, the IP and copyright issues AI presents, and the cultural and creative threats that AI presents. They also suggested developing policies and regulations that respond to emerging issues like AI and climate change in a sustainable way by being elastic and able to accommodate the rapid advancements being made in AI. They also highlighted the need to create policies that are human-centred, worker-centric, context-specific and appropriate, prevent exploitation, safeguard national and individual interests, and support innovation whilst increasing access to AI tools. KII respondents also raised the need to develop an AI policy and AI governance infrastructure that is ethical and promotes the humane treatment of people whilst considering their privacy and security. Part of this could involve delineating certain rights like the right to speak to a human or have a human moderate an issue. Respondent 8 suggested this in relation to getting banned or suspended on social media, he raised the need for human moderation so that people are not unfairly banned from social media platforms or have their content removed unfairly. Respondent 1 also suggested building up an understanding

of what is ethical to help to develop ethical AI.

Other Interventions (or measures) that research participants suggested to ensure that AI is implemented in a way that is ethical and fair towards Kenyan creatives included:

- Building the capacity of all key stakeholders including policy makers and regulators to be able to respond effectively to the issues that AI presents
- Developing more inclusive AI tools and developing AI tools in Africa (using Afri-

can datasets) for Africans to enable them to create African content that is more authentic and representative. Whilst this is a good thing and would ensure that African nations are not left behind in the international AI race, one of the assumptions this suggestion makes is that locally developed AI tools will be bias free and more representative. However, as Africans and Kenyans create their own tools this is an assumption that will need to be interrogated and examined to understand the biases that might manifest in the tools developed in the African context.

A person's face is partially visible through a bright green circular frame. A vibrant blue diagonal line cuts across the frame from the top right to the bottom left, passing over the person's nose and the orange they are holding. The person's hands are visible at the bottom, holding the orange. The background is dark with some foliage visible at the top and bottom.

SSF OUTCOMES

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“Do creatives see themselves as active contributors to the AI development space?”

–SFF Participants

5. Outcomes of Stakeholder Feedback Forum (SFF)

The aim of the SFF was to allow for research participants to give their feedback on the research findings and recommendations. The SFF was conducted virtually using Google Meets and hosted 30 participants. After the findings were presented to the audience there was a plenary session where attendants were able to share their feedback or ask questions. During the plenary participants asked the following questions about the research:

- Who was spearheading AI policy creation in the government and for the creative economy?
- How were the challenges with language and lack of African content affect creatives' use of the tools? The person was inquiring whether creatives were able to use the tools to create entire outputs or just segments of their work.
- Do creatives see themselves as active contributors to the AI development space and are there other creatives in the study developing AI tools like the person creating a Sheng Chatbot?

- Was research done to investigate the difference between using the free or paid versions of AI tools and which versions Kenyan creatives are using?
 - Would creatives in Kenya ever strike against AI the way actors and writers did in America in 2023?
 - How would Kenya protect its cultural expressions in the face of AI?
 - What specific revenue generating opportunities does AI provide?
- These questions facilitated a robust conversation and highlighted some key points and concepts that were coming out of the research that could be strengthened in the final report. For example, the point about cultural protection spurred a conversation about rethinking IP and finding creative solutions around it. The question about paid versus free versions also highlighted an area for further research in the future.



Recommend ATIONS —



Use a multi-sectoral and multi-stakeholder approach to AI to get a holistic perspective of its impacts and to draft AI policies and regulations that are more robust and appropriate

–Extract from the report

6. Recommendations

The research showed that the governance issues in the Kenyan creative industry, as well as the issues in the nation's IP and AI policy and legal framework need to be addressed to leverage the benefits of AI for creatives. Based on key learnings from the research findings, the following recommendations are proposed to guide the adoption and implementation of responsible AI that is fair towards Kenyan creatives.

1. The Government of Kenya, through the Ministry of Youth Affairs, Creative Economy and Sports, needs to address the governance issues in the creative industry to harness AI's benefits and maximise the potential of the creative economy:

To harness AI's benefits and maximise the potential of the Kenyan creative industry a clear strategic vision for the creative economy needs to be developed using open and participatory approaches that include all key stakeholders. This vision needs to be

underpinned by a policy, legislative and institutional framework that is responsive to the needs of various creative sectors and encourages innovation and growth. Steps need to be taken to build creatives trust and confidence in the government by strengthening the convening power of creatives and improving the methods of engaging the creative community. A more bottom-up approach than top-down approach is required so that public participation is effective, empowering and impactful as opposed to being tokenistic. Filling in missing institutional structures to coordinate and support creatives is another way to improve relations between creatives and the government and also build the creative economy. Strengthening subsector associations that can act as a convening point for creatives to speak in one voice and raise issues will also help creatives to lobby more effectively. Creative associations can also strengthen their convening power by increasing the awareness of their existence and advocacy efforts in the creative communities they serve.

2. State and non-state actors in the creative industry need to collaborate to establish forums and initiatives that bring key stakeholders together to address the IP issues and opportunities AI presents in the Kenyan context:

Stakeholders in the creative industry need to take steps to begin to tackle and address the IP issues and cultural threats and opportunities AI presents by hosting forums and establishing initiatives that enable key stakeholders in the tech and creative sectors to convene with policy makers and regulators to begin to develop guidelines and recommendations that can help policymakers, regulators and tech builders respond to the adoption of AI in a context-appropriate way. Steps need to be taken to amend existing IP laws (and establish IP policies) that respond to technological advancements and the adoption and advancement of AI.

3. State and non-state actors working in the creative and cultural industry need to harness AI's benefits to address some of the challenges in the creative economy:

Harness AI's benefits to address some of the creative and cultural threats and challenges raised in the research, particularly: utilising AI's analytical capabilities to collect and archive cultural and creative data that can be used to protect cultural expressions and cultural sovereignty, whilst building a repository of much needed data about the Kenyan creative economy that can inform evidence-based policy, regulations and interventions for the creative industry.

4. The Government of Kenya should take steps to create an enabling environment

that promotes the development of locally produced AI products, services and tools:

To avoid being left behind and predominantly being consumers of AI solutions, Kenya (and other African countries) should build their own AI tools, products and services. AI products made by Africans for Africans that are more inclusive and representative will enable African and Kenyan creatives to generate outputs that are more culturally relevant and authentic. The types of tools that would be beneficial to Kenyan (and African) creatives include: AI tools that generate images that reflect local, regional and continental references, tools that generate text in multiple African languages and Kenyan languages, presentation tools, music composition tools that also act as a repository of local sounds and instruments, tools for marketing in the local context and chatbots that are able to speak to context specific issues. Another area that could be explored is in generating audio and voices with local accents. To facilitate the development of local AI products and services the Kenyan government needs to create an enabling environment that incentivises local developers to establish and build AI start-ups and businesses. Part of this is creating a policy and regulatory environment that spurs innovation and reduces the cost of doing business so AI start-ups can grow. Implementing measures that promote and

encourage the use of local AI tools will also support the implementation of local AI initiatives.

5. The Government of Kenya (led by the Ministry of Information, Communications and The Digital Economy), along with the private sector, should continue to increase access to AI across the entire country by investing in the hard and soft infrastructure that will enable Kenyans to leverage AI's

benefits: Across the country (in urban and rural places) invest in internet connectivity, increasing AI-related skills, as well as the technical, physical and data infrastructure needed to develop AI locally and make it more accessible to the general population, creatives and those who come from marginalised groups (including those who are poor).

6. The Government of Kenya (led by the Ministry of Information, Communications and The Digital Economy), along with the private sector, should continue to raise awareness about AI:

Put in place programs and trainings to raise awareness about AI and build the capacity of all stakeholders – particularly government actors– to understand why AI is an issue of special importance. In terms of government actors, policy makers and regulators this is especially important so they can respond effectively to

the issues AI presents. The Ministry of Youth Affairs, Creative Economy and Sports (through the State Department of Youth Affairs and Creative Economy) in collaboration with the State Department of Culture, the Arts and Heritage should also develop programs and trainings to raise awareness about AI amongst creatives and cultural practitioners. KECOBO and KIPi should also develop materials to raise awareness about AI and the copyright issues it presents in partnership with creative associations and legal bodies such as the Law Society of Kenya. Funding for these activities needs to be allocated in annual budgets for lead ministries and state institutions to successfully carry out awareness raising campaigns. The GOK can also partner with the private sector to raise awareness and create incentives for the private sector to engage in awareness raising campaigns so that the country does not get left behind in the global AI race.

7. State and non-state actors, should use multi-sectoral and multi-stakeholder approaches to AI to formulate context appropriate AI policies and regulations:

Use a multi-sectoral and multi-stakeholder approach to AI to get a holistic perspective of its impacts and to draft AI policies and regulations that are more robust and appropriate. Using systems thinking, and convening people from different sectors can provide different perspectives that will enable

the development of responsible and context-appropriate AI.

8. Policy and regulatory interventions that can be considered (by policy makers, regulators, tech builders and creatives) to promote the development of responsible and ethical AI include:

- Policies that address how AI tools are built, used and function to ensure that they are developed responsibly and ethically
- Policies that clarify and resolve the IP and copyright issues presented by AI, by clarifying ownership of generated outputs, compensation and fair use, accountability in instances of copyright infringements, and guidelines to ensure the data used to train models is ethically sourced. All policies and regulations drafted to address the IP and copyright issues AI presents need to protect creatives rights but not hinder creativity and innovation. This is a balancing act that can only be achieved through multi-sectoral and multi-stakeholder consultation, collaboration and discourse
- Policies that are elastic and adaptable to respond to the rapid advancements being made in AI development
- Sector specific policies and legislations along with broader, over-arching umbrella policies and acts will be needed to address AI's impacts in different sectors, however all interventions need to be reviewed and

aligned so that they are complimentary and coherent

- Policies that safeguard national interests and values, cultural sensitivities and protect against the violation of the rights and dignity of individuals and communities
- Policies and regulations that are context-specific and appropriate
- Policies that address job displacement threats and the labour issues that AI presents to protect labourers' rights and dignity

9. Recommendations for further research

In tackling this research topic, the study aimed to lay a foundation for further research and knowledge to be built around the impacts of AI on creatives in the Kenyan (and African) context. Areas for further research (to build on this study) could include investigating:

- AI developers in Kenya: this could shed light on how many local and international companies are operating in the country and bring visibility to the work that is being done. Understanding the awareness and knowledge of local AI companies amongst creatives and the general population could help bring visibility to existing initiatives and shed light on how to build the sector and create an appetite for local AI solutions and services.
- Creatives in rural areas and how they see AI: this could be the next step to this work as the research findings revealed that AI and the creative industry are heavily associated

with urban areas in the Kenyan context.

The same research could investigate how marginalized creatives from informal settlements in urban areas view AI and contrast the perspectives of marginalized creatives in rural and urban areas.

- Differences between premium (or paid) subscriptions and the free versions of AI tools: this could be investigated to see if there is an AI divide created by being on the paid plans as opposed to the free versions. The research would reveal if this is an area of concern and if it could increase socio-economic inequalities and contribute to the digital divide.
- The financial benefits and gains that people have made as a result of using AI: this could be investigated to understand the correlation between using AI tools and making more money as creative entrepreneurs and businesses.
- The cultural impacts of AI through a more focused and extensive research project
- Other stakeholders that could also be engaged in the event of further research conducted in Kenya include the Ministry of Information, Communications and The Digital Economy, KICTANet Think Tank, KECOBO and KIPi. The Ministry of Information, Communications and The Digital Economy as well as KICTANet could shed light on AI in Kenya. KECOBO and KIPi could expound on issues concerning AI and IP rights in Kenya.



Con— CLUSION

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“ Many Kenyan creatives are already using different AI products and services and they are not averse to using AI tools in their creative processes and work.

–Extract from the report

7. Conclusion

This research aimed to investigate the impacts of AI on Kenyan creatives by investigating 4 research questions. The research findings showed that many Kenyan creatives are already using different AI products and services and they are not averse to using AI tools in their creative processes and work. Kenyan creatives recognize the advantages and disadvantages of using AI tools and the findings show that one of the most beneficial impacts AI has had on Kenyan creatives is making their work faster, easier and better. However, the most significant limitations they experience using AI tools are

due to the Western biases, limited information about Africa, and lack of in-depth and context-specific data about particular countries and regions in the continent. This is significant because it can impact their ability to maximize the tools benefits and highlights the need for Africans to develop their own AI tools for Africans (and for the countries they come from). The research showed that there is also a need for locally developed AI products and services that specifically serve the creative community in Kenya so they can produce more culturally sensitive and context-appropriate content. Part of this involves the Government of Kenya creating an enabling environment for local AI start-ups

to be established and to grow. The research showed that the governance issues in the Kenyan creative industry, as well as the issues in the nation's IP and AI policy and legal framework need to be addressed to leverage the benefits of AI for creatives and to promote innovation. It also showed that there is a need to build awareness and knowledge about IP rights and how to navigate the IP issues AI presents.

The outcomes of the research revealed that whilst AI does have the capacity to democratize the creative realm and make it more accessible to non-creatives and creatives in marginalised communities. It is essential that the pre-requisite infrastructure, technology and skills are made available to marginalised groups (like the poor) and people in marginalised areas (like rural areas) so that AI can be of value to them and its impacts can be felt in their lives. Whilst this study is unique to Kenya, the need to develop the infrastructure, tech and skills for AI to be deployed more effectively is applicable across the African continent, so that African nations do not get left behind in the global AI race.

In conclusion, by investigating this particular research topic, the study aimed to contribute to knowledge about AI in Africa and its impact on different sectors and stakeholders that may not be considered in (or associated with) mainstream discussions about AI in the African context. The findings highlighted the importance of using a multi-stakeholder and multi-sectoral approach to developing robust and context appropriate policies, as no one person or sector has a 360-degree view of the issues AI presents. Using a holistic and inclusive approach will shed light on the aspects of the challenges and opportunities AI presents that cannot be fully discerned through the lens of one sector. Subsequently, this study sheds light on the opportunities and threats AI presents from the perspective of the creatives. The hope is that this seminal piece of work can provide valuable insights that creatives, tech builders and regulators can consider to leverage the opportunities of AI, mitigate its threats and inform the development (and adoption) of ethical and responsible AI in the Kenyan (and African) context.



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Appen— DICES

3/29/24, 12:45 PM

Creatives Garage AI in Africa Survey

Creatives Garage AI in Africa Survey

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand: how different members of the creative community understand and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI, and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives.

Creatives Garage would like to hear your thoughts about these matters and extends you an invitation to help us get a better sense of how creatives perceive AI in Kenya by completing the following survey. Your participation is optional and your responses will be used to inform our research findings. We value your privacy and assure you that all your responses will be anonymized and kept confidential.

The survey will run from 25th February-15th March so get your responses in before the deadline!

1. Demographic Information

1. 1.1 Age

Mark only one oval.

- ☐ 13-18 yrs
- ☐ 19-25 yrs
- ☐ 26-30 yrs
- ☐ 31-35 yrs
- ☐ 36-40 yrs
- ☐ 41-45 yrs
- ☐ 46-50 yrs
- ☐ 51-55 yrs
- ☐ 56-60 yrs
- ☐ 61+yrs

2. 1.2 Gender

Mark only one oval.

- ☐ Male
- ☐ Female
- ☐ Other
- ☐ Prefer not to say

3. 1.3 Are you based in Kenya?

Mark only one oval.

- ☐ Yes
- ☐ No *Skip to section 6 (5. Survey Summary: Thank you for participating in this survey!)*

2. Creative Identity and Place of Work

4. 2.1 Are you a Kenyan resident/citizen?

Mark only one oval.

- ☐ Kenyan resident
- ☐ Kenyan citizen
- ☐ Foreigner without residency or citizenship living and working in Kenya

5. 2.2 Location/Place you are based in Kenya (City/Municipality/Town/Village/etc):

6. 2.3 Do you identify as a creative?

Mark only one oval.

- ☐ Yes
- ☐ No *Skip to section 6 (5. Survey Summary: Thank you for participating in this survey!)*

7. 2.4 What creative fields/disciplines/areas are your areas of focus (checkboxes):

Check all that apply.

- ☐ Film and Production
- ☐ Acting
- ☐ Writing
- ☐ Literary Publishing
- ☐ Visual Arts
- ☐ Illustration
- ☐ Graphic Design
- ☐ Animation
- ☐ Photography
- ☐ Fashion
- ☐ Music
- ☐ Architecture/Interior Design
- ☐ Urban Design
- ☐ Web Design/UX Design/UI Design
- ☐ Game developer/Gaming industry
- ☐ Content Creator/Podcaster (Audio-visual)
- ☐ Other

8. Specify your creative field if not listed above

9. 2.5 Do you actively engage in your creative field/areas of focus?

Mark only one oval.

- ☐ Yes
- ☐ No

10. 2.6 How do you engage in your creative field/areas of focus?

Mark only one oval.

- ☐ Full-time Employment in a 9-5pm job
- ☐ Full-time Business (Self-employment/Freelancing/Creative Entrepreneur or Business Owner)
- ☐ Part-time Business/Side hustle
- ☐ Hobby/Pleasure/Fun/Non-economic ways

3. Familiarity with Artificial Intelligence (AI)

11. 3.1 Are you familiar with Artificial Intelligence (AI)?

Mark only one oval.

- ☐ Yes
- ☐ No

12. 3.2 Do you use AI in your creative work/business?

Mark only one oval.

- ☐ Yes
- ☐ No

13. 3.3 If you use AI in your work, how do you use AI in your creative work/business?

Check all that apply.

- ☐ For inspiration to kick-start my creative process/Idea Generation
- ☐ Research
- ☐ Concept Development
- ☐ Visual Exploration/Storyboarding/Idea Mock-ups or samples
- ☐ Music Composition
- ☐ Generating text for creative outputs eg. Copywriting, script development, poetry, storytelling
- ☐ Proofreading
- ☐ Improving workflow
- ☐ Business operations unrelated to making creative output
- ☐ Marketing
- ☐ Analysis/Analytics and insights for content creation
- ☐ Understanding target audiences and customers
- ☐ Other

14. Specify other ways you use AI in your creative work/business

15. 3.4 What AI tools/systems do you use in your creative work/business?

Check all that apply.

- ☐ ChatGPT
- ☐ Google Gemini
- ☐ Bard
- ☐ Google Translate
- ☐ Sora
- ☐ Dall-E 2
- ☐ Midjourney
- ☐ Meta AI
- ☐ Stable Diffusion
- ☐ Craiyon
- ☐ Jasper
- ☐ Fotor
- ☐ Aiva
- ☐ Runway
- ☐ Synthesia
- ☐ Lensa
- ☐ AvatarAI
- ☐ Niji Journey
- ☐ Night Café Studio
- ☐ Deep Motion
- ☐ Canva
- ☐ Adobe Firefly
- ☐ Tome
- ☐ Alpaca
- ☐ Figma
- ☐ Grammarly
- ☐ Pro-writing Aid
- ☐ Cognosys
- ☐ Other

16. 3.5 Specify the names of other AI tools you use in your work that are not listed above

17. 3.6 Do you think that AI poses more threats or opportunities to Kenyan Creatives?

Mark only one oval.

- ☐ I think AI presents more threats than opportunities for Kenyan creatives
- ☐ I think that AI presents more opportunities than threats to Kenyan creatives
- ☐ I think there are equal threats and opportunities presented by AI
- ☐ Undecided/Unsure

18. 3.7 What opportunities do you think AI creates for Kenyan creatives?

Check all that apply.

- ☐ A new tool for doing creative work
- ☐ Access to new realms of creativity/creative possibilities
- ☐ Creation of new creative roles
- ☐ Opportunities for new revenue streams
- ☐ Improved efficiency and speed in creative process
- ☐ New ways of working
- ☐ Improved business operations
- ☐ Other

19. Specify other opportunities you think AI presents creatives that are not listed above

20. 3.8 What threats do you think AI poses to Kenyan creatives?

Check all that apply.

- ☐ Job displacement
- ☐ Ethical challenges
- ☐ Loss of income
- ☐ Devaluing of creative work and creative roles
- ☐ Copyright and Intellectual Rights infringements and abuses
- ☐ Standardisation of creative outputs/Generic work/ the loss of 'soul' or emotional depth from work
- ☐ Other

21. Specify other threats you think AI presents creatives that are not listed above

22. 3.9 Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities?

Mark only one oval.

☐ Yes

☐ No

☐ Undecided/Unsure

☐ I think that in some ways AI can make the creative industry more accessible to people from poor communities but in other ways it can further marginalise poor communities from participating in the creative industry

4. AI Development and Implementation

23. 4.1 Do you agree or disagree with the following statement: members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work?

Mark only one oval.

1 2 3 4 5

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly disagree

24. 4.2 Do you agree or disagree with the following statement: creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya.

Mark only one oval.

1 2 3 4 5

Strongly Disagree ☐ ☐ ☐ ☐ ☐ Strongly Disagree

25. 4.3 Do you agree or disagree with the following statement: creatives have opportunities to engage regulators and policy makers about how AI is developed and implemented in Kenya?

Mark only one oval.

1 2 3 4 5

Strongly disagree

26. 4.4 What kind of policy intervention do you think is most important for developing responsible and ethical AI that will empower creatives in Kenya?

Mark only one oval.

- ☐ Policies protecting creatives' rights eg. right to fair compensation, freedom of expression, intellectual property rights, rights over one's likeness, etc
- ☐ Policies and regulation that addresses how creatives work is used to train AI models
- ☐ Policies and regulation addressing infrastructure needs for AI
- ☐ Policies and regulation addressing how to build AI capacity in the creative industry
- ☐ Policies and regulation safeguarding creatives from exploitation
- ☐ Policies that require creatives to declare whether or not they have used AI to create their work or if it is original content
- ☐ Other

27. Specify other kinds of policies/regulations you think will help Kenyan creatives and lead to the responsible and ethical development and implementation of AI in Kenya

5. Survey Summary: Thank you for participating in this survey!

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CREATIVES GARAGE

FOCUS GROUP DISCUSSION

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Date: _____

Time: _____

Facilitator/Moderator: _____

Assistant Facilitators/Moderators: _____

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and is surveying members of its community to get their thoughts on these issues. The aim of today is to discuss the research questions, get participants views but also have a deeper discussion about some of the issues we could not delve into deeply through the survey.

Interview Guide

- 1) Are you familiar with Artificial Intelligence (AI)?
- 2) Do you use AI in your creative work/business? If you do, how do you use it?
- 3) If you do not use AI in your creative work/business, why don't you use it?
- 4) What AI tools/systems do you use in your creative work/business? Why have you chosen those particular tools?
- 5) What opportunities do you think AI creates for Kenyan creatives?
- 6) What threats do you think AI poses to Kenyan creatives?
- 7) Do you think that AI poses more threats or opportunities to Kenyan Creatives and what are most creatives greatest concerns when it comes to AI implementation?
- 8) Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities? If it can, please elaborate: in what ways can AI (or its use) make the creative industry more accessible to marginalized groups?
- 9) If you think that it cannot, please elaborate in what ways do you think AI (or its use) excludes marginalized groups from participating in the creative industry.
- 10) Do you think that members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work? If you think they do, can you explain how they do so?
- 11) If they do not, can you explain why? Do you think that there are any barriers that prevent them from engaging in shaping the policy and legal framework? If there are, how can these barriers be addressed?

- 12) Do you think that creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya?
- 13) Do you think that creatives have opportunities to engage policy makers and regulators about how AI is developed and implemented in Kenya?
- 14) What kind of policy interventions do you think are most important for developing responsible and ethical AI that will empower creatives in Kenya?
- 15) What key lessons can policy makers and tech builders take away from AI's impacts on creatives? How can these lessons and insights help them create AI policies, regulations, products and services that are ethical and fair? [explain concept of ethical AI to facilitate this question]

Appendix 3. FGD 1 and FGD 2 Agendas

PROGRAM AND RESOURCES FOR FOCUS GROUP DISCUSSIONS

FGD DAY 1: FRIDAY 15 TH MARCH 2024		
Time	Activity	Facilitator/Moderator
14:00-14:30	Participants Arrival Participants arrive, register and help themselves to snacks and refreshments	Assistant. Facilitator: Welcome and Registration Assistant Facilitator: Photos
14:30-14:45	Session Introduction/Opening Remarks - Introduction of participants - Overview of project and session objectives - Housekeeping and session guidelines	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
14:45-16:30	Focus Group Discussion Guided discussion around research questions and topic	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
16:30-16:40	Session Summary - Summary of key takeaways and learnings - Overview of next steps	Facilitator Assistant Facilitators (notes and photos/post on social media)
16:40-16:45	Vote of thanks	Assistant Facilitator
16:45-17:00	Session Closure Refreshments and participants leave at their leisure	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
17:00-17:15	Post-FGD Debriefing Creatives Garage Team session wind-up	All Facilitators

PROGRAM AND RESOURCES FOR FOCUS GROUP DISCUSSIONS

FGD DAY 2: SATURDAY 16 TH MARCH 2024		
Time	Activity	Facilitator/Moderator
10:00-10:30	Participants Arrival Participants arrive, register and help themselves to snacks and refreshments	Assistant. Facilitator: Welcome and Registration Assistant Facilitator: Photos
10:30-10:45	Session Introduction/Opening Remarks - Introduction of participants - Overview of project and session objectives - Housekeeping and session guidelines	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
10:45-12:30	Focus Group Discussion Guided discussion around research questions and topic	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
12:30-12:40	Session Summary - Summary of key takeaways and learnings - Overview of next steps	Facilitator Assistant Facilitators (notes and photos/post on social media)
12:40-12:45	Vote of thanks	Assistant Facilitator
12:45-13:00	Session Closure Refreshments and participants leave at their leisure	Lead Facilitator Assistant Facilitators (notes and photos/post on social media)
13:00-13:15	Post-FGD Debriefing Creatives Garage Team session wind-up	All Facilitators

Appendix 4. Key Informant Interview Guide for Creatives

CREATIVES GARAGE KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand: how different members of the creative community

understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI, and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators and tech builders.

Interview Guide

1. Demographic Information

1.1. Name:

1.2. Gender: M/F/Other/Prefer not to say

1.3. Do you identify as a creative? Y/N

1.4. What are your creative domains if you do?

1.5. Name of Organisation and its purpose/overview of what it does

1.6. Role in Organisation/Title

2. Interview Questions

- 2.1. Are you familiar with Artificial Intelligence (AI)? How do you understand it?
- 2.2. Do you (or your organization) use AI in your creative work/business? If you do, how do you use it?
- 2.3. If you do not use AI in your creative work/business, why don't you use it?
- 2.4. What AI tools/systems do you use in your creative work/business? Why have you chosen those particular tools?
- 2.5. What opportunities do you think AI creates for Kenyan creatives?
- 2.6. What threats do you think AI poses to Kenyan creatives?
- 2.7. Do you think that AI poses more threats or opportunities to Kenyan Creatives and what are most creatives greatest concerns when it comes to AI implementation?
- 2.8. How strong do you think copyright and IP laws are in Kenya, and how well understood is it in the country?
- 2.9. Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities? If it can, please elaborate: in what ways can AI (or its use) make the creative industry more accessible to marginalized groups?
- 2.10. If you think that it cannot, please elaborate in what ways do you think AI (or its use) excludes marginalized groups from participating in the creative industry.
- 2.11. What are the strengths and weaknesses of the creative industry and economy in Kenya?
- 2.12. What are the strengths and weaknesses of your creative domain and how do you see AI impacting it?

- 2.13. Do you think that members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work? If you think they do, can you explain how they do so?
- 2.14. If they do not, can you explain why? Do you think that there are any barriers that prevent creatives from engaging in shaping the policy and legal framework? If there are, how can these barriers be addressed?
- 2.15. Do you think that creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya?
- 2.16. Do you think that creatives have opportunities to engage policy makers and regulators about how AI is developed and implemented in Kenya?
- 2.17. What kind of policy interventions do you think are most important for developing responsible and ethical AI that will empower creatives in Kenya?
- 2.18. What key lessons can policy makers and tech builders take away from AI's impacts on creatives? How can these lessons and insights help them create AI policies, regulations, products and services that are ethical and fair?

Appendix 5. Key Informant Interview Guide for State Department of Culture

CREATIVES GARAGE

KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators and tech builders.

Interview Guide for State Department of Culture

1. Demographic Information

1.1. Name

1.2. Gender: M/F/Other/Prefer not to say

1.3. Do you identify as a creative? Y/N

1.4. What are your creative domains if you do?

1.5. Name of your Organisation/Ministry/State Department/Directorate

1.6. What is the role/purpose of your organisation and what is its main work in Kenya?

1.7. Role in Organisation/Title

2. Interview Questions

2.1 How do you see the Kenyan Creative Industry? Does Kenya have a strong or weak creative industry?

2.1. What is Kenya's creative economy's/industry's strengths and weaknesses?

2.2. How does the Government of Kenya view the creative economy, arts, culture and heritage? Is the creative economy and creative industry something that the Government sees value and potential in?

2.3. Are you familiar with Artificial Intelligence (AI)? How do you understand it and relate with it?

2.4. How do you (or your ministry) see AI impacting the creative industry/economy, the arts, heritage and culture in Kenya? What are its opportunities and threats does it present creatives and the arts, heritage and culture of Kenya?

2.5. What measures, if any, are you/the ministry taking to address AI and its impacts on the creative economy, arts, heritage and culture?

2.6. Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities?

2.7. Do you think that members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work?

2.8. Do you think that creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya?

2.9. Do you think that creatives have opportunities to engage policy makers and regulators about how AI is developed and implemented in Kenya?

2.10. Are there any existing policies and regulations that cover the creative economy and AI? What are the main policies and regulations that guide creatives and AI development in Kenya?

2.11. What kinds of policies/interventions do you think are needed to address the widespread adoption of AI and its impacts on the creative economy/industry in Kenya?

Appendix 6. Key Informant Interview Guide for State Department of Creative Economy

CREATIVES GARAGE KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and

generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators and tech builders.

INTERVIEW GUIDE FOR STATE DEPARTMENT OF CREATIVE ECONOMY

1. Demographic Information

- 1.1. Name
- 1.2. Gender: M/F/Other/Prefer not to say
- 1.3. Do you identify as a creative? Y/N
- 1.4. What are your creative domains if you do?
- 1.5. Name of your Organisation/Ministry/State Department/Directorate
- 1.6. What is the role/purpose of your organisation/ministry/State Department/Directorate?
- 1.7. Role in Organisation/Title

2. Interview Questions

- 2.1. Please may you provide an overview of the creative economy (and industry) in Kenya, what does it comprise of?
- 2.2. What are the strengths and weaknesses of the creative industry and economy in Kenya?

2.3. How does the Government of Kenya view the creative economy, arts, culture and heritage? Is the creative economy and creative industry something that the Government sees value and potential in?

2.4. Are you familiar with Artificial Intelligence (AI)? How do you understand it?

2.5. What opportunities do you think AI creates for Kenyan creatives?

2.6. What threats do you think AI poses to Kenyan creatives?

2.7. Do you think that AI poses more threats or opportunities to Kenyan Creatives and what are most creatives greatest concerns when it comes to AI implementation?

2.8. How does your organization/ministry/state department/directorate view AI and how it will impact the creative economy and creative industry in Kenya?

2.9. Is your organization/ministry/state department/directorate doing any work around AI and the creative economy? If it is, what work is being done? If it is not, why not?

2.10. What are your organization's/department's/ministry's key priorities when it comes to the creative economy? What are your key priorities when it comes to the creative economy/industry and AI?

2.11. Do you think that AI will strengthen or weaken the creative economy in Kenya?

2.12. Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities? If it can, please elaborate: in what ways can AI (or its use) make the creative industry more accessible to marginalized groups?

2.13. If you think that it cannot, please elaborate in what ways do you think AI (or its use) excludes marginalized groups from participating in the creative industry.

2.14. How strong do you think copyright and IP laws are in Kenya, and how well understood is it in the country? Does the level of understanding around copyright and IP law affect the creative economy and industry in Kenya?

2.15. Do you think that members of the creative community in Kenya actively lobby for their rights and engage in shaping the policy and legal framework that affects their various sectors of work? If you think they do, can you explain how they do so?

2.16. If they do not, can you explain why? Do you think that there are any barriers that prevent creatives from engaging in shaping the policy and legal framework? If there are, how can these barriers be addressed?

2.17. Do you think that creatives have opportunities to engage tech builders about how AI is developed and implemented in Kenya?

2.18. Do you think that creatives have opportunities to engage policy makers and regulators about how AI is developed and implemented in Kenya?

2.19. Are there any existing policies and regulations that cover the creative economy and AI? What are the main policies and regulations that guide creatives and AI development in Kenya?

2.20. What kind of policy interventions do you think are most important for developing responsible and ethical AI that will empower creatives in Kenya?

2.21. What key lessons can policy makers and tech builders take away from AI's impacts on creatives? How can these lessons and insights help them create AI policies, regulations, products and services that are ethical and fair?

CREATIVES GARAGE

KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators and tech builders.

Interview Guide for National Commission to UNESCO

1. Demographic Information

- 1.1. Name
- 1.2. Gender: M/F/Other/Prefer not to say
- 1.3. Do you identify as a creative? Y/N
- 1.4. What are your creative domains if you do?
- 1.5. Name of your Organisation/Ministry/State Department/Directorate
- 1.6. What is the role/purpose of your organisation/ministry/State Department/Directorate?
- 1.7. Role in Organisation/Title

2. Interview Questions

- 2.1. Please provide an overview of the National Commission to UNESCO
- 2.2. How do you see the Kenyan Creative Industry? Does Kenya have a strong or weak creative industry?
- 2.3. How does the government see the creative industry?
- 2.4. How do you see AI impacting the creative industry/economy in Kenya?
- 2.5. What kinds of policies/interventions do you think are needed?

CREATIVES GARAGE

KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry. So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators, tech builders and IP lawyers.

INTERVIEW GUIDE FOR INTELLECTUAL PROPERTY RIGHTS LAWYERS

1. Demographic Information

- 1.1. Name
- 1.2. Gender: M/F/Other/Prefer not to say
- 1.3. Do you identify as a creative? Y/N
- 1.4. What are your creative domains if you do?
- 1.5. Name of your Organisation/Ministry/State Department/Directorate
- 1.6. What is the role/purpose of your organisation/ministry/State Department/Directorate?
- 1.7. Role in Organisation/Title

2. Interview Questions

- 2.1. How do you see the Kenyan Creative Industry? Does Kenya have a strong or weak creative industry?
- 2.2. What is Kenya's creative economy's/industry's strengths and weaknesses?
- 2.3. How do you think the government sees the creative industry/economy?
- 2.4. Intellectual Property rights are a very important part of the creative industry, what is the IP landscape in Kenya? Is IP well understood in Kenya and are there strong policies, regulations and institutions in place to support its enforcement?

2.5. What are the main challenges and strengths of IP landscape in Kenya when it comes to the creative industry?

2.6. Are you familiar with Artificial Intelligence (AI)? How do you understand it and relate with it?

2.7. How do you see AI impacting the creative industry/economy in Kenya?

2.8. How do you see AI impacting IP in Kenya? How do you see AI and IP issues affecting Kenyan creatives moving forward?

2.9. What measures will creatives need to take to protect their work in the AI age?

2.10. What kinds of policies/interventions do you think are needed to address the widespread adoption of AI and its impacts on the creative economy/industry in Kenya?

Appendix 9. Key Informant Interview Guide for Tech Builders/AI Companies

CREATIVES GARAGE KII INTERVIEW GUIDE

'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya'

Research Overview

Creatives Garage, in collaboration with the Mozilla Foundation, is investigating the impacts of AI on the creative industry in Kenya. Our research (titled 'ARTificial Intelligence in Africa: Investigating the impacts of AI on the Creative Community in Kenya') will leverage insights of Kenyan creatives to understand how different members of the creative community understand, refer to and relate with AI and to shed light on the opportunities and threats that AI presents to the Kenyan creative community. It also seeks to assess what opportunities Kenyan creatives have to engage tech builders and regulators about AI and

gain an understanding of the measures that can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives. Part of this study also involves understanding how AI can democratize the creative realm and generate new opportunities for African creatives, but also reveal how AI might exacerbate inequalities, disenfranchise creatives and further exclude marginalized groups from participating in the creative industry.

So far Creatives Garage has carried out a desk study to understand these issues and surveyed members of its community to get their thoughts on these issues. The aim of the Key Informant Interviews is to have deeper discussions about the research topics with key stakeholders in the creative industry as well as policy makers/regulators and tech builders.

INTERVIEW GUIDE FOR TECH BUILDERS

1. Demographic Information

- 1.1. Name
- 1.2. Gender: M/F/Other/Prefer not to say
- 1.3. Name of your Organisation
- 1.4. What is the role/purpose of your organisation and what is its main work in Kenya?
- 1.5. Role in Organisation/Title

2. Interview Questions

- 2.1. What is Artificial Intelligence (AI)?
- 2.2. What is the status of Artificial Intelligence (AI) in Kenya? Is it widely adopted or is its use still quite minimal? In your opinion, is Kenya a country that is ready for AI?

- 2.3. Are there any AI companies (companies that build/develop AI products and services) in the country? If there are who are the main companies operating in the space and building AI products and services?
- 2.4. What are the main challenges that AI companies face developing their products and services in Kenya?
- 2.5. What are the opportunities that AI companies have developing their products and services in Kenya?
- 2.6. What are the main policies and regulations guiding AI development and implementation in Kenya? Are these policies and regulations appropriate for tech builders, tech users and the advancements that are consistently being made with (and by) AI?
- 2.7. In many ways creatives are at the forefront of the impacts of AI, in your opinion, what are the main opportunities and threats that AI presents to creatives and the creative economy in Kenya?
- 2.8. Do you think there are opportunities for creatives to engage AI/tech builders about how AI is developed and implemented in Kenya?
- 2.9. What avenues of engagement could creatives use if they wanted to engage AI/tech builders about how AI is developed and implemented in Kenya?
- 2.10. What kind of policies/regulations do you think need to be in place to promote the development of ethical and responsible AI?
- 2.11. What policies and regulations need to be in place to safeguard creatives and the creative economy/industry from the adverse impacts of AI?

Appendix 10. Stakeholder Feedback Forum Invitation card



Appendix 11. Stakeholder Feedback Forum Agenda



CREATIVES GARAGE STAKEHOLDER FEEDBACK FORUM PROGRAM

on

Wednesday 24th February 2024

Date: Wednesday 24 th February		
Time	Activity	Facilitator/Moderator
10:00-10:10	Arrival of Guests Call to order	Head of Growth, Creatives Garage
10:10-10:15	Introductions and Ground Rules	Head of Growth, Creatives Garage
10:15-10:25	Opening Remarks	Assistant Director of Culture, State Department of Culture, Arts and Heritage
10:25-10:30	Introduction to Creatives Garage	Head of Growth, Creatives Garage
10:30-11:00	Research Overview and Findings	Research Lead
11:00-11:45	Plenary/Discussion	All Participants
11:45-11:55	Key Takeaways and Next Steps	Research Lead
11:55-12:00	Vote of Thanks	Creatives Garage CEO

Appendix 12. Table of AI Tools Survey Respondents mentioned using

Table 8. AI Tools Survey Respondents are using

AI Tool/Product	Frequency	Percentage
ChatGPT	74	19.9%
Google Gemini/Bard	50	13.5%
Canva	42	11.3%
Google Translate	34	9.1%

Grammarly	34	9.1%
Midjourney	22	5.9%
Dall-E2	14	3.8%
Adobe Firefly	14	3.8%
Figma	14	3.8%
Jasper	12	3.2%
Stable Diffusion	8	2.2%
Sora	6	1.6%
Meta AI	6	1.6%
Pro-writing Aid	5	1.3%
Lensa	3	0.8%
Avatar AI	2	0.5%
LeonardoAI	2	0.5%
Synthesia	2	0.5%
Night Café Studio	2	0.5%
Synthesia	2	0.5%
Fotor	1	0.3%
Craiyon	1	0.3%
Niji Journey	1	0.3%
Tome	1	0.3%
Deep Motion	1	0.3%
Coohon	1	0.3%
Bing Image Weather	1	0.3%
Katalist AI	1	0.3%
Perchance	1	0.3%
Unriddle	1	0.3%
Keynote/ Gamma	1	0.3%
Runaway	1	0.3%
Pixverse AI	1	0.3%
Suno AI	1	0.3%
Pika Art	1	0.3%
Haiper AI	1	0.3%
Envato Image Gen	1	0.3%
Ideogram	1	0.3%

Claude	1	0.3%
Durable AI	1	0.3%
Image FX	1	0.3%
Invideo	1	0.3%
KREA AI	1	0.3%
Otter AI	1	0.3%
	372	100%

Appendix 13. Table of AI Tools FGD Participants mentioned using

Table 9. AI Tools FDG Participants are Using		
AI Tool/Product	Frequency	Percentage
ChatGPT	5	29%
Google Gemini/Bard	3	18%
Canva	2	12%
BingAI	2	12%
Stable Diffusion	1	6%
Midjourney	1	6%
Loopsie	1	6%
Grok	1	6%
ArtFlow	1	6%
	17	100%

Appendix 14. Table of Tools KII Respondents mentioned using

Table 10. AI Tools Creatives interviewed in the KIIs are using		
AI Tools/Products	Frequency	Percentage
ChatGPT	4	15%
Midjourney	3	11%
Google Gemini/Bard	2	7%
Dall-E2	2	7%

Canva	2	7%
Stable Diffusion	1	4%
Sora	1	4%
Grammarly	1	4%
Leonardo	1	4%
CascadeAI	1	4%
GretalAI	1	4%
Sketch-up with Plugin	1	4%
Revitt with AI Plugin	1	4%
Microsoft Edge	1	4%
Co Pilot	1	4%
OtterAI	1	4%
Duolingo	1	4%
Deepl.com	1	4%
PhotoApp	1	4%
	27	100%

Appendix 15. Overview of Functions and Source of AI Products and Services being used by Creatives in Kenya

Table 11. Overview of Functions and Source of AI Products and Services being used by Creatives in Kenya			
AI Tool	Purpose/Use/Function of AI Tool (eg. Graphics or music composition etc)	Company that Makes the Tool/Who owns it.	Country/City where the company that makes the tool is based
ChatGPT	ChatGPT is a Large Language Model chatbot developed by OpenAI.	OpenAI, Microsoft Corporation	San Francisco, California, USA
Canva	Creating designs using graphics, text and images.	Canva PTY Ltd	Sydney, Australia

Google Translate	Translating text, handwriting, photos, and speech in over 100 languages	Google	MetroWest Blvd, Orlando, USA
Grammarly	It provides grammar and spell checking, plagiarism detection services, and suggestions about writing clarity, concision, vocabulary, style, and tone.	Alex Shevchenko and Max Lytvyn	San Francisco, California, USA
Google Gemini/Bard	It is used to create virtual assistants that can help users with tasks such as scheduling appointments, making reservations, and finding information.	Google	USA
Midjourney	Creating images using prompts	David Holz	San Francisco, California, US
Dall-E2	It is an image generator and allows you to edit any existing image.	OpenAI	San Francisco, California, US
Adobe Firefly	It offers functions like generative fill, text-to-image, text effects, and more	Adobe	San Jose, California, US
Figma	Create, share, and test designs for websites, mobile apps, and other digital products and experiences.	Adobe	San Francisco, California, US
Jasper	It is designed for marketers for getting	Dave Rogenmoser	Austin, Texas , US

	copywriting templates, long-form support, and seamless integrations.		
Stable Diffusion	It produces unique photorealistic images from text and image prompts while also creating videos and animation.	Emad Mostaque	Notting Hill Gate, London
Sora	Creates videos of up to 60 seconds featuring highly detailed scenes and complex camera motion.	Open AI	San Francisco, California, US
Meta AI	With the use of a command, it provides more details on your conversations with AIs and perform certain tasks, such as deleting information about you from a conversation on messaging platforms.	Meta Platforms Inc	Menlo Park, California, US
Pro-writing Aid	It is an online proofreading and editing software. It's a grammar checker, plagiarism detector, writing coach, and overall editing tool in one.	Chris Banks	Oxford, Oxfordshire, London
Lensa	It is a photo editing app that uses AI to edit photos and generate Magic Avatars.	Prisma Labs	California, US

Avatar AI	It is an interactive virtual character that can simulate human-like behaviors, emotions, and interactions	Pieter Levels	Singapore, Singapore
LeonardoAI	It offers users a diverse range of image creation and editing capabilities	JJ Fiasson, Jachin Bhasme, Peter Runham, Ethan Smith, and Chris Gillis	Sydney, Australia
Synthesia	It develops a software used to create AI generated video content.	Prof. Matthias Niessner, Prof. Lourdes Agapito, and Steffen Tjerrild, Victor Riperdelli	London, UK
Night Café Studio	It uses Artificial Intelligence, Procedural Generation, and other techniques to produce artworks in all kinds of styles.	Angus Russell	Cairns, Australia
Fotor	It is a photo editing software that provides tools that will enable you to crop, resize, add effects, add filters, tilt-shift, color splash, enhance, and add text.	Chengdu Hengtu Technology Co., Ltd	Chengdu, Sichuan, People's Republic of China.
Craiyon	It is an AI-powered tool for creating art images.	Boris Dayma	Houston, Texas , US
Niji Journey	A text-to-image AI tool that draws anime	Midjourney Inc	USA
Tome	It is a storytelling and presentation tool that	Keith Peiris and Henri Liriani	Walnut, California ,US

	uses AI to rethink the traditional way of creating presentations and "telling stories."		
Deep Motion	It brings digital characters to life with industry-leading physics simulation, AI-powered motion capture and real-time 3D body tracking.	Kevin He	San Mateo, California
Coohom	It helps homeowners and designers create beautiful and functional living spaces	Victor Huang, Hang Chen, and Hao Zhu	Santa Clara, California, USA
Bing Image Weather App	Provides weather information based on current location and other places around the globe	Microsoft Corporation	Redmond, Washington, USA
Katalist AI	It allows filmmakers, advertisers, and content creators to visualize their stories with consistent characters. It can be used for pitches, storyboards and video ideas	KatalistAI Inc.	New York, USA
Perchance	It allows users to reach their creative ideas by accepting data in many forms like text, images, prompts.	Dave Gottesmann	Miami, Florida, USA
Unriddle	It acts as an AI assistant that seamlessly integrates with any	Naveed Janmohamed	San Francisco, California, USA

	document you're working with.		
Keynote/ Gamma	It generates layouts, designs, and suggestions, saving users time and effort in creating visually appealing presentations	Palo Alto Networks	Sunnyvale, California, USA
Runaway	It is a platform that combines machine learning with art and design, aiming to make the capabilities of artificial intelligence available to everyone.	Chileans Cristóbal Valenzuela, Alejandro Matamala, and the Greek Anastasis Germanidis	Manhattan, New York city, USA
Pixverse AI	It assists users in transforming their raw ideas into visually captivating outputs.	Hi5	Menlo Park, California, USA
Suno AI	It creates new songs when you tell it what you want.	Anthropic	Cambridge, Massachusetts, USA
Pika Art	It allows users to craft videos tailored to their unique needs and aesthetic preferences.	Demi Guo	Silicon Valley, California, USA
Haiper AI	It allows everyone, with or without technical training, to generate high-quality video content with ease.	Yishu Miao Ph.D	King cross, London, UK
Envato Image Gen	It allows for image generation from text in a diverse range of styles	Envato	Melbourne, Austrailia

Ideogram	It specializes on creating logos and other text-based images.	Mohammad Norouzi, William Chan, Chitwan Saharia, and Jonathan Ho Ph.D	Toronto, Canada
Claude	Claude AI is an artificial intelligence chatbot/AI assistant	Anthropic	San Francisco, California, USA
Durable AI	It is geared toward small businesses, offering a suite of tools that help them automate their operations.	James Clift	Louisville, Colorado, USA
Image FX	It lets people create images with simple text prompts.	Image FX Corp	Burr bridge, Illinois, USA
Invideo	It creates video by typing simple text prompts.	Sanket Shah, Pankit Chedda and Harsh Vakharia	San Francisco, California, USA
KREA AI	software that promises to revolutionize the way we enhance and upscale images	Diego Rodriguez and Victor Perez	Edgewater Drive, Orlando, USA
Otter AI	It is used to develop speech to text transcription applications using artificial intelligence and machine learning	Sam Liang and Yun Fu	Mountain View, California, USA
Loopsie	Loopsie is an AI photo generator. It is a mobile app allows one to enhance photos and	KRNL	Milan, Italy

	modify them with add-ons like		
Grok AI	Grok AI is a revolutionary chatbot that uses advanced AI technology to create natural and engaging conversations with human	X.AI Corporation	216 Park Road Burlingame, CA 94010
Artflow AI	Artflow lets users create visual content with the help of AI solutions. We're building world's first AI powered video creator, allowing anyone to turn their ideas into animated stories.	Artflow AI Pte. Ltd.	3 Fraser Street Suite 05-25 Duo Tower Singapore, 189352 Singapore
Cascade AI	An AI-powered assistant for employee support and HR teams	Cascade Health	Bellevue, WA United States America
GretelAI	GretelAI is an end-to-end synthetic data platform. It provides APIs to fine-tune custom AI models and generate synthetic data on-demand.	Gretel	8910 University Center Lane Suite 400 San Diego, CA 92122 United States
SketchUp Diffusion/SketchUp with AI plugin	Architectural tool. SketchUp Diffusion integrates generative AI into SketchUp to help accelerate the creation of compelling visuals.	Trimble Inc.	Westminster, Colorado, USA

Revitt with AI Plugin	Unclear what the plugin is but Revitt is an Architectural tool.	Autodesk	San Francisco, California, USA
Microsoft Edge	An AI powered browser	Microsoft Corporation	Redmond, Washington, USA
Microsoft Copilot	Microsoft Copilot is a personal assistant that helps you find the right information, faster.	Microsoft Corporation	Redmond, Washington, USA
DeepL Translate	DeepL Translate is a translation and writing app	DeepL	DeepL SE, Maarweg 165, 50825 Cologne, Germany
Duolingo	Duolingo is a language learning app	Duolingo, Inc.	Pittsburgh, Pennsylvania, USA
PhotoApp	PhotoApp is an all-in-one AI Photo enhancer/Photo editor	PhotoApp	Izmir, Turkey

FOCUS GROUP DISCUSSIONS' ANALYSIS FRAMEWORK

Focus Group	Q1) How do different members of the Kenyan creative community understand, refer to and relate with AI?			
	1.Are you familiar with Artificial Intelligence (AI)? What do you understand it to be? (how do you refer to it)	Do you use AI in your creative work/business? If you do, how do you use it?	Tools you use	Experience using it and comments on AI outputs
FGD1	-A means to an end, a vessel, an introduction to a way of doing different things - Tool to help us achieve things train it -It is a tool but not really intelligence...the tool is there but it still needs us to work so it is not intelligent on its own. - It's a tool, the initial process has to be started by man.	-Mission statements and proposals -Tasks out of her comfort zone -I am not using it, though I am not using it because I am able to do what I need to do, but when DALLE came out I used it for fun. -I am basically using it for everything: writing official letters, developing stories and scripts...he can prompt and get	BingAI ChatGPT Canva ArtFlow Bard Grok	-it's cut my writing in half [cut writing time in half]. -I find working with it tedious because of all the prompting. I can see the limitations, you don't get something new, you are either ripping someone's work off or you get something generic. You can't really create something new. Now when it comes to coding, the limitations come with coding because it can replicate mistakes -when you try to use it to write a story, I can use it to write, come back after two three days and find that I have to rework the whole thing. So, I have come to see that if you just want a bland generic idea AI will give you the

	-I see it as a tool. -Process is begun by man -AI has existed for a long time in softwares -It Collects data from everywhere -AI is a tool and it is not going anywhere whether we like it or not. - AI has existed for a long time in certain softwares for a long time e.g. Adobe Illustrator in shortcuts etc. -You are teaching it	pictures, now he is generating pictures for stories and AI stories. -Character development and backstory -He used AI to overcome writers' block and built the story up and get new perspective... get unstuck -overcome obstacles in the creative process -A catalyst for processes -Working on creating a Sheng Chatbot		perfect story. You can use it to storyboard but it is boring to other people. -I am not using it, though I am not using it because I am able to do what I need to do, but when DALLE came out I used it for fun. - there are a lot of cultural nuances that get lost in AI, it doesn't know how you feel, there are a lot of emotions and cultural things that do not translate. -It's just an experiment and I don't use it that much...It's easier for me to create my own work. -can be frustrating and tedious to use until you know how to prompt -point about using it: you need to know what you are doing to get the most out of it: 'AI makes good writers better and bad writers worse'[you still need to have developed your craft to get the most out of it] -It's hard to get something that feels authentic [to African culture] using prompts and tools -Different tools have different temperaments because they are trained differently eg. Grok and ChatGPT
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				LIMITATIONS/ CHALLENGES USING AI -bear in mind AI lies it can write something in the wrong tense and then you have to correct it and it will apologize for the oversight. So, if you don't know what you are doing you are going to be pushing the lies along thinking you are doing the right thing. -It can perpetuate mistakes in coding, you can collect a mistake if it is in AI -You don't get something new you are either ripping off someone else's work or you get something generic -Similar prompts can lead to similar outputs e.g. 2 companies with similar Billboards: 'Did you see the two AI Billboards with the same boy, in the one he is carrying maize in the other he is carrying a piece of chicken. They are two different companies but the prompts that they typed in ended up generating the same kind of image with the kid running.' One company is for chicken and one company is for maize but same thing. -If you don't know the language you can't prompt -Language prompts in stiff Swahili/Swahili sanifu [A bit inaccessible (hence Sheng Chatbot) to address this]
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				-AI is mostly trained with a Western eye -Don't have African style and when they do it's not specific to a particular country/region or East Africa -You can prompt until it hits the wall IMPACT ON CRAFT/ DEVELOPING CRAFT -You guys were saying develop the skill and then use the tool. You can't just jump into it and think you are going to be Banksy or Martin Scorsese.
FGD2	-Programs in which you input data and it generates new output -A taught program...taught how to learn and respond to the data put in it...it is being taught as it consumes -It is just a tool -It's been with us just in different forms [it's not new] e.g. Google Translate and predictive text...	- I am actually, guilty... Guilty because a lot of essays want your ideas but when you input into AI 'write me this...' Does that mean that it is still your idea? -Yes, not extensively, researching it, -Never used it -Yes WAYS THEY USE AI -Essays and presentations	Stable Diffusion Midjourney ChatGPT Loopsie Canva Google Gemini	-Removes the humanistic aspect and feels lazy, like people looking to make money in a cheaper way -Tools function differently, some give more creative control than others LIMITATIONS/CHALLENGES USING AI -Asked it for story ideas but very generic stuff came through -Asked it about African storytelling and a lot of hallucinations came through because I guess that the data sets these things are trained on are more European. And me being Kenyan I was putting a lot of black people in and finding a lot of details on the faces were

		-Exploring its use for animation/AI animation -Marketing strategies -Clean up language in presentations -Simplify stuff -Supplement and streamline work -Get a different perspective	becoming more European just because the datasets that the AI was trained on was white faces. So you find like hair becomes straight, lips become moustaches because we have bigger lips, like different things come up but that's because of the datasets, and what happens if you work on tools like Midjourney or Loopsie .these ones where you don't have a lot of creative control but if you use one like Stable Diffusion you can train it/feed it your own images and tell it these are pictures of black people that I want you to base your drawings of black people on. And then it interprets it that way. - When you generate someone with dreadlocks it's going to look like a white person's hair that is just twisted. -Limited knowledge of Africa, couldn't go deep into context-specific issues e.g. History of Kenyan Cinema -Challenge using it because it had less information about the African context-Kenya. If you ask it the same question about a different context it will have more information. There is European based data and not enough African data to learn from -More American stuff (Kendrick Lamar example)
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				-Lack of diversity racially and in terms of countries where it gets data from - The kind of info we share with AI is not always accurate and it can generate that info to someone else, where it goes wrong is that it opens itself up to info that may be misleading or bias/wrong. -Biases of Gemini worked in his favour/worked for him: Actually, I had a different experience When using Gemini, it leans more on the African side and it made some headlines but it was quite a unique because you can't generate white people on Gemini, I tried though and this is something spread across the world.
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Focus Group	Q1) How do different members of the Kenyan creative community understand, refer to and relate with AI?		
	Perception of AI and its use in the creative industry	Authenticity and originality	Copyright/ Ownership Issues
FGD 1	-there are different types of people: people who think it is going somewhere, people who think it is cheating and people who think that it won't make a difference -, It is problematic and insightful. It can work for you or against you, it is a good and bad challenge. It's a force to shift our perspectives on how we can do many things. -A catalyst for processes, not a catalyst for an end result -It's a cheap option for let's say small agencies. -if you are good at what you do it can't replace you -This thing is such a double-edged sword because It's great for people who are using it as a tool to become more efficient, make better work, alleviate creative blocs, but at the same time it's also a short cut for a lot of people to get numbers out and get work out without... but as you guys have said you need to be good to use it. So if people just using it as a quick fix there are going to be so many mistakes	-We scrutinize a lot and at the end of the day people want a story that is genuine, and you can't make that up, that is at the core of things and that is what will connect with people. AI will do a lot of things but generally as a population people are seeing the difference between things that have been put out by a team and a community versus AI and things you can tell are a quick fix. It's even up to us who are using the tools to make sure we are being authentic	-Who owns if 2 companies generate the same thing? If two companies generate the same image (like the billboard example) who are the winners and who are the losers? -there are so many loopholes -once work is on it [AI] anyone can use it let's say a concept is fully yours and you're just struggling to put it out

	and things we will notice. [pros and cons] -Can be a tool to be more efficient -It's about partnering with AI and leveraging it to help you. Not AI doing the job -Its being trained using work with no consent...this is the problem most creatives have with it and it is being trained to replace them -It is also not a silver bullet; you have to learn how to use it. You can't be broad in your instructions, so it is more specific then it won't be generic. DISTINGUISHING BETWEEN AI ART AND HUMAN-MADE ART -People can distinguish and ordinary people will be able to tell too because of exposure -How to tell something is AI: [the graphics] are too smooth 'It's too smooth' -You can tell it [text to speech] is not a person -It will [eventually] become indistinguishable, [but] you can tell now e.g. YouTube videos COMMENTS ON AI ART -It's been said that scarcity gives things value and when things are too easily accessible/common, after a while AI art will go out of fashion.	-there is so much that is going to be lost, so if you want it to be authentic, you really have to go back to it and check is this really still my story or has it gone to hell. -On issues of authenticity and originality you almost have to micro-manage the AI that's why you find it frustrating. I've been using it since last year and he now knows how to use prompts and has developed his own prompts for moving stories forward. So, it is no longer as tedious for him as it was in the beginning.	there, no idea is fully original but you put it into the AI and now it is part of a massive data pool and anyone can use it-Haiya! -What are the protections? -There is the side that says if you use AI you have no copyright but there are others who say that if you edit, from the point when you edit that's where you start owning it. So, it's a grey area, unless it is something specific that a person can identify. -Most of these companies are using copyrighted
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	-there is that human touch that AI will never have but in terms of getting through obstacles in our creative processes it will help but in the relationship that people have with their art, that's a relationship that can never be broken. REASONS PEOPLE ARE USING IT/DEMANDING ITS USE -The main reason people are using AI, especially in the advertising space is because stock images are lacking when it comes to black people or black situations, so they think it's a solution. -A lot of people are trying to cut costs, but using AI will take time, you have to train it and show it what you want, and you have to know what the desired end result is. I have also seen people trying to use it to write advertising copy and again it doesn't work, again it takes time, and you have to know what you want. You have to have an idea first -Agencies will come and say that they want an ad and if you can produce it faster, they will take it provided that the quality is not too trashy		material for their tools, E.g. Adobe Firefly was using copyrighted stock for their tool. But now there are AI tools to poison images so if an AI takes the image, it cannot see the image or access it properly. (Nightshade) -: AI is good for general information until you need very specific info. It can help with that. The problem we have with AI is that we don't know who to hold accountable and where it gets information from.
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			-That's why we have to read the small print about how the information is used
FGD 2	-With AI it kinda makes you lazy. It's good but I prefer to depend on my soul intelligence' -AI is a powerful tool and it is not going anywhere -Jobs will be lost and created -Don't see creatives eliminated, will still be there but we will have new niches: e.g. When tv came people said that cinema would die...but there are still people who take photos with film these days even though we have digital cameras. 'Things will fundamentally change but these jobs will still exist because someone will still have to come up with a prompt...and have an idea. Vision for an artistic piece to put in' -Certain creative work's value will go down but you'll still need good creatives -It's been with us just in different forms [it's not new] e.g. Google Translate and predictive text...Just a vibe created...Its packaged with scarcity so it becomes intriguing		OWNERSHIP AND SOURCE OF CREATIVITY: -Who is the creator of that content? (AI/the person who prompted)

	FUTURE OF AI -AI in the future won't be a conversation, it will just be a part of our lives in the future -How AI will scale is that it will have different versions of itself that are better suited to specific context. It will have different branches of itself -It is not a big leap to make it more Afrocentric, just need different datasets, same software trained differently DISTINGUISHING BETWEEN AI ART AND HUMAN-MADE ART -In the future people will be able to distinguish between AI art and human art COMMENTS ON AI ART -There will be a distinction between art and content -It will bring a higher appreciation for art -Some creative works value will go down, but you'll still need good creatives -It will bring a higher appreciation of art REGIONAL DIFFERENCES		
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	-People in the West are worried about jobs being eliminated by huge corporations trying to cut costs, but it will empower the individual in this context.		
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Focus Group	Q2) What opportunities and threats does AI present to the Kenyan creative community?	
	6. What threats do you think that AI poses for Kenyan creatives?	5. What opportunities do you think AI creates for Kenyan Creatives?
FGD 1	DEEP FAKES -It can tweak narratives depending on who is behind it. There can be altered images, narratives and voices. -Fabricated images and songs: 'AI, in the wrong hands can be used to fabricate anything' -Doctored images/deep fakes...'seeing is no longer believing or hearing': seeing is no longer believing. OR hearing, we are in that space now, when we get to deep fakes, there needs to be another way that we can verify what we see and make sure it is not a deepfake or a doctored picture. THREAT TO SKILL DEVELOPMENT -Threat to skill development because of overreliance on AI to generate ideas: If you are to develop your skills, if you just rely on AI to generate ideas you will hit that cap very fast -New artists not developing their craft: there will new a generation of people	-As Africans the opportunity we have is to train these models with African materials -There is an opportunity for someone to make AI models that are for Africans [for us by us]/Having our own tools [as it will help us tell our [African] stories more authentically -We are not starting from scratch as Africans we can learn from existing models: 'we can learn from existing ones as we develop our own' -It's fun for hobbyists to use it just for fun –not commercially -It helps unskilled people do what they wouldn't be able to do -It can help bridge creative divides and barriers e.g. Writers can explain what they want in terms of artwork more effectively to artists. It can help clients who don't know how to communicate their ideas communicate them better to the artists who will help them bring ideas to life. -It allows hobbyists to enter the creative spaces that were exclusively

	who will call themselves writers or creators but do not have those skills THREAT TO TRADITIONAL ART FORMS -People see that they can get quicker results from AI and there's less exploration into traditional art forms: 'or because people are seeing that they can get results a lot quicker there is less investment and exploration in traditional things because these things take time.' CULTURAL ISSUES -Makes it easier for the appropriation of our unique styles of writing and African styles of writing [by others not from here] -Risk to craft style and nuances -How is culture protected? E.g. Kiondo and Hakuna Matata Conversation [cultural protection/protection of cultural artefacts and expressions] IP AND COPYRIGHT ISSUES -[models] being trained using artists work without consent -Ownership and protection of work -Compensation issues OTHER ISSUES	for creative professionals [Democratizes the creative realm and makes it more accessible -Doing tedious work that is time consuming -Generating code - I was wondering whether AI allows us to be efficient, so we create time for ourselves -this is where I can say that AI comes into an advantage, a lot of creatives are bad at business, for example if you are able to compile the amount of money you use in a year and send it to an accountant, I believe that AI can help with that [doing business] OPPORTUNITY FOR TRAD ART -for us who are in more traditional fields. Its either that what we do becomes such a rare thing that it adds more value in terms of what we do
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	-Creatives getting discouraged because of comparing themselves to the machine and getting anxiety LOSS OF OPPORTUNITIES BECAUSE OF USING AI -There was a big conversation last year where this woman used ChatGPT to edit her manuscript, big mistake, because the publishers ran it through an AI checker to see if it had been AI generated and they said we cannot accept this because it is AI-generated, though all she did was put it in there and ask it to point the mistakes to her. GENERAL COMMENT -People need to know what AI is	
FGD 2	-Takes jobs away/Job displacement -General AI and its impact in humanity	-Creates new jobs -Content creation, particularly images and videos -Marketing tools and promotional materials DEMOCRATIZATION OF TOOLS -Enables creatives to do what they wouldn't be able to do -Do things more cheaply -Bridge skill gaps and access services that would otherwise be too expensive

		-More people have the opportunity to be artists because the tools are readily available -Empowers the individual
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Focus Group	8. Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities?
FGD 1	AI CAN BE DEMOCRATIZING BY MAKING THE TOOLS AND THE TECH ACCESSIBLE [TO MARGINALISED GROUPS] -I think the work Ray is doing is an example with the chatbot is an example of making it more accessible to people [through language]. AI is great for everyone, but the issue is what technologies do people actually have access to? ADDRESS EXISTING GAPS AND CHALLENGES THAT AFFECT ACCESS TO AI AND THEN ITS DEMOCRATIZING EFFECTS CAN BE LEVERAGED -There is a disparity not in information but the actual physical things [e.g. laptops] that you have to acquire to get these things...AI can be very useful, but you have to look at the gaps that already exist before you bring AI into it. [Address the existing gaps and disparities to make AI more accessible to marginalized groups] - the disadvantages have to do with ignorance and lack of resources/materials. Providing info is important (Junior) -but when it comes to urban challenges e.g. People in slums, in Nairobi nearly everyone has a phone, so maybe it could be used to develop prompts for people in different socio-economic conditions... use AI to create the solutions [to challenges] - You need the basic computer literacy before you even go to AI, maybe in Nairobi but in my village, you can probably count the amount of smart phones. [Rural and urban divide]

	- There are a lot of AI conferences but the skeptic in me and artists these people gatekeep through the prices of these conferences [become inaccessible] because people who just got a smart phone might not be able to afford to go. So why not break it down so you can make it more palatable [accessible] to people even in the way these things are communicated...Make complex info more accessible. COMMENTS ABOUT THE ISSUE -People in marginalized communities are not thinking of AI...because there are much bigger fish to fry [Not a priority because of their other issues]
FGD 2	-To me that is what AI means in our country...Distribution has changed; it is now online. Other tech innovations have democratized, there are now cheaper phones and cameras and high-quality content. 'Any child in a village can become a great artist if we get them a phone and internet connection' because we need less to make stuff -AI is not democratizing because you still need imagination to make it/develop its algorithms -Rural versus Urban areas: AI is popular amongst urban people, when you go to shags [the village] no one knows about AI

Focus Group	Q3) What opportunities do Kenyan creatives have to engage tech builders and regulators about AI?	
	Q4) What measures can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives?	
	12. What kinds of regulation need to be in place to develop ethical AI or AI that is fair to creatives?	13. What are the opportunities creatives have to engage policy makers and tech builders around AI development?
FGD 1	- X uses an AI for factchecking and I think that is an AI opportunity but	ENGAGING POLICY MAKERS/REGULATORS

	with their AI you have to ask yourself what is feeding that AI, X is not a media house though we may trust them is because they have admitted to taking on a huge social responsibility. But who is playing a bigger role on the policy guiding this at X, we have to ask who is helping with these things. Can we really say that AI can sift through things and showing what is true/false or copyrighted. -: AI is good for general information until you need very specific info. It can help with that. The problem we have with AI is that we don't know who to hold accountable and where it gets information from - It needs to be regulated so that a beginner knows how to navigate the field. - containing people using whatever images that they find on the internet being used in anyway [protections against your likeness or pictures uploaded being used in anyway]. What I mean people using your image and putting you in contexts you were never in, there is even an undressAI. -Now the law needs to catch up with technology TOOL FUNCTIONING	- It is really hard to engage policy makers it is very hard because of gatekeepers, it is very difficult, you need someone to take you there with an agenda and the policy maker needs to know how they will benefit from it. So, you need access. - to engage them you also need money, you also need data to prove your points, you need to do all these things, for policy to change you need money... access is crazy important, but you need money for the access. -Who in our situation is there for us? As creatives we don't know where we are? Are we in sports or culture? [Creative industry structure] -before we speak to policy, we have to ask what are the systems that are already in place to help us come together [as creatives] -Also, the kinds of leaders we have, we've already agreed that we don't have any support, so when it even comes to legislators, and you want to go to them for support do they understand what we are talking about... We have an idea of what we need but when you go ask for these things do these people understand what it is we are asking for? Our reality is that Kenyan leaders do not appreciate the arts. [Creative community perception of how the government perceive them- there was consensus in the group about this]
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	- I think that AI could be used to curate music copyright status. (Junior) - how does AI understand copyright and help you distinguish what is copyright? LESSONS FROM CREATIVES -When ChatGPT first came out people used to say it was controlled by the woke (or left people) because there were some questions you could not ask it, so if we are to create an AI art tool for Africa... the tech builders and policy makers should be aware and train the AI not to generate copyrighted art. If you are to put a prompt to generate Michael Soi art there should be a barrier or hinderance to it.	-So, I think when it comes to trying to create that policy it starts with ourselves unionizing for ourselves and creating a body for ourselves and not an MCSK type of body because again we lose ourselves it has to be something that comes from ourselves but then it brings gatekeepers. But we work for a common good and combine and bring these things up together and that is how we will develop our own AI. - It is important for it to come from us, but you are very right about gatekeepers because there are organizations that exist like MSCK that are like that, and they only call certain people for opportunities ENGAGING TECH BUILDERS -No response
FGD 2	-Regulation about how you use it and train it and what data you use to train it (what goes into the datasets) -Challenge is enforcing policy-not making it -It's very hard to regulate AI-can't regulate it itself because it is connected to human nature...There is no way because there are many	ENGAGING POLICY MAKERS -No response ENGAGING TECH BUILDERS -Not thought about it -Creatives lack context to speak to these things because they are more traditional

	loopholes and stakeholders in the space -Regulation to address copyright issues, how your image will be used, how you are paid and contracts	DO CREATIVES LOBBY FOR THEMSELVES -I think not
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Focus Group	Q3) What opportunities do Kenyan creatives have to engage tech builders and regulators about AI?
	Q4) What measures can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives?
	15. What lessons can policy makers and tech builders take away from AI's impacts on creatives? How can these lessons and insights help them create AI policies, regulations, products and services that are ethical and fair?
FGD 1	-When ChatGPT first came out people used to say it was controlled by the woke (or left people) because there were some questions you could not ask it, so if we are to create an AI art tool for Africa... the tech builders and policy makers should be aware and train the AI not to generate copyrighted art. If you are to put a prompt to generate Michael Soi art there should be a barrier or hinderance to it. -pay the artist -give credit where credit is due, even if it is just royalties. If there was a prompt or a sound or a chatbot that popped up and said you are breaking the law [if you infringe on copyrights or do something wrong]. It then offers protection and legitimacy. -I think the only way to make policy makers accountable is if we are the one's making those policies because only a creative can understand...So creatives themselves need to be involved, the creators need to give consent and they need to be compensated because a person is using your art without consulting you, giving it to everyone to use and then making money out of it. -If the person in leadership has been on the grind, actually been a creative it can help

	-Another way to protect us is for AI to prompt us and ask if we are using the work commercially or not so you could see what your work is being used for, but I don't know how that would come back to you because that now comes to issues of privacy. -It could start with a similar system to what Google uses. So, there is open use and then if you filter down what comes up is very limited. So maybe we could have systems like that so that if you wanted to use something commercially whatever prompts you put in will not borrow from certain bodies of work. Those copyrighted works, it can only borrow from something else, if you want a collaboration with something copyrighted then you pay.
FGD 2	-Start with people you are developing the tools for, study and understand how tech will impact the demographic -There's nothing we can do about it; they know Africans are complaining and they go with flow -Are we in a place where we have a shared vision as creatives to inform policy? -Adaptability: AI is progressing fast, and the policies should be in line with how it is progressing. Policymakers need to be adaptable [to change] and less rigid in their thinking

Focus Group	Other Insights from the Discussion	
	Comments on the Creative Sector	
FGD 1	CHALLENGES CREATIVES IN AFRICA FACE -Because with creative tech we are really struggling because we inherit it from other places but there us nothing about that tech that was designed for us to tell our stories the way we do -Don't have structures and we are not unionized like creatives in the West	
FGD 2		

KEY INFORMANT INTERVIEWS' ANALYSIS FRAMEWORK				
Respondent	Q1) How do different members of the Kenyan creative community understand, refer to and relate with AI?			
	1. Are you familiar with Artificial Intelligence (AI)? What do you understand it to be? (how do you refer to it)	Do you use AI in your creative work/business? If you do, how do you use it?	Tools you use	Experience using it and comments on AI outputs
Respondent 1	-Familiar with AI -It's a tool -Ideas of it have shifted from machine learning to [generative AI] text-to-text, image-to-text. People used to think AI was humanoid robots	-Backgrounds -Artwork for podcasts -Promo work -Text-to-image [Image generation] -To help him write better/Phrase things differently -Get a different perspective: get	Leonardo Dalle-2 Midjourney Stable Diffusion Sora ChatGPT Co-pilot -Microsoft Edge	-I am never quite comfortable with the stuff that comes out of it like that. He thinks it's because of the person prompting it feels like they could push further -You need to have an understanding of photography to use it [you need to know your craft to use it well] -You need to know how to curate the inputs and

		a second mind on what he is doing -Writing guidelines [admin work]		give creative direction to use them [AI tools] effectively -Authenticity -AI is there to fill your gaps -The better the input, the better the output IMPACT ON CREATIVE DOMAIN -Replacing boring things -Replacing engineers -Concept development -AI is allowing us to have more understanding and process more data MORE THREATS OR OPPORTUNITIES -I don't know
Respondent 2	-Conversation revealed that respondent is familiar with AI [highlighted cultural issues surrounding it]			
Respondent 3	-Everyone familiar with it -‘A tool being forced down our throats’	-1 person: Not using it and not for it -1 person: using it but unsure	Person using it: Revitt with AI plugin	-It is annoying to use in my work and I doubt its capabilities -In architecture it makes site analysis better

	-Things mimicking human beings -‘Its been here for a while, I don’t think people like it’	about its capabilities -I person: unclear if they are using it or not Use Case -For Architectural site analysis and renders -Concept creation	Sketch-up with AI plugin	-Sometimes it doesn’t help so it’s unclear whether AI helps or not -Uses it for concept creation but you still need the language and terminology of the trade to use AI effectively [need to know your craft to use it well] -Issue of limited/lack of African content: ‘No content on African architecture when you prompt...the generative AI can be good for people who want a Western feel to their work [Western Bias] -Good for concept development but not the end product IMPACT ON CREATIVE DOMAIN -Cultural threat due to lack of cultural identity/identity crisis in music that may not be helped by AI because Kenyan musicians are lazy and easily swayed: ‘Kenyan music has no identity’
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				MORE THREATS OR OPPORTUNITIES -There are more cons than opportunities when it comes to AI
Respondent 4	-Familiar with AI -We've been using it for a while but new tools are game changers and they are advancing quickly and there are concerns about how to manage them			
Respondent 5	Everyone I s familiar with AI	-To create Avatars -To provide graphic design solutions for clients who specifically ask for it -Decision trees -To enhance the process and make it faster -Image generation -Content creation	Midjourney Dalle-2 GretalAI CascadeAI	LIMITATIONS WITH THE TOOL -Generic information -Wrong information -You can identify AI-generated content and sometimes it distracts, as professionals you can spot it due to 'over perfection', 'oversoft images', 'voices too processed' 'You can easily point out an AI information, like on social media compared to something that

		-Captions for marketing -Busy work		someone has created from scratch' -Limitations are customizing it to culture e.g., audio sounds alien and robotic/doesn't sound Kenyan -can't get correct pronunciation of local words IMPACT ON CREATIVE DOMAIN -Creating immersive worlds and concepts for African worlds -For VR it helps with asset creation -Using AI audio to create characters that talk to you
Respondent 6	-Familiar with AI -AI gives concepts and ideas but you have to tweak what it generates	-To conceptualize and generate ideas -Producing posters		-You have to prompt right to get good images -You need to know what context [audience] you are using the images in so they are appropriate -Saves time/It helps to save time -Issues with the IP and who owns the work
Respondent 7	-Familiar with AI -Yes I am, AI is basically a software or	-Paraphrasing and writing	Google Gemini	

	technological transformation that simulates human capabilities	-Overcoming blocks/Getting unstuck -To assist with social media management at organisation		
Respondent 8	-Familiar with AI -It's a tool to make work easier -AI is basically just using computer models to crowdsource content to answer questions, create articles and captions, and interesting videos	-Uses it for research -Doesn't use it for anything, works from scratch [prefers to do own work] BAKE USES IT FOR: -Captions -Prompts for sections of articles -Pictures -Thumbnails -Posters	ChatGPT Midjourney Canva Google Gemini	-Need to develop your craft and skill before using the tool -Serious things [outputs] for clients most probably done by people and not AI -To use AI properly you have to be at a certain level, you need to be at a standard [where] you are not relying on it 100%: 'the way I use ChatGPT is better than someone who is starting out because I know myself better, even my prompts will be better... I feel like the craft needs to be in you already' -Because people are using the same tools (including fans and customers) they can tell if you've used it -It does not have an authentic feel

				-It is a means to an end but it is not the thing [you can use it to get to your output but what is generated is not the end product] CREATIVES GREATEST CONCERNS -Ethics and copyright/ownership/IP issues -Attribution and compensation issues
Respondent 9	-Familiar with AI -I don't know enough except to know that it's a tech that derives its activities from accessing data and tries to function as a human being by being able to collate, consolidate and redeliver that which it has received almost in the same way our brains work	-Doesn't use it but thinks the organisation uses it a little bit especially when recording content they have OtterAI	OtterAI	-Mostly writes in Kiswahili and tools don't have an expansive language base: 'we don't have sufficient intelligence within the technology to help me generate those initial drafts' [language barriers/limited info about Africa]

	-Machine learning			
Respondent 10	-Familiar with it -It has advantages and disadvantages -AI relies heavily on the data you feed it so it can solve your problem -AI is about data and the data put into these systems, there are questions about the unseen data, its use in these models and who will control it -It is a tool	Unclear whether they are using it or not		
Respondent 11	-Familiar with it -AI has its positives and negatives -AI is about generating info from a database and then using it to simulate human processes			

Respondent 12	-Familiar with AI	-Uses it to explore how far it gets in legal assistance -Writing		-She uses it to explore how far it goes with legal assistance, but it is incomplete and it can confuse issues because of gathering information from everywhere -There is a lack of context specific information -She uses it for writing, but she needs to feed it a lot of info to get a lot out of it
Respondent 13	-I'm a little familiar with it -It's a tool that is meant to make things easier -It is a collective pool of consciousness and tech that is being taught to be as super human as possible and there is quicker turnaround		ChatGPT	-Issues with IP: IP law stands on 'he who creates owns' but with AI who owns the AI output
Respondent 14	-Familiar with AI -AI encompasses a wide range of technologies that enable			

	machines to mimic human cognitive functions, such as learning from data, recognizing patterns, making decisions, and solving problems			
Respondent 15	-Familiar with AI -AI is a simulation of human intelligence			

Respondent	Research Q1) How do different members of the Kenyan creative community understand, refer to and relate with AI?		
	Perception of AI and its use in [and impact on] the creative industry	Authenticity and originality	Copyright/ Ownership Issues
Respondent 1	-Democratization of the creative realm: we are just opening up the word to move people to be creative, creatives hug their tools but it doesn't have to be like that -You have to keep up or you'll be left with your niche	-Authenticity	-Who gets the rewards for the output generated
Respondent 2	-We are in the digital era and now UNESCO is making a roadmap for protection of cultural expression in the digital age -This [AI] can affect people who produce creative and cultural outputs and affect cultural sovereignty because of the ownership issues surrounding AI-generated outputs. AI developers could use cultural expressions and benefit from them commercially and we could lose out. [cultural threats] -Many artists and policy makers are not aware of AI and are still debating small		

	things. The creative economy is made when talent, culture and tech meet. -In Kenya we haven't developed our own AI tools but in terms of production, artists are using AI to generate art, some of it is better than artists' work so what will happen to artists?		
Respondent 3	-It's not for us [Africans]: 'I don't think it's for us' -More cons than pros: 'Not everything [about AI] can be wrong in terms of music, there are pros and cons but there are more cons' -Unsure about its capabilities -Could affect originality of sound (music) -AI will disrupt -Perception of tech: 'It always favors the West not us' -AI will replace people and do creative tasks so why learn cultural instruments -'It makes non-musicians musicians...so what will happen to the musicians' [Democratizes the creative realm] [Raises questions about traditional artists] -AI will not eliminate creatives: you still have photographers and have i-phones	-Could affect originality of sound (music)	

	-‘Don’t fight AI...you don’t have the means to fight, if you fight it you’re finished’ -It cannot replace some things for some disciplines it may be more useful than others		
Respondent 4	-A lot of creatives are approaching AI with fear because of being afraid of being replaced -AI is advancing faster than we are ready for, creatives need to be quick to see how to use AI -It will strengthen the Creative economy for sure -It will provide tools for the creative process and distribution -You can use the tools to remove the mundane repetitive work -Automating some structures at the office -Automate royalty repayment and make it more precise and accurate -Access to market -Expanding fan base		-With AI you need to be able to know who is playing your music and when they play it
Respondent 5	-‘It is a double-edged sword. As a society in the middle class context a lot of kids are being pushed away from the arts at a very young age and I feel like AI has both positive		

	and negative consequences or implications... a child from the middle class may want to pursue art and the parents tell the child that art is done by machines these days, therefore killing their creativity unlike in the villages where people are not familiar with the evolving AI.'		
Respondent 6			
Respondent 7	-Concern of creatives: job displacement, but what really happens is relocation into other areas		
Respondent 8		-It does not have an authentic feel	
Respondent 9	-Presents more opportunities than threats -Concern of creatives: 'loss of job opportunities'	-Threat to authenticity -Collapsing cultural identity/authenticity/sensibilities so that our African cultures are not sufficiently represented in the technology	
Respondent 10	-'When it comes to AI and the creative economy we are now using AI to do work we used to do and in some cases (fortunately or unfortunately) it is doing the work better than people e.g. AutoCAD		-AI is about data and the data put into these systems, there are questions

	-When it comes to creatives some may not like it at first, but we need people in the creative industry to learn how to use it and see it as something that can be beneficial to them -When it comes to the creative economy there are positive and negative effects, but we can't avoid using AI -AI requires creativity from the user to be used effectively and can be used to solve problems -AI can't come up with new ideas you need a human brain behind it, what it allows us to do is be more effective in terms of speed --AI is generic		about the unseen data, its use in these models and who will control it -Protecting IP is very important
Respondent 11	-It can increase efficiency in terms of time e.g. You can produce a song faster -It enhances diversity of cultural expressions... but the concerns of people in the creative space are valid and cannot be wished away because AI collects data from different places -If there are negative stereotypes of a certain cultural group [in the data] it can propagate the stereotype,		

	perpetuate it and promote negativity -It may affect cross-cultural communication because of incomplete information shared through the AI platforms -There are also issues of language because the language used on the AI platform may not be understood by the person using AI -Because of AI people have become lazy -We must guard what is dear to us so that tech doesn't erode our cultural identity... A culture should be able to recognize itself in what is generated... A culture is a people's way of life, their beliefs, languages, norms and values		
Respondent 12	IMPACT ON CREATIVE INDUSTRY/ECONOMY -Kenyans like shortcuts so it [AI] needs to be regulated so it is not used to dupe people. -Some people will be out of jobs as less roles are needed -Business people want to use it to save money		

	-There are opportunities but we have to think about these things si we don't lose to other countries and so we can negotiate with partners. We have to think about IP and cultural preservation in a very different way. We need to archive cultural information, so the Ministry of Culture needs to come in and lead in doing this -You [creatives] have to feed your work, so you have the original file. Creatives must be ahead of the game. Meta data is where the digital rights info shows who the source of the original image is. MEASURES CREATIVES CAN TAKE TO PROTECT THEMSELVES -With different platforms, read the terms and conditions to know rights, and terms of use and how it views rights		
Respondent 13	IMPACT ON CREATIVE INDUSTRY/ ECONOMY -It will have a benefit and disadvantage; we won't see the disadvantage until later...We'll see it being used a		

	lot in the creative space and in 5yrs we'll be crying -There is an issue with cross jurisdictional issues -The emotional nuance is missed...these tools can't emote -Can't catch the nuances of language e.g. Otis Janam movie that opted to use a translator -The recent AI ads are unrelatable e.g. The Safaricom ones, we don't have cultural/context-specific imagery IMPACT ON IP -It will make us amend certain provisions MEASURES CREATIVES CAN TAKE TO PROTECT THEMSELVES -Read the terms and conditions, be aware, do the research and study as you set up your business/do work -Don't rely 100% on this thing [AI] you still need the raw material (skill), these tools just speed up the process		
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Respondent 14			
Respondent 15		-Take advantage, it is a tool, play until you get something authentic	

Respondent	Q2) What opportunities and threats does AI present to the Kenyan creative community?	
	6. What threats do you think that AI poses for Kenyan creatives?	5. What opportunities do you think AI creates for Kenyan Creatives?
Respondent 1	-Whatever you put out in the world can be taken and reappropriated without your permission and used – not just for commercial ends but even evil purpose -Work being taken from creatives [job displacement] and creatives being 'replaced'	-Kenyan attitude to tech: Kenyans are receptive to/accepting of new tech and pick it up naturally, this presents an opportunity for an AI breakthrough in the country -Opportunity to find new use cases for AI -Plug/Bridge skill gaps: If you think you have a shortage of a skill set it's a great way to fill in that skill set for yourself -You can use AI to create wireframes and make the process quicker -Lots of opportunities once we know how to use it-it could push us further in our creativity as a result -The understanding and opportunities AI affords us because of its ability to process more data eg. The ability to create your own databases

Respondent 2	-AI is a threat to our cultural identity and expressions, with AI people can collect them and use them to benefit and render what our craftsmen do irrelevant [cultural threats] -People like Elon Musk and Bill Gates are investing in AI and we [Kenyans] will only be consumers [only being consumers and not developers of AI]	-Bringing back cultural expressions that were there before e.g. Abidjan performance
Respondent 3	-Cultural threats: the West will be able to capture our sounds and gain from it [at our expense] 'When it comes to us in Kenya, we have different local instruments and AI will be able to capture their sounds and people [using AI] will be able to make a song using our sound and the West will gain' -Replacing creatives/Job displacement: 'very soon they won't need us [AI] and it [AI] will do the work -Disincentivize people from learning our cultural instruments [cultural threats]: 'AI will replace people and do it [the creative task] for you, so what will be the point in learning our cultural instruments' -Deepfakes and security challenges -Creatives don't have protections over the use of their images and voices -Cultural threat in the instances where cultural identity is not well understood eg. Musicians	-Digital distributions -Recommendations because of algorithms -Able to do a level of analysis you can't in other ways, this can help us document our history, capture previous generations stories to help us with questions of cultural identity [tool for cultural preservation] -Use AI to solve our problems

Respondent 4		-Tools allow people to bypass traditional gatekeepers and platform work online e.g. TikTok
Respondent 5	-Hesitant to give it personal data/Avoid giving it personal data, you don't know where it goes -Data privacy and data protection is the main concern -Policy makers lack understanding and there are no protections in place -Lack of consent when using creatives work to train models -Ethical issues -Biases e.g. ChatGPT has religious biases -Technology anxiety -Job displacement because it is more cost effective and faster for businesses -Compensation issues: 'because it is very unregulated it is hard for artists to get compensation -Impeding younger generations from growing as creatives because of using it [Stifling/Disincentivising the arts] -Copyright issues (what is generated is a derivative of my work, who owns what?) -Generating inappropriate or lewd images/people using it with bad intentions eg generating nudes	-Rapid prototyping -Creating a concept quickly for pitching or bidding -Create content faster -Give clients more options/Gives variations/options -Form of community building as people work together to co-create -Helps creatives in their process -Reduces barriers of entry for new creatives [democratization of creative realm] -Helps start the creative process -Makes work easier -Gives a learning process -Provides additional exposure and standards, it opens up your mind to new things -Great for coders, helps with debugging and labelling work
Respondent 6		

Respondent 7	-Intellectual Property and ownership of content (who owns content and how are people compensated?) -Fears of roles being entirely replaced by machines [job displacement] -Over reliance on these types of platforms because then it undermines the creative expression and originality that humanity already has -How fast the tools are advancing and being left behind -People being left behind because of the difference between premium and free versions of the subscriptions, the premium versions are more accessible to people with resources [AI divide because of being on different subscriptions] -Being left behind because of slow adoption -Creatives becoming obsolete -Misuse and abuse of creatives data to train AI models (is it ethically sourced?), do we have consent from the owners to train models -Data privacy and violation of data subject	-Automating repetitive tasks -Content creation (personalizing content and creating designs) -Social media management (planning and curating content) -Democratizes the creative realm: you don't have to be a pro to use the tools -Creating new artforms and pushing the boundaries of creative expressions -Translate languages so your content can reach a larger crowd
Respondent 8	-Using copyrighted information when using ChatGPT, there is a risk of infringing copyright and fair use -Google is downgrading AI generated content on SEO so you have to disclose if you have used AI	-It's easier and faster as content creators e.g. Doing captions -You can use the platforms instead of hiring graphic designers -It's an enabler

	-Laziness for young people new to content creation/just starting out, you need to become a pro then uses [AI] tools to assist -Jobs that are low hanging fruit –entry level jobs are at risk	
Respondent 9	-Introducing a sense of laziness because creative works take energy, eventually you may have less exerting of the brain muscle -Over reliance on AI could have adverse effects on imagination because of laziness -Misinformation in the tools leading to misleading creativity -Threat to authenticity -Collapsing cultural identity/authenticity/sensibilities so that our African cultures are not sufficiently represented in the technology -Over exposure on platforms poses privacy issues -Issues of data protection -Loss of job opportunities	-Generating initial drafts and certain documents and guidelines -Accelerates and increases creativity -Saves time
Respondent 10	-It may make us not think broadly as we have before -Overusing AI can potentially kill creativity as it can make us lazy -It can lead to errors	-You can use AI to solve problems that you wouldn't be able to solve without AI
Respondent 11	-It can kill creativity but if you don't use it, you could become redundant -Some AI products can erode our ethics and morals e.g. The case of	-It may improve efficiency as a shorter time will be used to generate content and edit it

	Samantha the artificial woman/doll men can relate with	-It will also be cheaper/make production cheaper e.g. In the music industry -In Kenya we have limited infrastructure for creatives, so AI comes in to bridge the gap and cut costs
Respondent 12	-If it is unregulated, it can violate other people's rights	
Respondent 13		-It is an opportunity to be more productive
Respondent 14	-There are concerns about potential job displacement -The need to ensure AI augments rather than replaces human creativity	-Enabling new ways to produce and distribute content -Personalize experiences for audiences -Explore innovative artistic expressions
Respondent 15	-There are threats for naïve and stubborn creatives who don't want to use AI to do better...The threat is if you resist AI.	-The opportunities are high, the sky is the limit -Artists can be more efficient -Offer people royalties to use VO artists' voices -Content creation and idea generation -You can use the tool to make more money

Focus Group	How strong do you think copyright and IP laws are in Kenya, and how well understood is it in the country?
Respondent 1	-Not well understood, and I don't think it is well understood in any country -People don't understand different types of protections

	-People don't understand types of protections for creative work and how it would work ADDRESSING ISSUES -Efforts are being made to address issue by people, KECOBO and KIPI POSSIBLE SOLUTIONS -Creatives and lawyers can learn from each other to help businesses -There is a part in integrating the legal into creative industries and having more lawyers work with creatives to communicate their work
Respondent 2	
Respondent 3	
Respondent 4	
Respondent 5	
Respondent 6	-People do understand IP, it may not be in depth, but they know they own the IP
Respondent 7	-I would like to think that they are strong because we have seen local artists demanding compensation for infringement -There are IP laws and lawyers actively working but these laws are not well understood and there is a lot of legalese, and this could explain why there is low registration when it comes to rights -There is a lack of transparency on how royalties are collected and distributed

	POSSIBLE SOLUTIONS -Need to provide more information on how institutions work and raise awareness about it across the country not just in centralised areas -Train and inform people and help them to understand why it's important to have a database and why it's important for them to have their work on such a platform
Respondent 8	-I feel like in Kenya there is a low understanding of IP and copyright, and it may be on purpose e.g. Private corporations stealing and using content creators work on for their own purposes without attribution or compensation -You need to be ruthless and have money to seek redress if your copyright is infringed -IP law is not a big thing in Kenya
Respondent 9	-There are weak laws, we don't have an IP policy and the legal framework for copyright and IP is insufficient -It is not understood sufficiently and now with the entry of AU within a very weak IP regime we will end up with a situation where your copyright is violated through the assemblage of something new -Challenge: most creatives don't have higher education; many drop out at high school and IP is very technical -KECOBO is not well funded, and this makes capacity building difficult
Respondent 10	
Respondent 11	
Respondent 12	-There is a lack of understanding of the value of copyright -We don't have an IP policy as a country -We have some of the best IP laws in the continent -There is need for sensitization to issues but there is a lack of competence. Kenyans need to educate themselves and do courses [so they can discern good/bad advice] -People don't see legal services and IP law as an asset

	-Generally, we have strong IP institutions in place: KIPI is for registration, KECOBO is strong and has education programs on copyright STRENGTHS OF IP LANDSCAPE -We have good lawyers WEAKNESSES OF IP LANDSCAPE -Challenge is that lawyers are underutilized because people fear being victimized; they fear being blacklisted/blackballed -Development partners don't see IP as a thing to invest in POSSIBLE SOLUTIONS -People can gain information about IP through associations...[but] people don't want solutions -People can also negotiate rates with lawyers to get IP support
Respondent 13	-I think IP is supported, we have laws in place as well as copyright, industrial design trademark and patent acts. IP is mentioned in the constitution, these rights exist but the disconnect is people knowing these rights exist and how they affect you -Bodies are doing sensitization on copyright issues so there's been improvement, but we often see people come to my firm when there's a problem -Our society does not appreciate IP... There is selective compliance e.g. DVDs being sold in the streets -The speed at which the digital space is evolving means the law is playing catch up, so we need to be able to legislate as fast as tech comes out and the truth is we can't because law enactment takes time STRENGTHS OF IP LANDSCAPE -IP is documented in the constitution and the law

	-Kenya compared to other countries, we have laws that are effective and fairly well written WEAKNESSES OF IP LANDCAPE -How accessible information about IP is, but it is improving, there are forums to attend to be educated -The greatest weakness is the turnaround time for getting relief (though now there is a copyright tribunal) POSSIBLE SOLUTIONS -Where there are no provisions in the law revert to using contracts to enforce rights: 'In the meantime you revert to [using] contracts where there are no provisions in the law, and you say this is mine and I give you permission to use it' -Certain provisions in the law will need to be amended -Need sharp minded legislators to develop a broader scope of terms and cover possible evolutions (or advancements) in tech/AI
Respondent 14	
Respondent 15	-We have to think differently about IP and how we license things so we can earn and even insuring one's voice in case someone abuses your voice or uses it in a way one doesn't approve e.g. Treat voices as a unique song

Respondent	8. Do you think that AI can democratize the creative industry and make it more accessible to marginalized groups, specifically people from poor communities?
Respondent 1	-Yes but you need to make the tools accessible and provide the pre-requisite skills that will allow people to benefit from it: 'Yes, definitely, it has the potential to [just] like the cell phone did, but it also has the potential to leave them even further behind e.g. You need to learn photography to

	render well, if you don't learn writing you won't be able to type into Dall-E2 as effectively as someone who did.
Respondent 2	
Respondent 3	-No, it favours people in the urban areas but there are also people in the village
Respondent 4	
Respondent 5	-It can, it lowers the barrier of entry...AI is all web-based even for people in the rural areas who are not able to access the equipment, they can access it [AI] through their phones -It gives exposure in the way books do and can open people's minds to new/future possibilities: 'you can start to re-imagine your future, space and context and it brings things to existence
Respondent 6	
Respondent 7	-It is definitely really possible HOW TO MAKE THE TECH MORE ACCESSIBLE -Review how we build the platforms and use them, the platforms are built for people in the West and sometimes the prompts reflect this, so make sure the data is more reflective [Address biases] -Update labour laws to address compensation issues -Develop inclusive training models -Increase transparency and accountability so processes are explainable and people [and marginalized groups] have less fear of the unknown and are willing to try AI and experiment
Respondent 8	-I don't think'

	-We need training, education and funding for people to start in content creation space. Need start-up money to start and a hub where people can create content. Free public WIFI and grants can help low income people
Respondent 9	-Yes, it can but only to the extent that there is investment in access to internet and data [bundles] -You could use AI to cut the cost of production as a creative in the informal settlement -Need to invest in cheaper access -Be intentional to support creatives in marginalized communities
Respondent 10	
Respondent 11	-Yes it can but in marginalised communities there are technological challenge, they are disadvantaged by tech though it can help them take their talent global. In urban areas it is easier than for someone in a far-flung area. Lack of knowledge is also an issue, what you don't know can't help you
Respondent 12	
Respondent 13	
Respondent 14	
Respondent 15	-AI is more accessible in urban areas than rural areas

Respondent	Q3) What opportunities do Kenyan creatives have to engage tech builders and regulators about AI? Q4) What measures can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives?	
	12. What kinds of regulation need to be in place to develop ethical AI or AI that is fair to creatives?	13. What are the opportunities creatives have to engage policy makers and tech builders around AI development?
Respondent 1	POLICY INTERVENTIONS -Create a tool and give access to see what data was used in the data base -Attribution of credit so we know/can get an understanding of countries contribution to the tool e.g. How much of the stuff in a dataset comes from Africa -Who is going to get the rewards for the output generated -Build up an understanding of what people see as ethical and what is technically ethical	CREATIVES LOBBYING FOR THEIR RIGHTS -Certain members [do], and certain members lead on that, it's not all creatives. Some people are more interested in policy and some manufacturing (making stuff). It's not all creatives OPPORTUNITIES TO ENGAGE TECH BUILDERS -Definitely, I think that tech builders and creatives are very closely related, especially in the start-up space OPPORTUNITIES TO ENGAGE REGULATORS/POLICY MAKERS -Of course, I those opportunities but people have to push into those spaces, convince/make a case with money or data about our impact. 'We

		can do better at presenting our own numbers and reporting our own impact
Respondent 2	-Policies that respond to the need of the sector and support creation -The whole value chain needs to be assessed and policies/regulations need to be put in place for each part of it. This starts with training, access to tools and materials, dissemination of creative outputs and their protections -Policies that deal with the platforms for dissemination -Need cultural/creative policies that respond to emerging issues like AI and climate change -Policies need to address risks of cultural identity because there is a risk we could lose our cultural identity OTHER INTERVENTIONS -Capacity build policy makers to see why AI [and its impacts on culture and creative economy/industry] is an issue -Exploit cultural diversity to grow the cultural and creative economy -Appreciate the creative industries so they grow	
Respondent 3	-May be too early for policies as we're still trying to understand AI, we don't want to develop policies that will not be relevant	

	-We need things that are appropriate for our context [context appropriate/specific policies] OTHER INTERVENTIONS -If we have AI technologies feeding [or serving] the African continent, it would be beneficial for visualizing projects. -‘Do we understand our [cultural] intelligence to make AI?’	
Respondent 4	-Policies on the digital environment needs to be put in place -Tools will evolve so we need agility and ability to respond and adapt, so we need a policy environment and legal framework that is conducive OTHER INTERVENTIONS -Access to digital space in terms of hardware and software -Creatives need to know how to navigate the digital space and need info on how to access digital spaces -Creatives need to understand ‘the legal aspect, understanding contracts, dealing with copyright infringement and structures of how to go about getting redress	
Respondent 5	-Figure out how to protect IP rights for creatives worldwide and locally, having guidelines on how individuals work interfaces with AI -Policies to support innovation and to create some of these things [AI	CREATIVES LOBBYING FOR THEIR RIGHTS -Depends on the sector, each sector is different

	products and services] here [in Kenya] -Address issues with data sets -Increase accessibility -Enable creatives to experiment and get equipment with lower taxes OTHER INTERVENTIONS -Train people	OPPORTUNITIES TO ENGAGE TECH BUILDERS -I doubt it, I feel the most that creatives can do is have government set up policies about how AI is used here... Creatives can speak to government but have no power to enforce our recommendations, they wouldn't listen to creatives in Africa OPPORTUNITIES TO ENGAGE POLICY MAKERS/REGULATORS -No response but mentioned that going to government is more possible than going to tech builders
Respondent 6	-Local policy will be guided by what's happening internationally. The guides, policies and legislation adopted internationally will need to be adapted to the context [context appropriate/specific policies]	
Respondent 7	-Worker centric policies underpinned by international standards e.g. Payment of decent wages and proper conditions -Data protection, raise legal awareness about it -Duty bearers can train people and provide funding, so people know how to protect themselves	CREATIVES LOBBYING FOR THEIR RIGHTS -I don't think that the creative economy does a good job of lobbying because of bureaucracy and individualism -Accessing some of these government offices take a long time and there is lack of information

		OPPORTUNITIES TO ENGAGE TECH BUILDERS -The opportunities do exist but don't know any AU made by Kenyans for Kenyans, need a lot of collaboration [to do this] through people leaving silos and working together -Tech builders shouldn't work on their own, but user testing should be done on creatives -Tech builders and creatives should come together to build tech and safety guards around it OPPORTUNITIES TO ENGAGE POLICY MAKERS/ REGULATORS -Only data can help with this, so creatives need to get involved in other processes that provide information that can help them
Respondent 8	-We need an AI policy, basically we need AI governance infrastructure, this could start with a policy and then develop super specific laws -When talking of governance its usually around ethics and the humane treatment of people, their privacy and security -Right to speak to a human when you have a complaint/for a human to moderate an issue e.g. Being banned from a social media platform	CREATIVES LOBBYING FOR THEIR RIGHTS -It's valuable to be part of an association so they can advocate on your behalf, as a creative it behoves you to be part of a collective so they can lobby for you BARRIERS TO ENGAGING -Public participation is low

	-Make policies that work for us [Kenyans] so they can do right by us [context appropriate and specific policies]	-Publicity for engagement is obscure: 'they don't come to where you are', they post in the newspaper and then will host the session somewhere obscure. The government doesn't make proper attempts to reach people -Language in policies is too technical and lawyer-like OPPORTUNITIES TO ENGAGE TECH BUILDERS -No, a lot of people implementing AI are private companies that are not based here [they are in other jurisdictions/countries] -It is for us [creatives] to lobby governments to promote ethical AI regulations so that tech companies build responsible AI, tech builders only listen to government and can adapt to law OPPORTUNITIES TO ENGAGE POLICY MAKERS/ REGULATORS -Through collectives, every collective I know lobbied on AI
Respondent 9	AI GOVERNANCE INTERVENTIONS COULD INCLUDE -Data and privacy protection -Extensive consultation and capacity development around AI	CREATIVES LOBBYING FOR THEIR RIGHTS -I think not sufficiently, there's a feeling that the work can be done by other people. A lot of creatives say

	and the opportunities it provides and how to maximize on its benefits -Make AI more inclusive culturally and experientially: increase the presence of African voices in AI so there is representation, invest in harnessing content from the continent, invest in African languages in AI, increase the voices of different communities	advocacy is a lot of work un, yet it affects them...That's why the CEWG becomes an intermediary for the sector BARRIERS TO LOBBYING -Creatives think it is a lot of work and others can do it [mindset/attitude] -Sense of individualism, it's very complicating to bring very distinct sectors together for advocacy, you need associations that are not political but have political understanding -Inability to link the challenges of the sector to the policy environment surrounding them -Weak associations at the sectoral level OPPORTUNITIES TO ENGAGE TECH BUILDERS -Have the opportunity but need convening power, could do it through CEWG and include creatives from outside of Nairobi so it wasn't Nairobi-centric OPPORTUNITIES TO ENGAGE POLICY MAKERS/ REGULATORS -Yes, at national and county level through convening
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Respondent 10	-A regulating body is of crucial importance: 'what matters is how we are regulating it. An effective policy would require capacity building around this as well as informative sessions to disprove AU as a threat but as a tool' -Need to protect youth from exploitation and being lured into extremism e.g. World coin that was exploiting unemployed youth -Need data protection to protect the youth -Need legislation to safeguard national interests, individuals and the collective youth -Need legislation to safeguard culture, unity and values -'Just let AI be an enabler of problem solving and not replacing human beings -We need to encourage policy and conduct research in different sectors to see how AI is affecting jobs and understand the level to which it is affecting people -There is need for a lot of sensitizations so policy makers and youth can exploit opportunities and understand repercussions. This needs to cut across all sectors	
Respondent 11	-There is need to consider ethics and sensitivity of cultures when it comes to AI because of cultural	CREATIVES LOBBYING FOR THEIR RIGHTS

	variances and so humans need to control it [regulate it] -The current policies for the creative economy should be improved to address AI e.g. The Language Policy does not include AI un yet AI is both a threat and positive to the growth of Kenyan languages so it's crucial to re-look at the policy to include new developments CURRENTT MEASURES THE GOVERNMENT IS TAKING TO ADDRESS AI'S IMPACTS ON THE CREATIVE ECONOMY -There is a draft policy on the Creative Economy in the country and it will guide on the creative economy in the wake if AI this will address the challenges presented by AI and piggyback on the positives that AI brings into the creative space... The policy is being developed to address some of these things -The current policy doesn't have a section on AI, but the State Department of Culture gave views specifically about AI for consideration	-Yes, they do, that is why they have an organised group like the Music Society of Kenya which lobbies for their rights, collects and distributes royalties -When they [creatives] have grievances they raise them, they have enough space to champion their rights OPPORTUNITIES TO ENGAGE TECH BUILDERS -As consumers they can speak to the product makers OPPORTUNITIES TO ENGAGE POLICY MAKERS/ REGULATORS -Yes, the Constitution of Kenya, under article 10 is very clear about public participation in making decisions...In the Creative Economy Policy creation process many creative institutions were engaged and their views were heard and incorporated in the final draft
Respondent 12	-There are other areas of law affected by AI aside from IP e.g. Labour laws, protecting labour and	CREATIVES LOBBYING FOR THEIR RIGHTS

	competition laws to protect against unfair trade practises. It is cross-cutting, an analysis needs to be done so they make complementary interventions that don't stifle AI and innovation	-Hardly anyone is lobbying because people are scared of being victimized [meaning blacklisted/blackballed] -We need more creatives who can be activists and some practitioners will have to do it for the collective -People are in it for themselves [individualism affecting collective action] OPPORTUNITIES TO ENGAGE TECH BUILDERS - OPPORTUNITIES TO ENGAGE POLICY MAKERS/REGULATORS -
Respondent 13	-Policy [created to address this] should allow law to exist for at least 10-15 years and use broader language [Elastic policies that can exist for an extended period of time] -The worry is do we have the right skillset [to write policy] it's still unknown and policy will be shallow if we write now -Conversation is needed, consultation and forums to understand this	CREATIVES LOBBYING FOR THEIR RIGHTS -How well do creatives lobby for themselves? I don't know -Many in government are not creatives, so as creatives we have to attend Barazas and give comments on Bills, if we don't speak others will make decisions for us [Reason why creatives need to get involved] -Public participation has issues: the same people are invited to public participation and it undermines the trustworthiness of the process, there is not easily accessible information about when things are happening

		-Public participation challenge: there are predetermined outcomes with stakeholders -Perception that government will do what they want regardless of whether creatives attend or not e.g. Creatives Summit resolutions that were left out -Low trust in government -The government wants people to speak through associations, soe are forming small groups but not everyone feels that they represent everyone well enough
Respondent 14	-Ethical AI development requires robust policies that prioritize transparency, fairness and accountability -Regulations should address bias and discrimination in AI algorithms -Establish guidelines for ethical data collection and usage -Ensure that AI systems are designed with human well-being mind -Regular audits and assessments of AI systems are also essential to maintain ethical standards POLICIES AND REGULATIONS ARE NEEDED TO SAFEGUARD CREATIVES AND THE CREATIVE ECONOMY FROM THE ADVERSE OF AI	OPPORTUNITIES TO ENGAGE TECH BUILDERS -[Yes] Absolutely! Creatives can collaborate with AI/Tech builders to create AI-powered tools that enhance their artistic processes and open new possibilities for expression AVENUES OF ENGAGEMENT THAT CREATIVES CAN USE TO ENGAGE TECH BUILDERS -AI-focused workshops -Join industry associations and innovation hubs -Attend tech conferences -Engage with AI companies directly to provide insights and shape the

	-Policies that focus on upskilling creatives in AI technologies, promoting human-AI collaboration, ensuring fair access to AI tools and opportunities, and fostering a supportive ecosystem for creativity amidst AI advancements	development of AI solutions for the creative industry
Respondent 15	-Focus on building capacity over regulation -Improve access to the use of local models and not just improving access to overseas ones -Need regulation for the use of AI to protect people... and to stop abuse that could lead to crime -Commercial tools may need certain restrictions. If the content is rated there should be a way to verify that the person using the tool is a human and their age -For certain content e.g. Nudity, the generated image should have a watermark showing which tool was used so that people can see what tool was made to make images for bad purposes and hold the companies accountable to ask them about guardrails -We should have verification methods, so people have freedom of expression as artists but have safeguards e.g. The platform could have content that is PG13 accessible to everyone who uses the free-to-use version but if there is	OPPORTUNITIES TO ENGAGE TECH BUILDERS -There are opportunities BARRIERS THAT PREVENT CREATIVES FROM ENGAGING AI/TECH BUILDERS -Lack of awareness of AI companies AVENUES OF ENGAGEMENT THAT CREATIVES CAN USE TO ENGAGE TECH BUILDERS -Get someone's contact and call them, put your work out there -LinkedIn -Pay attention to news and social media and WhatsApp professional groups

	generation of explicit content there should be safeguards -Reform policies around tech and innovation...Regulations need to be less absurd and more appropriate -Avoid stifling innovation -The government needs upskilling too, so they understand the issues surrounding AI -Where AI comes in and then regulate around its use in that area. Need to have an overarching act but sectors need sector specific acts that speak about AI [Overarching act and sector specific acts] -Responsible AI means building AI with enough guardrails to make it safe, but you can't make it completely incorruptible. We should have responsible AI, we need awareness and training, so people [users of AI] know what is wrong and not just legally, in other areas. SUPPORT FOR LOCAL DEVELOPERS -Create incentives to use local models through strategic partnerships in the AI and telecommunication ecosystems e.g. Tax write-offs or rebates to bring servers in. -Exemptions of power or having electricity at a subsidized cost, or no payment of power are	
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	other ideas of incentivising people to get in the AI space -Partnerships (even with government so that there are subsidies on importing hardware -For the ecosystem to grow actors in the space should not be overburdened by taxes or there shouldn't be taxes, there needs to be some exemptions for start-ups so they can grow	
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Respondent	Q3) What opportunities do Kenyan creatives have to engage tech builders and regulators about AI? Q4) What measures can be taken to ensure that AI is implemented in a way that is just, ethical and fair towards Kenyan creatives?	
	15. What lessons can policy makers and tech builders take away from AI's impacts on creatives? How can these lessons and insights help them create AI policies, regulations, products and services that are ethical and fair?	
Respondent 1		
Respondent 2		
Respondent 3		
Respondent 4		

Respondent 5	-Investigate/Research usage of AI, how creatives are using it, what tools they are using and what they are using the tools for to figure out guidelines and IP rights -Preserving rights: finding ways to protect artists work without hindering people from creating new work, having solid laws and guidelines for how IP and creatives' work is handled -Don't just look at it from creatives perspective because AI affects other sectors, like agriculture, security and ethics [multi-sectoral/multi-stakeholder approach] -Look at creative and cultural side
Respondent 6	
Respondent 7	-Nurture creativity while safeguarding creative jobs -AI is a double-edged knife and you can use it for good or bad purposes, but we must use it for the common good -Resource allocation needs to be equitable -Multi-stakeholder collaboration is key to understand the impacts of this technology and provide a holistic approach when it comes to AI and policy making. No one person or sector has the answer on how to get a net positive from AI
Respondent 8	

Respondent 9	-Take care of concerns about loss of jobs and create more jobs -Address copyright and IP issues that come from the fact that the tools generate images that draw from different creatives works, you make something new then you monetize -Would be interesting to know the sources of information for generating pieces
Respondent 10	
Respondent 11	
Respondent 12	
Respondent 13	
Respondent 14	
Respondent 15	

Respondent	Creative Economy Insights
	Comments on the Creative Sector or Economy/ Creativity
Respondent 1	-AI may allow us to be inspired and reference other people's work more easily, 'we absorb a lot without realizing' ...Creativity has always been about copying, we create by copying [or being inspired by others] -We don't even have a formalized design and creative industry -Addressing IP, opening up more funding and connecting creatives to other parts of the economy -Issue of leadership understanding the industry: I don't know many in government who have studied creative things, people who understand it. Since the beginning of his career, he's heard that creatives need a seat at the table but once they get it what will they do, because we [creatives] don't really understand how that works. You have to get active at getting good at that.
Respondent 2	IS KENYA'S CREATIVE ECONOMY STRONG -Yes, Kenya has a strong one, lots of young people are entering it. It's a thriving sector and younger people are very enthusiastic -Kenya's creative industry has a lot of potential but needs a lot in terms of policy STATUS/ STATE OF THE INDUSTRY -There is a lot of movies, content creation, fashion and music being made but in terms of exporting our products it is not that much, but we are the main exporter of craft in the region -There are questions about revenue generated and the number of consumers when it comes to the creative industry [data gap] -We don't consume a lot of our own content; we watch a lot of foreign films e.g. South African and Nigeria [comment on film/tv content]

	-Many people aren't professionally trained; they learn on the job ...When we look at institutions/TVETS 'where do we train?'. Training is a challenge [training] -We don't have the capacity to scale and brand in a big way because of low entrepreneurial skills -Culture is a devolved function -Another reason that the industry is because of the legacy of colonialism which taught us our culture was bad [so we don't tap into it as much as we could] [Adverse impact of colonialism on our culture/creative industry] -Culture is dynamic... but are we copyrighting and protecting ourselves [and our cultures as they evolve]? -Challenges in the industry have led it to where it is, one must ask if it is an investment issue -People want quick success and benefits for themselves and don't invest time to make quality outputs -'We have very diverse ground for growing our cultural and creative economy, it's a gold mine not being exploited. Government good will is there but they don't have the strategy, but to do this they need the right people'. HISTORICAL PERSPECTIVE OF CREATIVE SECTOR -We don't consume a lot of our own content 'because of the legacy of the arts not being viewed as a thing' GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -The government is making policies for the industry...they are encouraging and promoting Kenyan content e.g. Policy for screening 60% local content on national stations -The government recognizes the sector and is committed to the pronouncements they make about it. The issue is the people responsible for delivering the pronouncements/policies and understanding how to go about it. [Lack of understanding of CE/CI] e.g. Interpreting what a cultural priority and activity is varies across counties and politically appointed
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	people also have different ideas and interpretations about what culture is because they don't have an understanding of It GOVERNANCE ISSUES AND SOLUTIONS -There are inconsistencies as people come and go, and not having the right people to do the work [High Turnover issue] -There is a need for evidence-based policy and a clear strategic vision for culture. At the national level there is an absence of vision for culture...There isn't a proper policy framework -Policies need to be for the public good when it comes to cultural governance, there is also needed to engage civil society [solution] -There is also a need for people with a will for culture who are willing to work with people [solution]
Respondent 3	STATUS/ STATE OF THE INDUSTRY -Kenyan music has no identity -Colonialism adversely affected our perspective of our cultures [Impact of colonialism on our culture/creative industry] -There is a generational disconnect that has impacted music
Respondent 4	IS KENYA'S CREATIVE ECONOMY STRONG -Positive response: There's been a lot of growth and there is more awareness of what the creative sector is and its contribution to GDP -There's a lot happening in CSO's, but government agencies are lagging, we can't make sustainable progress without proper structures and policies and legal frameworks that work...Government structures need to catch up and support the industry GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -There's a disconnection and lack of strategic direction -Government not hearing creatives or considering their contributions: Government working in a silo with no reference to existing work that people

	in the industry have done suggestions fall on deaf ears e.g. Creative economy discussion without reference to the CEWG's work in the area GOVERNANCE ISSUES AND SOLUTIONS -There's a disconnection and lack of strategic direction -Government needs to take responsibility so that information and cultural heritage is preserved and not lost -No single body is looking at the creative economy as a whole...we have that missing structure e.g. In Rwanda they have a Rwanda Arts Council -The Creative Policy released during COVID means that we need an arts council that has legitimacy to do this work. We need the right people in the creative economy docket. -Need policies that enable creatives to earn from their creativity
Respondent 5	GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -Despite what the government says actions seem punitive e.g. Tax on digital content creators, equipment is taxed and wasn't before
Respondent 6	IS KENYA'S CREATIVE ECONOMY STRONG -It is strong; people are making money from it but there are some sectors that are not as strong as others e.g. Dance, theatre and traditional comic artists GOVERNANCE ISSUES AND SOLUTIONS -Government needs to create an ecosystem that can support them [creatives] with the right policy, equipment and facilities, and see how some of their projects can support creatives -Incubator spaces for creatives to do their work and address access to expensive equipment
Respondent 7	

Respondent 8	GOVERNANCE ISSUES AND SOLUTIONS -It doesn't have structures to support people to start out e.g. Like an art council, the new bill suggests this, but it is going to be complicated because ours is under youth and sports, another ministry
Respondent 9	IS KENYA'S CREATIVE ECONOMY STRONG -It's very robust and there's a lot of experimentation and action in different creative domains but we don't have a robust policy framework that enables creatives. GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -There's an intention to support the creative economy in some documents and actions e.g. Kenya Kwanza Manifesto talk about creativity as an engine of economic development but practically the support is lip service GOVERNANCE ISSUES AND SOLUTIONS -The existing policies can be limiting -We do not have a facilitative policy environment which allows for funding of the sector -There's an opportunity to address challenges through the enforcement of policies and rewarding creatives -Confusion in ministries, the creative economy is separate from culture, you can't have creative economy without culture -There is a lack of understanding of how the industry works...and there may be some personal interests -Organize [the creative economy] sub-sector by sub-sector and have a point of reference e.g. CEWG where they converge for a particular purpose/issue to assist with a collective position
Respondent 10	COMMENTS ON THE CREATIVE ECONOMY

	-The creative economy was very disorganized when it came to this department and so a Creative Bill is being developed so it can go through the process of becoming an act -It is an industry that has not been effectively tapped into by government, but it is growing -There are historical issues concerning how people used to perceive the creative economy: people saw it as something that people who weren't good at school did, people used to say go to school and get a job in things like being a doctor, creatives were left out and not well supported. The government is trying to change perspectives and perceptions of the arts and creative sector through the Hela Talanta Initiative and platform... Now in the CBC education people are trained from the start to be creative GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -The ministry is very focused on the creative economy and that why the President has it in the Kenya Kwanza Manifesto... -We are focused on the creative economy and promoting it for youth and all sectors -‘There is a paradigm shift and the government is committed to support creatives’ -The focus is on monetizing creativity and helping youth (and people) to monetize their talents -The digital superhighway is a government project... The government is keen to ensure that as many people as possible (and youth) have access to internet so people can get online work and jobs
Respondent 11	COMMENTS ON THE CREATIVE ECONOMY -The creative economy is in a different department that is in the Ministry of Creative Economy and Youth Affairs -The creative economy is a fairly new concept, but it is gaining prominence because of its contribution to the economy of a country. In Kenya we have seen a lot of growth and transformation, from the days of having one TV channel to now having platforms like Facebook, to TikTok and monetizing

	content on YouTube. So, there is a need to guide the development and protect content creators from exploitation -Government is trying to regulate it because it is unregulated GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -The government values the contribution of the creative economy and sees it as something that really has to be supported ... That's why the government set a department for creatives to draft a policy on the creative economy and culture GOVERNANCE ISSUES AND SOLUTIONS -Due to the growth and transformation
Respondent 12	IS KENYA'S CREATIVE ECONOMY STRONG -The creative industry at the policy level is strong, some industries are further ahead than others, film is the most robust -The Kenyan film industry us on the global map ...and there is visibility for the film industry -There is a local appreciation for the music industry but there are ups and downs. Kenyan sound is fluid, and it [Kenya] doesn't have a sound STATUS OF CREATIVE ECONOMY -It is not like 20 years ago where we [creatives] were considered entertainers GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -They don't see the nuances that we have in the creative economy. At the policy level it's okay but in legislation it is challenging because we need to acknowledge differences between sectors... To cure the issues, we need specific legislation for each industry

	-The government is not offering solutions e.g. There are no help desks for inventors to call the government, there is no IP office in institutions to learn about IP GOVERNANCE ISSUES AND SOLUTIONS -There is need for incentives and tax breaks so people can find their footing [in the creative industry] -To cure the issues, we need specific legislation for each industry -Provide help desks for inventors and IP offices in institutions so people can learn about IP [support services need to be factored into the ecosystem]
Respondent 13	STATUS OF CREATIVE ECONOMY/INDUSTRY -I do see it as an industry now but before it was pockets of people doing their passion. For an industry to be an industry it needs order, money circulating and structure -From a skills perspective we are further than we were before, through YouTube people have upskilled -Now there is more value on creative work [than before] so you can make some decent money if you are a professional e.g. Before a DJ would be paid 30,000ksh and an entire band would be paid 25,000ksh, now one band member will be paid 25,000ksh -We have a shortage of professional creatives in this country...Creatives need to understand the market and see creativity as a business and bring a strategic mindset to it and know how to negotiate with people -Need statistics on how much the creative economy is bringing the economy, we need statistics for budget allocation so that creatives get a budget allocation in proportion to how much the industry brings to the economy -It is hard to scale not having government support and infrastructure -No tax incentives and things like this to make money circulate GOVERNMENT PERSPECTIVE AND APPROACH TO THE INDUSTRY -The people with the real power in government see the creative industry as <i>mcchezo</i>

	GOVERNANCE ISSUES AND SOLUTIONS -There is a policy for music and a cultural policy. There have been several attempts at policy creation, several times over time. We have also had a lot of turnovers, we are on the 4th Cabinet Secretary [for creative economy/arts] in less than a decade and they have all had their own version of the policy instead of building on the work that previous CS's have already done -Need the government to provide an enabling environment.
Respondent 14	
Respondent 15	

Respondent	Creative Economy Insights	
	Strengths of the Creative Industry	Weaknesses/ Challenges of the Creative Industry
Respondent 1	-Being able to get things prototyped very quickly because we can work with artisans and crafts people very easily here -People creating incredible works of art with their phones	-We don't really have true scale when it comes to product manufacturing
Respondent 2	-Lots of young people are entering it. It's a thriving sector and younger people are very enthusiastic...it has a lot of potential -Cultural diversity	-Challenges that hinder the industry: training is a challenge, equipment issues, impact of colonialism, artists don't have access to funding,

		being in the arts is not seen as a profession, low entrepreneurial skills, people producing a lot of low-quality outputs quickly and not seeing what they do as a business,
Respondent 3		
Respondent 4	-Entrepreneurial/Entrepreneurship spirit and fact that creatives are doing the work even without structures -Lots of human resource in terms of legal, finance and business	-Moving from small impact to a large impact sector -Lack of data that shows the creative economy's impact: 'unless we have statistics to show its value and how many people are involved it limits how much can be done. There is need for data on training (where people get skills), what you do [creative domain], but private organisations have been left to do this and not the government' -Data is in private organisations hands and that is a threat to archiving information

		about the creative industry/economy -Challenge of return and reconstitution of cultural artefacts from abroad (the government has not been proactive in getting stuff back) -There's a disconnection and lack of strategic direction -Government not hearing creatives or considering their contributions: Government working in a silo with no reference to existing work that people in the industry have done: suggestions fall on deaf ears eg. Creative economy discussion without reference to the CEWG's work in the area -Funding is an issue, need to know impact to agitate for more investment -Need the right people in the Creative economy docket -Creatives only seen as entertainers or
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		troublemakers [Negative perceptions of creatives] -Need a more coordinated and collective effort
Respondent 5	-Cultural diversity -Kenyans have a perspective that hasn't been seen much	-Sustainability, typically our creative exploits are funded by foreign organisations e.g. Goethe Institute/British High Commission. We need to tackle this so there is more local funding -Accessing equipment, it is very expensive (compounded by taxes), it is expensive to bring in equipment
Respondent 6	-People are working and earning	-Equipment can be very expensive
Respondent 7	-Impact of storytelling -Diverse representation of cultures -Bridges cultural differences/divides and brings people together -Innovative	-Data on its impact is not that accessible -Resources centralised in Nairobi but this is changing -Individualism, a lot of creatives are working individually, and this may be why they struggle to get results through collective action

		-Slow adoption of tech because of the price [may not be accessible] -Weakness in terms of legislation, a lot can be in terms of policies to protect the creative economy and creatives -Challenge: creative work is taken lightly in the country, there is a push for white collar jobs, and this affects how we view it and compensate it and defend it
Respondent 8	-Creates employment -[Creatives] excel even though there are no government structures and support	-It doesn't have structures to support people to start out e.g. Like an art council, the new bill suggests this, but it is going to be complicated because ours is under youth and sports, another ministry -No structures or support -Educational perspective: under the new CBC system art is too complicated and hard
Respondent 9	-Friendly technological environment means creatives can be present online -Linguistic and cultural diversity to extract from	-Funding challenge -Censorship challenges/outdated

	-Youthful demographic willing to experiment -Good regional mobility	laws that limit artistic expression e.g. Film stage and plays act 1962 -Spatial challenges, we need infrastructure and spaces for citizens to enjoy arts and culture -Distribution of content, unless it is online it is problematic -Consumption of Kenyan content: Kenyan audiences are not really supportive of the sector and comparison to Western content -Strong evangelical community that doesn't understand the sector and inhibits -Educational system: there isn't sufficient nurturing of creativity and it doesn't help people transition into the job market/work force -Royalties/Access to royalties or royalties' distribution to creatives -Piracy of books and music
Respondent 10	-The creative economy creates jobs and contributes to the GDP highly	

Respondent 11	-A lot of great ideas in the country which if harnessed well can boost the Kenyan economy -There are big earners from content creation, and it can contribute immensely to the GDP of Kenya	-The policy on the creative economy is still being discussed which means it is an unregulated industry -Because the industry is unregulated a lot of bad content has been shared
Respondent 12	- There is a lot of talent in Kenya -There is growth in the support roles that support the creative industry e.g. Camera crew etc -There are many film schools and people learning abroad -There is also freedom of expression -We have a relatively fair government, and our laws are clear and fair -Laws are relatively strong	-The creative industry coming together around rights e.g., music industry issues...There are still teething issues around organisation, and it affects coordination [Issues with collective action] -There is a lack of understanding of the value of copyright -Our laws could be better and updated, we've been doing patchwork amendments, so we need updates in the laws that include emerging technologies [some laws are outdated e.g. Colonial film laws] -It is hard to start a creative business because it is capital

		intensive in some sectors -Equipment is very expensive and shipping in equipment is very expensive so it doesn't incentivize people to sell equipment -Consistency in the industry is a challenge and people who stick it out in the industry have to moon light [and do other things on the side] -There is also gatekeeping and bad practices in the industry
Respondent 13		-We have a shortage of professional creatives in this country
Respondent 14		
Respondent 15		

Respondent	AI IN KENYA
Respondent 14	STATUS OF AI IN KENYA -The adoption of AI in Kenya is on the rise, driving by growing awareness of its benefits across sectors -Sectors it is in use: healthcare (medical imaging analysis, disease diagnosis), finance (fraud detection, personalised customer service), creative industry (content creation and audience engagement) -Kenya and Africa represent fresh and competitive markets where companies are swiftly adopting AI solutions to stay competitive and drive rapid technological advancement AI COMPANIES IN THE COUNTRY -Kenya is home to several pioneering AI companies including AICE Africa MAIN CHALLENGES AI COMPANIES FACE IN KENYA -Access to skilled AI talent: finding and retaining top-tier AI professionals remains a challenge -Data privacy concerns: safeguarding sensitive data while harnessing its potential for AI applications requires robust data protection measures -Infrastructure limitations e.g. High-speed internet and computing resources -Evolving regulatory frameworks: navigating the evolving landscape of AI regulations and policies demands continuous adaptation and compliance efforts -Resistance to new technologies: some individuals and organisations may resist adopting new technologies due to lack of understanding of their advantages and potential benefits SOLUTIONS TO CHALLENGES

	-Addressing the challenges requires collaboration among stakeholders, investment in talent development and proactive engagement to foster awareness and acceptance of AI technologies OPPORTUNITIES AI COMPANIES IN KENYA HAVE -Companies are swiftly adopting AI solutions to stay competitive -The competitive environment -Kenya's diverse industries -Collaborative partnerships and initiatives within the local ecosystem facilitate knowledge sharing, skill development and co-creation of impactful AI solutions MAIN POLICIES AND REGULATIONS GUIDING AI DEVELOPMENT IN KENYA -Currently Kenya is in the process of developing comprehensive policies and regulations to govern AI development and deployment. Key areas of focus include data privacy, algorithm transparency, accountability frameworks for AI systems, and ethical guidelines for AI use in sensitive sectors like healthcare and finance
Respondent 15	STATUS OF AI IN KENYA -Kenya is stuck between consumption and trying to understand the future, we have a lot of consumption but not so much building. But there is a lot of space for us to be developers not just consumers -The other conversation in the country is AI governance and this puts us on the global map because we are taking steps to be a leader in the space -AI is ready for AI because a lot of effort has gone in, in terms of faiba and having decent internet coverage. There's electricity and it's fairly stable but the cost of electricity is going up. We are ready for consumption but for developing we have a long way to go on this though people are trying to build AI models for your phones

	AI COMPANIES IN THE COUNTRY -There are well over ten working on AI legal tools. -There are a lot of ‘thin wrappers. A thin wrapper is an AI model that uses an API connection to a public LLM like ChatGPT and then you release it on your side as an AI solution, or using vector databases that people send to ChatGPT and then send back to you and you present it as your own product. This is not just a Kenyan thing; it is a global thing. Thin wrappers have use case but be transparent about it. It is faster to build a thin wrapper, but they present data protection issues because the data that users put into it can become public, this is an inherent risk. They look shinny but when they break, they chase away investors. People must understand the terms and conditions when using AI platforms, thin wrappers are dependent on larger models so they can crash. -There are use cases for customer service in business, at Gertrude’s Hospital doctors are using it in healthcare to diagnose MAIN CHALLENGES AI COMPANIES FACE IN KENYA -Electricity and power issues -Skill sets -Getting data sets to train models, getting local datasets. There’s a lot of data but it’s heavily dispersed in different areas and not machine ready -In Kenya and globally there is the issue of churn and the retention of customers on AI platforms. Google doesn’t have the churn of a company like OpenAI (OpenAI has a 56% churn rate), the study that showed this is predominantly based on USA information, but it could be reflecting globally. People get on a platform like ChatGPT they play once or twice and then they are bored and leave. SOLUTIONS TO CHALLENGES -There is need for software development
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	OPPORTUNITIES AI COMPANIES IN KENYA HAVE -There are a lot of opportunities because there are lots of problems to be solved in different sectors/lots of problems that could use AI solutions e.g. Food security and agriculture, urban planning, real estate, mental health. -Even though power is expensive in Kenya there is stability of power so there is a power incentive -There are lots of young people who can be trained with the skills because we have a big youth population MAIN POLICIES AND REGULATIONS GUIDING AI DEVELOPMENT IN KENYA -We have the Data Protection Act which borrowed from GNDRP... Different regions have different AI priorities so you can't copy and paste [their approaches] depending on your priorities -There are no policies, but we are working on them
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Appendix 18. List of AI Startups in Kenya

1. Apollo Agriculture
2. Afya Rekod
3. Badili Africa
4. Superfluid Labs
5. IndyGeneUS
6. Leta
7. Kotani Pay
8. M-Shule
9. AI Care
10. Samu Kenya
11. Amini Kenya
12. AIfluence
13. Elloe Kenya
14. PesaKit Kenya
15. KosaAI
16. eCOBba
17. Ada Labs

18. AICE Africa
19. Reaction Power
20. Infiltron Software
21. Tambua Health
22. Ludique Works
23. Brance Technologies
24. UTU Technologies
25. Twiga
26. Cloud Surveillance
27. Tose Tech Ltd
28. Query Softke Technologies
29. Bogner and Partners
30. Sibasi
31. Nakala Analytics
32. Pathways International LLC
33. Technology Artitude
34. Teknikali Tech
35. Fluidtech Global
36. Tawaqal Soft
37. Cheetah Agency
38. Hyperlink Infosystem
39. Growth Loops Technology
40. Oasis Outsourcing
41. Deeper Insights
42. Innovacio Technologies
43. Azuma
44. Keyflow LLC
45. Ndovu Cloud Technologies
46. Innohub
47. Adept Tech
48. Tripleaim Software
49. Yellow
50. Achievion Solutions
51. Hypotenuse Labs
52. Fineteklabs

53. Ishara Data Solutions
54. Alpha Global Web
55. Incentro
56. Agritech Analytics
57. Neural Labs Africa Ltd
58. Eco Sphere Analytics
59. Greg Edge Monitoring Ltd
60. Aires Solutions
61. Logistify AI OU
62. Ngeni Labs
63. YNA Kenya
64. Autotrans
65. The B Hub
66. Toto Steps
67. Sema-Kenya
68. Wazo Today
69. Vectogram
70. Hub Thirty One
71. Fresh.El
72. Code Vast
73. WayaWaya.INC
74. Dango.co.ke
75. Crystalapp Technologies
76. Pescal
77. Zendawa Africa
78. Techducate Africa
79. Circularity Space
80. Siha Organic Grocery
81. Shamba Records Ltd
82. Buy Rent Africa
83. Truss Network
84. Stima-electric Motorcycles Africa
85. BVL
86. Yalantis
87. Accel by Plutus 21/Novo

- 88. Teacode.10
- 89. Prescott Data
- 90. 9 Series Inc
- 91. Alpha Global Web Design
- 92. Polyrational Dynamics
- 93. Adept Technologies Ltd
- 94. Devsy Tech
- 95. Inno Hub
- 96. Everse Technology
- 97. Fastagger
- 98. Blubeetle.ai
- 99. Dotsavvy Ltd
- 100. Andika Sauti

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2024