

**AN ANALYSIS OF THE COMMUNICATION DERIVED FROM THE GRAFFITI  
LAYERED ON PUBLIC SERVICE VEHICLES (PSVS) IN KENYA: A  
RECEIVER'S PERSPECTIVE**

**NYABUTO, ALPHA MOGIRE**


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**DECLARATION**

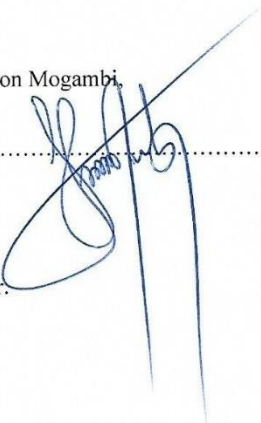
I, the undersigned, hereby affirm that this research thesis is my original work and has not been previously presented in part or in totality to any other institution of learning for the award of any degree or examination.

Signed..........Date.....03.12.18.....

Nyabuto Alpha Mogire,

Registration Number: K50/87001/2016.

This research thesis has been submitted with my approval as the University Supervisor,

Prof. Hezron Mogambi,  
Signed..........Date.....03.12.18.....

Supervisor.

## **DEDICATION**

I dedicate this work to my late father Harun Nyabuto Nyamira, Ra, Atum (Temu), and Akhenaten (18th Dynasty).

## **ACKNOWLEDGEMENT**

I acknowledge Ra (Amun-Ra) for his mercies all through the research period, My mother Mary Nyawira, my sisters Jecinta Wairimu and Esther Machana, and my brother Joseph Maina for their moral Support, My Supervisor Professor Hezron Mogambi for his academic guidance, critique, and advice throughout the research period.

## ABSTRACT

This study investigated the communication through the graffiti on Public Service Vehicles. The main objective was to determine the communication derived from the graffiti layered on Public Service Vehicles in Kenya from a receiver's perspective by analysing messages as interpreted by commuters. The study adopted the Arts Criticism Theory and was conceptualised based on the Art Frames Conceptual Framework. This study incorporated observational research design. Qualitative approach was applied involving use of primary data collection strategy, combining both interviews and open-ended questionnaires. Narrative and thematic data analysis procedures were applied. The thematic analysis involved a semiotic and textual coding procedures of graffiti images and words which used meaning-making analyses to analyse the interpretations from the research participants. The study established that the communication included graffiti layered on matatus being considered appealing, their collective message determined as 'modern', 'urban' and 'youthful' made up of "sheng"/youthful lingo; further study deductions included appropriateness of certain messages classified as 'chaotic', 'indecent', 'loud', and 'decent'. Pictorial graffiti, bright colours, and short-syllabic English words were ascertained as the main language used on the graffiti-layered Public Service Vehicles. The communication revolved around popular culture encompassing names of popular international musicians, movies, and prominent topics being used most of the times. Pictorial graffiti drawings were determined as elements of commercial and entertainment purposes. In addition, commuters used graffiti to identify and differentiate matatu routes according to residential areas in reference to Ongata Rongai, Ruai, and Komarock matatu routes. Recommendations include a further analysis of semantic discussions on the "sheng"/youthful lingo, urban pictorial graffiti, and the short-syllabic English words that are part of graffiti language.

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## **ABBREVIATIONS**

NTSA – National Transport Safety Authority – The government initiated and controlled road regulatory body in Kenya

PSV – Public Service Vehicle

CCN – City Council of Nairobi

SACCOs – Savings and Credit Cooperative Societies

SOJMC – School of Journalism and Mass Communication

CoC – Certificate of Corrections

# CHAPTER ONE

## INTRODUCTION

### 1.0 Overview

This chapter covers the background information on the subject matter which offers a small history of graffiti in Kenya in relation to Public Service Vehicles (PSVs). In addition, there is the introduction, statement of the problem to be addressed by the study which is followed by the research objectives and research questions. The justification and rationale of the study were written while the scope and limitations of this study were the last sections in this chapter.

### 1.1 Background Information

Graffiti is the art that comprises of drawings and writings that have been scratched, scribbled or painted on surfaces, mostly on walls, for purposes of public viewing (Bates, 2014). Graffiti originates from the word *graphōre* which is Latin for ‘to write’ which relates to *graffito* which is an Italian name meaning ‘to design’ or ‘an inscription’ and when used as a noun, it translates to mean ‘to scratch’ (White, 2014). Other detailed descriptions mirror on the illicitly scribbling, spraying and scratching of graffiti on walls or other surfaces in public places (Bates, 2014). The illicit part of graffiti as an art form presents a conundrum considering the art movement has also been detailed as being fine and a recognisable type of sanctioned art (Mwangi, 2008). Phillips (1996) asserts that graffiti can only be comprehended as manifestations of concrete communal and personal ideologies that are visually insistent, striking and provocative. In essence, graffiti is capable of evoking feelings and emotions from the people who endeavour to read it and understand its meaning.

Graffiti has had quite a historical journey before it transformed into the modern graffiti seen as interpreted today (Hughes, 2009). The historical journey of graffiti as an art form dates back to the 5<sup>th</sup> and 4<sup>th</sup> B.C.E centuries where graffiti was incorporated in the Alphabet making it possess more than 100 letters (inscriptions) which were also primarily based on Gothic and Greek scripts (Daniels & Bright, 1996; Oganda & Mogambi, 2015). In addition, ancient Egyptian stone works included differently scripted graffiti elements. These graffiti elements bordered on diverse Egyptian ideologies, for example, the Palace of Merneptah was a graffiti layered stoned palace that was constructed/erected to celebrate the sons and kings of the god, Ra and also the pharaohs (White, 2014; Hughes, 2009). Nevertheless, graffiti art has been changing ever since its early inception during pre-historic times when petroglyphs were drawn on rock walls to illustrate landmarks and maps graphically (Bates, 2014).

Modern day graffiti has had other influences and sources of origin. For instance, the soldiers of WWII and various counter-culturists who emerged in the 1920s drew images and descriptions that were humorous corresponding to American terms that were popular during that time in history (White, 2014; Lachmann, 1988). Fundamentally, modern-day graffiti was hugely inspired by Darryl McCray, an artist commonly called Cornbread, who greatly inspired the movement into contemporary graffiti (Halsey, 2002). Cornbread began his graffiti career by spray-painting buildings' sides in Philadelphia, and most of his iconic works included spray-painting an elephant in the Philadelphia Zoo which influenced other street graffiti artists (White, 2014).

The activities of Cornbread in the 1970s influenced the incorporation of hip-hop origins into graffiti art as it clashed with street art and urban graffiti art in the late 1970s.

Resultantly, it intensified in the early 1980s (Phillips, 1996). Hip-hop early pioneers argued that the genre was radical, transformational, and vibrant. Consequently, modern-day graffiti quickly became its visual representation. This argument was due to modern graffiti being bold, revivalist, and revolutionary just as the emergent hip-hop culture (White, 2014). Comparatively, both art forms eventually came under attack due to the same legal and societal backlash that was a result of the art form arising from the deep tension that existed between public space usage and private expression of the graffiti art (Fraser & Rothman, 2017).

In Kenya, graffiti art is part and parcel of the public transport system, and the citizens of the country have been raised into this spectacle without realising that graffiti on PSVs is largely a Kenyan phenomenon on a global scale (Mijide, 2015). Art is a method through which people, especially artists, express themselves creating as scenario whereby graffiti can be ascertained as a form of expression too (White, 2014). Graffiti has been one of the greatest art movements that resonate deeply with human expression and has had an immense impact on art as well as the world in general over the years (Bates, 2014). According to Glader, in Kenya, this graffiti culture transcends art being merely drawings on the surfaces of public service vehicles and this fact is as demonstrated:

*“Strangely, there is a “California” neighbourhood in Nairobi, a largely Muslim neighbourhood and a hub for matatu graffiti and hip-hop. But Matatu is very different from L.A. car culture. These Nairobi buses charge super-low fares (50 cents or so) for Kenyans to move around their city. “Matatu” stands for “three cents” (what a ride cost when they started). Matatus are still the way locals travel fixed routes cheaper than Uber or taxis (Glader, 2017, par. 4)”.*

In Kenya, the graffiti artists are responsible for the designing, painting, tagging, spraying, layering or writing graffiti on the surfaces of PSVs (Mijide, 2015).

It is through such processes that graffiti as an art form is communicated to the general public. Notably, communication is the process through which information is exchanged, imparted, and transmitted through speaking or writing, or through the inclusion of other different mediums which is an effective way that graffiti art is used to pass messages to the intended receivers {audience} (Asperen, Rooij & Dijkmans, 2017). Nairobi is no exception to the different forms of graffiti art, and it is hugely a Hip-hop influenced art form from the 1990s when it first merged in the country (Mijide, 2015). However, graffiti sprayed and written on the surfaces of PSVs seems to be an artistic expression widely practiced in the city (Mwangi, 2008).

## **1.2 Problem Statement**

Kenya is the leading country which has graffiti layered PSVs globally making the artform a unique occurrence (Mijide, 2015). Nairobi is the first city with exceptionally beautiful graffiti-layered Public Service Vehicles (Glader, 2017). In fact, graffiti art can be described as being part and parcel of its beautiful scenery; an additive to its renowned Kenyan wildlife industry (Mwangi, 2008). Graffiti representation as a communicative phenomenon should be discussed by the general Kenyan public due to its prominence. A lack of communicative interpretation of graffiti from a receivers' perception has occasionally led to a general neglect of the importance of the message communicated by graffiti in Kenya. In addition, this scenario has previously led to matatu-related national conflicts. For instance, Mr. John Michuki, the former Transport and Communications Minister who took office between 2002 and 2005, banned all graffiti art sprayed, drawn, tagged or bombed on the surfaces of PSVs in the country due to issues emanating from road recklessness among drivers of PSVs.

The road recklessness among drivers of PSVs was from highway roads that lack many graffiti-layered PSVs. In addition, in the 1990s, politically motivated graffiti were scrapped from the surfaces of graffiti-layered PSVs (Mijide, 2015). This is despite their content being based on popular wisdom and humorous texts from humorists, folklorists, and artistes (Oganda & Mogambi, 2015). A receivers' perspective will definitely broaden the understanding of the communication derived from graffiti layered PSVs.

### **1.3 Research Objectives**

Understanding of graffiti-layered PSVs is needed as a contextual backbone for analysing its communicative effectiveness (Mijide, 2015). Therefore, based on the aim of the research, three objectives directed the analysis of graffiti on PSVs in Kenya from a receiver's perspective. They included:

#### **1.3.1 General Objective**

To find out the communication derived from graffiti layered on Public Service Vehicles (PSVs) in Kenya from a receiver's perspective.

#### **1.3.2 Specific Objectives**

- i.) To find out the messages perceived from the Graffiti-Layered Public Service Vehicles (PSVs) in Kenya.
- ii.) To examine the language used on the graffiti-layered PSVs in Kenya.
- iii.) To analyse popular culture and its presence on the graffiti-layered Public Service Vehicles (PSVs) in Kenya.

## **1.4 Research Questions**

This study seeks to answer the following questions:

- i.) What are the messages derived from Graffiti-Layered Public Service Vehicles (PSVs)?
- ii.) What is the language used on the graffiti-layered PSVs as interpreted by the commuters?
- iii.) Is popular culture present on the graffiti-layered Public Service Vehicles (PSVs)?

## **1.5 Rationale of the Study**

The study is useful since the communication derived from the graffiti-layered PSVs in Kenya from a receivers' perspective has the potential of increasing comprehension of art in the country. Notably, such understanding is vital since it reduces chances of conflict. For instance, during Moi's era in the 1990s, political graffiti on PSVs as well as other surfaces was often criminalised especially during election periods despite the apparent differences in communicative interpretations on the nature and purpose of graffiti in Kenya, by most scholars, artists and art lovers (Mwangi, 2008; Mijide, 2015). According to Halsey (2002), graffiti is both crime and art intertwined together. In Kenya, the public is already enlightened about the existence of the graffiti-layered Public Service Vehicles (PSVs).

## **1.6 Significance of the Study**

A receivers' analysis of the communication derived from graffiti art can assist the government as well as the other private and public institutions to understand how people perceive the art form which is important in determining its continuity.



Justifiably, a deeper comprehension from a receivers' end can prevent government interference with the graffiti art on PSVs such as the 2005 case of John Michuki's raid on PSVs embodying such artistic expression.

The reason as to why commuters the matatus from the Ongata Rongai, Ruai and Komarock matatu routes were the primary groups for soliciting research participants is because the three matatu routes make up the largest group with the highest matatu-based revenue income generated from commuters' bus charges in Nairobi's residential areas. Two-sixth of this matatu-based income in Nairobi is represented by the population of people from Ongata Rongai, Ruai and Komarock matatu residential areas, as estimated by the Economic Survey conducted in 2016 by the Kenya National Bureau of Statistics. This fact makes the routes' commuters a larger group of receivers of the communication intended for the public by the graffiti artists.

### **1.7 Scope and Limitation**

The scope of content involved past and present literature revolving around graffiti art layered on PSVs in Kenya, the history of such graffiti art, and its evolution. According to Alonso (1998), in the past, sociologists, anthropologists, linguistics, law enforcement, psychologists, and geographers have studied and learned intricately about graffiti. Globally, accounts of sociological ethnography have given graffiti art the most academic attention endeavouring to expound on its origin, production manner, how it appeals to writers, as well as its rise and continued recreation as a popular art form/activity (Halsey, 2002). In the country, there need to be more diverse researchers interested in the subject matter of the graffiti-layered PSVs in Kenya apart from the students, professors, and other academic scholars.

Moreover, with regard to the scope of content, the prospect of research from more academic diverse researchers that deal with disciplines and professions that are not art-oriented is a plausible and commendable direction for analysis of the communicative aspect of art. In fact, there is always something to be learned from other researchers such as an anthropologist writing and analysing graffiti, and its relation to his/her profession (Lachmann, 1988). Nevertheless, there is sufficient peer-reviewed academic research focusing on the graffiti-layered PSVs in Kenya that can be used for this study's literature review. The availability addresses the limitation of available current literature on the subject.

Geographically, the study focuses on the analysis of graffiti on PSVs in Nairobi City. However, due to the geographical area being too broad, the scope of the study was delimited to the Ongata Rongai, Ruai, and Komarock matatu routes operationalising in Nairobi city using graffiti-layered PSVs to carry commuters to-and-from the city centre and/or its peripheries. Matatus routes operationalising under SACCOs enabled easy identification and categorisation of matatus with graffiti, their audiences (commuters mostly), and the routes taken by such vehicles. In particular, the Ongata Rongai is part of the Rongao and Ongata Line PSV Saccos, Komarock matatu associations are manned under Mwamba, Risen, and Marvellous Buses, and Ruai is operated by EBTI Sacco.

## **1.8 Operational Definition of Terms**

**1. Matatu** – An East-African vehicle, mostly a bus, that is used to carry people from one point to another (Mitullah & Onsate, 2013).

- 2. Tag** – A tag is when graffiti is created on the surface of a PSV using a colour that profoundly contrasts the colour of its background. In addition, it is applied as a "to sign" of the artist.
- 3. Audience** – Comprises of the Kenyan receivers to whom the graffiti messages are communicated and intended.
- 4. Bombing** – The act of using an internationalised art in a local setting by changing some of its features, colours and messaging when designed on the surface of a PSVs in Kenya
- 5. Painting, spraying, layering** – The act of designing and creating graffiti art on the surface of PSVs in Kenya.
- 6. Communicative interpretation** – This is the understanding of the communication derived from analysing, evaluating and observing graffiti art that is sprayed on the surfaces of PSVs in Nairobi City.
- 7. Mahewa** – A local Sheng word meaning ‘music’.
- 8. Sheng** – A language used majorly in Kenyan cities formed after fusing Kiswahili and English forming a street lingo.
- 9. Majority of the responses** – Fifty percent of the responses from commuters (research participants).
- 10. Positive response/interpretation** – Information that seems to have a good review and interpretation of graffiti-layered PSVs.
- 11. Negative response/interpretation** – Information that seems to have a bad review and interpretation of graffiti-layered PSVs.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Overview**

This chapter covers the literature review of the study. The chapter offers an analysis of the graffiti art by covering its conception and narrowing it to its development and history in Kenya and an overview graffiti-layered PSVs within the Kenyan matatu culture. In addition, the literature review offers a theoretical framework of the study which ties literature from different authors with theory related to graffiti art layered on the surfaces of PSVs. Finally, the chapter finalizes by a presentation of the conceptual framework that was applicable to this study. In this chapter, the available literature encompassed various authors of different published works (peer-reviewed articles, journals, and books among other academic sources and documents).

#### **2.1 Introduction**

According to Glader (2017), in this age of digital advancement, pictures and videos of the matatus are spread globally communicating to millions of people who will endeavour to understand the symbolism/artistic meaning or artistic archetypes. The semiotic and textual coding analyses occurs naturally when people look at the graffiti art and decide to pay attention resulting in various interpretations behind some of the graffiti shapes/sizes, pictorial depictions, paintings, artistic scratchings, paintings, and etchings that have been plastered and drawn on these public transport vehicles (Glader, 2017). Interestingly, public transport vehicles in most instances are viewed as new artistic instruments/objects for the proliferation of graffiti as an art form (Mijide, 2015).

This is because contemporary graffiti is viewed and conceptualised as an art that is drawn, painted, tagged, sprayed and designed majorly on walls, subways, buildings corridors, roof-tops, and roof linings; among other surfaces (Hughes, 2009).

In Kenya, the history of graffiti is a long one commencing from the 1990s where it was used for political representation by the Kenyan youth after joining the international Hip-Hop bandwagon that had influenced graffiti to be drawn, sprayed or layered on PSVs to pass messages through graffiti-inspired language (Oganda & Mogambi, 2015). Mijide (2015) articulates that about 82% of the content communicated by the graffiti-layered PSVs in Nairobi City reflects on international content which means it falls under popular global content. Only 12% reflects on local Kenyan content derivatively making 66% to border on international musicians and international popular content while only 34% reflects content from African musicians and African art (Mijide, 2015). This example of communication derived on the basis of 'global vs local' content affected a positive result majoring on the subjects of the research (42%) being open to inclusion of African content (Tingatinga art and its patterns) on the graffiti-layered PSVs (Mijide, 2015).

Similarly, this means that the communication derived from the graffiti-layered matatus is something that is already in play in Kenya and also outside the country. This is because the art that is layered on the public service vehicles, commonly known as matatus, is exquisite and unique in different forms of graffiti writing and illustrations and bears a lot of artistic impressions, archetypes, and symbolism within its language of expression (Oganda & Mogambi, 2015). Kenya matatu business bears a hallmark of researchable fields with respect to the graffiti layered on the surfaces of PSVs operating along certain routes in Nairobi.

## **2.2 Empirical Study on the Conception, Growth and Current State of Graffiti Art**

Graffiti grew as an art movement in the 1980s starting in the New York, Chicago and Philadelphia subway train systems (White, 2014). It spread to European countries such as Germany, Russia, and Spain with Keith Haring and Jean-Michel Basquiat being its first pioneers who became successful graffiti artists (Bates, 2014). In Kenya, the history of graffiti is a long one commencing from 1990s era where it was used for political representation by the Kenyan youth after joining the international Hip-Hop bandwagon that had influenced graffiti to be drawn, sprayed or layered on PSVs to pass messages through graffiti-inspired language (Oganda & Mogambi, 2015). Currently, graffiti drawings and paintings are common on public and private walls as much as they are layered, written, tagged or sprayed on Kenya's public service vehicles. Art on the surfaces of PSVs is still an acceptable form of art that expresses different feelings, emotions, and sentiments to the general public (Mijide, 2015). The interest on graffiti as a form of art has currently expanded and grown globally with some cases of graffiti being categorised as part of artistic movements within contemporary modern art due to the artwork currently embodying elements of pop art, illusionist realism, three-dimensional statues, and modernism (Glader, 2017; White, 2014).

Graffiti has grown globally to the point of being recognised and categorised into graffiti-oriented movements. Modern-day graffiti art movements have been around the world since the late 1960s towards the early 1980s when they began in New York City and Philadelphia subways spreading to European countries such as Germany, Russia, and Spain from Hip-Hop influenced graffiti street artists (Alonso, 1998).

The growth of these graffiti art movements progressed to New Orleans and even further to England where Banksy, as one of the first pioneer stencil artists, garnered up an international name due to his controversial graffiti artistic expression. Graffiti-layered Public Service Vehicles (PSVs) in Kenya have also garnered up a considerable amount of international spotlight for it to be studied and authenticated to being a graffiti-art movement or just a passing phase in the different forms of expressionist graffiti art globally (Glader, 2017).

According to White (2014), a majority of the new art movements either have something new to introduce within their respective art criteria or recreate from previous art movements and no artistic movement globally encompasses this feature more exceptionally well than graffiti as an art form. Indeed, graffiti art has been changing ever since its early inception during pre-historic times when petroglyphs were drawn on rock walls so as to graphically illustrate landmarks and maps (Bates, 2014). Examples of well-known graffiti art movements were seen in New York, Philadelphia, Chicago, England and Dakar (White, 2014). These cases of documented art forms originate from the point of influence of the graffiti or what it represents. For the graffiti-layered Public Service Vehicles (PSVs) in Kenya, its communication basis is also derived from the art's interpretation, analysis, and exploration in relation to what graffiti on the surfaces of PSVs represents as an art form. For instance, different existential graffiti categories typically manifest outward expressions of varied personalities that are represented as being sexual, self-indulgent, loving, humorous, philosophical, non-sexual, racial, or religious (Alonso, 1998).

A close prime example in Africa is in Dakar, Senegal, where there was a graffiti art movement called “These Walls Belong to Everybody” that originated from a youth movement named the “be clean-make clean” in the 1980s. This movement addressed ethical issues in the city and its graffiti language was a depiction of different revered religious personalities on the public walls around the city (Rabine, 2014).

The graffiti layered on the surfaces of PSVs in Nairobi City communicates certain elements, interpretations, and conclusion to commuters that align with their own desires, wants and needs in relation with the art. In fact, the graffiti-layered Public Service Vehicles (PSVs) in Nairobi City are part of the culture of Nairobi as a town (Mijide, 2015; Mwangi, 2008). According to Fillis (2010), there exists a tension between market orientation and artistic expression in the visual art which makes the laws of supply and demand not applicable entirely in visual arts. Marketing and advertisement using graffiti art as its media to attract new receivers do not mean that it will translate to sales or possess the intended outcome of affecting changes in matatu consumers’ behaviour and their intentions with regards to boarding public transport vehicles (Fillis, 2009).

Incidentally, that could be the reason why the PSVs’ owners and graffiti artists never expected the degeneration of the graffiti message to be overwhelming to the point that matatus’ emergency windows had plasma television screens installed on those spaces (Oganda & Mogambi, 2015). The latter is despite the fact that the initial message of communication intended was only to use graffiti art for advertisement to their customers in order to increase their customer base among the youth (Oganda & Mogambi, 2015). Graffiti do serve a purpose for the artists who tag, bomb, spray and design them, and mostly it is tied to commercial interests in the matatu business.



### **2.3 A History of Kenyan Graffiti Art on PSVs and the Matatu Culture**

According to Wa-Mungai (2016), Kenya's graffiti layered on a majority of the Public Service Vehicles (PSVs) in Nairobi city bears most of the characteristics of recognised art movements. In fact, in the future, it would be imperative to establish whether it can be called a graffiti art movement. For instance, the element of 'ghettoizing' modernity and identity politics find their way into visual representations on the surfaces of matatus (Wa-Mungai, 2016). However, in Kenya, the determination or establishment of PSVs' graffiti art as an art movement is yet to materialise in Nairobi as well as in other cities in Kenya, or even Africa in general. Matatus history in the country dates back as far as the 1960s (Mutongi, 2017). Assertively, graffiti, which was incorporated in the 1990s, is a tool that conceptualised the self-image of people ideas in Nairobi creating a matatu culture that speaks and confirms the existence of local dilemmas in the country (Wa-Mungai, 2016). This is beneficial to the Kenyans in Nairobi as it opens more people to the act of critically analysing the communication exhibited by graffiti as a form of art and include other consideration/perspectives into its different form of communicative expressions (Mijide, 2015).

The history of graffiti in Kenya has not been a smooth one. There have been cases of graffiti layered on the surfaces of PSVs being banned in the country and some other politically-driven restrictions being imposed on artists involving specific types of graffiti (Mitullah, & Onstate, 2013). However, such actions could be justified due to cases such as the unexpected communication result that involved degeneration of graffiti art from 2000 to 2004 in Kenya forcing the government to step in when Mr. John Michuki, the former

Transport, and Communications Minister, took office between 2002 and 2005 and banned graffiti art (Mutongi, 2017).

According to Wa-Mungai (2016), there have been severe cases of libidinally-motivated speeches coupled with obscenity encompassing the Kenyan *matatu* culture. For instance, graffiti art tied to popular insults that border on sexual tropes have been common as well as the typical wrecked modernity that was popular in the 1990s called "*Mahewa*" meaning "music" (Wa-Mungai, 2016). Nevertheless, other interferences with the proliferation of graffiti art layered on the surfaces of PSVs can be termed as contentious and uncalled for during Moi's era in the 1990s, political graffiti on PSVs as well as other surfaces was often criminalised especially during election periods despite the apparent differences in communicative interpretations on the nature and purpose of graffiti in Kenya, by most scholars, artists and art lovers (Mwangi, 2008).

Notably, Kenyan graffiti in Kenya delivers communication that can be categorised as either negative or positive, educative or redundant, artistically progressive or retrogressive etc. Such categorisation has been imperatively used to define the *matatu* folklore which identifies issues such as identity politics immersed and camouflaged in the art (Wa-Mungai, 2016). This realisation is supported by the research conducted by White (2014), which states that graffiti as an art has transcended from primitive to integral visionary expression and this evolution of graffiti art incorporates complimentary art. According to Wa-Mungai (2016), music has always been fused with *matatu* culture, especially, folklore music together with tribal-related graffiti drawings. Communication from *matatu* art, graffiti to be precise, is established after interpretation enabling other inquiries to be made conclusively (Fillis, 2010).

In particular, categorisation and compartmentalisation of the PSVs' graffiti-layered matatus with reference to already existent graffiti art types occurs. For instance, the spectacular signs that were subjective by design as part of matatu culture are a part of existential graffiti due to its popular discourse that reveals a deeper hidden subculture (Wa-Mungai, 2016).

Notably, in Nairobi transport sector, elements such as music and television sets in the matatus have always been associated with graffiti's popular culture. Such complimentary elements have in turn influenced the messages commuters derive from the graffiti-layered PSVs such that in some instances, folklore music is played depending on the routes taken in and around Nairobi by such buses (Wa-Mungai, 2016). The programs on the TVs and the music played were mostly popular in nature composed of foreign-oriented material and popular local content. Matatus with graffiti drawings and etchings have always included loud music to declare their presence in the vast matatu culture (Mitullah & Onsate, 2013). In the late 1990s, the graffiti-layered matatus added loudspeakers with some having large television sets later on inside the PSVs as a form of complementary media aimed at satisfying the transportation wants/needs of the youths since the graffiti-layered media reflected the Hip-hop culture (Oganda & Mogambi, 2015). Other elements related to the graffiti-layered PSVs from the research findings include the presence of preachers inside the PSVs during travelling sessions and the matatus' unique remodelled structure, for instance, protruding headlights. These additional elements too had a direct effect in the type of popular culture the commuters derived from the graffiti-layered matatus.

In essence, the communication of the graffiti-layered Public Service Vehicles (PSVs) has been analysed from different perspectives/theoretical standpoints such as from a language perspective, cultural perspective (contemporary African art), artistic perception, literal perspective (Graffiti writings) and legal perspectives among others (Oganda & Mogambi, 2015; Mitullah & Onsate, 2013; Mijide, 2015; Mwangi, 2008). This richness in the matatu culture is attributed to the artists who embody slogans, different colourings, entire tableaux, and well-brushed names (Mutongi, 2017). A majority of the drawings, pictorial depictions, illustrations, and graffiti etchings/scratchings are done within or close to the CBD's peripheries (Mitullah & Onsate, 2013). This is because ever since the By-Laws of the City Council of Nairobi (CCN) to decongest the city centre took place by replacing 14-seater PSVs with vehicles possessing larger carrying capacities, therefore, making room for most matatu SACCOs to relocate into or close to the CBD in Nairobi (Mijide, 2015).

The combination from these graffiti-oriented analyses is important for futuristically ascertain the already constructed interpretation that graffiti-layered Public Service Vehicles (PSVs) in Kenya as part contemporary graffiti art is merely meant for amusement and entertainment of the viewers and readers (Mwangi, 2012). In essence, the graffiti-layered Public Service Vehicles (PSVs) in Nairobi City, its community, drivers, touts and the general laws and regulations regulating the PSV industry and the graffiti art world in Kenya make up a culture that fuses both local artistry and commerce into one seamless intermarriage (Mijide, 2015).

#### **2.4 The Messages of Graffiti-Layered PSVs - An Analytical Perspective**

Analytical frameworks are essential for the interpretation of messages and meanings of one or several artworks from different outlooks (Chakrabarti & Chakrabarti,

2017). It is crucial to know and understand the different types of communication that can be derived from the graffiti-layered public service vehicles in Kenya in order to understand their individual and collective categorisation. Analytically, messages in art's communication from an artistic point of view can be relayed in the form of the way art is interpreted (Bates, 2014). For instance, contemporary visual art is portrayed as an art form that communicates diversity by not having a single point of view or a single objective and that is the reason why categorically, it has different art movements since the 1960s such as Pop art, Conceptualism, Performance art, Minimalism, Feminist, Photo-realist art among many others (Hughes, 2009; Alonso, 1998).

According to Bates (2014), from the interpretation that contemporary art is multi-faceted, refracted and prismatic, the primary interpretation derived is the existence of diversity in the world. The diversity is currently embedded with contemporary modernistic themes ranging from matters such as globalisation, identity politics, technology, migration issues, culture memory and time, political critique and also institutionalisation among others. This is of course influenced by contemporary art theories feminism, Marxist, post-modernist, and post-structuralist theories to mention a few of the theories that paved the way for contemporary art to develop (Alonso, 1998).

Notably, Nairobi is an essential stage for graffiti analysis as an art movement due to its own communicative and new style that is separate from most renowned art movements; the graffiti is layered and depicted on the surfaces of PSVs and not on subways, building walls or public spaces. The language of graffiti on PSVs in Kenya after effective interpretation has proved that there is communication, such as, use of ellipses, acronyms, and humour that can be derived from the graffiti-layered PSVs.

There is the type or form of language that is also common in other graffiti-oriented art movements derived from its messages and meanings (Oganda & Mogambi, 2015). An example of a type of communication derived through the language of expression is culture expressed as contemporary African art form that is graffiti layered, drawn or tagged on the surfaces of the PSVs in Kenya (Mijide, 2015).

Modern-day graffiti being a contemporary art form can be theorised on this regard using the *Art Criticism Theory* (ACT), a communication theory, that has practically influenced the communicative aspect of graffiti art globally and also in Nairobi, Kenya.

## **2.5 Theoretical Framework - Art Criticism Theory (ACT)**

The theoretical establishment of this study depends on the *Art Criticism Theory* (ACT). The theory entails to the evaluation, assessment or discussion concerning art (Subramaniam, Hanafi, & Putih, 2016). The language and semiotics of the graffiti-layered PSVs in Nairobi City is contextually a form of media due to its contemporary visual characteristics which revolve around the fact that it can be seen, admired, emulated, analysed, and sought after to satisfy specific needs of its receivers. According to (Mijide, 2015), Kenyan commuters who are the receivers of this art form mostly seek foreign-oriented content and culture when it comes to graffiti art which has made the graffiti artists utilise Western-oriented popular culture as a point of communication to affect, influence, and evoke certain responses, feelings, and emotions from matatu customers. The reason is both artistic and commercially-motivated (Mitullah, & Onsate, 2013). Consequently, the result of the popularisation of Western culture and its influence at the expense of African contemporary art is communicated when artists are designing, painting, tagging, spraying or writing graffiti-inspired art on the surfaces of the matatus (Mijide, 2015).

However, the communication derived from the graffiti-layered PSVs will be analysed further through the application of the *Art Criticism Theory* (ACT).

The tenets of the *Art Criticism Theory* include description, analysis, interpretation, and judgement of art which entails to communication derived from any artistic piece (Subramaniam et al., 2016). These tenets, when applied by Kenyan commuters, offered a clear explanation of the communication derived from graffiti-layered PSVs. In essence, the *Art Criticism Theory* is applicable as a theoretical framework due to its relevance within this study. The theory entails to art critics, in this case, Kenyan commuters, criticising art contextually with reference to its aesthetic value or its beauty. However, the critique will be more diverse and wide under this study transcending aesthetic and beauty interpretations to include other deductions, such as graffiti's relevance to the public service industry or the government's view on the same. In essence, due to the *Art Criticism Theory's* ability to transcend socio-political circumstances, it was suitable and applicable for this study.

Regarding this theoretical examination, the application of the *Art Criticism Theory* depends on the presumption that the graffiti artist him/herself has credible reasons for his/her graffiti choice, type, and art selection in a bid to communicate to the public through meaningful communication to the end-user (commuters as the receiver). The interpretation and judgement of art through critique is the means by which art communicates to its viewers and admirers (Subramaniam et al., 2016). In addition, another reason could be an area of operation in Nairobi, tangled with the culture of the people (receivers) living there, and to some degree, the personal artistic taste of the graffiti artist. In essence, the communication from the different types of graffiti arts such as existential or political graffiti assists to progress the art movement of graffiti (Alonso, 1998).

Finally, the criticism of art narrows down the communication that the graffiti artists convey to the general public. In reality, both the graffiti artists and the commuters' needs, wants and preferences are prerequisites of the type of graffiti to be layered, tagged, sprayed, written, and designed on the surfaces of PSVs (Wa-Mungai, 2016). However, the description, analysis, interpretation, and judgement of graffiti art solely depends on the commuter's eyes.

## **2.6 Art Frames Conceptual Framework**

According to Zimma (2010), the "Art frames" conceptual framework operates on the play that combines art as an actual practice and art as a theory both in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Art frames can be described as meta-frames which takes the conceptual framework of art further by including subjective, structural, postmodern, and cultural art frames in a way that can be understood. This includes in the form of language and 'text' since graffiti has evolved from primitive art where it was viewed as being merely a language of communication to integral art where it is viewed as being visual. In particular, the tenets of its visual expression can subsequently be interpreted (Fraser & Rothman, 2017; White, 2014). The language of graffiti derived from the graffiti-layered PSVs can even be analysed/interpreted using a multilingual set up revolving around English, Sheng and Kiswahili languages/texts (Oganda & Mogambi, 2015). Communication of graffiti art on the surfaces of PSVs is achieved after graffiti art has been interpreted and analysed (Mijide, 2015).



Notably, visual or written representations of graffiti as part of contemporary art has advanced, and can now be interpreted using language and 'text' (Fraser & Rothman, 2017). Text (philosophical tradition) is part of graffiti as much as visual art (a process commonly applied by modern/postmodern artists) encompasses the centre of graffiti expression (Zimma, 2010). Using the "Art frames" conceptual framework, graffiti art layered PSVs in Nairobi City can be categorised into graffiti types which is basically how the communication has been relayed to its receivers. In addition, the communication can be elucidated by these different types of graffiti art categories/classifications. There are different graffiti types and categories such as existential graffiti art, tagging graffiti art, piecing graffiti art, political graffiti art and gang graffiti art that form the taxonomy of the graffiti in Los Angeles (Alonso, 1998; Halsey, 2002).

### **2.6.1 Adaptation of the Conceptual Framework into This Study**

In regard to this study, the Art Frame Conceptual Framework was adapted after establishing that the communication derived from the graffiti-layered PSVs in Kenya can be categorised, theorised, and finally, illustrated into existing categories of graffiti art, for instance, political graffiti, street art graffiti, tagging graffiti or gang graffiti. Therefore, by use of the "Art frames" conceptual framework, the communication derived from the graffiti-layered PSVs can be adapted and interpreted on different parameters if it does not meet any existing categories of graffiti. For instance, the art can be categorised through semiotic and textual analysis as being positive or negative depending on the context of analysis, educative or redundant, artistically progressive or retrogressive (dependent on the expressionism of graffiti art and understanding/perception of the receiver etc.).

Furthermore, since communication of graffiti art has been analysed through previous research, such as the study by Wa-Mungai on identity politics and how it relates to the Nairobi matatu folklore, this study will involve further categorisations and groupings (Adaptations through the Art Frame Conceptual Framework).

These graffiti categories before being used to communicate to the public in Los Angeles were used in the same way in the 1970s and 1980s New York, Philadelphia, and later on in New Orleans subway stations. In any case, the graffiti art has simply been recreated and remodelled globally depending on geographical contexts and the type of graffiti artists involved (Alonso, 1998; White, 2016). According to Mijide (2015), international graffiti art types or categories of graffiti art have been copied, and sometimes used as points of inspirations through art remodelling in the communication of art on the surfaces of matatus. For instance, the introduction of pictorial graffiti of renowned people or persons of interest has been common in Kenya, and has induced folklore and local politics into the matatu culture overtime (Wa-Mungai, 2016). In essence, the "Art frames" conceptual framework was suitable for analysing the communication derived from the PSVs in Kenya from a receiver's perspective as depicted in figure 2.1.



**Figure 2.1: The "Art frames" conceptual framework showing the categorisation of different types of graffiti art.**

Adopted from: <https://dspace.lboro.ac.uk/dspace-jspui/bitstream/2134/6277/2/Katarzyna%20Zimna%20PhD%20Thesis.pdf>

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Overview**

This chapter covers the research's methodology. It presents its quantitative approach and identifies the study's design. In addition, the chapter covers instruments of research used and presents the data analysis methods that were applied later on. Finally, the chapter presents the coverage of validity and reliability, as well as ethical considerations, that were applied in the process of collecting data.

#### **3.1 Study Site**

The research was conducted in Nairobi City covering Ruai, Komarock, and Ongata Rongai matatu routes where the graffiti-layered PSVs are in operation carrying commuters to-and-from their respective residential areas. Ruai, Komarock, and Ongata Rongai matatu have their drawings, pictorial depictions, illustrations and graffiti etchings/scratching done within or close to the CBD ever since the By-Laws of the City Council of Nairobi (CCN) to decongest the city centre took place by replacing 14-seater PSVs with PSVs with a larger carrying capacity. The Act made by the City Council of Nairobi gave room for the graffiti artists to relocate into or close to the CBD in Nairobi (Mitullah & Onsate, 2013). These matatu routes have stages within Nairobi City and in their respective residential areas which enabled collection of responses from the receivers' population sampled for data collection (commuters mainly).

### **3.2 Research Design**

Observational design with reference to research participants was applicable as a research design for this study. This is because the communication derived from the graffiti-layered PSVs in Nairobi City had to be seen (observed) by the commuters before analyses, assessments, or judgements of the art form. In addition, observational research design was applicable due to the main focus of the study, the graffiti-layered PSVs, not being research controlled as the independent variable. According to Saunders, Lewis, and Thornhill (2009), an observational design draws its research inferences from a given population sample where the independent variable is not research-controlled. In most cases, the researcher does not control the independent variable due to logistical constraints or ethical concerns, among other reasons (Saunders, Lewis & Thornhill, 2009).

In this study, the graffiti artists might use graffiti specifically intended for certain outcomes such as attracting receivers, or for purposes of business competition, but the communication of such graffiti advertisement and marketing through the art form is not controlled entirely by them and the researcher; making it an independent variable. Interpretation is depended on artistic criticism of each commuter (ACT). Therefore, commuters always interpreted the art independently. Researches done on art as a tool for business marketing and advertisement deem it elusive due to the personal and expressionistic/individualistic nature of art itself (Saunders, Lewis, & Thornhill, 2015)

Observational design's applicability in interpreting things and items is tied to its nature in providing information that is relevant on the 'real world' practice which is imperative for the formulation of hypotheses that can be tested in subsequent experiments (Chakrabarti & Chakrabarti, 2017).

The research questions in this study assisted in establishing the communication derived from the graffiti-layered Public Service Vehicles (PSVs) along Ruai, Komarock, and Ongata Rongai matatu routes from a receivers' perspective.

### **3.3 Research Approach**

The research used a qualitative methodology. Qualitative research is instrumental for the collection of data which generally revolves around the 'how', 'what', 'when', 'where' and 'why' of decision making around human behaviour (Saunders, Lewis & Thornhill, 2009). These questions about graffiti art, the graffiti artists, and the purpose of graffiti art were instrumental in characterising different communication perspectives that are derived from the graffiti-layered Public Service Vehicles (PSVs) along Ruai, Komarock, and Ongata Rongai matatu routes.

In essence, the researchers do not rely on the predetermined hypotheses when conducting the qualitative research (Creswell, 2009). Instead, researchers undertaking a qualitative inquiry pinpoint the research problem and make it like an overarching theory to guide them through the research process (Creswell, 2009). This fact makes a qualitative approach appropriate for this research thesis it was helpful in enabling a logical reporting and examination of the fragments of the study's population along Ruai, Komarock, and Ongata Rongai matatu routes. Due to the qualitative research approach being applicable for social sciences, its role in the acquisition of data was significant in this research thesis since the data required has a 'social science' attribute. This was ascertained by the way it involved the understanding of people in along Ruai, Komarock, and Ongata Rongai matatu routes with regard to graffiti art which bore a sociological attribute fusing it with an economical attribute because it mixes graffiti as an art and commercial PSV business.

Through qualitative means, this research collected significant information from research participants who were commuters who are the main receivers of the intended messages from graffiti-layered PSVs in Nairobi, Kenya. This was instrumental in reducing research bias.

According to Wu et al. (2016), the purpose of the qualitative study design relies on the background of the disciplinary. The methods used in the design evaluate the reasons for making decisions and the approaches to making decisions. The advantage of the research approach is its applicability on a small size of the population, which reduces cases of occurrence of errors during the study.

### **3.4 Data Needs and Sources**

As indicated earlier, a qualitative methodology was applied, and the administration of open-ended questionnaires and interviews (Appendix 1) were utilised. This assisted in the collection of primary data. Primary data was collected through the first-hand experience of the researcher. This process is advantageous as it can be tailored to specifically serve the research project's purpose (Wu et al., 2016). It is imperative to note that this study involved three research aides who are matatu conductors. The various PSVs were selected from Ruai, Komarock, and Ongata Rongai matatu routes that operate in the morning hours and issued the 15 questionnaires, 5 on each route to research participants. The research aides assisted in issuing consent forms to commuters who frequently use graffiti-layered PSVs. In addition to the administration of the questionnaires, some of the phone numbers of the commuters who willingly engaged in interviews were identified with assistance of the three research aides.

### **3.5 Population Size and Sampling Technique**

The application of purposive sampling technique as a formula was instrumental in arriving at a specific population number. Purpose sampling was applicable due to its nature as a non-probability method that selects a population sample based on its characteristics in relation to the objective and aims of the study (Saunders, Lewis, & Thornbill, 2015). Therefore, using purposive sampling, this research undertaking collected significant primary research data (information) from research participants (receivers) commuters who make up the audience of the graffiti-layered Public Service Vehicles (PSVs) in Nairobi City. Using purposive sampling, this research undertaking collected significant primary research data (information) from research participants who were commuters of Ruai, Komarock, and Ongata Rongai matatu routes.

According to the Kenya National Bureau of Statistics. (2010), Nairobi, as a city, has a population of 3,138,369 after the census of 2009, and the Central Business District carries one-tenth of this population. The use of purposive sampling was employed by crafting the interview and questionnaire questions in accordance with the objectives of the study. Long et al. (2000) ascertains that purposive is conditioned by the fact that the research population has specific identifiable characteristics and attributes that relate to the study's objectives.

Notably, with regard to the purposive sampling technique used, the study focused on the analysis of graffiti on PSVs in Nairobi City. However, due to the geographical area being too broad, the scope of the study was delimited to the Ongata Rongai, Ruai, and Komarock matatu routes operationalising in Nairobi city using graffiti-layered PSVs to carry commuters to and from the city centre and/or its peripheries.



According to the Economic Survey conducted in 2016 by the Kenya National Bureau of Statistics, matatus routes operationalising under SACCOs enable easy identification and categorisation of matatus with graffiti, their audiences (commuters mostly), and the routes taken by such vehicles.

Regarding the sample size, the approximate number of people in the central business district (CBD) in Nairobi is of 3,138,369, (1/10) of this total population is 313,837. Due to this figure being too large, the sample population was tailored from the Kenya National Bureau of Statistics with regard to the revenue accrued in the Nairobi transport industry with regard to commuter population numbers. The appropriate number of research participants for this study was 38. This figure was achieved after taking two-sixth (the highest) of the matatu business commuter population originating from the Rongai, Ruai and Komarock matatu residential areas; as estimated by the conducted in 2016 by the Kenya National Bureau of Statistics. Two-sixth (the highest) of the matatu business commuter population originating from the Rongai, Ruai and Komarock matatu residential areas. Notably, with reference to Rongai, Ruai and Komarock matatu routes, the study focused on its commuter population.

### **3.6 Data Collection Techniques**

The instruments for data collection were interviews and administration of questionnaires (Appendix 1). The primary data was gathered through the administration of questionnaires and the interviews (between the researcher and individual research participants) depending on their availability and relevance to the research's aims and objectives.

Administration of open-ended questionnaires was extended to 15 out of the 38 commuters who formed part of the receivers of communication from graffiti-layered PSVs along Ongata Rongai, Ruai and Komarock matatu routes.

The other commuters were physically available for the interview sessions. Research interviews are instrumental in the acquisition of information revolving around personal feelings and narrations, suggestions, opinions (Wu et al., 2016; Corsín & Estalella, 2017). 23 research participants engaged in interviews while 15 offered answers on the questionnaires. 7 research participants from Ruai, 8 from Komarock and 8 from Ongata Rongai were available for f interviews. Interviews are instrumental in the acquisition of extra data due to the discussion that can ensue during data gathering activities which increases research validity (Saunders, Lewis, & Thornbill, 2015).

According to Mitullah and Onsate (2013), individuals in Nairobi have a lot of insightful opinions, suggestions, critiques and communication-related knowledge on the art of graffiti. More so, this interest was cultivated ever since the industry was having problems with the ban imposed by Mr. John Michuki, the former Transport and Communications Minister, who took office between 2002 and 2005 (Mitullah & Onsate, 2013). Consequently, the commuters using the routes from the Ongata Rongai, Ruai and Komarock matatu routes were the primary group that was used as research participants.

### **3.7 Data Analysis**

Notably, both thematic and narrative analyses were applied for the purposes of data analysis. Normally, thematic analysis is popular as a preferable technique for analysing data in qualitative research, particularly for subjective findings (Creswell, 2013; Gibbs, 2013).

Thematic analysis (as depicted in Appendix 4 for some of the research questions) involved data collected undergoing a semiotic and textual coding procedures of the graffiti's images and words to make sure that the patterns created are credible enough and meaningful (Long et al., 2000). In this research, the qualitative approach facilitated a principal fixation on the investigation of the communication derived from the graffiti-layered Public Service Vehicles (PSVs) along the Rongai, Ruai, and Komarock matatu routes, which made identification and recording of patterns (themes) based on the research answers, from the interviews and questionnaires' administration, possible. Marshall and Rossman (2014) argue that thematic analysis focuses on the pinpointing, identification and arranging of noticeable patterns within a given set of data while a narrative analysis depends on spoken and written words, as well as individuals' visual representations.

### **3.8 Data Presentation**

The data collected from the commuters (research participants) was presented in narrative and thematic forms after a semiotic and textual coding procedures (graffiti's images and words) of the collected data was done. Gibbs (2013) asserts that thematic coding involves a qualitative analysis that revolves around identification and recording of images and passages of texts which are interlinked through common themes. In this research, the data presented involved the different frameworks that were created after the patterns had been analysed which made these frameworks easily be categorised into different presentational sections. Narrative analysis validates research undertakings from the audience (Gibbs, 2013). The narrative part of the analysis categorised the data based on the opinions, narrations and the stories, both collective and individualistic, from the research participants.

### **3.9 Research Validity and Reliability**

Primarily, the study focused on the specific utilisation of scholarly and peer-reviewed sources for its literature review chapter so as to enhance the credibility of the information as a necessity for any academic research. Moreover, peer-reviewed data is a positive contribution to the reliability and validity of any qualitatively conducted study (Miller, 1986). By being selective in the identification of the research participants to include the general public receiver audience (receivers of graffiti communication) from Rongai, Ruai and Komarock matatu routes, the research was categorical in its population sample selection. The commuters' purposeful selection as the only research participant group purposively increases the credibility (internal validity) of the research by offering information relatable to the study's aim. The population choice increased validity and reliability of data collected in regard to the data's connection to the subject matter, that is, the communication derived from the graffiti-layered PSVs in Nairobi City, Kenya.

Notably, the interviews were transcribed before thematic and narrative analyses making sure that no response was skipped, ignored, or misinterpreted during the thematic and narrative analyses. The transcription processes ensured research validity by adding to the credibility of the data collected. On the conformability (objectivity) aspect, the commuters answered the questions specifically presented in the interviews impeding research digressions so as to increase research objectivism.

Similarly, from the 60 research questionnaires, 40 questionnaire guides with few questions (less than 6) answered were eliminated, as well as, inconclusive answers (answers that had one or two words where explanations and narrations were required). Therefore, from the 60 research questionnaires (Appendix 1) issued, only 15 were accepted for a final review.

The commuters who used matatus in one or two days each week (less than 3 days) were eliminated due to fewer interactions with the graffiti-layered Public Service Vehicles (PSVs) along the Ruai, Komarock, and Ongata Rongai matatu routes. These two activities increased formed a purposive sampling approach with regard to the issuing the research questionnaires which positively reflected on the validity and reliability of the research process.

In addition, due to the study's need for dependability (reliability) of data gathered, the gathered data was maintained through using varied research tools; interviews as well as administration of questionnaires. The information offered by the commuters was based on the interpretation of the graffiti-layered matatus. The interpretation from people in Kenya is mostly based on the graffiti artists' intent after their designing, painting, tagging, spraying, layering or writing graffiti on the surfaces of PSVs (Mijide, 2015). This research avoided questions that were based on such artists' intentions to allow independent narrations, suggestions, judgements, and interpretations from the research participants. This increased the validity of data collected.

### **3.9.1 Ethical Considerations**

The regulation of the University of Nairobi as stipulated by SOJMC department was followed. The research proposal was presented to the School of Journalism in June and a Certificate of Field Work (Appendix 3) issued thereafter. The obtaining of a certificate of field work was instrumental in order to commence research in the field. These ethical academic considerations included following critical steps to be made as part of research SOJMC ethics; defence of this proposal, and finally defending final project which was accompanied by obtaining a Certificate of Corrections (Appendix 6).

A Certificate of Originality (Appendix 5) was issued and indicated a 2% plagiarism mark which was below the required by the University of Nairobi as stipulated by SOJMC department. All these measures ensured that research ethics was maintained academically.

There was an ethical consideration into the privacy of the research participants due to the nature of some of their occupations. For instance, commuters as research participants from working at sensitive agencies, organisations and institutions required their occupational privacy since these institutions demand knowledge of such external activities from their employees. This resulted in research participants being accorded numbers instead of using their names in the ensuing chapters of this study.

Consequently, a consent form (Appendix 2) was issued to each research participant to be filled and signed so as to ensure the privacy of the data collected in terms of the names, occupation and other sensitive information. Research confidentiality increases the credibility of the responses given as it positively influences research participants' honesty and sincerity (Saunders, Lewis & Thornhill, 2015). Research participants' honesty and sincerity are imperative for research validity, reliability and research credibility (Creswell, 2013).

These ethical considerations were instrumental in determining and identifying the communication derived from the graffiti-layered Public Service Vehicles (PSVs) in Nairobi City, Kenya along Ruai, Ongata Rongai, and Komarock bus routes. In addition, these considerations assisted in determining if the communication derived from the graffiti-layered PSVs is popular among Kenyans.

## CHAPTER FOUR

### DATA PRESENTATION, ANALYSIS AND INTERPRETATION

#### 4.0 Overview

This chapter offers a review of the research findings, its interpretation and analysis. The chapter includes a presentation of the thematic (though a semiotic coding procedure) and narrative analyses which were the primary methods used in the data analysis process. In addition, the interpretation of the data in accordance the research's objectives, as related to the *Arts Criticism Theory*, and relevant literature, was included under this section.

#### 4.1 Research Response

The messages communicated by the graffiti-layered Public Service Vehicles (PSVs), the language used and the popular culture incorporated along Ruai, Komarock and Ongata Rongai matatu routes, were analysed best through the purposive sampling involving issuing of research questionnaires and interview sessions with different research participants. This process was achieved through thematic and narrative analyses of the various open-ended questions in the questionnaires and research guides that were issued to the 38 research participants from the Ruai, Komarock and Ongata Rongai matatu routes.

The response was 100% of the research questionnaires administered and interviews sessions conducted after validity and reliability tests were formalised. Since the research procedure was indiscriminate as it was based on purposive sampling procedures aimed at ensuring research privacy and confidentially, it was easier to reach 60 people after issuing questionnaires. Therefore, out of the 60 questionnaires sent, 15 were accepted to be part of the final research process after selecting questionnaires which had all questions answered.

Twelve research participants were from the Ruai, 13 from Komarock and the rest (13) were from Ongata Rongai matatu. Twenty-three research participants engaged in interviews while 15 offered answers on the questionnaires. Seven research participants from Ruai, 8 from Komarock, and 8 from Ongata Rongai were available for interviews. The interviews were transcribed before thematic and narrative analyses.

Notably, the final 15 questionnaires (5 from each route) selected were chosen after removing the rest that had not met the set research criteria for validity and reliability. For instance, the commuters who used matatus in one or two days each week (less than 3 days) were eliminated due to their fewer interactions with the graffiti-layered Public Service Vehicles (PSVs) along the Ruai, Komarock and Ongata Rongai matatu routes. Assertively, fewer interactions meant that the answers, opinions, and suggestions offered were less credible for this study. The questionnaires (as seen in Appendix 1) aimed to explore the objectives of the research thesis.

#### **4.1.1 Interaction with Graffiti-layered PSVs On a Weekly Basis**

Majority of the research participants agreed that they use matatus more than three times in a week to go to town. Research participants from the Ruai and Ongata Rongai matatu routes from the happen to use the matatus less than 5 days a week but more than three times in the week. Majority of the commuters using the Komarock route use the graffiti-layered PSVs more between 4 to 7 times each week. Komarock had the most commuters (9 out of the 13) who commuted five times each week to and from the city centre. Applicability of the *Art Criticism Theory (ACT)* was demonstrated through the weekly interactions with the matatus which enabled the research participants to analyse, interpret, and evaluate the message from the graffiti-layered matatus.



In addition, the more the commuters use the matatus, the higher the chances of noticing changes in graffiti styles. This particular question in the research questionnaire and research guide for interviews was imperative for reliability and validity concerns. Consequently, the questions ensured that the commuters were active spectators or interactors of graffiti layered on the surfaces of PSVs which enabled them to answer the rest of the questions in the questionnaires (Appendix 1). In addition, it made the commuters relevant in terms of the objective and aims that the research wished to establish.

#### **4.2 Coding in Thematic Analysis/Semiotic and Textual Coding Procedures**

Thematic analysis focused on the pinpointing and identification of noticeable patterns within a given set of data. This procedure was instrumental in identifying certain themes in the responses given by the 38 research participants (commuters). It is imperative to note that the research participants offered answers to open-ended questions with no restrictions to their personal opinions which means that the data collected was not limited to ‘yes/no’ answers, as well as not limited to numerically measurable variables. According to Braun and Clarke (2016), this is an element of thematic analysis as it operates of different approaches and not dependent on a singular method. Applicably, the answers offered went a long way to offer explanations relating to the messages communicated by the graffiti-layered Public Service Vehicles (PSVs) from a receiver’s perspective in Kenya.

The process of thematic analysis (as depicted in Appendix 4 for some of the research questions) involved coding of the data (searching for meaningful texts) obtained into various patterns (themes) which were all aligned with the research’s objectives and aims so as to remain within the focus of the research.

The process began first by summarising the responses, narrations, stories and opinions offered by the research participants were summarised. This was followed by ‘keying’ the summaries into meaningful patterns. For instance, separating the responses, on the ‘key’ words of ‘positive’ responses and ‘negative’ responses, was a fundamental precursor in the process of findings patterns and ‘themes’. In addition, another pragmatic way of ‘keying’ words into patterns was based on the similarity of responses and the number of research participants that shared the same/similar opinion, narration, story, or assessments. Resultantly, more than half the number of research participants from each route was considered as a theme shared by ‘majority of the commuters’. For instance, Komarock had 13 commuters, therefore, seven commuters sharing a certain opinion or articulating similar responses enabled formulation of a new theme.

Braun and Clarke (2016) ascertain that the ‘keyness’ of any particular theme is not strictly dependent on particular quantifiable measures but can be imperative in relation to its use in capturing something related to the research’ aims or objectives. Similarly, the ‘key words’ in this study depended on the objectives of the research. This angle was applied into ‘keying’ the summaries of the responses, opinions, narrations and suggestions offered by the research participants into recognisable patterns and themes. A section of the process is as indicated in the table below:

<b>Research Questions</b>	<b>Key Words in Sheng and Kiswahili</b>	<b>Translations of the Key Words</b>	<b>Key Words in English</b>	<b>Interpretations Through Coding</b>
<i>Message from graffiti-layered Public Service Vehicles (PSVs)</i>	Kali, Mzuri, maridadi, Urembo, Si nzuri, Tabiya mbaya, Haina Shida, Picha kali, Picha nzuri za vijana, Maandishi ya vijana, michoro kali, Maboy, Madem, Kisasa, Hatari, Endeshwa vibaya, Ya kuvutia watu,	Beautiful, Good, artistically appealing, Morally decadent, Morally alright, Youthful writing, Great artistry, Urban, Young men, Young Women, Modern, Recklessness Commercially motivated	Beautiful, Good. Artistically appealing, Morally decadent, Morally alright, Bright colours, Distinct, Morally wrong, sexualised, Commercial, Attraction,	Appealing Inviting  Captivating Youthful  Decadent Chaotic  Urban Modern  Commercial,
<i>Importance of graffiti-layered on Public Service Vehicles (PSVs) in Nairobi</i>	Area yangu, stage ya town, Inatutambulisha estates, Kelele, mashida, Dunda, Bamba, Inafurahisha.	Residential area identification, Town stage identification, Noise, chaotic, Recklessness, Exciting, Appeasing.	Extremely/ Somewhat Important, residential area codes, Chaotic, Not very Important, Not at all Important.	Residential area identification, Town stage identification, Noise, Recklessness,  Service satisfaction
<i>Language used on the graffiti-layered on Public Service Vehicles (PSVs)</i>	Kiswahili, Lugha ya vijana, lugha ya mtaa, mapicha, madem, ngoso, kizungu, maneno fupifupi. Maandishi ya kupendeza.	Kiswahili, Youthful language, Street language, Pictorial graffiti, English, Short-syllabic words, Artistic writing (calligraphy).	Bright colours, Pictures, Celebrities, Prominent People, Youth, Sexualised depictions, English phrases, Matatu names.	Written in sheng, Kiswahili, or in English. Short-syllabic English/sheng words. Pictorial graffiti, Sexualisation, Calligraphy.

**Table 4.1: Coding of Responses into Recognisable Patterns (Themes) from Common Words**

The answers to the research questions (See Appendix 1) enabled the formulation of particular themes from the narrations, responses, stories, and opinions offered by the commuters. For instance, the importance of the graffiti-layered matatus was always related to the level of satisfaction that the commuters got from travelling in the PSVs from a majority of the responses from the commuters of all the three routes. These responses had a 'key' commonality that acted as a 'key' theme identifier leading to the creation of the theme "the importance of the graffiti-layered matatus and level of satisfaction". In particular, semiotic and textual procedures of the graffiti's images and words were included in the coding process to derive meaningful conclusions from the data set.

Notably, the responses were arranged into ten distinctive themes and sub-themes, as well as narrations, dependent on the responses offered by the research participants. This enabled a more pragmatic way of coding the data offered since the 'key word' originated from opinions, narrations, suggestions, and explanations offered by the commuters. As aforementioned, narrative analysis validates research undertakings from the audience (Gibbs, 2013). The narrative part of the analysis categorised the data based on the opinions, narrations and the stories, both collective and individualistic, from the research participants.

### **4.3 Thematic and Narrative Analyses**

As explained earlier, thematic analysis focused on the pinpointing and identification of noticeable patterns within a given set of data. The following were the main themes and sub-themes, as well as narrations, formulated after data analysis of the responses from the research participants:

#### **4.4 The Messages from Graffiti-Layered Public Service Vehicles (PSVs)**

##### **4.4.1 Beauty of The Graffiti-Layered matatus**

Notably, most of the commuters (19 out of 38) had to use the word “maridadi” which means ‘beautiful’. It also borders on ‘appealing, inviting, and captivating’ and centred mostly on the artistic interpretation of the graffiti art. This shows that the first aspect that is interpreted by the commuter is the beauty and appealing nature of the graffiti layered on the surfaces of matatus along the Ruai, Komarock and Ongata Rongai matatu routes. “*the mat is always dope, the art ni kali sana...*” added another research participant (23). “Kali” is a sheng word that infers to the aesthetic value of the graffiti being good as well as sophisticated. Nevertheless, on further inquiry to deduce the message interpreted, especially from the interviews held by the commuters, other factors such as decency of the message, intended goal of the message, competition aspect between matatu businesses, and the Kenyan matatu culture in general were derived.

The graffiti-layered matatus were considered beautiful by most commuters and this falls into an artistic analysis of the message derived from observing, interpretation and analysing the graffiti. The beauty of the graffiti-layered matatus has always been the prime feature that has attracted both local and foreign art enthusiasts to the artistically manipulated public transport vehicles (Glader, 2017).

##### **4.4.2 Competitiveness of Graffiti-Layered Matatus**

Majority of the commuters, 5 out of 12 from Ruai, 6 out 13 from Komarock and 3 out 13 from Ongata Rongai narrated that the messages were ‘modern’, ‘urban’ and ‘youthful’ aiming at wooing them to use certain matatus and avoid others.

Through applicability of the *Art Criticism Theory* (ACT), this means that the graffiti messages were evaluated on the competitive edge of the matatu business which has grown tremendously over the years. On commuter (research participant 13) from Ruai said:

*“...there used to be a time that there were only few matatus with any form of graffiti along this route, but now they are many... the pictures and drawings are used to attract us to specific matatus, kama Inspektor iko juu (Inspektor is a well-designed PSV in terms of graffiti art) ...the pictures are mostly foreign and I relate to the artists most of the time....”*  
(4<sup>th</sup> August 2018).

The research participant simply asserted the relevance of graffiti to the competitive edge of the matatus industry that has increased in Ruai over the years. The colour coordination, the size of the graffiti writings, jokes used in reference to economic and political temperance in Kenya were some of the ways used to compete amongst the matatus. “...They use different colours, bright and huge names to attract us, the message is for the customer...” writes research participant 11.



**Figure 4.1: A Ongata Rongai matatu under Rongao SACCO showing how graffiti is used to shape the competitive edge of each matatu**

#### **4.4.3 Appropriateness of Graffiti-Layered Matatus**

Notably, from the research participants, those who were above 36 years of age lamented that sometimes the message was not appropriate or politically correct. Younger people did not seem to have any issue with the type of message with regard to appropriateness.

Three out of twelve from Ruai, 4 out of 13 from Komarock and 6 out of 13 from Ongata Rongai gave different responses centred on the decency and vulgarity of the messages. One Komarock commuter aged 49 years who works at CBD (research participant 19) said “...*ni vitu ya vijana, ina picha ya wasichana ambayo si vizuri...Ni mambo ambayo inaonyesha mambo si mzuri...*”. The statement translates to “...graffiti is meant for the youth, and sometimes it is embedded with sexualised pictures which is not good morally...”. These assertions among several others emphasised on the ‘chaotic’ and ‘indecent’ nature of some of the artistic expression.

The commuters who interpreted the messages communicated from the graffiti-layered PSVs on the basis of the appropriateness of graffiti led to the messages being classified as ‘chaotic’, ‘indecent’, ‘loud’, ‘decent,’ while other classifications from a semiotic analysis borders on morality. This was in accord with the research by Wa-Mungai (2016), in which the author states that indecency of the graffiti messages could emanate from the series of expressive forms of the art that are sexualised and a language that is highly uncensored. In fact, Creighton Colin and Yieke Felicia (2006) assert on the way graffiti is fused with matters pertaining to women, their liberation, feminism, and progressive state in a male-dominated world, is advanced in a negative light. These interpretations that were rather personal more than collectively-shared sentiments among the research participants varied in the nature of the subject (specificity) and message appropriateness. For instance, from the research conclusions, some participants believed the images of women were highly sexualised while others were offended by certain political jokes embedded in the graffiti message. Nevertheless, a majority of the commuters found the messages to be ‘decent’ and entertaining.





**Figure 4.2: A matatu from Komarock matatu Associations under Risen SACCO:  
Depiction of Short-syllabic English words**

Similarly, there was definitely a different interpretation depending on the age of the commuter. Young commuters (below the age of 25) especially from Ongata Rongai and Komarock were enthusiastic about the messages exhibited on the graffiti-layered PSVs and did not seem to think there was any immoral or indecency issue associated with the art. This was determined when these commuters failed to mention such issues or simply denied such assertions.

*“It is just the way we express ourselves, graffiti is the way we talk about our problems, worries, likes and dislikes...haina tofauti an kuchora kwa kitabu (It has no difference with drawing on a book) ...”* research participant 29 from Komarock answered during an interview on 6<sup>th</sup> August 2018.

Appropriateness of the messages perceived from the graffiti-layered matatus also reflected on the messages being viewed as decent and expressive in nature. The message was interpreted to be a means of expressing people’s thoughts. A considerably large group of the research participants believed that the message communicated by the graffiti-layered matatus was ‘modern’, ‘urban’ and ‘youthful’ and primarily aiming at wooing them to use certain matatus and avoid others. This resonated with the competitiveness of the graffiti-art which aimed at competing for customers (receivers of graffiti communication) through their art. Graffiti is a brand, and most labels are essentially used to attract customers (Asperen et al., 2017).

#### **4.4.4 Specificity of Certain Messages**

There were cases whereby the research participants’ opinions, suggestions or narrations concerning messages they perceived was not collectively shared by a majority of the other commuters from each respective matatu route. These single narrations and opinions were rather specific in nature and bordered on personal opinion and convictions mostly. Few research respondents mentioned the type of message that is expressed through graffiti sprayed on the surface of PSVs in detail with research participant 16 asserting that “...*It is a way of us speaking politically through jokes since we are unable to speak up boldly to issues such as corruption...*”. Nevertheless, majority of the responses never seemed to highlight completely different and specific messages concerning the messages the commuters derived from observing the graffiti-layered PSVs.

There were cases of specific messages that are of national interest such as tourism, the economy or politics originating from personal convictions. Specific messages were more personal in nature and were not shared by more than three research participants. “...*the graffiti is a way through which the government keeps us from focusing on the real issues...high bus fares...*” lamented one commuter from Ruai (research participant 15). Such cases of specific interpretations by one or two commuters were not collectively shared or insinuated by other commuters.



**Figure 4.3: A Ongata Rongai matatu under Ongata Line SACCO: Sheng/Kiswahili Words Used as part of Graffiti**

There few cases of specificity of certain messages derived from the graffiti layered on Public Service Vehicles (PSVs) in Kenya from a receiver's perspective bordered more on personal opinions and therefore did not frequently appear under group perceptions or collective interpretation of the message communicated by the graffiti-layered matatus. For instance, there are research participants who felt that the graffiti message interpreted from sprayed or painted political pictures on the surfaces of the PSVs were an expression of people's voices while others felt that the messages were only meant for the youth but elderly people were not targets of any intended graffiti communication. There several of such opinions and narrations that had their own specific personal opinions and assumptions. Indeed, any art examination is core to the interpreter as much as it is part of the artist (Alonso, 1998).

#### **4.4.5 Identification and Differentiation of Matatu Routes/Residential Areas**

Messages were interpreted along residential areas and regional routes. Through applicability of the *Art Criticism Theory* (ACT), some commuters interpreted the colour and the imagery of graffiti as a tool meant to differentiate certain matatus from others. Research participants from Ongata Rongai and Ruai asserted that the colour used to make graffiti was meant for identifying the route taken by the matatu, that is, route 38/39 for Ruai, or route 125 for Rongai. One 19-year-old commuter from Ongata Rongai (research participant 19) wrote:

*“...our matatus have gold colours, bright yellow and red colours, other places have different colour mixtures for their graffiti. For instance, Ruai has more bright blue-green colours and Forwards-Travelers that go to Kayole and other parts of Eastlands have more green bright colours”*  
(6<sup>th</sup> August 2018).

In essence, the messages interpreted by some commuters was graffiti being used to differentiate different routes taken by PSVs, or identifying certain residential areas that are home destinations for commuters. In reality, identification and Differentiation of Matatu Routes/Residential Areas originated from the graffiti colours, drawings, and designs after they were interpreted on how big they were, their colour vibrancy, colour and writings' mixture, pictorial precisions when celebrities are painted, as well as drawn/tagged on the surfaces of matatus.

About 70% of the research participants related the messages they perceived as communication from the graffiti-layered PSVs to identification and differentiation of matatu routes/residential areas within and around Nairobi. In a research aimed at formalising the matatu industry in Kenya, the authors assert that despite majority of matatu numbers being accorded to each Nairobi route, commuters have other ways of identifying their respective buses; sometimes by checking the distinctive art on the surfaces of the matatus (Mitullah, & Onsate, 2013). That could be the rationale behind the introduction of basic contemporary African art in the graffiti matatu industry in Kenya to create an appreciation for the beauty of African craft, as well as enable the commuters to identify the buses according to African art impressions (Mijide, 2015). From the research findings, a majority of the commuters asserted that it was easier for them to even identify their residential-routed PSVs at the stages in town based on the graffiti-layered on their surfaces and the colour. For instance, most Ruai matatus have blue-green colours while those from Ongata Rongai have gold and red-yellow bright colours.

#### 4.5 The Importance of Graffiti-Layered Matatus and Level of Satisfaction

Majority of the research participants agreed that graffiti is important in the matatu business. Five out of the thirteen participants from Komarock asserted that it is extremely important while the rest selected either very important or somewhat important. Seven out of the twelve commuters along the Ruai route agreed that the graffiti-layered matatus are extremely important as well as 9 out of the 13 commuters along Ongata Rongai had the same accord. The research participants who agreed to the importance of graffiti-layered matatus narrated business as one of the reasons as to why graffiti is imperative, and identification of matatus in accordance to routes taken. Research participant 3 narrated:

*“...graffiti is important since it keeps business booming for the owners and it lets us know automatically which route the matatu operates on, it helps in making us choose easily which PSV to board...” (7<sup>th</sup> August 2018).*

Majority of the commuters who agreed on the importance of graffiti-layered matatus also shared the same positive sentiments with regard to the level of satisfaction derived from travelling in the matatus. One 19-year-old commuter from Ongata Rongai (research participant 19) asserted “*...Mimi siwezi panda mat yenye haina graffiti and music na graffiti kali...ntafell ni kam nimewaste fare coz sitabambika...*”.

This translated to “...I cannot board a PSV that is not embroidered with graffiti that is accompanied with music...If I do that, I will end up feeling as if I have wasted my fare since I will not be satisfied”.



**Figure 4.4: A matatu from Komarock matatu associations under Marvellous Buses: ‘Urban’ and ‘youthful’ Graffiti**

From a majority of the responses given, satisfaction was directly correlated with the importance placed on the graffiti-layered matatus in Nairobi. Nevertheless, 5 out of the 12 commuters along the Ruai route disagreed that the graffiti-layered matatus termed as not being important as well as 4 out of the 13 commuters along Ongata Rongai shared the same accord. In addition, 2 of the Komarock commuters had the same sentiments asserting that the graffiti art layered on the surfaces of matatus was purely decorative and lacked any form of importance.

One research participant from Ruai who stated that the graffiti-layered on Public Service Vehicles (PSVs) is ‘not at all important’ on his questionnaire response as well as how unsatisfied he was when travelling in graffiti-layered matatus (research participant 21) said:

*“The graffiti art is just for the young generation; it does not have any importance since I will still board the cheapest matatus to town regardless of what is drawn on its surface...” (4<sup>th</sup> August 2018).*

This shows that there are some commuters who are not thrilled in travelling in graffiti sprayed matatus and did not derive any form of satisfaction from such PSVs' services.

The importance of graffiti-layered PSVs in Nairobi with reference to Ruai, Ongata Rongai and Komarock routes was essential in determining if there is indeed a form of communication derived from graffiti-layered matatus. The importance was measured in terms of the satisfaction that the research participants (commuters) attained by travelling in graffiti-layered Public Service Vehicles (PSVs). According to Mutongi (2017), matatus have always been an integral part of Kenya's public transport and cultivated a prolonged satisfaction among commuters who use the service most of the time. In general, the importance accrued to graffiti-layered PSVs in all three routes, Ruai, Komarock, and Ongata Rongai, was high and a majority of the commuters were either extremely satisfied or partially satisfied to be travelling in such vehicles.

#### **4.6 Popular Culture and its Presence on Graffiti-Layered Matatus**

The existence of popular culture and its presence on the graffiti-layered Public Service Vehicles (PSVs) was first related to the matatus' significance and relevance to the respective residential areas. All the commuters from both Komarock and Ruai residential areas who were part of the research agreed that the matatus that take people to and from their respective residential areas are popular in those regions due to the presence of celebrity pictures and movies and musician's names embedded in the graffiti art (popular culture) imprinted on the surfaces of the PSVs. Through applicability of the *Art Criticism Theory* (ACT), 10 out of the 13 Ongata Rongai commuters agreed on the fact that popular drawings increased different matatu's popularity among its commuter base and stressed on the identity that the matatu gives their regions that is special and separate from other areas.



The commuters were very receptive to the popularity that certain matatus added to their residential areas with several research participants naming matatus that are more popular than others. In fact, this has been a consistent feature of incorporating popular international art as well as local art in graffiti-inspired matatu culture. For instance, the Kenyan youth as a receiver group in the 1990s selected the graffiti-layered matatus.

In actuality, matatus with the most appealing graffiti art to them had an effect of making the youth move to estates that possessed ameliorated graffiti-layered PSVs due to the continued communication derived from the graffiti layered, sprayed, written or painted on the PSVs (Oganda & Mogambi, 2015). The hip-hop culture was the media art form that satisfied the youth in Kenya at the time (the 1990s), and the colour coordination was intertwined with pictures that range from Barrack Obama to Kanye West (Mutongi, 2017). Similarly, this was the same source of artistic influence of the can-sprayed graffiti art in New York, Chicago and Philadelphia subway systems in the 1970s and 1980s (Bates, 2014).



**Figure 4.5: A matatu from Komarock matatu associations under Mwamba SACCO: Popular Culture Through International Sports' Depiction**

Similarly, the popularity of the matatus was emphasised by the popular names accorded to matatus based on how renowned the matatu among its commuters and residential areas. In most instances, the PSVs' names are dependent on the type of graffiti embedded on its surface. For instance, a matatu called 'Justice League' has the pictorial depiction of the movie *Justice League* bombed on its surface.

Occasionally, from the responses offered by most commuters from Komarock, Ruai and Rongai, matatu names were taken from the words, symbols, pictures and engravings on the surfaces of the matatus as well as names of popular international musicians. For instance, “Lip- Sync” is a matatu from Komarock which is popular due to the graffiti ‘Lip- Sync’ engraved above its windscreen and pictures of female lips on all its exterior surfaces.

Similarly, the interior had the same ‘lip’ engravings. Research participant 22 added “...*Lip-Sync is popular among the ladies but I prefer using Beats, Dolla Sign or Lyrics to go to town due to the music they play...*”. ‘Beats’ is another matatu in Komarock called so due to the same graffiti features painted on its surfaces. “Dolla Sign” is a short name for an international artist based in the United States called ‘Ty Dolla Sign’ and has been commonly used on a matatu covered with graffiti specially developed and created based on the artistic influence from this one particular artist.

The pictorial graffiti are made up of famous foreign musicians, local celebrities, and prominent public figures. Similarly, a study conducted by Mijide (2015) on of the present and introduction of African art in the Kenyan PSV industry which ascertains that local African content (Tingatinga art and its patterns) on the graffiti-layered PSVs is minimal due to large presence of foreign art (Mijide, 2015).



**Figure 4.6: A Komarock matatu under Marvellous SACCO: Urban Pictorial Graffiti**

Nine research participants from Ongata Rongai answered the question whether graffiti-layered on Public Service Vehicles (PSVs) was popular in their residing area by adding names to the matatus that are known to many people residing in the area. Research participant 32 wrote *“Yes, they are very popular, currently, our matatus are popular in all of Nairobi...everyone knows Kifaru and Phantom X”*.

‘Kifaru’ and ‘Phantom X’ are popular matatus that have been famous in the residential area of Rongai due to their unique graffiti styles as well as their different body structures with ‘Kifaru’ having a shape that is military-like and painted green as most Kenyan military vehicles.

The popularity of graffiti-layered matatus in commuters’ residing areas was relatable to their first and current impressions of graffiti-layered PSVs. Majority of the research participants admitted that there have been considerable changes from their first impression of graffiti-layered PSVs and the impression they currently have on the same. Eight out of the twelve commuters from Ruai route alluded to a lot of changes between their first and current impression with regard to the graffiti-layered PSVs. They were all very sincere with their adaptations and changes ranging from more colouring used in graffiti currently and more complexity in regard to the layering, painting and bombing of the graffiti art on the surfaces of matatus. Research participant 35 who has been using matatus from Ruai to town for the last 10 years confirmed the change by stating:

*“...Used matatus for a decade now. First time here in Ruai they had no graffiti from, just stickers and funny quotes on papers stuck on the inside parts of the vehicle. However, graffiti were introduced and it has been getting more vibrant and detailed. Even the graffiti at its inception was only sprayed on one side of the vehicle a few years back, but now...its nearly everywhere on the vehicle...” (6<sup>th</sup> August 2018).*

Similarly, nine out of the thirteen commuters from Komarock and 10 out of the 13 research participants from Ongata Rongai stated that there were changes in the graffiti. In Ongata Rongai, the commuters emphasised more on the colour and pictorial graffiti being excessive now as compared to sometimes back. These evaluations are pragmatic applications of the *Art Criticism Theory* (ACT). Nevertheless, not all first and current impressions were time-based.

One commuter from Komarock (Research participant 37) stated, “...*I used to like graffiti at first but now it is a nuisance since it comes with loud music and highly sexualised pictures...*”. Another from Ruai (research participant 30) added, “*I personally did appreciate the graffiti at first, but the pictures are usually mostly indecent and have nothing to do with us as Kenyans...*”.

Assertively, 90% of the responses from all the groups confirmed that the commuters’ first impression and their current impression of graffiti art is definitely not the same; time-based or otherwise. Similarly, the popularity of the graffiti-layered matatus was emphasised by the change from first to current impressions that meant the graffiti’s messages had an impact on the residents of Ruai, Ongata Rongai and Komarock routes. Majority of the commuters had their first impression with regard to the graffiti-layered PSVs being positive which ended up staying the same but for few, it changed to negative impressions/perceptions. For instance, commuters who currently perceived graffiti-layered matatus as being too noisy and reckless on the road admitted to earlier not bearing such perceptions.

The matatu’s negative side has always been a concern to the government, especially the aspect of the hard blaring noise (Mutongi, 2017). In addition, this same change in impressions applied for commuters that started without any apparent first perceptions or with negative impressions of the graffiti layered on matatus only to change to positive perceptions. This positive changes can be attributed to art criticism which innately can be evoked by the constant close proximity to art representations (Subramaniam, Hanafi, & Putih, 2016). In this context, the commuters from of Ruai, Ongata Rongai and Komarock routes being exposed to the graffiti-layered matatus.



**Figure 4.7: A Komarock matatu under Mwamba, Risen SACCO: Popular Culture Depiction Through Popular International Musicians**

The ones who did not confirm the changes had varied reasons with one Komarock commuter (research participant 10) commenting that “...I do not pay attention to graffiti that much...”. The other commuters who believed that matatus were not popular in their residential areas cited cases of lack of enthusiasm from their friends mostly with regard to graffiti-layered PSVs and cumulatively made up only 4% of the total representation.



**Figure 4.8: A Ongata Rongai matatu under Ongata Line SACCO: Sexualisation of The Graffiti Art**

Conclusively, the research findings deduced that the popularity of graffiti-layered matatus in the commuters' residing areas was high indicating that there was communication derived from the graffiti-layered PSVs from a receivers' perspective. In fact, majority of their first and current impressions of graffiti-layered PSVs had both positive and negative trajectories. The popularity of the matatus based on residential areas and other research findings confirmed that there was communication derived from the graffiti-layered matatus.



This assertion is correlated with a research by Mwangi, (2008) that deduced the popularity of graffiti in Kenya being prominent to the point of being considered as an addition to the lexicography of English language learning in selected secondary schools.

#### **4.7 The Language Used On the Graffiti-Layered On Public Service Vehicles (PSVs)**

The three common traits that emerged with regard to the research participants' analysis of the type of language used with graffiti is "sheng" or youthful lingo and pictorial graffiti as well as short-syllabic English words exclusively. Seven out of thirteen commuters from Rongai, 10 out the 13 from Komarock and 5 out of 12 from Ruai asserted that the language was "that of the youth". Notably, even the youth, such as a 19-year old commuter (research participant 19), believed that the language was strictly youthful comprising of words that were mostly drawn or painted in sheng.

*"...sheng ndio lugha ya graffiti...it is used since young people understand it more easily than formal languages, hapa mtaa..."* Research participant 19 from Ongata Rongai said. This translated to 'sheng being the language that is used in graffiti writings and it is utilised due to easier comprehension by young people from Ongata Rongai.

Majority of the commuters had varied answers on the language used in the pictures, graffiti-designs and etchings. Nine commuters out the thirteen from Komarock, 8 out of 13 from Ongata Rongai, and 9 out of 12 from Ruai had positive responses. In particular, through applicability of the *Art Criticism Theory* (ACT), they seemed to point out that pictorial graffiti were more common as graffiti "language". Pictorial graffiti are commonly used in Ruai, Komarock, Ongata Rongai, as well as other routes with graffiti-layered matatus. Research participant 17 on 8<sup>th</sup> August 2018 from Ruai wrote:

*“...the language is of pictures and drawings, words are rarely used and if they are, they are drawn in some fashionable way...I always see pictures of celebrities”.*

The pictorial graffiti comprise of popular musicians, politicians, movie characters, and other drawings sprayed, tagged and bombed on the surfaces of the PSVs.

The language on the matatu was interpreted as that “of the youth” from majority of the responses. “...*Ni lugha ya mtaa, ya vijana, nailelewa mimi kwa sababu ina Kiswahili and English pia...*”, research participant 15 from Komarock wrote.

Most of the responses names ‘sheng’ as the language used on the graffiti-layered on Public Service Vehicles (PSVs) but instances of English words were common. Majority of the respondents understood the writings whether they were written in sheng, Kiswahili, or in English. Some commuters asserted that the graffiti that was in word form was not really conclusive sentence-wise (short-syllabic English words) as some words were just there to supplement the drawings, paintings and other designs of graffiti art on the surfaces of the PSVs.

*“The language has short works in English mostly that commonly resonate with the youth...”* research participant 19 wrote. Words or few word combinations such as “squad”, “weapon”, ‘gang’, ‘Ongata Line’, ‘Catalyst’, ‘Black Panther’, ‘Viper’, and ‘Beats’ are some of the common names the research participants mentioned in regard to the youthful language used on the graffiti-layered on PSVs.



**Figure 4.9: A Ruai matatu operated by EBTI SACCO: Popular Culture Through Tagging of International Prominent People**

These research findings after data analysis deduced that the language used on the graffiti-layered PSVs was made up of “sheng”/youthful lingo, pictorial graffiti and short-syllabic English words. This indicated that there was communication derived from the graffiti-layered PSVs from a receivers’ perspective. According to Oganda and Mogambi (2015), short English, *Sheng* and Kiswahili words, as well as fragmented sentences, have always been part of the language used with graffiti expression.

In fact, vernacular language such as *Gikuyu* has also been part of the wordings embedded in the graffiti layered on the surfaces of PSVs (Wa-Mungai, 2016). From the research findings, the majority of the writings are short-syllabic English words, with the inclusion of *Sheng* and Kiswahili. The language was termed as youthful and urban due to a large presence of pictorial graffiti that accompanied the writings.



**Figure 4.10: A Komarock matatu under Marvellous SACCO: Language Has Short Works in English Mostly That Commonly Resonate with The Youth**

The language of the graffiti art was related to the question revolving around what interesting part of the art made commuters to question and analyse it. Majority of commuters; 12 commuters out the 13 from Komarock, 12 out of the 13 from Ongata Rongai, and 11 out of 12 from Ruai, had varied positive answers in regard to whether graffiti-layered on Public Service Vehicles (PSVs) was interesting enough to make them question and analyse it. The positivity of the message means that the commuters accepted that graffiti-layered matatus as being interesting enough to question and analyse.

A majority of the commuters analysed the graffiti if there were new graffiti pictures, graffiti-designs and redone graffiti etchings. Others among those who agreed that they do analyse and question the graffiti asserted that it is common to do so since you cannot escape meeting matatus with such graffiti embroidery and writings. “...*the pictures of international superstars are staring at you most of them time...*” research participant 20 wrote.

Nevertheless, one research participant who declined that she does not find the graffiti-layered on matatus interesting enough to make her question and analyse it states lack of interest by writing that “...matatus are simply for travelling...I do not bother much with the graffiti...” research participant 1 said

In essence, the language was established to include illustrations of morphological and syntactic humour and ellipses, pictures, paintings and etchings on their surfaces from the various responses given. In actuality, more pictorial depictions of musicians, celebrities and famous people were engraved within the graffiti language.

#### 4.8 Summary

Conclusively, with reference to the *Art Frames* conceptual framework of the study, street art graffiti, existential (expressive) graffiti and tagging graffiti categories are the most common type of international graffiti groups present in Kenya in reference to the graffiti-layered PSVs along Ruai, Ongata Rongai and Komarock routes. Street art graffiti is deduced from the group responses established from messages communicated by the graffiti-layered matatus that were termed as ‘modern’, ‘urban’ and ‘youthful’ made the art more competitive and popular in the respective residential areas of Ruai, Komarock and Ongata Rongai. Illustratively, street art has municipality connections and can always be traced to certain areas or localities (Halsey, 2002).

Existential (expressive) graffiti was depicted in the messages interpreted by the commuters that formed themes such as the beauty of the graffiti-layered matatus, appropriateness of the messages received, and the specificity of certain messages in relation to the graffiti-layered PSVs. For instance, moral decadence was associated severally with the loud music and the open sexualisation of the graffiti art. According to research conducted by Fillis in 2010, the tension between market orientation and artistic expression in visual art has always existed catapulting issues of morality, for instance, in graffiti expressive arts.

Similarly, competitiveness of graffiti-layered matatus, specificity of certain messages, different assertions on why the art form is important, and the satisfaction derived from travelling in such matatus were part of its expressive nature. All graffiti art is expressive and deeply personal if analysed from the artist’s eyes (Bates, 2014). Consequently, tagging graffiti categories were present from the group responses that revolved around colours, letters’ sizes and shapes, artists’ names and pictorial representations as part of the graffiti.

In fact, these array of language manipulations create an explicit fancy writing style whereby the general regulations for capitalisation and punctuation are ignored (Oganda & Mogambi, 2015). For instance, from the commuter's responses, a majority of the Ruai matatus had English/sheng names embedded in blue-green colours while those from Ongata Rongai have more English names tagged in gold and red-yellow bright colours.

The messages derived from the commuters' interpretations of the graffiti-layered matatus offered a spectrum of the communication as perceived by commuters from Ruai, Komarock, and Ongata Rongai. In particular, this was achieved through applicability of the *Art Criticism Theory* (ACT). Moreover, the language used on the graffiti-layered PSVs as interpreted by the commuters together with the interpretations and evaluations of the popular culture's presence in relation to the graffiti-layered PSVs immensely aided in determining the communication derived from the graffiti layered on Public Service Vehicles (PSVs).

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **5.0 Overview**

This chapter presents the conclusions of the research findings. This is achieved through a summary of the main research findings. In addition, the chapter covers the implications of the research findings, as well as a presentations of relevant research recommendations. Finally, the chapter covers a presentation of fields for further research.

This study aimed to determine the communication perceived by the graffiti-layered Public Service Vehicles (PSVs) from a receiver's perspective in Kenya by first checking the messages communicated. In addition, it examined the language used on the graffiti-layered PSVs as interpreted by the commuters as well as the popular culture's presence on the graffiti-layered Public Service Vehicles. These research findings had deductions that were established from the various from the interpretations and evaluations of the answers offered by the research participants.

#### **5. 1 Summary of the Research Findings**

The communication derived from graffiti-layered PSVs was deduced from the messages and the language used to make the art from graffiti-layered PSVs from Ruai, Komarock, and Ongata Rongai. The communication derived from the graffiti-layered PSVs from the research findings include the beauty of the graffiti-layered matatus, a perception of the competitive nature of PSVs, appropriateness of the messages, identification, and differentiation of matatu routes and residential areas, and the specific personal interpretations of the graffiti art.



The language specifically had more to do with aiding what needs to be communicated through the art due to its role in enabling comprehension of graffiti art. The language used was either English in the form of short syllables, Sheng, and occasionally, Kiswahili on its own. According to Oganda and Mogambi (2015), short words, as well as fragmented sentences, have always been part of the language used with graffiti expression.

The identification and differentiation between the matatus from different residential areas ascertain that the graffiti art layered on the surfaces of matatus is incredibly popular that it can be easily identified by residential commuters from one area. The specific of the messages can be attributed to the various perceptions about commercial vehicles, age differences, exposure, levels of education among other reasons. In addition, the research paper deduced the importance of graffiti-layered matatus in Nairobi which positively correlated with the level of satisfaction derived from travelling in such PSVs. This is because a majority of the commuters regarded graffiti-art layered on the surfaces of PSVs along Ruai, Komarock, and Ongata Rongai to be imperative and a feeling of satisfaction was derived from it travelling in the matatus to and from their respective residential areas.

## **5.2 Implications of the Research**

The research findings will increase the understanding of graffiti which commences first before its value is appreciated as an art form in order for it to be perceived differently. The different perception of the art form leads to avoidance of graffiti art being shunned as a mere form of vandalism or crime (Hughes, 2009). In addition, the research findings will greatly increase the understanding of graffiti art from a receivers' perception. This additional knowledge is imperative for the impeding public misunderstandings and disagreements in regard to the communication communicated by the graffiti-layered PSVs.

A receivers' perception can increase comprehension of the graffiti-layered PSVs in Nairobi and prevent its later degeneration such as the time the Kenyan government stepped in when Mr. John Michuki, the former Transport, and Communications Minister, took office between 2002 and 2005 and consequently banned graffiti art on the surfaces of PSVs (Mijide, 2015; Mutongi, 2017). In essence, graffiti awareness (communication derived from the graffiti) of Kenyan people concerning the graffiti-layered PSVs from different standpoints, perceptions and rationales will generally increase and be comprehended further due to this research's deductions. Justifiably, this will be beneficial since it filters out the already widely established perceptions, such as graffiti art being a form of vandalism or a type of crime in Kenya or a tool for sharing and communication political allegories and sarcasm mostly (Mijide, 2012).

### **5.3 Recommendations**

There is room for further semantic analysis with a deeper and more intricate review of the communication, in terms of messages, derived from graffiti-layered matatus. Since semiotic analysis encompasses meaning-making, meaningful communication, and sign processes, the language and messages of communication can use such an analysis so as to classify the communication along meaningful communication. Semiotic analysis of graffiti in Kenya can contribute to the semantic distinctiveness of the already growing Kenyan English (Atichi, 2004). A research by Wa-Mungai (2016), for instance, asserts that the analysis of most graffiti art on matatu arises from urban geography that has been consistent with its focus on the subject.

If other researchers or different disciplines include semiotic analysis of the same, the communication derived from graffiti-layered PSVs can be expanded and more meaningful deductions made which will add the existent pool of knowledge.

Similarly, since youthful lingo and sheng were determined as the primary language used on the graffiti layered on the surfaces of PSVs and the messages had pictorial graffiti serving different roles such as identification and differentiation of residential areas, the role played by graffiti art in connection with the youth and Nairobi residential areas can be pursued extensively. The communication established as youthful lingo, sheng (mixture of short syllabic English words and Kiswahili) and extensive incorporation of pictorial graffiti can be analysed from a different perspective, for instance, its relation to the youth from Ruai, Komarock and Ongata Rongai residential areas.

Notably, a receivers' perspective into other Saccos along Komarock, Ruai, and Ongata Rongai that lack graffiti layered matatus will broaden the understanding of the communication derived from graffiti layered PSVs. It is imperative to note that only the commuters of certain matatus were used in this research process due to such PSVs having graffiti layered on their surfaces. Precisely, Ongata Rongai as part of the Rongao and Ongata Line PSV Saccos, Komarock matatu associations manned under Mwamba, Risen, and Marvellous Buses, and Ruai matatus as operated by EBTI Sacco are the Sacco buses with the graffiti phenomenon. The reason why certain routes taken by PSVs in Nairobi city have remarkable graffiti while others lack them entirely is still a gray area since a newly sprayed matatu endeavoring to operate under a PSV SACCO that prohibits graffiti art will definitely generate conflict or be banned from the SACCO. This is a question that needs to be inquired.

#### **5.4 Further Research**

The graffiti-layered matatus obviously communicate messages the commuters who board them each and every day around Nairobi. The first room for further research is to analyse the collective messages and communication that can be derived from graffiti-layered PSVs in Nairobi city among other routes. Notably, as much as commuters using the graffiti-art layered PSVs along Ruai, Komarock, and Ongata Rongai regarded the communication from the matatus as being imperative to their transport needs and derived a considerable level of satisfaction from travelling in the PSVs, the same might not apply in other routes within and around Nairobi. It is recommendable for further research to study the communication that can be derived from graffiti-layered PSVs in Nairobi city among other routes. Routes such as Buruburu, Kayole, Umoja, and Wetlands can be an important starting point due to the large presence of matatus that have been sprayed and painted with graffiti art.

Similarly, it is recommendable to research in the future the reason why certain routes have no matatus layered with graffiti art on their surfaces. Notably, there existed matatus Saccos and group of buses along Ruai, Komarock, and Ongata Rongai that lacked any form of graffiti and the reason behind this reality can be researched in order to fully analyse the communication, or lack of communication, from these PSVs in Nairobi city. For instance, the Ongata Rongai Bus Services that have their town station at Railways in downtown Nairobi that does not have any form of graffiti on the surfaces of their matatus despite their counterparts, Rongao and Ongata Line PSV SACCOs having the graffiti-layered PSVs.

The same applied to Komarock matatu associations under Mwamba, Risen, and Marvellous Buses having graffiti-layered PSVs while Komarock-bound “Double M” matatus lacking such art entirely. Such literature gaps can be filled by recommendations of future research and studies. This is an area that can be pursued in the future through a research inquiry.

Finally, the communication of graffiti art if extended to include other variables within a longitudinal study can ascertain whether Kenyan graffiti is an Art Movement. Notably, modern-day graffiti art movements have been around the world since the late 1960s towards the early 1980s when they began in New York City and Philadelphia subways spreading to European countries such as Germany, Russia, and Spain from Hip-Hop influenced graffiti street artists. In Kenya, the same nature and growth of graffiti art, more so focused on the matatus in Nairobi, can be evaluated within the context of a graffiti art movement.

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## **Appendix 1: Research Questionnaire and Research Guide for Interviews**

An Analysis of the Communication Derived from the Graffiti Layered on Public Service

Vehicles (PSVs) In Kenya: A Receiver's Perspective.

### **Survey Questionnaire**

**a. Name (Optional)**

**b. City**

**c. Region (Town or District)**

**d. Sector of the Economy**

- Public Sector**
- Private Sector**
- Unemployed**

**e. Age**

Below 25

- 25-35
- 36-45
- 46-65
- 66-75
- Above 75 years

**f. Sex**

- Male
- Female

**g. Job Occupation**

.....  
.....  
.....

**h. Job**

Description.....  
.....

**Questions (Circle your response to the left of the suggested answers)**

**1. How often do you use the matatu route to/from town (mention days in a week)?**

**Number of days weekly**

.....  
.....

**2. Do you get any message from graffiti-layered Public Service Vehicles (PSVs)?**

- **YES**
- **No**

If so, explain what and why?

.....  
.....

**3. How important is graffiti-layered on Public Service Vehicles (PSVs) in Nairobi?**

- Extremely Important
- Very Important
- Somewhat Important
- Neither Important not unimportant
- Somewhat Unimportant
- Not very Important
- Not at all Important

**Why? (Basing the answer on your response above)**

.....

.....

**4. What was your first impression of graffiti layered on matatus and your current perception?**

.....

.....

**What changed or remained the same?**

.....

.....

**5. How satisfied are you from travelling in graffiti-layered Public Service Vehicles (PSVs)?**

- 1. Very satisfied
- 2. Satisfied
- 3. Neutral
- 4. Unsatisfied
- 5. Very unsatisfied

**Explain why? (Basing the answer on your response above)**

.....  
.....

**6. Is graffiti-layered on Public Service Vehicles (PSVs) popular in your residing area?**

.....  
.....

**Explain why or why not?**

.....  
.....

**7. What is the language used on the graffiti-layered on Public Service Vehicles (PSVs)? Do you understand the language?**

.....  
.....

**Explain why or why not?**

.....  
.....

**8. Is graffiti-layered on Public Service Vehicles (PSVs) interesting enough to make you question and analyse it?**

.....  
.....

**Explain how?**

.....  
.....



## Appendix 2: Consent Form (Interview and Questionnaire Guide)

Hello! We are glad to have you as a participant in a research survey examining the truths behind the of the communication derived from the graffiti-layered on public service vehicles (PSVs) in Kenya: A receiver's perspective from Ongata Rongai, Ruai, and Komarock transport routes on behalf of the Master of Arts in Communication Studies course (University of Nairobi).

This survey (interviews and filling of the questionnaires) should take **15 minutes** for most people to complete.

Here are some useful tips:

- Taking part in this study is completely **voluntary**. It is not a must to write your name on the survey.
- Your answers will be used for research purposes only. You are not required to answer any question you do not wish to answer. You can move on to the next question at any time.
- Information provided is strictly confidential, data will be stored in secure computer files after entered.
- If you have questions in regards to the survey or want a copy of the research proposal results, you can contact Nyabuto Alpha Mogire at [alphamogire@gmail.com](mailto:alphamogire@gmail.com), or through my mobile number 0715357358.
- There are no known risks of discomfort associated with this survey. Nevertheless, if you need guidance, you can contact me (the researcher, or the research assistants) at any time.

**Appendix 3: Filed Work Certificate**



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Telegram: Journalism Varsity Nairobi  
Telephone: 254-02-3318262, Ext. 28080, 28061  
Director's Office: +254-204913208 (Direct Line)  
Telex: 22095 Fax: 254-02-245566  
Email: [director-soj@uonbi.ac.ke](mailto:director-soj@uonbi.ac.ke)

P.O. Box 30197-00100  
Nairobi, GPO  
Kenya

**REF: CERTIFICATE OF FIELDWORK**

This is to certify that all corrections proposed at the Board of Examiners meeting held on 23/6/2018 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can be allowed to proceed for fieldwork.

Reg. No: K50/87001/2016  
Name: NYABUTO ALPHA MOGIRE

Title: AN ANALYSIS OF THE COMMUNICATION DERIVED FROM THE  
GRAFFITI LAYERED ON PUBLIC SERVICE VEHICLES: A RECEIVER'S PERSPECTIVE

PROF. HEZRON MOGAMBI  
SUPERVISOR

[Signature]  
SIGNATURE

23.07.18  
DATE

Dr Samuel Siringi  
ASSOCIATE DIRECTOR

[Signature]  
SIGNATURE

26/07/2018

Dr. Nbeti Nduti  
DIRECTOR

[Signature]  
SIGNATURE/STAMP



**Appendix 4: The Semiotic and Textual Coding of Responses/Interpretations from Research Participants into “Key Words” Used to Form Patterns (Themes)**

<b>Routes</b>	<b>Research Questions</b>	<b>Summaries of the responses (Keying to ‘Positive’ and ‘Negative’ Responses)</b>	<b>Number of Research Participants And Various Interpretations</b>	<b>Key Words in Sheng and Kiswahili</b>	<b>Translations of the Key Words</b>	<b>Key Words in English</b>	<b>Interpretations Through Semiotic and Textual Coding</b>
<b>Ruai</b>	<i>Message from graffiti-layered Public Service Vehicles (PSVs)</i>	<ul style="list-style-type: none"> <li>- The matatus are beautiful (maridadi)</li> <li>-Assist in identification</li> <li>-Artistic drawings</li> <li>-Witty Language</li> <li>-Used to outdo other matatus</li> <li>-It’s our culture</li> <li>-Chaotic</li> <li>-Reckless</li> <li>-Youthful language</li> <li>-Obscene pictures</li> <li>-Jokes</li> </ul>	<ul style="list-style-type: none"> <li>-25 out of 19 had positive messages</li> <li>-19 out of 38 had to use the word “maridadi” which means ‘beautiful’</li> <li>-5 out of 12 from Ruai, 6 from Komarock and 3 from Ongata Rongai said the messages were ‘modern’, ‘urban’ and ‘youthful’.</li> <li>-10 commuters from</li> </ul>	<ul style="list-style-type: none"> <li>Kali,</li> <li>Mzuri,</li> <li>maridadi,</li> <li>Urembo,</li> <li>Si nzuri,</li> <li>Tabiya mbaya,</li> <li>Haina Shida,</li> <li>Picha kali,</li> <li>Picha nzuri za vijana,</li> <li>Maandishi ya vijana,</li> <li>michoro kali,</li> <li>Maboy,</li> <li>Madem,</li> <li>Kisasa,</li> <li>Hatari,</li> </ul>	<ul style="list-style-type: none"> <li>Beautiful,</li> <li>Good,</li> <li>Artistically appealing,</li> <li>Morally decadent,</li> <li>Morally alright,</li> <li>Youthful writing,</li> <li>Great artistry,</li> <li>Urban,</li> <li>Young men,</li> <li>Young Women,</li> <li>Modern,</li> <li>Recklessness</li> <li>,</li> <li>Commercially motivated</li> </ul>	<ul style="list-style-type: none"> <li>Beautiful,</li> <li>Good.</li> <li>Artistically appealing,</li> <li>Bright Colours</li> <li>Morally decadent,</li> <li>Morally alright,</li> <li>Bright colours,</li> <li>Distinct,</li> <li>Morally wrong,</li> <li>sexualised,</li> </ul>	<ul style="list-style-type: none"> <li>Appealing</li> <li>Inviting</li> <li>Captivating</li> <li>Youthful</li> <li>Decadent</li> <li>Chaotic</li> <li>Urban</li> <li>Modern</li> <li>Commercial,</li> <li>Residential Area</li> <li>Identification</li> </ul>
<b>Komarock</b>							
<b>Ongata-Rongai</b>							

		-Means to express ourselves -Bright colors -Pictures of celebrities	Komarock, 8 from Ongata Rongai, and 9 out of 12 from Ruai had positive responses	Endeshwa vibaya, - Ya kuvutia watu,		Commercial, Attraction, Great Entertainment	Satisfying, Important
<b>Ruai</b>	<b>Importance of graffiti-layered on Public Service Vehicles (PSVs) in Nairobi</b>	- It is Extremely Important due to the residential culture -It is very Important Since it has vibrant colour - It is somewhat Important since it gives matatus names -Not Important since it is accompanied with loud music -Somewhat Unimportant due to high fares and recklessness.	- 24 out of 19 had positive messages -5 out of the 13 participants from Komarock asserted that it is extremely important -5 out of the 12 commuters along the Ruai route disagreed that the graffiti-layered matatus termed as not being important -4 out of the 13 commuters along Ongata Rongai believed the graffiti is redundant	Area yangu, stage ya town,  Inatutambulisha estates,  Kelele, mashida, Dunda,  Bamba, Inafurahisha.	Residential area identification , Town stage identification , Noise, chaotic, Recklessness , Exciting, Appeasing.	Extremely/ Somewhat Important, residential area codes, Chaotic, Not very Important, Not at all Important.	Residential area identification,  Town stage identification,  Noise, Recklessness,  Service satisfaction  Commercial competition for customers
<b>Komarock</b>							
<b>Ongata-Rongai</b>							

<b>Ruai</b>	<i>Language used on the graffiti-layered on Public Service Vehicles (PSVs)</i>	-English words mixed with Kiswahil (Sheng)	- 29 out of 19 had positive messages	Kiswahili, Lugha ya vijana, lugha ya mtaa,	Kiswahili, Youthful language,	Bright colours, Pictures, Celebrities, Prominent People, Youth, Sexualised depictions, English phrases, Matatu names.	Written in sheng,
<b>Komarock</b>		- Youthful lingo and pictorial graffiti is prevalent	-Sensualised picture as part of graffiti language were both applauded and condemned	Mapicha, madem, ngoso,	Street language, Pictorial graffiti,		Kiswahili, or in English. Short-syllabic
<b>Ongata-Rongai</b>		-The language has celebrity pictures and names from movies	-7 out of 12 from Ruai, 10 from Komarock and 12 from Ongata Rongai narrated positively concerning the language being youthful lingo	Kizungu, maneno fupifupi. Maandishi ya kupendeza .	English, Short-syllabic words, Artistic writing (calligraphy).		English/sheng words. Pictorial graffiti, Sexualisation, Celebrity pictures. Bright colours and Calligraphy.

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COLLEGE OF HUMANITIES & SOCIAL SCIENCES  
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

Telegram: Journalism Varsity Nairobi  
Telephone: 254-02-3318262, Ext. 28080, 28061  
Director's Office: +254-204913208 (Direct Line)  
Telex: 22095 Fax: 254-02-245566  
Email: [director-soj@uonbi.ac.ke](mailto:director-soj@uonbi.ac.ke)

P.O. Box 30197-00100  
Nairobi, GPO  
Kenya

**REF: CERTIFICATE OF CORRECTIONS**

This is to certify that all corrections proposed at the Board of Examiners meeting held on 2<sup>nd</sup> November 2018 in respect of M.A/PhD. Project/Thesis defence have been effected to my/our satisfaction and the project/thesis can be allowed to proceed for binding.

Reg. No: K50187001/2016

Name: Nyabuto Alpha Mqire

Title: An analysis of the communication derived from the graffiti layered on Public Service Vehicles: A receiver's perspective.

PROF. HERRON MOGAMBI  
SUPERVISOR

SIGNATURE

06.11.18  
DATE

Dr Samuel Sirigi  
ASSOCIATE DIRECTOR

SIGNATURE

27/11/2018  
DATE

D. Ndethi Ndethi  
DIRECTOR

SIGNATURE/STAMP  
**27 NOV 2018**

DATE

