

UNIVERSITY OF NAIROBI

School of Journalism and Mass Communication

CHALLENGES OF CORPORATE IMAGE BUILDING: A CASE STUDY OF KENYA BROADCASTING CORPORATION (K.B.C)

BY:

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Degree in Communication Studies*

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Declaration

This project is my original work and has not been presented to any other examination body for a degree or any other form of certificate in any other institution or university. The facts presented are therefore true to the best of my knowledge.

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Date: 20-11-2010.

Dedication

To my husband, Patrick George Masinde, whose love and undying support for my vision and mission was invaluable. He prayed for me as I burnt the midnight oil and was a great blessing throughout the two years of study.

To my children Louisa Khakasa, Denis Wandabwa and Eugene Odanga whose belief in my ability to deliver on a promise I made to myself a long time ago was truly touching. They were there to prop me when my resolve faltered.

To my late parents who would have loved to see me achieve one of my dreams. Even in death, they are still an inspiration.

To all the members of my extended family who contributed in one way or the other to the realization of my dream. Their words of support and encouragement were the oil that fueled the desire for more knowledge.

Thank you all.

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The successful completion of a Masters program in general and the project in particular cannot be done without the close support and input of other people. My special appreciation goes to the following:

First and foremost, I thank God for giving me good health and the determination to withstand the rigors of hard work. Without His favor, nothing would have been possible.

Secondly, I am sincerely grateful to my supervisor, Mr. Edwin Nyutho, for generously availing to me his time and energy despite his heavy schedule. The ideas he contributed and the advice he gave me at every stage of the study helped shape it into what it is. Many thanks also go to the teaching fraternity and the management of the School of Journalism for making the whole study period seem so short and, most of all, enjoyable.

Thirdly, my gratitude goes to my colleagues at Kenya Broadcasting Corporation, especially the managers who willingly agreed to part with invaluable information that contributed richly to this study.

Lastly, I am greatly indebted to my family members for their patience and understanding when I was unable to fully participate in many family engagements. Though it was a difficult time for them, their reassuring messages of support instilled in me the desire and stamina to successfully complete the program.

God bless you all.

Abstract

This study is on Kenya Broadcasting Corporation (KBC), a state owned public media house whose responsibility is to provide free to air radio and television public broadcast services to the nation on behalf of the government of Kenya. The KBC Act CAP 221 that incorporated it in 1989 not only mandated it to assume a non-profit making role of public service broadcasting but also instructed it to ensure self sustainability of all the financial obligations that accompany running a vibrant broadcast organization.

Since the liberalization of the airwaves was initiated in the early 1990's many more players have come into action, all of them operating on commercial terms. Consequently, KBC has had to join the fight for viewers and ratings, a determining factor for financial backing by the advertising industry. Viewers' perception of a media house, and therefore its image, in most cases dictates whether or not it will successfully market itself to advertisers. Failure to do so leads to financial obscurity which greatly impinges on all the activities of the affected media house. Various reports have confirmed that KBC is financially insolvent as it has accumulated massive debts from running the huge national network without extra funding from the exchequer. The Government, through its Assistant Minister for Information and Communication, KBC's parent ministry, has openly admitted this fact, placing the debt at over Ksh.20 billion.

The purpose of this study was to determine the viewer's perception of KBC and the challenges it faces while attempting to build an image acceptable to the public and the advertising fraternity. Without a good image, it will continue to face financial problems, thus failing to fulfill its public service mandate successfully. The study interrogated factors that militate against KBC's image, such as political interference in its editorial decision making and in the employment of its senior

managers. Also investigated is its viability as a financial concern amid its status as a public service broadcaster.

The study used a descriptive research design to illustrate factors affecting KBC's corporate image. Quantitative and qualitative data collections techniques were than utilized to gather data. A structured questionnaire and an interview schedule were the tools employed. Data was also gathered from media diaries. The data was then edited centrally to detect errors and omission and ensure it was accurate, uniformly entered, complete and consistent with the objective of the study. It was arranged to simplify coding tabulation and alpha numeric data coding carried out to assign numbers and other symbols to the questions. This allowed the respondents to be grouped in a limited number of categories to make analysis of collected data easier and efficient. The coded data was tabulated using the Statistical Package for Social Science (SPSS) version 16.0. Finally, the responses were evaluated by means of descriptive statistics (frequencies and percentages). Prior to the data collection, the reliability of the data collection tools was tested on 20 respondents using Cronbach's Alpha reliability coefficient test.

The study population comprised of all TV owners in Kenya who by the 2009 census were 20 million. To make the research possible and the findings representative, a sample size of 120 respondents was decided on. The selection of the respondents was done through the simple random sampling technique to afford everyone a chance at being picked on to participate in the study. A purposive sample was found appropriate in identifying KBC management staff whose departments were privy to the information required to answer the research questions carried in the interview schedule of Appendix 1.

The study established that KBC Channel 1 TV indeed has an image problem that mitigates against most of its activities. It also established that steps to put right the problems it faces, most of them with financial implications, must be taken for it to remain in business as a relevant and functional media organ.

TABLE OF CONTENTS

Declaration.....	i
Dedication.....	ii
Acknowledgement.....	iii
Abstract.....	iv
Table of Contents.....	vii
List of Tables.....	xii
List of figures.....	xiii
Acronyms.....	xiv
Chapter 1.....	1
1.1 Introduction.....	1
1.1.1 Defining Corporate Communication.....	1
1.1.2 Corporate Image and Corporate Communication defined.....	3
1.1.3 Background to Kenya Broadcasting Corporation.....	4
1.1.4 Political Interference and Poor Management.....	8
1.2 Problem Statement.....	13
1.3 Research Objective.....	14
1.3.1 General Objectives.....	14
1.3.2 Specific Objectives.....	15
1.4 Research Questions.....	15
1.5 Justification of The Study.....	15
1.6 Scope of The Study.....	17
1.7 Limitations of The Study.....	17
1.8 Theoretical Grounding.....	17
1.8.1 Uses and Gratification Theory.....	17
1.8.1.2 Management Theory.....	19
1.8.1.3 Henry Fayol’s Administrative Theory.....	19
1.8.1.4 X, Y and Z Theories.....	20
1.8.1.5 Maslow’s Hierarchy of Needs.....	20

Chapter 2.....	21
2.0 Literature Review.....	22
2.1 Introduction.....	22
2.2 Public Service Broadcasting.....	22
2.2.1 Historical Background.....	22
2.2.2 The British Public Service Broadcasting.....	22
2.2.3 The American Public Service Broadcasting.....	24
2.2.4 Kenya Broadcasting Corporation.....	26
2.2.5 The importance and Ideals of Public Service Broadcasting.....	30
2.2.6 Features and Principles of an Ideal Public Service Broadcasting.....	31
2.2.7 The importance of Public Service Broadcasting.....	34
2.2.8 A Critical Look At KBC’s Public Service Mandate.....	35
2.3 Political Interference In The Employment of Senior Management Staff ...	46
2.3.1 Definition of Management.....	47
2.4 Political Interference In The Employment of Management Staff.....	55
2.4.1 Senior Managers.....	55
2.4.2 Managing Directors.....	57
2.5 Government Control of Editorial Decision Making.....	59
2.6 Research Gap.....	61
Chapter 3.....	63
3.0 Research Methodology	63
3.1 Introduction.....	63
3.2 Research Design.....	63
3.3 The study Population.....	63
3.4 Sampling Technique.....	64
3.5 Data Collection Methods.....	64
3.6 Data Analysis Method.....	65
3.7 Analysis of Questionnaire Reliability	65

Chapter 4: Study Finding.....	67
4.0 Introduction.....	67
4.1 Background Information of Respondents.....	67
4.1.1 Gender of Respondents.....	67
4.1.2 Marital Status of respondents.....	68
4.1.3 Age of Respondents.....	68
4.1.4 Education Levels of Respondents.....	69
4.2 The Brand Image of KBC Channel 1.....	69
4.2.1 Frequency of TV viewing.....	69
4.2.2 Viewership of Channel 1.....	70
4.2.3 Factors that Led To A Change in Viewership of KBC.....	71
4.2.4 Rating of Channel 1 TV programmes.....	72
4.2.5 Rating of Channel 1 TV News.....	72
4.2.6 Rating of KBC Channel 1TV presenters.....	73
4.2.7 Rating of Channel 1 logos and colors.....	74
4.2.8 Rating of Channel 1's Image	74
4.2.9 Does The Image Affect Your Viewing of Channel 1?.....	75
4.2.10 The Effect of Image on Channel 1.....	76
4.2.11 Rating of KBC's Performance.....	76
4.3 Rating of The Image of Channel 1 after rebranding by Wachira Waruru....	77
4.3.1 TV Programmes.....	77
4.3.2 TV News.....	77
4.3.3 TV presenters.....	78
4.3.4 Station Logos And Colors.....	78
4.3.5 Has Your Viewership Increased after Re-branding.....	79
4.3.6 How Often Viewership Of KBC has Increased.....	79
4.3.7 Rating of Channel 1 After Re-branding.....	80
4.3.9 Knowledge of Channel 1	81
4.3.10 The Mental Picture of Channel 1.....	81
4.3.11 How Often Channel 1 is Promoted In Other Media.....	82

Chapter 5.....	83
5.0 Summary, Conclusions and Recommendations.....	83
5.1 Summary.....	83
5.1.1 Background Information On Respondents.....	83
5.1.2 Viewing Trends of Respondents.....	83
5.1.2.1 Factors That Led To A Change In Respondent's viewing.....	83
5.1.3 Rating of Channel 1.....	83
5.1.4 Rating of Channel 1 Presenters.....	84
5.1.5 Rating Of Channel 1 Logos and Color.....	84
5.1.6 The Sum of Channel 1's Image.....	84
5.1.6.1 The Effect of Image on Viewing of Channel 1.....	84
5.1.7 Overall Rating Of Channel 1 Performance.....	84
5.1.8 Channel 1 TV Under Wachira Waruru.....	84
5.1.9 Overall rating of Performance Under Wachira Waruru.....	85
5.1.10 Channel 1's visibility Under Wachira Waruru.....	85
5.1.11 Channel 1's Visibility Today.....	85
5.1.12 Images Channel 1 Conjures in Respondent's minds.....	85
5.1.13 How Often Channel 1 is promoted In Other Media.....	85
5.2 Conclusions.....	85
5.2.1 Viewing Patterns Today and The reasons.....	86
5.3 Channel 1's Image Today and The Effect On Viewing.....	86
5.3.1 Programmes and News.....	86
5.3.2 News and Programme Presenters.....	86
5.3.3 Station Logos and Colors.....	86
5.3.4 Effects of Images of Channel 1 Products on Viewing	86
5.4 Overall Rating of Channel 1 Products and Image.....	87
5.5 Channel 1 Under Wachira Waruru (2003-2006).....	87
5.6 Channel 1's Visibility Today.....	87
5.7 What Respondents Like About KBC.....	87
5.8 What Respondents don't Like About KBC.....	88
5.9 Recommendations of Respondents.....	89

5.10	Other Factors Affecting Channel 1's Image.....	90
5.10.1	The Role Of Corporate Affairs Department in Image Building	90
5.10.2	Challenges of Marketing A Poor Image.....	91
5.10.3	Impact of Poor Sales on KBC's Financial Stability.....	93
5.10.4	Interference in Recruitment of Staff.....	94
5.10.5	KBC's Role Of PSB.....	95
5.11	Recommendations.....	96
5.11.1	Image Building And KBC's Visibility.....	96
5.11.2	Improve Content and Presenters.....	96
5.11.3	Government Funding For KBC.....	97
5.11.4	Independent Public Trustee to Run KBC.....	97
5.12	Suggestions For Further Research.....	98
	References.....	99
	Appendix 1- Questionnaire.....	102
	Appendix 2- Interview Schedule.....	110

LIST OF TABLES

Table 2.1:	Commercial, state and public service broadcasting differentiated.....	27
Table 2.8:	Top five programmes.....	44
Table 4.1.2:	Marital status of respondents.....	.68
Table 4.2.1:	Frequency of TV viewership among respondent.....	69
Table 4.2.11:	Rating of KBC's performance by respondents.....	76
Table 4.3.2:	TV News.....	77
Table 4.3.4	Station logos and colors.....	78
Table 4.3.6:	How often viewership has increased among respondents.....	79

LIST OF FIGURES

Figure 1.1:	Share of viewing in urban areas.....	11
Figure 1.2:	Daily TV trends for totals- Monday.....	12
Figure 4.1.1:	Gender of respondents.....	67.
Figure 4.1.3:	Age of respondents.....	68
Figure 4.1.4:	Education levels of respondents.....	69
Figure 4.2.2:	Viewership of KBC Channel 1 TV.....	70
Figure 4.2.3:	Factors that led to a change of KBC Channel 1 viewership.....	71
Figure 4.2.4:	Rating of Channel 1 programmes by respondents.....	72
Figure 4.2.5:	Rating of Channel 1 news by respondents.....	72
Figure 4.2.6:	Rating of Channel 1 presenters.....	73
Figure 4.2.7:	Rating of Channel logos and colors.....	74
Figure 4.2.8:	The sum of Channel 1's image.....	74
Figure 4.2.9:	Does the image affect your viewing of Channel 1?.....	75
Figure 4.2.10:	The effect of image on Channel 1.....	76
Figure 4.3.1:	TV programmes.....	77
Figure 4.3.3:	TV presenters.....	77
Figure 4.3.5:	Has your viewership increased after re-branding?.....	79
Figure 4.3.7:	Rating of Channel 1 after re-branding.....	80
Figure 4.3.8:	Channel 1 in respondents' minds.....	80
Figure 4.3.9:	Knowledge of Channel 1 by respondents.....	81
Figure 4.3.10:	Mental picture of respondents.....	81
Figure 4.3.11:	How often Channel 1 is promoted in other media.....	82

List of Acronyms

VOK- Voice of Kenya

KBS- Kenya Broadcasting Services

EABC- East African Broadcasting Corporation

KBC- Kenya Broadcasting Corporation

KTN- Kenya Television Network

NTV- Nation Television

KANU- Kenya African National Union

MD- Managing Director

PSB- Public Service Broadcasting

PBS- Public Broadcast Services

PSBs- Public Service Broadcasters

BBC- British Broadcasting Corporation

UNDP- United Nations Development Program

UNESCO –United Nations Educational, Scientific and Cultural Organization

PEV- Post Election Violence

ITV- Independent Television

CPB- Corporation of Public Broadcasting

CHAPTER ONE

1.0 INTRODUCTION

1.1 Introduction

The role of communications in the overall activities of any organization cannot be understated. Communication is of critical importance to the success of any organization. It plays a pivotal role of creating corporate reputation, an asset that is central to the achievement of business objectives, (www.adviceonmanagement.com). In the case of a broadcast media organization, objectives will include creating a loyal viewer/ listener preference for its content and garnering a solid financial backing from the advertising industry. In a market driven environment, ratings and sponsorships are the two ingredients of financial success of any media organization. High ratings are associated with large audiences, one of the factors that are a determining factor for product placements by advertisers.

Unfortunately for societies with multiple media sources and, therefore, choice, large audiences don't just happen. They are nurtured through carefully crafted communication strategies whose purpose is to create an attractive identity that gives the organization visibility and memorability. Image gains importance because it is when an audience has a good perception of the organization and its products that loyalty is created. A Large audience should translate into high ratings and inevitably, financial well being. Today's world is considered a global village that operates in a global business environment. It demands effective communication, both internal and external, because it has significance impact on the success of an organization. (HR Magazine, 2008).

1.1.1 Defining Corporate Communication

Cornelissen (2004) defines corporate communication as essentially a management function that focuses on the organization as a whole and that has the important task of presenting the organization to

all its stakeholders. It covers the entire organization's function of management. He attributes the central role that communication plays to the need for "companies to be judged as legitimate by most, if not all, of their stakeholders in order to survive and prosper, and corporate communications is the management function that works hardest to achieve this." (pg 10).

Cornelissen (2004) identifies certain characteristics that make corporate communications a crucial management function:

- i) It requires communications practitioners to look at all communications in the organization in a holistic manner and to link the communications strategy to the corporate strategy and corporate objectives. Communications is therefore not a 'fragmented range of tactics that are employed impromptu' but are a strategy and planned set of actions that follow from the corporate strategy, (Pg 22).
- ii) Corporate Communications offers a management framework for managing all communications used by an organization to build reputations and relationships with stakeholders in the environment. It offers a managerial framework that goes beyond departmental boundaries and enables the coordination of the work of the communications practitioner involved, (pg 22).
- iii) It offers a vocabulary of concepts and sets of techniques for understanding and managing communications between an organization and its stakeholders. Rather than consider the outside environment of an organization primarily in terms of markets and publics, many organizations now view the environment within which they operate in terms of various stakeholder groups upon which the organization depends, (pg 22).

Drawing from these characteristics, Comelissen defines Corporate Communications thus:

“Corporate communications is a management function that offers a framework and vocabulary for the effective coordination of all means of communications with the overall purpose of establishing and maintaining a favorable reputation with the stakeholder groups upon which the organization is depended” (pg 23).

This study has isolated two related concepts for further interrogation in relation to the Kenya Broadcasting Corporation, a corporate body that the researcher has taken as a case study. These concepts are corporate *image* and *corporate identity*, terms that the definition above infers as it links favorable reputation to satisfied stakeholder groups as outcomes of effective communication. When the right image of the organization is consciously created for the purpose of helping the publics easily identify positively with the organization, communication is said to have achieved its goal.

1.1.2 Corporate Image and Corporate Identity defined and differentiated.

One way of gauging the success of communication strategies of any enterprise is through analyzing the images its publics have of it. Jenkins (1998) identifies five kinds of image that can manifest in an organization depending on the point of view of the publics it serves. These are the mirror image, the current image, the wish image, the multiple images and the corporate image, (pg 14-15). He defines corporate image as the “image of the organization itself rather than of its products or services” (pg 14). It can be made of such things as the company history, financial success and stability, reputation as an employer, social responsibility, etc (pg 14).

Christensen and Askgard (2001) give the following comprehensive definition of corporate identity and corporate image:

“Identity means the sum of all the ways a company chooses to identify itself to all its publics the community, customers, employees, the press, present and potential stakeholders, security analysts and investment bankers. Image on the other hand, is the perception of the company of these publics.” (European Journal of Marketing, (2001) pp 202- 315).

An additional explanation of the above definition considers identity as comprising of figures and artifacts specifically designed and managed in order to correctly communicate the ideal self-perception of the organization to the external publics. Organizational image on the other hand is the perception of the communication efforts by the external publics.

This study will focus on these aspects of corporate communication while studying Kenya Broadcasting Corporation.

1.1.3 A background of Kenya Broadcasting Corporation

Broadcasting services were launched in Kenya in 1927 when a radio station was opened specifically to cater for white settlers. (KBC website- August 2010). The colonial government considered the service necessary because it would provide news updates from their home country, be a source of entertainment as well as settler friendly propaganda that would help forge unity among them and also be a market for content produced in Britain. (Makokha, unpublished)

However, the services inevitably grew beyond social club status and in 1931 the East African Broadcasting Society that had been started earlier was replaced by the more effective Imperial and International Communications. This new body transformed broadcasting into a government mouthpiece aimed at keeping the empire together. At this time broadcasting became a propaganda tool for the approaching war but also continued to be a market for British content. (Makokha, unpublished)

pg 5). The colonial government strictly controlled and censored radio programmes and at the onset of the Mau Mau uprising in 1952, heightened propaganda against the movement. (Oriare, 2008 Pg 3).

In 1953, a radio station that targeted African audiences was finally launched. The colonial government went further and set up a commission to look into the viability of public broadcasting in Kenya. The recommendations of this committee led to the formation of Kenya Broadcasting Services (KBS) in 1959 which oversaw the introduction of regional radio services in Mombasa, Kisumu and Nyeri. With Kenya's independence impending, the colonial government quickly formed Kenya Broadcasting Corporation (KBC) in 1961 to take over the running of KBS. It was through the efforts of KBC that in 1962 television services finally commenced in Kenya. (KBC website- August 2010).

At Independence, the government of President Jomo Kenyatta, aware of the power of the press, intentionally manipulated and controlled the media for propaganda purposes, (Oriare, 2008 pg 4). According to Oriare (2008) factors that fashioned media laws and policy during this era included the "urgent need for national unity and development, political rivalry and ideology issues surrounding media ownership. The Kenyatta government preferred a co-opted media that would contribute to nation building and development." (Pg 4). In 1964, KBC was nationalized into voice of Kenya (VOK) and placed under the Ministry of Information and Broadcasting in order to educate, inform and entertain the public on behalf of the government.

VOK remained the sole player in a government controlled environment that protected it from competition and undue scrutiny. It was, therefore able to discharge its role of public broadcasting without much strain on its resources as most of its activities were funded by the exchequer, including staff employment and remuneration. A favorable environment ensured that VOK could play by its own rules in terms of quality service provision and growth.

From October 1978 when he took over power, president Moi adopted a hardened attitude towards the mass media. (Oriare 2008, Pg 4). He had witnessed the intense Kenyatta- Odinga political rivalry, had survived an attempted coup in 1982 and endured an economic recession that led to the International Monetary Fund's structural adjustment programs. There was also popular agitation for political and economic liberalization, (Oriare, 2008 Pg 5). The temporary takeover of VOK by the rebels on the night of the coup led to severe restrictions against the Media. VOK was put under strict government management and regulations and its directors appointed directly by statehouse. Consequently, VOK's unflattering image to its publics was that of a government mouthpiece. Though that is what mattered to the government of the day, it did little good for the national broadcaster's profile.

Kenya Broadcasting Corporation (KBC) as it is today was established in 1989 by an Act of parliament, the Kenya Broadcasting Corporation Act, CAP 221. It took over the operations of VOK with its main mandate being to assume the government's function of producing and broadcasting programmes, or parts of programmes, by sound and vision. It was expected to "provide independent and impartial broadcasting services of information, education and entertainment in English and Kiswahili languages and such other languages as the Corporation may decide." Cap 221, 8(i).

At that time, its operations continued to be limited to transmitting for only a few hours per day during which time it strived to offer a menu of informative, educative and entertainment programming. The fact that it was the only player in the market gave it exclusive access to all audiences who had no luxury of choice and, therefore, consumed whatever was given to them. With nowhere else to turn to, audience needed not be reminded of where to look for news, information and entertainment.

Operating under these circumstances did not call for good management styles and effective communication. With no other broadcaster to compete with, image was hardly an issue for KBC,

especially during a political era that preferred use of propaganda to create national cohesion. The President Moi era, unofficially referred to as the 'mama na haba' era, did not condone divergent views and only what the government said through KBC was considered truth.

The 1989 enactment of the KBC Act CAP 221 heralded the beginning of media liberalization in Kenya. The Act had transformed KBC into a semi-autonomous legal entity that was tasked with achieving self-sustainability by operating on commercial terms. It said in part:

'It shall be the duty of the Corporation to conduct its business according to commercial principles and to perform its functions in such a manner as to ensure that, taking one year with another, its gross revenue is not less than sufficient to meet its outgoings' (Cap 221, Art 38)

In other words, KBC was to raise enough revenue to sustain its operations. This was in direct contradiction to the public broadcast status that it retained. Public broadcasting entails discharging free services for the good of the public. The Act states:

"The Corporation shall, whenever so required in writing by the Minister or by any other person required in that regard by the Minister in writing broadcast announcements or programmes of national importance, whether by sound or television" (Cap 221, Art 14(1).

The 1991 repeal of Section 2A of the constitution not only ushered in multi-party politics but also precipitated the liberalization of the media and the communication sector as a whole. (Oriare, 2008 Pg 5). New independent newspapers and magazines, such as the *Economic Review*, came into being. Kenya's first privately owned TV station, Kenya Television Network (KTN) had started operations in

1989 followed by an influx of private FM radio stations, like *Capital FM*. Gradually, punitive and restrictive media laws were abolished and the airwaves were fully liberalized. (Oriarc, 2008 pg 5)

KTN and the other private media that followed it joined the now competitive market ready for a battle for space. KTN was suave in operations and outlook and immediately appealed to an emerging sophisticated middle class hungry for new things. It boasted of state-of-the-art technology, different kind of programming, classy presenters and presentation styles and a bold analytical approach to news packaging. It also had an aggressive marketing team that sought out the market rather than the other way round. Whereas its operations were obviously profit driven, those of KBC were not, even as financial sustainability was a constant reminder of how things ought to have been. Without notice at all to the KBC management, image became important in the new competitive environment. KBC's image had been severely dented by the misuse meted on it by successive regimes of Kenyatta and Moi, and especially so by the latter. An additional burden of poor management practices, archaic technology and poorly remunerated staff that constantly migrated to the new stations, did not help KBC's outlook that was variously described as old, poor and unattractive by subsequent Steadman reports. Lack of structures that could easily steer KBC into competitive marketing compounded the problem. For example, Marketing Department prior to liberalization of the media was understaffed and as such waited for clients to visit them in their offices instead of the other way round. At that time, competition, especially for broadcast media airtime, was not necessary as there were no other players in the industry.

1.1.4 Political Interference and Poor Management:

KBC's woes were compounded by political interference in the recruitment of directors and other top management staff and in its general operations. As mentioned earlier, successive governments used

KBC to propagate propaganda in the name of forging national unity and cohesion. To ensure that such intentions would be understood and supported, directors were directly appointed by statehouse, mostly after being proffered by the president's political cronies. A few had a background in media but most did not. Of the last five MDs appointed over the last 15 years, only Simeon Anabwani and Wachira Waruru had grounding in media and exhibited an acceptable measure of professionalism. Wachira Waruru's recruitment, coming just after the end of the Moi era, was the first ever from the private sector and was competitively done through an interview process.

Management of a media organization requires a good understanding of the media industry in general and of the specific genre one is managing in particular. Good management practice ensures that the organization is run according to the basic tenets of management which Luther Gulick identified as planning, organizing, staffing, directing, coordinating, reporting and budgeting (POSDCORB). Gulick and Lyndall Urwick helped edit 'Papers on the Science of Administration' (1937) that analyzed management activities and set a new paradigm in Public Administration. (www.wikipedia.com-August 2010). Additionally, the top manager must be endowed with both skill and acumen in order to successfully handle what is considered a difficult product that relies solely on the goodwill of consumers to survive in today's competitive and saturated market.

Such an individual can be identified much more easily through competitive recruitment rather than through political patronage. KBC has been a constant victim of political interference in the engagement of top managers, a practice that still persists today. It is not often that a person picked on randomly for reasons rather than their management abilities and capacities will successfully steer forward a huge media network like KBC. The consequences have been dire for the national broadcaster, as such managers give little resistance to political interference in editorial decision

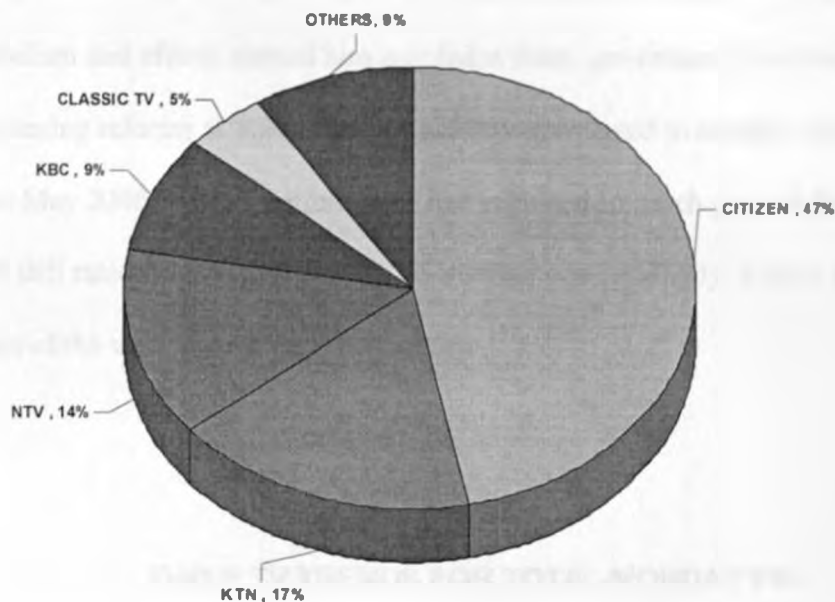
making, especially where news packaging is concerned. Bad decisions inevitably impact on the image of the corporation and consequently, its financial standing.

Thrust into competition it was ill prepared for, marketing and promoting its services became a necessity and KBC's image did not help sell it. Shocked managers, more at home with government management styles, were at a loss at what to do and watched as viewers, revenue and experienced staff took flight to new competitors. A communications department that could formulate communications strategies to counter the onslaught on KBC's image did not exist and public relations needs were addressed on an on- and -off basis by newsroom staff. As Nyongesa aptly puts it, it had "become increasingly difficult to make KBC accepted as the medium of choice by all Kenyans as it were in the past." (Pg 5).

Nearly a decade later, in 1999, Nation Television (NTV) was launched, intensifying competition for a diminishing market. Though Citizen was a year old then, its presence had not been felt yet and KBC's competitors remained KTN and NTV. Today there are 21 registered TV stations operating on both the analogue and digital platforms in Kenya, with 17 accessible in Nairobi. (CCK Website-29th October 2010). They have aggressively invaded what was previously exclusively KBC space. The effects on KBC's ratings are obvious, more so now that Royal Media Services have become a force to reckon with, as the Quarter One 2010 Synovate (previously Steadman) report on TV ratings in urban areas shows in figure 1 below. Urban areas constitute the bulk of TV sets ownership and viewers.

Figure 1.1

SHARE OF VIEWING IN URBAN AREAS



Source: Synovate (2010)

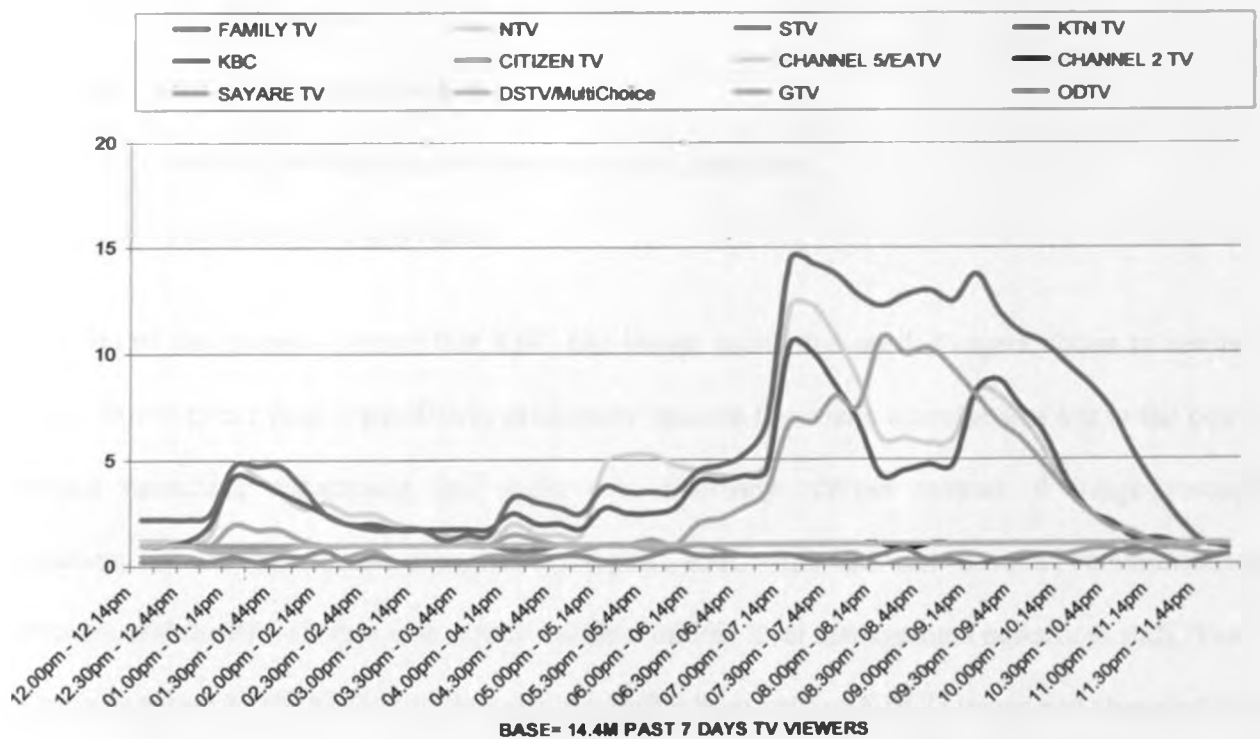
The exit of President Moi from the presidency heralded fresh beginnings for KBC. For the first time, the Managing Director's (MD) post was advertised and through competitive recruitment, Wachira Waruru was engaged to head it in August 2003. (The Standard- August 22nd 2003) He immediately embarked on a host of measures aimed at redeeming KBC's image.

Joining a few months after the April 2003 Steadman qualitative study that for the first time revealed KBC's poor image, he personally picked up the recommendations made by the respondents and embarked on implementing them himself rather than leave them to the marketing department that had no capacity to do so. Waruru changed the face of the KBC TV by introducing new logos, color schemes, programmes, news presenters, etc. literally stripping away the old physical image and

replacing it with a new colorful and lively one. He also exercised control over news content and packaging, adopting a more analytical and critical approach to reporting. He did win over viewers and the advertising fraternity, thus beginning to bring in the much needed revenue. As to whether or not his professionalism and efforts earned him accolades from government is a matter of debate as at the height of life-saving reforms at KBC, he was quickly transferred to another smaller parastatal. By the time he left in May 2006, KBC's performance had regained so much ground that the Steadman report of April 2008 still rated KBC Channel 1 TV as number one nationally. Figure 2 below is a sample of one of the days of the week drawn from that report.

Figure 1.2

DAILY TV TRENDS FOR TOTAL-MONDAY PM



The Steadman Group (2008)

1.2 Problem statement

KBC has an apparent image problem that could have been addressed from the onset of the liberalization process by effective communication strategies formulated by a fully functional communications department. For a long time, KBC's image problem was not recognized as such and was therefore not given the attention it deserved. It was not until April 2003 that the Corporation commissioned Steadman and Associates, a media research agency, to undertake the first ever qualitative study on viewers' and listeners' perception of KBC. (Florence Migunde, KBC Ag. Marketing Manager). Through focus group discussions, the following views were solicited from the participants:

- KBC is like a mother – very relevant and necessary and should never be gotten rid of.
- KBC looks old and tired –more like watching a Martin Luther King video that is in black and white and white washed.
- It has poor looking news readers.
- It airs too much political content based on a few characters.
- Its news is unbalanced and biased.

The results of the research proved that KBC had image issues that needed urgent action to resolve. This was however not done immediately principally because the whole exercise was left to the newly revamped marketing department that could not effectively address matters of image through formulation of effective communication strategies. KBC still did not have a communication department and the PR function was carried out by a middle level management newsroom staff. Years of mismanagement by the KANU government had left a huge dent on KBC's image and changing it to suit the new competitive market was a daunting task that never- the- less needed handling.

The situation today has changed with the upgrading of the PR department to a corporate affairs department headed by a corporate affairs manager. The purpose of this study was to find out what the various publics perceived of KBC's services, and therefore its image. Of particular interest were the years between 2003 and 2006 during David Waruru's stint as Managing Director. A comparative study of the image then and now, as depicted by ratings, was done. Questions were raised on why he achieved a considerable amount of success amid heightened political interference that was a prelude to the 2005 constitutional referendum, factors that contributed to his sudden departure, and why his exit led to a regression in KBC's image barely three years later.

The study also sought out communication strategies, if any, employed by Corporate Affairs Department and if they were effective in re-defining KBC's image to its clientele. As depicted in figure 1.1 above, KBC has lost this hold on viewers nationwide resulting in a drop in revenue, and it is only by re-defining itself that both depended factors of image and identity will be addressed. For KBC to achieve its mission of being a world class broadcaster, it has to address the image problem that inevitably impacts on ratings and revenue generation.

1.3 Research Objectives

The objectives of the study were:

1.3.1 General Objective

To find out what the public thought of KBC and if these images had a direct effect on their viewing habits and, consequently, on ratings, on which every commercial oriented media is dependant for survival in a competitive environment. Focus will was on television viewers.

1.3.2 Specific Objective

1. To identify what images of KBC TV the public held.
2. To find out what other factors affected the building of KBC's image.
3. To identify the effects of a poor image on KBC ratings and revenue standing.
4. To find out the kind of support Management gave the Corporate Affairs Department.
5. To establish the existence or non- existence of communication strategies developed by the corporate affairs department towards building a good corporate image for KBC.

1.4 Research Questions

The study sought out answers on these research questions?

1. What is the public's view of KBC TV today?
2. What effect has this image had on their viewing habits and, consequently, on KBC's ratings and revenue base?
3. What do they remember of KBC in the years between 2003 and 2006 when Wachira Waruru was Managing Director?
4. What role does Corporate Affairs Department play in KBC's image building?
5. What communication strategies have been employed in the last one year and how effective have they been in improving KBC's image?

1.5 Justification of the Study

Despite having for a long time been a government sponsored public broadcaster whose mandate was to provide free to air broadcast services, KBC now finds itself operating within the confines of a competitive and diminishing market. Its parastatal status requires it to be self sufficient even as it

retains public broadcaster mandate and a badly dented image that does not encourage competitive bidding in an environment that is highly dependent on image and perception and the resultant viewer ratings. Divergent tastes and availability of choice has driven KBC's former clientele to other more modern stations, making the scramble for the diminished market even harder. Consequently it is important for KBC to reinvent itself through building a good corporate image in order to survive cut-throat competition.

The study was considered to be important as a source of information for:

- i) KBC Management and the government on the importance of good management practice, including recruitment of qualified staff at all levels.
- ii) KBC's Corporate Affairs Department. By identifying the public's perception of the Corporation it would make it possible for the department to formulate appropriate communications strategies to counter the problem.
- iii) KBC's marketing department would benefit from the information generated by the study on viewer perception and what can be done to garner better ratings and improve revenue generation from its many products.
- iv) The government would benefit from information on how difficult it is to carry out public broadcasting in a profit driven and competitive environment. It could then consider funding KBC fully.
- v) The government would be advised on the importance of giving KBC sufficient freedom in decision making on editorial matters.
- vi) Programme sponsors would be urged to recognize KBC's mandate of public broadcasting that is necessary for any nation. They would also be convinced about the need to support KBC financially without pegging their decisions on ratings.

1.6 Scope of the Study

KBC has a network of 22 radio stations and one prominent free to air T.V station, KBC Channel 1 .It also has a stake in Multi-Choice, a South African pay station. Due to limitations on time and resources, the study was confined to KBC Channel 1.

To find out the kind of communication strategies the Corporate Affairs Department had in place and the feedback on their effect on KBC's image, research was conducted in this department. To study KBC's image and the public's perception of it, attention was turned to both internal and external publics, specifically TV viewers.

1.7 Limitations of the Study

The researcher expected limitations to the study in the following areas:

1. Lack of adequate time and resources could limit the scope of the study.
2. Lack of adequate response from selected respondents, thus limiting the size of the sample.

1.8 Theoretical Grounding

This study was based on the Uses and Gratification Theory and Management Theories.

1.8.1 The Uses and Gratification Theory

The Uses and Gratifications theory was first introduced by Elihu Katz in 1959. It posits that people seek out certain media because they have needs to satisfy. Audiences consciously choose what to consume because they have a gratification purpose for it. The theory, therefore, looks at the reasons behind the viewers' choice and how they use the selected media or content.

This theory was a departure from earlier studies that depicted audience as passive and media effects as direct and strong. According to Griffin (1999) early mass communication theorists had argued that media, both print and electronic, had a tremendous hold over audience and could mold opinion, arouse feelings, and sway behavior. The audience was viewed as defenseless, a “herd of sheep that is easy prey for manipulative advertising or clever propaganda” (pg 288). This powerful effects model likened media messages to “bullets fired from a machine gun into a crowd or film print and radio to hypodermic needles that inject something directly into the patient” (pg 288). Audience did not have a say over the choice of media and their uses and therefore did not have control over the effects that emanated from such media.

The Uses and Gratification theory falls under the limited effects paradigm. It places emphasis on the consumer or audience, rather than the actual message and raises questions on what people do with the media rather than what media does to people. It adopts an audience centered approach because an audience that seeks out media does it for a reason- to satisfy its needs. For example, an audience that wants a news bulletin that reports events as they happened, unadulterated by opinion, will prefer to watch KBC news while critical minds will go for KTN news. Additionally, an audience that wants a well package schedule that caters for all its entertainment, information and educational needs will seek out a station that offers an all inclusive menu of programming.

The uses and gratification theory suitable suited this study as it aimed to find out the audience’s perception of KBC and if the image it projects through its various communication strategies was successful in attracting it (the audience) to the corporation.

1.8.1.2 Management Theory

Olum (2004) classifies management as one of the most important human activities. As society grew and social organizations were formed to accomplish aims and objectives that needed collaborative action, management became essential as a tool of marshalling individual effort into group efforts. From then onwards, managerial theory became crucial in the way managers managed complex organizations. (Ibid, Pg 1)

Commenting on the importance of a manager having theoretical knowledge of management, Olum (2004) considers managers that adopt mixed management theory in their day to day practice as standing a better chance of “managing their organizations more efficiently and effectively to achieve both individual and organizational objectives.” (Pg 1) This study, therefore, made reference to the following theories of management and a motivational model:

1.8.1.3 Henry Fayol's Administrative Theory

Henry Fayol proposed five major roles of a manager as being to forecast and plan, to organize, to command, to coordinate and to control. (Massie 2004; Olum 2004). In addition, Fayol developed 14 principles to go with the five primary roles, outlining them as specialization / division of labor, authority with responsibility, discipline, unity of command, unity of direction, subordination of individual interests to the general interest, remuneration of staff, centralization, line of authority, order, equity, stability of tenure, initiative and esprit de corps.(Olum 2004).

Fayol's five principle roles of a manager are very much in use today. This study therefore critically looked at KBC's management challenges vis-à-vis this theory.

1.8.1.4 X, Y And Z Theories:

This study also made reference to the X, Y and Z theories of Douglas McGregor and William Ouchi. Douglas McGregor based X and Y Theory on human behavior research that pointed to the fact that the way an organization runs depends on the belief of its managers. (Olum 2004, Pg 19). Whereas Theory X profiles employees negatively- lazy, with little ambition, avoiding responsibility, needing direct supervision, Theory Y holds an opposing view. Employees have positive attributes like a natural liking for work, internal motivation to personally reach set objectives, commitment to goals and personal satisfaction when achieved, innovativeness in solving organizational problems, etc. Theory Z, developed by William Ouchi after observing Japanese working conditions that guaranteed life long employment, emphasized the importance of security.

1.8.1.5 Maslow's Hierarchy of Needs Model

This model recognizes that employees at different levels of the organizational structure have equally different needs. They range from physiological ones at the lowest level to the need for self actualization at the highest level. The model recommends that these needs be met in order for employees to achieve optimal productivity.

These theories and the model were found appropriate for this study as analogy could be drawn between their assumptions and KBC management practices.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter gives an overview of the problems faced by Kenya Broadcasting Corporation (KBC), that include political interference in editorial decision making and in the recruitment of top management staff. It also looks at the effectiveness of its mandate of dispensing public broadcasting services within the shackles of its commercial dispensation and the contradictions therein. Parallels will be drawn between the achievements of the management era of Mr. Wachira Waruru, who headed the Parastatal from August, 2003 to May, 2006 and the period thereafter when KBC has experienced an obvious downturn. Viewer ratings and records of revenue collections will be used as an indicator of success or lack of it, whatever will be the case.

This literature review takes a look at what has been said of the following topics and relates them to KBC's situation:

(i) **Public Service Broadcasting.**

It should be noted that PSBs are found in many countries of the world, most of which conform to the British model. However, due to constraints of time, only the British and American models of PSB will be used in reference to this study.

(ii) **Good management of media business.**

(iii) **Interference in the recruitment of management staff.**

(iv) **Government interference in editorial decision making and its impact on KBC's image.**

2.2 Public Service Broadcasting

The importance of media, and especially broadcast media, cannot be gainsaid. A UNDP study paper on public service broadcasting in Herzegovina and Bosnia (2004) likens it to a powerful tool that can help meet broader democratic governance and lead to poverty reduction (pg.5). In a conflict situation it can also help promote peace and reconciliation. However, on the flip side, it can be used to feed tensions and promote violence (pg.5). A good example is the Rwanda conflict of 1994 where a Hutu language Radio was blamed for instigating the massacre of the minority Tutsi's by Hutus.

2.2.1 Historical Background

2.2.1.2 The British Public Broadcasting Services

Public Service Broadcasting (PSB) traces its roots to Britain in 1922 when the post office set up the British Broadcasting Company (www.mindrelief.net). A group of radio set manufacturers got together in a cooperative with the intention of protecting the business interests of companies engaged in the manufacture of broadcast equipment. Subscribers to this service would pay a license fee by virtue of owning a radio set. Financing and organizing radio broadcasts meant that their radio sets clients had access to regular transmissions of programmes (Burns 1977). The British Broadcasting Company was therefore brought into existence in order for wireless trade to profit by selling receivers. All the equipment, technical and performing staff as well as administrative staff were under government payroll from revenue accrued from license fees paid by radio set owners.

The British Broadcasting Corporation (BBC) was founded on December 31, 1926, a direct successor of the British Broadcasting Company that had been formed in 1922 (Burns pg 1). It took over the company's monopoly and all the structures that ran it. In 1936 when television services were introduced in Britain, BBC retained its monopoly over British Broadcasting. Public Service

Broadcasting placed heavy emphasis on public duty, on providing for all, on informing the public as well as educating and entertaining it (www.mindrelief.net-August 2010).

There were demands for a high degree of autonomy to allow the BBC to carry out its work without undue political pressure or other constraints. This requirement led to the delegation of power to a broadcasting authority which was mandated to run the service along lines decreed by parliament. This meant that BBC would be accountable to parliament and yet be free from direct government control (Burns1977). Much later in 1991, this body was succeeded by the Independent Television Commission.

1949 saw the first attempts to fight BBC monopoly. The first committee on broadcasting was set up and a report by Selwyn Lord, *The Minority Report*, recommended competition from independent sources as an effective safeguard against BBC's monopolistic powers (Ibid). This, according to Selwyn Lords, would give the audience a choice of who and what to watch and which did not have to be information, education or entertainment. However, the Labor government in power then lend support to BBC's monopoly a move that its first Director General, John Reith, lauded, convinced that most members of the public did not know what they wanted and needed help in making choices (Ibid).

The reprieve from competition was short-lived and ended in 1954 when BBC lost its fight for monopoly with the passing of the Television Act. This Act set up the Independent Television Authority that was designed to supervise a federal structure of commercially funded Television companies. It saw the birth of advertising for revenue. In 1964, BBC Two was set up followed by Channel Four in 1982. Commercial broadcasting was seen as necessary at this time in order to spur BBC into action that would help it to shake off its complacent pre-war conservativeness (Ibid).

Competition from commercial broadcasting was not expected to adversely affect BBC as Independent Television (ITV) had separate sources of revenue. This meant that there would be no need for BBC to engage in chasing the 'largest audience nor produce lowest common denominator programmes in order to please as many people as possible.' (Burns Pg 3). Surprisingly, ITV's popularity grew and took away a big chunk of the audience forcing the BBC to change its attitude towards its services and focus on audience needs. Whereas BBC is funded by license fees and is independent of advertising revenue, ITV relies solely on advertising revenue.

During monopoly, lack of choice meant BBC automatically collected the license fees. ITV's presence not only "undermined BBC's historical sense of privilege and security but also threatened its position as the main instrument of broadcasting and its claim to take the full license fee" (ibid). Consequently, commercial broadcasting might not have challenged BBC's revenue base but accountability to the tax payers that fund it has influenced its behavior. It strives to maintain high audience in order to legitimize its right to license funding.

2.2.3 The American Public Broadcasting Service – Historical Background

Unlike in Britain, the development of public service broadcasting in America was a response to the need to serve the educational needs of the whole community. (Cater, Nyhan, Pg 1). Private media operating on commercial basis was well developed but it did not serve the interests and programming needs of the majority of the general public.

Public broadcasting in America was established in 1967 during the Johnson administration following recommendations of the Carnegie Commission on Educational Television, a 15 member commission that had been created in 1965 by the Carnegie Corporation of New York. Its report, titled *Public Television: A program for Action*, was release on January 16, 1967. It popularized the phrase *Public*

Television and assisted the legislative campaign for federal aid for the new field. It called for public broadcasting system to be developed in order to become “a forum for debate and controversy and provide a voice for groups in the community that may otherwise be unheard.” (Third World Traveler Pg 10). It would provide an alternate programming service to what was readily available on commercial channels.

The Carnegie Commission made recommendations for well financed and well directed educational television systems that would serve the full needs of the public. The programmes that would be transmitted on these channels would not be for commercial sponsorship, not designed for the classroom but suitable for consumption by large audiences. It would be an indigenous American system arising out of American traditions and responsive to their needs, vigorous and independent, well equipped and in adequate numbers to infiltrate the whole country. The programmes would be packaged in such a way as to meet the needs of the local community but be collectively strong enough to be appreciated by the national audience. The Carnegie Commission believed that “Television and Democratic processes were intertwined” and the spirit of its report, which led to the passage of the Broadcasting Act was “infused with both the urgency of the task and the importance of its success for active citizenry.” (Hoynes, pgs 30-33).

To ensure the sustainability of the public broadcast service, the Carnegie commission recommended to congress the immediate establishment of a federally chartered non profit, non-governmental corporation to be known as the Corporation for Public Broadcasting (CPB). This body would be empowered to receive and disburse governmental and private funds for the extension and improvement of public television programming (Carnegie recommendations No.2). The Corporation would, however, neither operate nor control the recipient stations, confining its mandate to assisting in

the development of Public Television programming. Programmes produced with these funds would be made available to all public stations which would use them at their discretion.

The mandate of CPB extended to assisting local stations to set up live connectivity facilities, research and development geared towards improvement of programming and programme production and development of technical, artistic and specialized talent (Recommendations 3-9). Today, though just a conduit for federal monies, CPB wields considerable power and influence over public broadcasting in America. (Third World Traveler, 2001 Pg 23).

The Carnegie Report further recommended to congress that CPB be protected from political influence. The commission had foreseen that if purse strings were controlled by congress, then CPB's independence would be threatened. The report stated, "We would free the Corporation to the highest degree from the annual government budgeting and appropriation procedures; the goal we seek is an instrument for free communication of ideas in a free society." (The World Traveler, 2001 Pg 24).

The Carnegie Commission went further and identified a source of steady flow of funds for CPB. It recommended a manufacture's excise tax on television sets pegged at 2 percent to begin with but expandable to 5 percent in due course. The revenues would be disbursed to CPB through a trust fund (Recommendation No.10).

2.2.4 Kenya Broadcasting Corporation – The Public Broadcaster

The British model of public service broadcasting, as exemplified by the BBC, was widely emulated throughout Europe, the British Empire and later by the Commonwealth countries. A number of countries that practice public broadcasting, including Kenya, have basically taken up the British model. Modern public broadcasting is often a mixed commercial model that collects advertising

revenue but relies on government subsidy to support its services. Such broadcasters are forced to compete with commercial broadcasting for a share of viewers and sponsorship deals. The table below differentiates commercial, state and public service broadcasting.

Table 2.1

Commercial, State and Public Service Broadcasting Differentiated

Type	State	Public Service	Commercial
Description	State authorities directly supervise the media system and have full control over content/programming	Media system is defined through a carefully articulated legislative framework in which the media in public hands but management/operations enjoy substantial programming autonomy.	Private ownership usually accompanied by some degree of state regulation
Operating rationale	Programming driven by political interests	Programming driven by public interests	Programming driven by commercial interests
The audience	Citizens	Citizens	Consumers
Revenue sources	Taxes	Subscription fees from viewers/listeners; state funding; small amounts of advertising	Advertising; private investment

Source: UNDP (2004) Bureau for Development Policy - Democratic governance.

Kenya Broadcasting Corporation has aspects of all the three categories of media. A huge amount of its programming in the news and current affairs genres is driven by political interest. Since it is mandated to carry on commercial activities, it relies heavily on consumers and advertising revenue and strives to produce or acquire programming that is driven by commercial interests.

Radio transmission started in Kenya in 1927 when the East African Broadcasting Corporation (EABC) was formed to relay BBC news to the colonies. (KBC website- 12th October 2010). In 1928, English broadcasts were commenced locally. The target audience was the settler community which monitored developments from its home country and other parts of the world. Radio broadcast services for Africans were launched during the 2nd World war in order to provide families of African soldiers at the war front with information about them. (Ibid).

In 1954, the colonial government set up a commission to look into the future of public broadcasting in Kenya. Out of the recommendation of the commission emerged Kenya Broadcasting Services (KBS) in 1959 which pioneered the formation of regional radio services in Mombasa, Kisumu and Nyeri. (Ibid).

In 1960 when it became apparent that independence for Kenya was inevitable, the colonial government, realizing that it had used radio to suppress the nationalist movement, shied away from handing over such an important mass communication organ to the African government. It, therefore, hurriedly formed the Kenya Broadcasting Corporation (KBC) in 1961 to take over the running of government controlled KBS. (Ibid). It is KBC that launched formal TV services in 1962. After independence, the government of Jomo Kenyatta nationalized KBC on 1st July 1964 through an act of parliament, called it Voice of Kenya (VOK) and placed it under the Ministry of Information. (Ibid).

KBC as it is today was formed through The Kenya Broadcasting Corporation Act Cap 221 in 1989 taking over the mandate of VOK. Article 8(1) of the Act outlines KBC's responsibilities as being to "provide independent and impartial broadcasting services of information, education and entertainment, in English and Kiswahili and in such other languages as the Corporation may decide." (CAP 221). This is a purely a public service role that was reinforced by, among others, Article 8 (f) which requires the Corporation to "conduct the broadcasting services with impartial attention to the interests and susceptibilities of the different communities in Kenya," and 8(j) that expects a "fair balance in all respects in the allocation of broadcasting hours as between different political viewpoints." (CAP 21).

On the flipside of the same coin is KBC's commercial orientation. Article 39 (1) of the KBC Act confers the Corporation its commercial status by making it its duty to conduct its business according to commercial principles and to take charge of all the financial responsibilities assigned to it, such as staff remuneration, payment of benefits like pension and other retirement benefits, maintenance and replacement of all state infrastructure and equipment. This by all means is a big task that requires sustained channels of revenue collection not depended on fluctuating market forces. The author contends that this contradiction between the two roles of provision of free services under the public service mandate and sustainability of an image of a commercially viable entity is one of the major reasons KBC has failed to reach its optimum productivity. Whereas both BBC and American PBS are state funded, KBC has to literally pull out all its stops to attract the attention of both the viewing public and the advertising market.

At independence, the new government inherited a PSB that had been created by the colonial rulers to serve its interests. The government of Kenyatta maintained the status quo, probably for the same political reasons. There was no deliberate will to make VOK a true PSB, appreciative of the populace.

The same thing happened again in 1989 when KBC was transformed only in name into a parastatal. The government of Moi continued to use it to advance partisan political interests. (Nyongesa, 2005).

2.2.5 The Importance and Ideals of Public Service Broadcasting

In 2004, the United Nations Development Programme (UNDP) supported two projects in Bosnia and Herzegovina which aimed at strengthening the broadcast systems in those two countries in such a way as to respect diversity and access to information. A report released from this study titled *Supporting Public Broadcasting* was meant to increase an understanding of the broadcast media sector, especially reform concerning public service broadcasting.

This paper identified the PSB's potential for playing a crucial role in ensuring that the public is well catered for in terms of its right to a wide variety of independent and non-partisan information and ideas. It can also "help promote a sense of national identity, foster democratic and other important social values, provide quality educational and informational programming and serve the needs of minority and other specialized interest groups" (pg 5). The importance of PSB in a conflict situation, like that experience in Bosnia and Herzegovina, is also underscored. "In Societies emerging from conflict, an independent media can also play an important role in conflict resolution, reconciliation and prevention by serving as a non-partisan communication channel for the peaceful exchange of views and for raising awareness on peacemaking and peace-building processes." (Ibid)

The Parliamentary Assembly Committee on Culture, Science and Education held a meeting in January, 2004 to discuss PSB in Europe. Its report credits it with being a vital element of democracy in Europe as it "provides the whole society with information, culture, education and entertainment, enhances social political and cultural citizenship and stimulates the cohesion of society" (Draft Para 2). It is, therefore, expected to be universal in terms of content and access; guarantee editorial independence

and impartiality; provide a benchmark of quality; offer a variety of programmes and services catering for the needs of all groups in society and be publicly accountable (Ibid). The report summarizes the importance of PSB thus:

“A debate about public service broadcasting (PSB) is in reality a debate about the philosophical, ideological and cultural underpinnings of society about the role of the state and the public sector in meeting the needs of individuals and society as a whole.” (Ibid).

2.2.6 Features and Principles of an Ideal Public Broadcasting Service

The Parliamentary Assembly committee on Culture, Science and Education places an effective PSB system in a stable, mature democracy. Democracy and PSB are dependent on each other because that is the only environment that will allow the PSB to operate at arm’s length from government and power elite. PSB’s genuine independence, impartiality and pluralism would not survive outside a healthy democracy and strong civil society. (Ibid)

Toby Mendel is an expert advisor to the United Nations and other international NGOs on matters of freedom of expression and the right to assembly. While the Director of Law at Article 19, an NGO whose focus is on freedom of expression and the right to assembly, he did a study titled *Public Service Broadcasting: A comparative Legal Survey*. It enumerated three conditions that are necessary for PSBs to operate successfully:

- i) A guarantee of the independence of PSBs through appropriate structures such as a pluralistic and independent governing board.
- ii) A guarantee of adequate funding.

iii) PSBs accountability to the public, especially regarding the discharge of their missions and the use of public funds.

A good PSB has certain identifiable international principles and standards features enumerated by both the Parliamentary Assembly and the UNDP reports and Toby Mendel:

Universality of Content

The services of PSB are available and accessible to the entire population in terms of content (languages) and technology. Signal must reach all people within an area in which a public service broadcaster is assigned a license. (UNDP report Pg 9).

Universality of content will ensure service to all, some of them specialized or tailored for specific audiences, adding up to a more extended and comprehensive range of service. (Parliamentary Assembly, Para 12a).

Universality of Access

PSB services should be present on all significant media and platforms, including terrestrial, satellite, cable and broadband networks and a personalized service in the online and on demand environment (Parliamentary Assembly, Para 12b).

Diversity – A Broad Programme Range

PSB's should provide a variety of programmes including quality content of an educational and informative nature. Diversity ensures that the public has access to information about a wide variety of issues of concern (UNDP, Pg 9).

Independence from State and Commercial Interests

Programming decisions should be made by the PSB's themselves on the basis of professional criteria and the public's right to know, rather than by pressure from political or commercial interests (UNDP report, Pg 10).

Editorial freedom and Independence from both political and commercial bias are a prerequisite for healthy PSB's even as they operate within parameters set by legislation (Parliamentary Assembly, Para 12 C).

Toby Mendel decries government interference in many countries where state funded broadcasters are used as government mouthpieces rather than as independent sources of information. "It is only when the independence of these broadcasters is guaranteed – in law and in practice- that they can truly operate as servants of the public interest, providing high quality information from a variety of sources to the public." (Pg 4)

Concerns for National Identity and Culture

PSB's have an obligation to help in the building of a sense of national identity, belonging and participation. However, this principle can raise controversy as it may restrict editorial freedom and contribute to promoting a distinctive dominant culture (UNDP report, Pg 10).

Financed directly by the Public

Many PSB systems are financed by license fees charged on users or a television license fee. License fees are generally regarded as less susceptible to government interference. In some countries, Parliament directly votes funds for a public broadcaster. (UNDP report, Pg 9).

Standard Setting

This is in most a cases subtle principle of PSB. It is assumed that the absence of commercial pressure can encourage a higher standard of journalism which raises the bar for all journalists. Even amid competition with commercial broadcasters, PSB's are expected to set standards for professional journalism and other programming basically because it is freed from purely commercial imperatives which can sacrifice public service for profit, (UNDP report, Pg. 10).

2.2.7 The Importance of Public Service Broadcasting

The UNDP report gives several reasons why a public service broadcast service should be nurtured and sustained:

It provides a voice for the voiceless: A PSB has an obligation to promote alternative views for the purpose of enabling and encouraging debate that is vital for a functioning democracy. This means facilitating different groups' access to the media through supporting the production of local programmes on themes that might interest the poor and marginalized groups. (UNDP report. Pg 12).

It provides access to a broad spectrum of views on issues of public concern by the general public. A PSB has the important role of making governance institutions and process better understood by the population, especially the poor and marginalized. It serves as the principal communication medium for raising awareness and educating the public. (UNDP report, Pgs 12 & 13).

It can promote tolerance and understanding amongst diverse groups in Society. In societies that experience ethnic tension and exchange of views. State and commercial media can be very partisan hence calling upon the services of a PSB. (UNDP report Pg 13).

It can facilitate Discussion around national development and poverty reduction plans, peace agreements, reconciliation and dialogue processes. A PSB should play a central role in both conflict prevention and poverty reduction efforts by ensuring a free flow of information and greater diversity in information, a service that is unlikely to be fully offered by commercial broadcasters.

2.2.8 A Critical look at KBC's Public Service Mandate

A critical look at KBC's delivery of its public service mandate vis-à-vis the principles and standards outlined above reveals a lot of underperformance. Various reasons can be advanced for each situation:

Universality and Availability of Content and Signal

This principle covers the availability of content to the entire population in terms of language and reach. According to Tracey (1998), signal should be available to all. "It is axiomatic to public broadcasting community that no one should be disenfranchised by distance or accident of geography."

(pg 27)

Universality of content

Tracey (1998) expects public broadcast services to provide high quality programmes which cater to the many different tastes and interests that constitute a society's life. In terms of quality, public broadcasting believes that well produced programmes can "please a lot of people a lot of time and everybody some of the time." (Pg 27) Public Broadcasting is thus driven by the desire to "make good programmes popular and popular programmes good." (Ibid). Serving national diversity, therefore is not necessarily giving people what they want.

In terms of diversity, public broadcasters should transmit programmes that cut across all genres, languages, cultural and religious diversity. Tracey (1998) identified the fact that each diverse group

has vital needs for expression in “the political and social discourse of the nation. Public broadcasting is dedicated to a dual role here- to give access to such groups, to provide them with an opportunity to speak to one another to provide coverage of their histories, interests and concerns” (Pg.28).

According to Nyongesa (2005), this requirement of a PSB goes against the tenets of commercial programming. Public service programming embraces morality, culture, education and other national content that should ideally not be sold. It, therefore, becomes tricky for KBC when seeking to give such programmes commercial value in order to get them financial backing. Most sponsors will shun them preferring to support popular programmes that will garner large viewership.

Reach has been slow to achieve by KBC, mostly due to the high cost of signal transmission equipment like transmitters and boosters. (Source: Manager, Technical Manager, KBC). Though the radio reach is wider, as much as 98 percent of the land mass, TV still lags behind at approximately 82 percent of the land mass. (Synovate Group – Quarter two 2010 research findings). This by African standards is not a mean achievement but poverty levels have hampered utilization of TV services in rural areas because of low ownership of TV sets. The 2006 Steadman research findings pegged national TV ownership at 6 million household, most of them based in urban areas. Lack of electricity in many rural areas is also a contributing factor. It makes more sense to purchase a radio set that can be operated by alkaline batteries. By 2006 radio ownership stood at 16 million households.

The requirement to cater for programming needs across these diversities is still not quite achievable by KBC Channel 1 due to budgetary constraints in programme production. KBC confines itself to packaging products in English and Kiswahili, thus cutting out those who do not speak or understand either of the two languages. Efforts by KBC TV to produce programmes that target minority groups have been far apart and their impact has not been realized. Most programmes that address cultural and

religious diversity are mostly produced by non-governmental organizations and the specific religious groups. (Source- Controller of TV programmes). Commercial broadcast services would for economic reasons avoid programmes deemed as unprofitable but public broadcast principles dictate that such topics have social and other benefits and should be produced and transmitted.

Availability of signal

A research undertaken by Human Capital for the BBC to inform its response to Ofcom's second review of public service broadcasting and its future answers several questions on the challenges of sustaining PSB and the way forward for BBC Television. One of the issues it responds to is the influence of globalization and digitization in UK Broadcasting. "And yet the fully digital world heralds far more opportunity than challenge", the report says (Pg.5). It foresees a time when the digital switch-over is complete and when broadband penetration is near universal. Then every home in Britain will be in a fully digital world. On demand viewing will rival standard viewing as audiences will be in control in ways they have never been before. The report recommends that PSBs capture the full opportunity of operating in the digital age.

The Parliamentary Assembly Committee on Culture, Science and Education (2004) supports this view, "..... No principle can be opposed to public channels conducting their activities in new types of broadcasting, digital technology, and the internet, and in the creation of new content and interactive services. In fact, that they are needed to guarantee participation by everyone in the advantages of the digital revolution and to promote widespread take up of that technology." (Para 7)

In Kenya, digital terrestrial broadcasting was officially launched in December, 2009. Being an international venture, KBC has no choice but to jump on to the band wagon before the 2015 deadline. However, financial constraints could hamper the production of high content with superior image and

sound, a trademark of digital broadcasting. During the launch of the digital roll over by President Kibaki on 9th December 2009 the Assistant Minister for Information and Communication, Mr. George Khaniri, assured Kenyans of appropriate broadcast content as the country entered the digital technology era. He, however, expressed fears that the national broadcaster was bogged down with crippling debts and obsolete equipment and needed government support to remain afloat as the country adopted digital broadcasting (www.kbc.co.ke/story- July 2010). If a venture as important as this one could fail to be achieved satisfactorily due to financial reasons, other broadcast technology like Internet TV and more personalized on-demand viewing might take time to be actualised.

Diversity – A Broad Programme Range

A public broadcaster is expected to provide a variety of high quality content that informs, educates and entertains in order to provide the public with easy access to a wide choice of issues for public debate. According to Tracey (1998) such programmes speak to us all because they speak for us and help us make sense of life.

KBC has been credited with being strong in educational and entertainment programmes, especially documentaries. Its packaging and delivery of news and political talk shows has, however been criticized as being heavily pro-establishment, thus not being avenues of national interactive debate across the political divide. This scenario can be attributed to political interference in the management of the national broadcaster for purposes of denying it independence of editorial decision making. Such a hold on it ensures that what eventually reaches the viewers is devoid of any information that can be judged as detrimental to the political system in power.

Independence from State and Commercial Interests

UNDP's recommendation that a public service broadcaster makes programming decisions based on the public's right to know rather than on political or commercial pressure puts KBC's mandate on a war path with government's interests. It constantly interferes in its editorial decisions and yet expects KBC to meet its financial obligations through commercial activities. Ratings and image will only improve when viewers approve of the station's products. Political patronage does not help build a positive image. KBC therefore finds itself in a catch 22 situation where its national public service mandate clashes with its commercial obligations. The Parliamentary Assembly Committee on Culture, Science and Education gives the example of PBS's in Central and Eastern Europe that have been turned into mouthpieces of the government and parliamentary majority of the day. They are "hampered by legislation, and a variety of accountability and administrative systems which reduce the PSB organizations' freedom of action, significantly slow down decision making" (Para 3).

Parallels can be drawn between KBC's situation and that of Central and Eastern Europe.

Concerns for National Identity and Culture

KBC's role in the building of a sense of national identity, belonging and participation is also hampered by undue political interference in news and information packaging. Just like the fears expressed in the UNDP report, cited earlier in this study, a distinctive dominant culture was evidently developed during the Moi era when he and his political bed fellows were the only voices being heard on every issue. What Moi said was final, and KBC helped propagate his doctrine by agenda setting it through appropriate placement of presidential news items. It could have seemed to succeed in creating national cohesion from the point of view of Moi but such a situation could only be sustained with an iron fist. It crumbled after the flawed 2007 elections and rebuilding it will take more than political patronage and propaganda.

Financed Directly By the Public Through License Fees

KBC was the sole collector of radio and television license fees until the government withdrew the mandate during the June 2003 budget presentation. Article 28 of the KBC Act 221 specifically orders the Corporation to engage in commercial activities in order to meet all its financial obligations. Paragraph 15 of the Parliamentary Assembly Committee on Culture, Science and Education specifies the imperative of a license fee for PSBs because it is often regarded as the most appropriate source of funding. Revenue from the broadcasting fee is considered stable and secure, predictable, less volatile than other means of funding, the report says. (Para 16). It not only reduces dependence on advertising revenue and state allocations but also establishes an additional link between public broadcasting organizations and audience.

The BBC Trust response to The Second Public Service Review of the BBC also argues for the benefits of license fees, as “ensuring quality services, something for everyone and keeping the BBC advertising free.” (Pg 8).

The Carnegie Commission’s third principle of PSB recommended that financial support for the American PSB be diversified and funding from other sources other than Federal, be encouraged (Carter, Nyhan (1976). A comprehensive funding scheme would give the PSB system vigor as well as independence (Pg.3). Carter did not however agree with this assumption and thought the principle contributed to the PSB’s constant shortage of revenues and a chronic frantic search for dollars that has made them (PSBs) “adopt the hard sell techniques of their commercial brothers.” (Pg.4).

Toby Mendel considers satisfaction of a public broadcasters mandate impossible if it is not funded. It cannot be expected to compete for funds in the same way as commercial broadcasters because “commercial dependency would inevitably lead to public broadcasters subjecting programme

production and scheduling to popularity tests rather than making such decisions in the public interest.....As a result, independence from commercial interests has always been an important justification for public service broadcasting organizations.” (Pgs 6 & 7).

R. Bruce MacKay’s article on financing problems of PSBs in America blames educational television’s problems on inadequate funding. It has made it necessary to “cut corners in operation; to eliminate everything but the bare essentials and even to compromise the program quality.” (Carter, Nyhan, and Pg.141).

If the government was to take over full funding of this financially ailing parastatal, KBC management would concentrate on planning and implementing delivery of quality service to all without being bogged down by commercial activities. To embrace ideal PSB programming, KBC would require enough resources, financial and technical, to produce them without being hampered by commercial dictates. Competition for the advertising market has been made more difficult by hard economic times, a diminished advertising market and the influence of globalization. Currently, KBC spends more on producing PSB compliant programming and providing other similar services against what it earns from commercial activities. This creates a large financial deficit as it is unable to meet all its obligations. For example, Kenya Power and Lighting Company has more than once disconnected power supply to most of KBC’s transmitting stations, forcing it to run its services on diesel. The current government has loosened its grip slightly on the national broadcaster but has failed to provide it with adequate funding. The BBC Trust Report puts the situation of commercially funded PSB’s aptly:

“Television advertising is not the healthy revenue source it was. Success online – amid competition greater, and entry barriers lower, than those that shaped broadcasting – means securing fragmented, harder to capture revenue streams. A proliferation of platforms and technologies, meanwhile, make investment decisions both more frequent and risky. Broadcasters are seeing diminished value from the spectrum to which they have privileged access. Audiences, meanwhile, have become harder to define and to serve.” (Pg.4).

That competition with fully commercial broadcast systems is healthy for PSB's is not in doubt. When ITV was launched as a commercially funded station, BBC had to quickly change its attitude towards its audience and take its wants into consideration. (www.mindrelief.net- August 2010).

The same thing happened to KBC when new private and commercially oriented players came into the market. When airwaves were liberalized, KBC management was forced to change with the times and don a commercial cloak. Services improved considerably in areas that were not interfered with politically. Probably the reason European PSB organizations are successful is the multiple sources of funding available to them. Paragraph 14 of the report by the Parliamentary Assembly Committee on Culture, Science and Education confirms this. “Most European PSB organizations have a mixed funding system which may involve a number of sources of funding. Public funding (including broadcasting/license fees paid by viewers/listeners; grants from the state budget and other sources of public funding), and commercial funding (concession fees paid by commercial operators, radio/television advertising,” etc.

Standard Setting

PSBs are expected to epitomize good journalistic practices, and in the case of broadcast media, produce high quality products, that can meet the approval of most of the target audiences. In other words, they should be a measuring standard for commercial and state media. PSB must “constitute a benchmark of quality and professionalism. PSB must offer the audiences new original first-run programming developed for that audience.” (Parliamentary Assembly Para 12(d)).

Lloyd N. Morriset agrees with the above statement. To him, Public Television should ideally attempt to be a standard setter for commercial TV. He gives the example of the BBC that competes successfully with commercial broadcasters for a share of the mass audience by presenting a wide variety of programmes, largely in the entertainment category. (Cater Nyahan, Pg .167).

KBC's local programmes continued to be rated highly after competition from private commercial stations set in because KTN's programme menu was largely foreign, apart from news and current affairs programmes. As late as 2003 when Wachira Waruru was KBC's Managing Director, the situation was more or less the same in terms of variety and numbers. Waruru showed a passion for local content and continued to support their production until he left. He has carried the same passion to Citizen Television, which now bears the highest number of popular local programmes. As at quarter one of 2008, four out of the top five local programmes in Kenya belonged to Citizen TV. (Steadman Group, 2008).

Table 2.8 Top Five Programmes

STATION	DAY	TIME SLOT	RATING	PROGRAMME
Citizen	Thursday	8.30pm	21	Project fame
Citizen	Thursday	07.30pm	20	Papa Shirandula
Citizen	Tuesday	07.30	19	Tahidi High
KBC	Wednesday	07.45pm	18	Road To Success
Citizen	Monday	07.30pm	17	Inspekta Mwala

Source- The Steadman Group 2008 (Synovate)

The 2010 Kalasha Awards held in September 2010 painted an even rosier picture for Royal Media Services which won accolades for producing quality local television programming. It scooped the most number of prizes, including for best TV drama, best comedy, best actor and best actress. (www.theonlinekenyan.com- September 2010).

Quite a number of these programmes are produced by independent producers at a much higher cost than in-house productions. Drawing an example from KBC, one episode of Channel 1's *Vitimbi*, costs approximately Kshs.150, 000.00 to produce, half the price of the "*Noose of Gold*" a drama that was acquired from a local independent producer for Kshs.300, 000.00 per episode. (Source- Controller of TV Programming). Whereas Citizen TV has the revenue to acquire any number of series they require, KBC cannot because of financial reasons. *Noose of Gold*, for example, was discontinued after a few weeks of transmission because they could not be paid for. (Source- Chief Programmes Officer) However, KBC is credited for setting the standard for 'clean' programmes, devoid of sexual content, that can be watched comfortably by whole families. Developing new revenue streams for KBC will ensure that it continues to lead by example. As the UNDP report confirms, it will be freed from commercial bargaining that compromises standards for money. There will be no need to bend to

pressure to influence content by placing, for example, a *Yellow Pages* advert prominently in *Vioja Mahakamani*, a courtroom drama.

All the reasons given in the UNDP report on why PSB should be nurtured and sustained have faced implementation problems in KBC because of political interference and financial obstacles. For a long time, freedom of speech was curtailed in Kenya, especially under the Moi regime. (Oriare Pg. 5). It was, therefore, not possible for the national broadcaster to be at the forefront of facilitating the access to news and information to the poor and marginalized. First, because most were too poor to afford the few news sources, second, because the media was censored. When radio and television services were by VOK (later KBC) alone and were heavily censored what was sent out for educative purposes was tailor-made to achieve a purpose. In a non-democratic environment, institutions and processes are under the firm grip of government operatives. Such media organs cannot be used to debate and exchange ideas on certain issues and are sometimes more partisan than commercial media. Media coverage of the 2007 elections campaigns brought out this fact clearly when KBC was accused of giving more airtime to President Kibaki. (BBC World Service Trust, Pg 12). Along with other media houses, KBC was also accused of not doing enough to prevent the post election violence that followed the 2007 election (Ibid).

To rally a nation to dialogue over issues of national development, poverty reduction, peace agreements, reconciliation, etc, a public broadcaster must be seen as a non-partisan body that promotes the ideals of democracy like free speech and access to information. KBC can only achieve this when it is freed from political interference that is aggravated by the need to seek financial support from the government. Like Carter says, "the harsh reality is that money seldom comes without strings. Public

Broadcasting's future weal will lie in being alert to undue influence from any sources. But this is easier said than accomplished." Carter, Nyhan Pg. 4).

2.3 Political interference in the employment of senior management at KBC

Management of Media organizations in Kenya has become more complex because of the phenomenal growth the industry has witnessed in the last decade and a half. This is in tandem with similar developments worldwide. In addition to this, KBC has had to deal with problems that arise from poor management of the massive public broadcaster by top management staff employed merely because of their political and ethnic orientation rather than their managerial and leadership acumen.

The conversion of VOK into KBC and the subsequent repeal of section 2A of the constitution that introduced commercial broadcasting failed to take into consideration the fact that the administrative structures remained more or less the same. The chief executive was not only employed by the office of the President but was also answerable to the Permanent Secretary of the parent ministry. KBC is governed by a board of directors whose chairman is a presidential appointee. The members are mostly drawn from various ministries. Consequently, the board is also under the influence of the government.

Additionally, most of the staff that were retained by KBC in 1989 were diehard civil servants who were not about to change with the times. Until recently, new staff members were drawn from public service organizations that were governed by codes of regulations almost similar to the government ones. Consequently, most failed to adapt to the competitive spirit of the private sector that was required to push KBC onto the same platform as the private sector media. Those who were employed with the required competitive drive either lost it or did not bother to engage it.

When liberalization set in, in 1991, and a new crop of commercial broadcasters started operations, KBC managers were ill-prepared for their role of leaders of an equally bewildered flock. Most had risen through the ranks, from junior officers to heads of departments, and even directors. What mattered more than were not credentials and management and leadership skills but the number of years spent on each preceding job group. One got a promotion simply because there was a vacant post ahead and that they had served the required time on the job group they held. Managerial and leadership skills were not completely necessary as the path they would tread on was well laid out for them by government codes of regulations. This could be a perfect environment for a government body but not at all suitable for a commercial enterprise that KBC became. It needed to have immediately engaged managers with the qualities described by the various authors cited in the paragraphs ahead.

Definition Of Management

Olum (2004) defines management as the art, or science, of achieving goals through people. Since managers ensure people do what they are supposed to do, they are expected to see to it that greater productivity, or continuous improvement, is attained.

Massie (2004), points out the universality of management in the modern industrial world and the importance it gained as labor became more specialized due to the increase in the scale of operation. He defines management in terms of a special group of people “whose job is to direct the efforts and activities of other people towards common objectives. Simply stated, management gets things done through other people.” (Pg.3).

Massie (2004) recognizes that different fields define management by what is essentially needed in their areas of specialization. To the economist, management is one of the factors of production together with land, labor and capital. To the specialist in administration and organization, management is a system of authority while to be sociologist, it is a class and status system that sets aside managers as an elite of brains and education (Pgs 3 & 4). In the final analysis, though, managers get things done through other people by employing resources at hand, human, technical and financial.

Henry Mintzberg (1992)), in his article, *The Future of Managerial Work (Strange1992)*, identifies a manager as a person in charge of a formal organization or one of its subunits, vested with formal authority over his organizational unit and leading to certain basic purposes:

- i) To produce specific goods and service efficiently. The Manager must, therefore design and maintain stability of its basic operations and must adopt it in a controlled way to its changing environment (Strange. Pg.138).
- ii) The manager must ensure that his organization serves the ends of those persons who control it. (Ibid).
- iii) He must also act as the key communication link between his organization and its environment and must assume responsibility for the operation of his organization's status system. (Ibid).

Massie (2004) refers to Henry Fayol's contention that a manager is tasked with specific roles to play in an organization. He or she is involved in decision making, organizing, staffing, planning, controlling, communicating, directing or leadership. (Pg 5).

Citing Henry Mintzberg's 1973 study on the actual function of a Manager, Massie (2004), groups the 10 roles into three categories:

- (i) Interpersonal roles that include a manager being a symbol or figurehead, a leader that hires, fires, trains, rewards and motivates the staff, a the liaison person between the outside public and the organization. (Pg.6).
- (ii) Informational roles of the manager that include being a monitor who gathers information in order to be well informed, a disseminator of information flowing from both external and internal sources, a spokesperson or a representative of the organization who speaks for the subordinates to managers and represents upper management to staff. (Ibid).
- (iii) Decisional roles that include being an entrepreneur or initiator, an innovator, a discoverer of problems, a designer of improvement projects that direct and control change in the organization. He or she is also a disturbance handler who reacts to unexpected situations such as resignations of their subordinates, firings and loss of customers. A manager is also a resource allocator and negotiator. (Ibid).

Managers of media organizations play more or less similar roles to those proposed by Mintzberg. However, according to Lavine (1988) their work is made more complex by the uniqueness of the products their organizations produce. For example, news is highly perishable and timeliness is a major factor in ensuring it is packaged and disseminated expeditiously. Other products like TV programmes need replacement on a quarterly basis or production cycle and this calls for constant creativity from the production staff. (Pg.15).

Lavine (1988) recommends that media employees should not only be creative but also well educated, professional and extremely hardworking. Technology notwithstanding, employees of a media organization are its most valuable asset. Sophisticated equipment may come and go but the need for creativity for each cycle of product production must be constant. (Pg.16).

To identify, engage and manage employees with these qualities Lavine (1998) expounds on what a media manager's role should be. A brief summary is given below:

Planning

A media manager comes up with plans that produce a means of implementing his or her vision. A good plan is a road map to the organization's goals and should provide staff with clear information about the direction they should take and what actions are needed to get them to their destination (Pg.90).

Organizing Work and Technology

A media manager is responsible for establishing an overall structure within which various employees can effectively operate with each other. He or she will identify the tasks to be performed, arrange them in a sequential order and assign them to individual staff (pg.127). The main goal for organizing is to create predictability, efficiency and effectiveness. Predictability ensures that a series or routines that guarantee tasks are performed in a timely fashion. Effectiveness leads to the production of high quality work while efficiency ensures completion of work at a reasonable cost. (Pg 132).

Financial Management

Managers also make financial decision for their organizations or departments. Decisions on whether there is enough money to pay for various services are crucial and should only be made at management level (Pg.159).

Working With People and Leading Them

How managers work with and lead the staff that supports them is extremely important because it can make or break an organization. Employees being the most valuable resource of a media organization, how they are managed and led impinges greatly on the success of the whole enterprise (Pg.182).

Lavine (1998) makes reference to Paul Hersey's 1985 model of situational leadership that recommends the adaptation of a particular style to a situation. According to Lavine, research shows that a key variable influencing the effectiveness of work performance is the relationship between the leader and the led "Matching executive style with employee needs results in cooperative relationship and high performance. And a mismatch may have the opposite result." (Pg.184). To Hersey, therefore, the crux to effective management is adapting a leadership style to the employee's readiness state (how prepared the employee is to spring into action at a short notice).

Motivation of Staff

Motivation of staff is one of the tools a manager requires to relate with his or her staff. An effective leader will determine how to motivate staff in order to maximize on their productivity. Lavine (1998) proposes that a manager determines the kind of employees he or she heads using theory XYZ of Douglas McGregor and William Ouchi. (Pg 187). In Theory X, employees are lazy, have little ambition, avoid responsibility and prefer to be told exactly what to do. Their greatest want is security. Such employees have to be coerced, controlled, directed and threatened in order to achieve

organizational goals. Theory Y holds an opposite view of employees. It assumes that people do not dislike work as it is a natural part of their lives. In fact, employees are internally motivated to reach objectives. Their commitment to the achievement of goals is so strong that they receive personal rewards when they succeed. They also seek and accept responsibility under favorable conditions and are innovative and capable of solving organizational problems. They are bright but are under-utilized by most organizations. (Pg 188).

Theory Z was developed by William Ouchi after observing the Japanese working conditions and comparing them to the American ones. The Japanese emphasized the importance of security because the system guaranteed lifelong employment. The development of trust between the leader and the led was seen as crucial because people's motivations are basically internal but are reinforced by visible commitment to the employee by the employer. (Pg.189).

A good manager will identify in which theory the various employees fall and begin to find ways of motivating them accordingly. Lavine (1998) proposes that a wise media manager learns more about their employees to find out what is important to them. They should know what they expect from their work and what they find stimulating and exciting (Pg.190). It is only then that motivation can be effective. He defines motivation for media as an internal state- "the individual's wishes, desires and drives that move the information employee to action. Motivated staff works hard, sustain a rigorous pace and direct their behaviors towards what they feel are important goals. Motivation is a process that begins with some unfulfilled needs." (Pg.190).

Lavine (1988) applies Maslow's Hierarch of Needs model to the media employees. Just like in other professions, media employees have different needs which Maslow's model identifies as, starting from the lowest to the highest, physiological, safety, social, esteem and self actualization (pg.190).

Employees of the lowest level have basic physiological needs such as food and housing. However, these needs grow as they go up the ladder, culminating in the desire to achieve self-actualization.

Briefly, a good manager will not only know how and when to motivate staff, but also be adept at hiring good staff, rewarding good workers, communicating with them, evaluating them, training them, working with creative staff and firing unproductive ones.

Leadership

According to Lavine (1998), a media manager must also be a leader. "Media management is more than simply getting the station on air If we were to choose one word to define media management, it would be leadership." (Pg.216). Good leaders are described by Lavine as possessing, among other skills:

(i) A vision for their department and the ability to convince other people to join them on the journey to the achievement of the vision. (Pg 126)

(ii) Effective communication skills and capacity of describing their vision to others well enough for them to understand it. (Ibid)

(iv) Ability to listen effectively and respect for other people's views. (bid)

(v) Ability to attract and select potential employees and train, motivate and organize them into effective work groups. (Ibid)

(vi) Capacity to mobilize human, technical and monetary resources as well as other resources. (Ibid).

Such leaders have specific characteristics that make them effective managers. They have intelligence, charisma, courage, extrovertedness, extra-ordinary communication skills, dedication, initiative, decisiveness, self-assurance and a people skill. (Pg.226).

The above brief analysis of what goes into management and leadership of a media organization, or any organization for that matter, enables a critical look at the problems bedeviling KBC management.

It is apparent that to get personnel and managers with the qualities listed above requires a free hand at employment of staff. This was not the case in the early years of KBC's conversion from V.O.K. Most staff had been employed through the public service commission. Most had been deployed to KBC straight from colleges and universities without due consideration of where their interest lay. Without much competition for jobs and government policies that ensured employment for all educated Kenyans, it was possible for university graduates to find themselves posted to KBC where they were expected to get on-the-job training in order to fit into the system. A few did catch up and excel while a good number just did the best they could as they waited to retire at 55 years. It is this kind of staff that KBC inherited when it became a parastatal. (Source- KBC HR Department). Today, matters have been worsened by the availability of more players in the field and employment opportunities for talented people. Personnel that man media houses are specialized in their areas of operation and cannot be easily substituted or replaced without impacting on quality of work. KBC constantly faces major challenges of how to hold onto skilled, talented and experienced staff in an increasingly competitive market where remuneration is dictated by demand. It has become a fertile hunting ground for such staff, often having to settle for poor quality work in between searches for suitable personnel to replace those that leave at a short notice.

Due to the ever changing presenters, issues of credibility and trust in KBC news bulletins and programmes arise as audiences are unable to develop emotional attachment to them, a factor that is instrumental in building a good image. The latest example is the departure in May 2010 of three of the best of Idhaa Ya Kiswahili Radio presenters to Radio Maisha, the latest entrant in the market. The impact is bound to be felt for a while. (Source – Controller of Radio).

2.4 Political interference In Employment of Management Staff

2.4.1 Senior Managers

Problems of identification and employment of suitable staff are also felt at managerial levels. During V.O.K days upward movement to higher grades was guided by civil service codes of regulation. One of the main factors that qualified an officer for promotion was the numbers of years spend on one grade as it was apparently an indication of experience gained. In unfortunate cases, it was possible for an employee to move from junior to management levels without necessarily having mastered ones craft. When KBC took over VOK's operations, such senior officers crossed over to the parastatal, thus compounding the problem of the corporation's inability to take on the new competitive private stations.

To overcome this problem, Wachira Waruru, Managing Director from 2003 to 2006, did not engage in uncontrolled employment of new managers and other talent. Instead, he identified the most talented staff from those he found and used them to give KBC a face-lift. Being a hands-on person with a clear vision of what he needed to do, he was able to use such talented personnel to turn around KBC's image and, consequently, its fortunes.

The Daily Nation of 14th September 2010 supports Waruru's actions. In an article entitled *Five Major Killers of Employee Output*, Canute Waswa, Managing Director of Outdoor Africa, says: "Today, good employee talent is far short of the market demand. Therefore, it has become prudent for employers to realize that they are better off working on the team they have instead of going to look for new talent out there." (Smart Company, Pg 5)

However, from 2007 when David Waweru took over as Managing Director, he embarked on searching for young managers, most of whom were less than 30 years of age. (Source- KBC HR Department). Some were picked for reasons other than professionalism and experience, the main reason for employing them being the level of academic qualification, a brief stint at a media institution and, most of all, their relationship with the appointing authority. Their education levels notwithstanding, their lack of experience due to their short working lives put them at a disadvantage when faced with managing national networks. Some of them had not worked at senior levels before and had not handled whole departments. It became difficult for them to make decisions, organize, plan, do quality staffing, control, communicate, direct and lead efficiently, for that is what a manager's role is. They were unable to be instrumental in ensuring that the corporation achieved its set goals and remained relevant in the face of competition. In a nutshell, they were unable to think strategically. They also lacked the characteristics of a leader outlined by Lavine (1998). (Source- Author).

This caliber of managers is thus unable to gain the confidence of the staff under them and fail to get their support. Correct staffing practice by managers who know how to, will not only lead to the engagement of good personnel but will ensure that they are properly assigned and supervised. Training needs will be taken care of and correct motivation given. A good manager will also be able to classify their staff using theories X, Y and Z and place them where they fit in the overall structure.

Deserving staff members will be motivated and rewarded and unproductive ones fired accordingly. Good management puts structures in place that encourage the application of the Maslow's Hierarchy of Needs model in meeting staff needs. That way, staff support for the Corporation's mission and vision is achieved.

2.4.2 Managing Directors

Interference in the employment of staff goes all the way up to the Chief Executive Officer. In the life of VOK and KBC, Wachira Waruru, is the only Managing Director who was competitively employed. The rest were political appointees whose main roles were to safeguard the interests of the ruling party. As mentioned in Chapter one, the Moi government completely misused the state broadcaster, adversely affecting its image. His departure from power gave KBC a reprieve under the NARC government, and with Wachira Waruru at the helm, for the first time professional standards in news and programme production were observed, in addition to less interference in editorial decision making. Left to exercise his professionalism, Waruru changed KBC's face and image and for a while gave it a much needed lifeline to survival.

The BBC World Service Trust Policy Briefing # 1 on Post Election Violence (PEV) recognizes, the role played by a relatively independent Wachira Waruru at the helm of KBC. For a brief period after 2002, the report says, there were concerted efforts to transform the national broadcaster into a source of information and news credible to all parts of society, broadcasting in peoples own languages and reflecting their principal concerns – an independent broadcaster acting in the public interest. Coverage became less biased towards government concerns, the report notes. However, this situation did not last as there were changes in directorship that saw it toeing the government line, and it lost credibility with

a large part of its audience as result (Pg 12). This is in reference to the removal of Wachira Waruru from KBC.

Having worked well with KBC staff, Waruru was able to convince a good number of talented ones to cross over with him to Royal Media Services. Most of the top-rated dramas airing on Citizen TV are produced by former KBC producers who, due to the professional handling they get, in addition to good remuneration, are excellent performers. For example, Award winning Tahidi High and Papa Shirandula dramas are produced by former KBC employees.

Wachira Waruru's successor, David Waweru, was literally handpicked without much reference to his not too impressive record in the private sector. His performance in KBC was not helped by the bevy of young inexperienced managers he engaged, leading to an obvious drop in popularity of all KBC products. The hardest hit was Channel 1 TV, as depicted in Figure 1. His tenure was dogged by controversy that was constantly reported in the media. As a consequence, KBC's image suffered, and so did ratings. His inefficiency and tolerance for corruption was eventually noticed by the government which finally sacked him in September 2010. (Daily Nation Online, 7th September 2010).

In his article titled *Heart of the System: The Stations*, Frederick Breitenfeld Jnr (Carter, Nyhan, 1976) warns of the consequences of government interference in the employment of staff. It not only takes away certain freedoms from the managers, making them conform to hiring practices not of their own making but gradually leads to programme censorship. (Pg 49). Though Breitenfeld's sentiments were aimed at American authorities, they are an apt piece of advice for their Kenyan counterparts.

2.5 Government Control of Editorial Decision Making

One of the factors blamed for KBC's poor standing among a majority of viewers is the perpetual bureaucratic meddling by government organs, a legacy from the Kenyatta and Moi Eras. It became more pronounced in the latter's era when all government pronouncements were channeled through the national broadcaster. KBC was reduced to a mere propaganda tool of the government which tightly controlled decision making. In the meantime, the private media was not gagged, thus ensuring a very uneven playing ground for KBC. (Nyongesa, 2005)

The government's presence on the screen was accentuated by the treatment of presidential and other political news items. Most of the bulletins were personality based, with the lead stories being on the president, followed by ministers in order of their perceived close relationship with the President, down to the assistant chief. At the end of the bulletin, viewers were left in no doubt of just who owned KBC. Under these circumstances, impartiality in news presentation was not possible.

The truth about viewers' allegiance to KBC news came to the fore when KTN was launched. It steered away from KBC's approach to news packaging and relegated presidential stories to much later in the bulletin, unless they deserved to lead. The news was also analytical and critical, something KBC news producers could not do. Within no time, KBC news had lost favor and viewers, especially in the urban areas where the new stations had a stronghold because of reach. The public did not understand and appreciate KBC's dilemma at trying to achieve a balance in news packaging and blamed it for being pro- government. Its image suffered the most.

According to the UNDP report, a public broadcaster like KBC has a role to play in strengthening democracy and governance (*UNDP supporting Public Service Broadcasting*, pg.12). It should make governance institutions and processes better understood by the population by serving as the principal

communication medium for raising awareness and educating the public. (Pg.13). This was not possible under Moi as he preferred propaganda style of communication that was meant to promote national cohesion. Following the 1982 attempted coup, Kenya became a de-jure political state when the government restricted political freedoms. There was a clamp-down on all critical media through legislation such as the seditious law. (Oriare Pg 5). KBC also suffered in the process and its role of government mouth piece became even more pronounced.

KBC under the Kibaki regime has not been spared criticism for its dismal performance despite the relative freedom accorded to media. The PEV of 2007/2008 put a spotlight on KBC when it failed to meet its obligations as public a broadcaster. The BBC Trust Report credits KBC with being the only media organization in the country with the capacity of reaching a genuinely nationwide audience through its wide radio and television network. And yet government interference in its management and editorial content denied it freedom of action. The bias towards government agenda was just as great, hence the loss of credibility. "The consequence was that, when Kenya faced its recent crisis, it (KBC) was not equipped to be a reliable source of information since few of its audience considers it so." (Pg. 12)

The European Union Election Monitoring Mission also declared KBC a failure in fulfilling its mandate. According to the mission's report, it particularly failed to fulfill even its minimal legal obligations as a public service broadcaster set out in the Kenya Broadcasting Act, the IPPG agreement in 1997 and International and regional standards. The report claims KBC radios gave the Kibaki campaigns 76% of its total coverage, an indication of how government interference or control of a media organization can bias its coverage towards it, be it forced. It quotes Samuel Kivuitu, the then Chairman of the Election Council of Kenya, confirming their claim. Kivuitu considered KBC's

coverage of the 2007 election biased and favoring Kibaki, and completely negating its mandate of providing equal coverage to all presidential candidates. (Pg.13).

According to the BBC Trust report, KBC is unable to match trust and respect with its reach and penetration. In the PEV situation, KBC was in a position “to develop public debate and inform public understanding across political and community lines It could have played a critical role in facilitating a genuine democratic discourse that might have convinced frustrated, angry or fearful people that their voices were being heard and reflected on a national debate, not simply a polarized one.” (Pg.12).

Reporters San Frontiers’ analysis of the Media coverage of the PEV was as critical of the government usage of KBC in its campaigns and announcement of the election results, describing it as simply blatant.

Article XIX indicates that the government’s choice of KBC as the only channel for transmitting the final results and the swearing-in-ceremony that followed completely alienated it (KBC) from the public, causing a further loss of credibility. Consequently, frustration for the government was directed towards KBC’s installations, leading to the burning down of the Corporation’s Kisumu offices.

Undue interference in the operations of KBC has had devastating effects on its image, a problem that will take a combination of money, good management skills and a loosening of the government’s hold on it to resolve.

2.6 Research Gap

In the course of searching for literature for this research, the author came across a number of past studies on KBC but none focused on its image as a consequence of the problems outlined above.

Whereas Nyongesa (2005) examines KBC in a liberalized economy and proposes a new model for public service broadcasting, he does not delve into its image problems from the perspective of its publics. This study attempts to do that.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

Under this chapter, the research design, population and sampling design, the data collection techniques, the research procedures and data analysis methods that were used in the study are explained. The research tool utilized in the collection of data, the data collection and analysis procedures are also described.

3.2 Research Design

This study used a descriptive type of research design to illustrate factors affecting corporate image of the Kenya Broadcasting Corporation. A descriptive type of study is concerned with finding out who, what, where or how much about a target population, (Cooper and Schindler, 2001).

Descriptive research designs help us gather information from large groups of people and also allow us to assess a wider variety of behaviors. Ngechu (2002) states that a descriptive study brings about several advantages including helping in giving testable hypothesis, educating conjecture and bringing out correlation relationships. It also brings out an explanation based on cause and effect, meaning roughly to “help make happen” independent variable being the causal agent on dependent variable. For example, an increase in family income leads to an increase on the percentage of income saved.

3.3 The Study Population

Target population in statistics refers to the specific population about which information is desired. Ngechu (2004) defines a population as a well defined set of people, services, elements, and events, group of things or households that are being investigated. This definition suggests that the population

of interest is homogeneous. The population in research means complete census of the sampling frames. In most cases since it is not possible to study the entire population, a sample (subset of the population) is selected and studied in detail, either for purposes of generalization or simply for better understanding of the phenomena under investigation. In a case study, a sample is selected to provide a basis of studying a phenomenon in details. The study population in this research was made up of all the TV owners in Kenya, which according to the Kenyan government 2009 National census is estimated to be about 20 million. A sample size of 120 respondents was used in this study.

3.4 Sampling Technique

The target respondents were selected using a simple random sampling method. In this case all respondents had an equal chance of being selected to participate in the study. Copper et al (2001) assert that the basic idea of sampling is that by selecting some of the elements in a population, conclusions may be drawn about the entire population. They identify several advantages of sampling as opposed to a census. Some of these include lower costs, greater accuracy in results, and greater speed of data collection and the availability of higher population elements. Copper et al (2001) also propose that the ultimate test to a sample design is how well it represents the characteristics of the population it purports to represent. Therefore, the sample must be valid and this validity depends on two considerations: accuracy and precision.

3.5 Data Collection Method

The study utilized both quantitative and qualitative data collection techniques. The data collection tools were questionnaires and an interview schedule. A questionnaire is a group of structured questions with each item in the questionnaire developed to address a specific objective, research question or hypothesis of the study (Olive and Mugenda, 2003). This tool of data collection was chosen due to the

ease with which it can be administered. It has been widely asserted that a self administered questionnaire is the most efficient and cost effective method used to collect data pertaining to the various aspects of public behaviour (Yoo et al, 2000); (Washban and Plank, 2000). In this proposal the questionnaire had two distinct parts. The first part was used to collect background information from respondents while the second part was the main questionnaire intended to determine factors that affect the image of KBC in Kenya. The interview schedule on the other hand was used to gather information from the KBC management on various aspects of this study.

3.6 Data Analysis Method

The researcher edited the collected data centrally, (Coppers and Schindler, (2000), to detect errors and omission, ensure data was accurate, uniformly entered, complete, consistent with intent of the question and other information in the survey and arranged to simplify coding and tabulation. Alpha numeric data coding was carried out to assign numbers and other symbols to the questions, which Coopers and Schindler (2000) explain is done in order to group the respondents to a limited number of classes or categories to facilitate efficient analysis. Coded data was tabulated in Statistical Package for Social Science (SPSS version 16.0). Descriptive statistics (frequencies and percentages) were used to evaluate the responses. The results of the analysis were then presented in tables and charts.

3.7 Analysis of Questionnaire Reliability

Before the study was carried out, the researcher collected 20 responses for testing the reliability of the survey instrument. The method for testing reliability was Cronbach's Alpha reliability coefficient test. The decision to accept Likert scales of measurement in the instrument was reached at using the guide of George and Mallery (2003). The guide is as follows;

C > .9 – Excellent,

$C > .8$ – Good

$C > .7$ – Acceptable

$C > .6$ – Questionable

$C > .5$ – Poor, and

$C < .5$ – Unacceptable

Where C is the value of Chronbach's alpha coefficient.

Cronbach's alpha reliability coefficient normally ranges between 0 and 1. However, there is actually no lower limit to the coefficient. The closer Cronbach's alpha coefficient is to one, the greater the internal consistency of the items in the scale.

CHAPTER 4

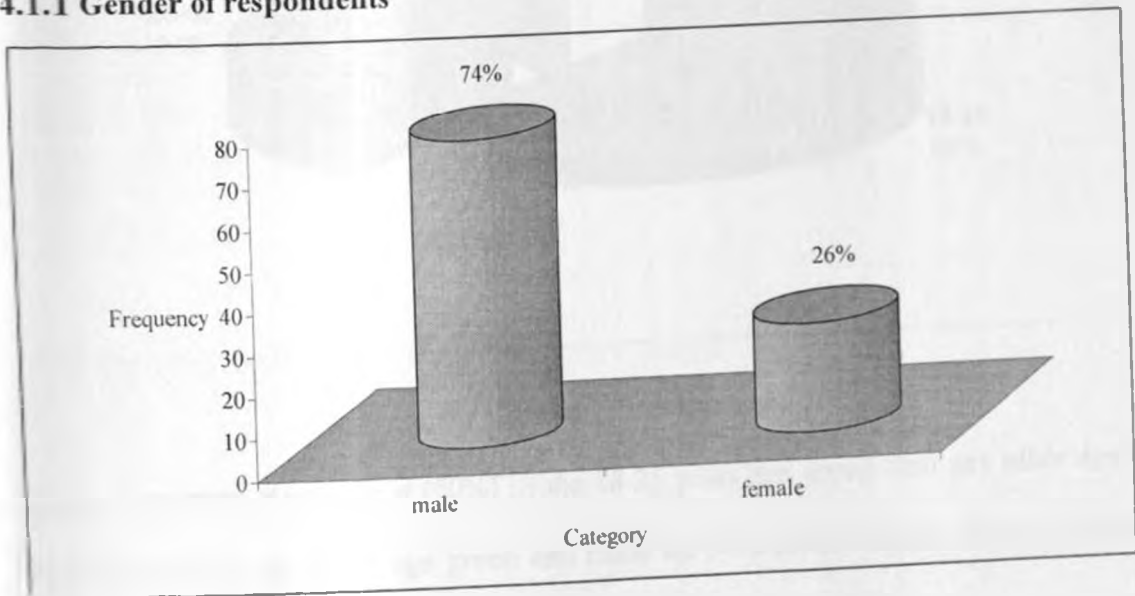
STUDY FINDINGS

4.0 Introduction

This chapter is a presentation of findings of the data analyzed and their interpretations. The data was analyzed using a Microsoft Windows based Statistical Package for Social Science version 16.0. The output was then processed thematically and organized into subtopics that reflect the different questions that were posed to respondents in the questionnaires. This chapter begins by outlining background information of respondents that participated in the study followed by results of the findings on the corporate image of the Kenya Broadcasting Corporation.

4.1 Background information of respondents

4.1.1 Gender of respondents



Source: Primary data 2010

The majority of respondents in this study were male and comprised 74% of the entire sample. Female were only 26% of the sample.

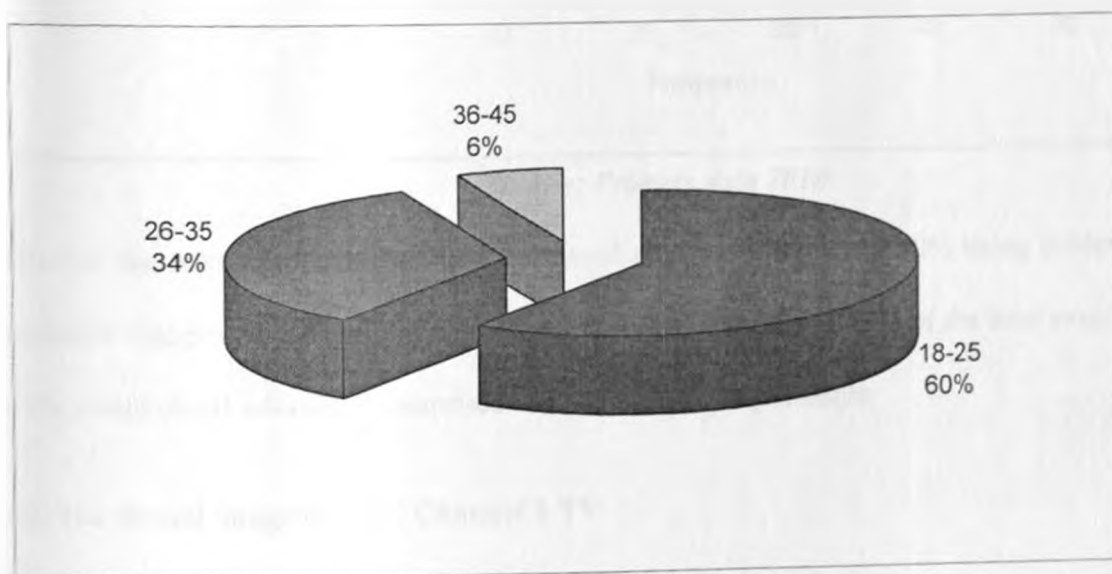
4.1.2 Marital status of respondents

	Frequency	Valid Percent	Cumulative Percent
married	8	10.4	10.4
single	69	89.6	100.0
Total	77	100.0	

Source: Primary data 2010

Most of the respondents (90%) in the study were single while just 10% of them claimed to be married.

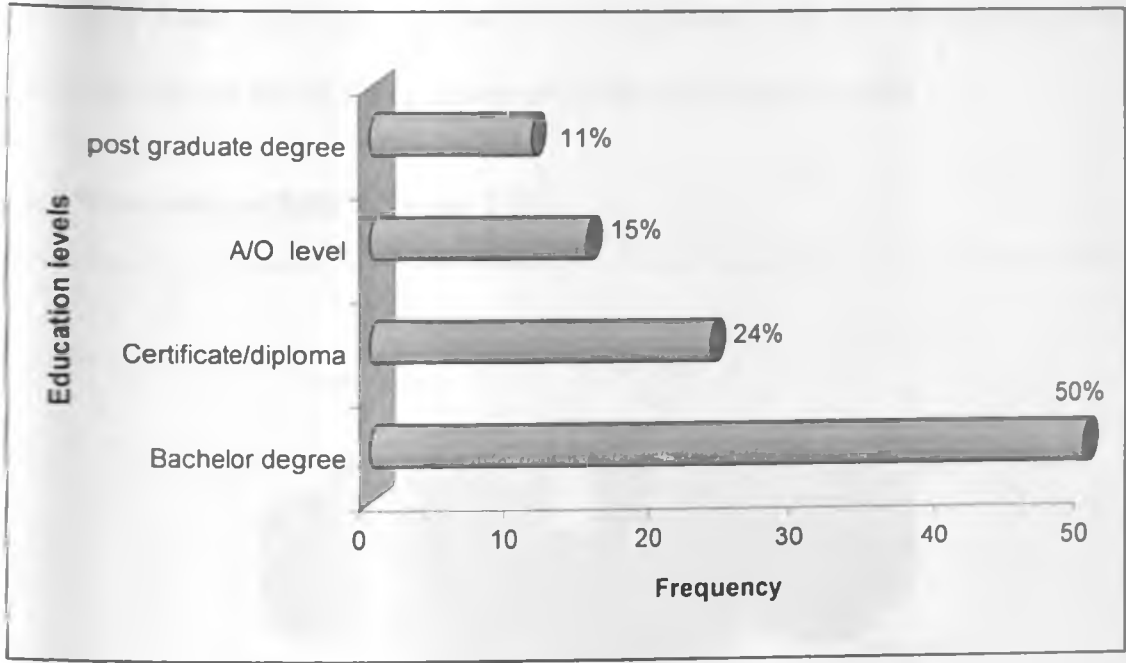
4.1.3 Age of respondents



Source: Primary data 2010

There were more respondents (60%) in the 18-25 years age group than any other age category. This was followed by the 26-35 age group and made up 34% of the sample. Those between 36-45 years were the least- only 6% of the total sample.

4.1.4 Education levels of respondents



Source: Primary data 2010

Most of the respondents in the study were well educated with about 50% being holders of at least a bachelor’s degree. Those with diplomas and certificates made up 24% of the total respondents. Those with postgraduate education comprised 11% of the total respondents.

4.2 The Brand image of KBC Channel 1 TV

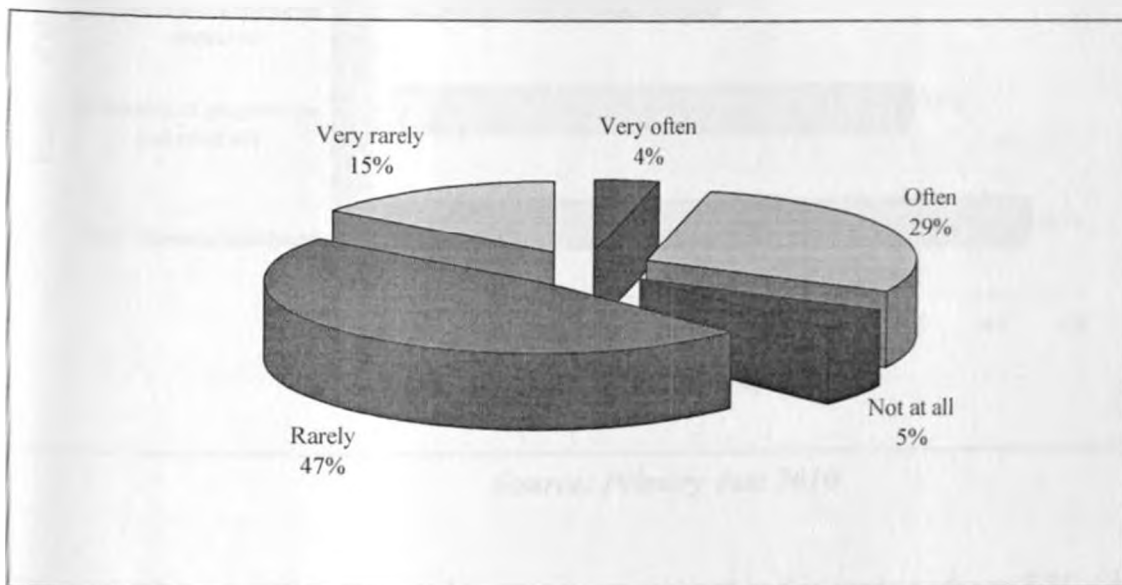
4.2.1 Frequency of TV viewership among respondents

	Frequency	Valid Percent	Cumulative Percent
Very often	29	36.3	36.3
Often	40	50.0	86.3
Not at all	2	2.5	88.8
Rarely	8	10.0	98.8
Very rarely	1	1.3	100.0
Total		100.0	

Source: Primary data 2010

This study reveals that the majority of the respondents (86%) watch television at least on an often or very often basis. Very few (24%) or less of respondents watch TV on a rarely or very rarely basis. Those that did not watch TV at all were still under this category as well

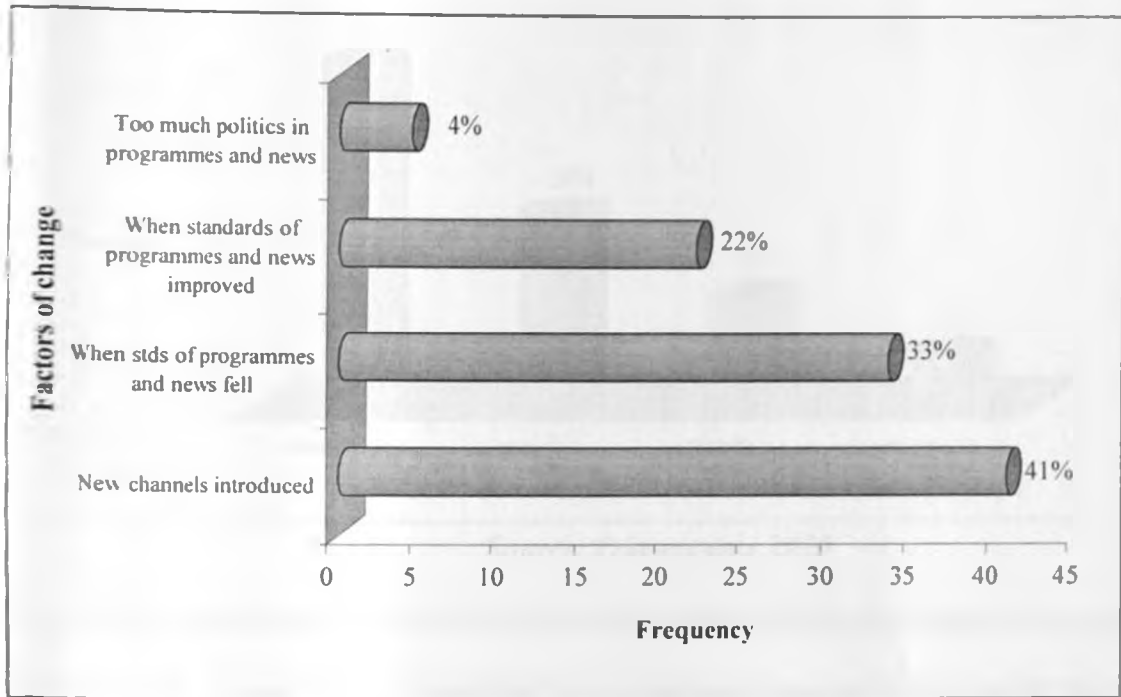
4.2.2 Viewership of KBC Channel 1 TV



Source: Primary data 2010

According to findings of this study, just about 33% of respondents indicated that they watch KBC television on an often and very often basis. Majority (62%) watch KBC TV on a rarely and very rarely basis. The minority (5%) claimed that they do not watch KBC TV at all.

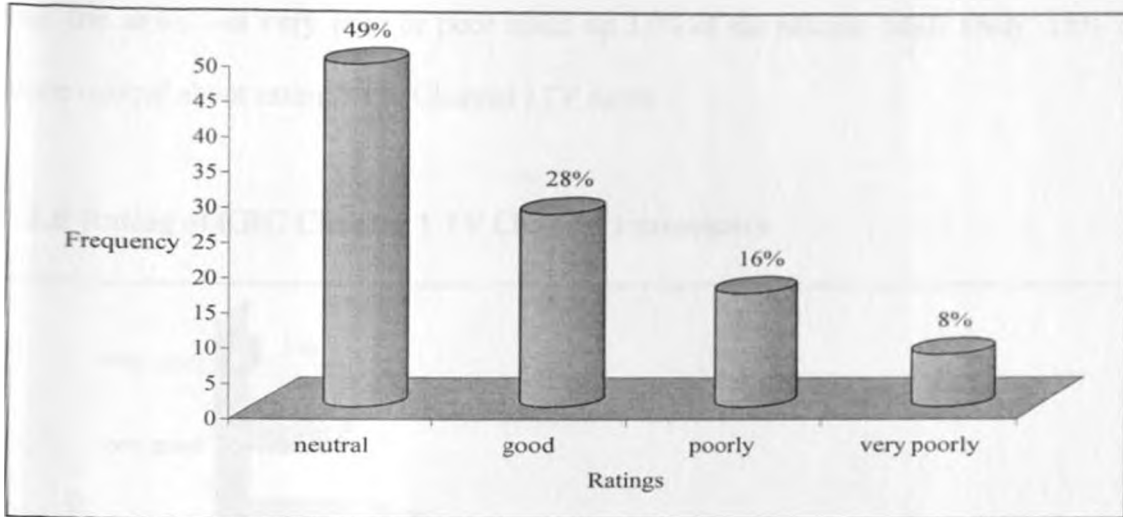
4.2.3 Factors that led to a change of KBC viewership



Source: Primary data 2010

There had been a shift in viewership among respondents in this study as far as KBC Channel 1 TV is concerned. The major shift factor was the introduction of new channels that affected at least 41% of respondents. The second factor that caused a shift in viewing trends among respondents was the falling standards of news and programmes broadcast by KBC Channel 1 TV. A substantial portion of respondents (22%) also felt that standards of programming and news had improved, giving rise to an upward shift in their viewing time of KBC Channel 1 TV. Too much politics in programmes may not have necessarily caused a shift as only 4% of respondents claimed blamed politics for their switching to other TV stations.

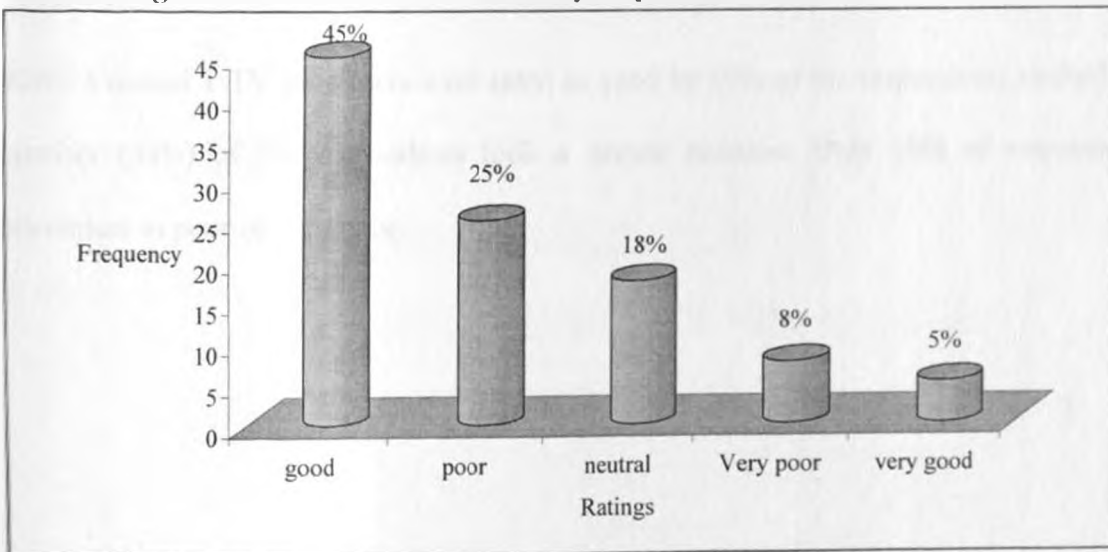
4.2.4 Rating of KBC Channel 1 TV programmes by respondents



Source: Primary data 2010

Most of the respondents (49%) were neutral when it came to rating the quality of programmes of KBC Channel 1 TV. About 28% indicated that the programming was good. It is notable that not very many of the respondents (24%) rated KBC's programmes as either very poor or just plain poor.

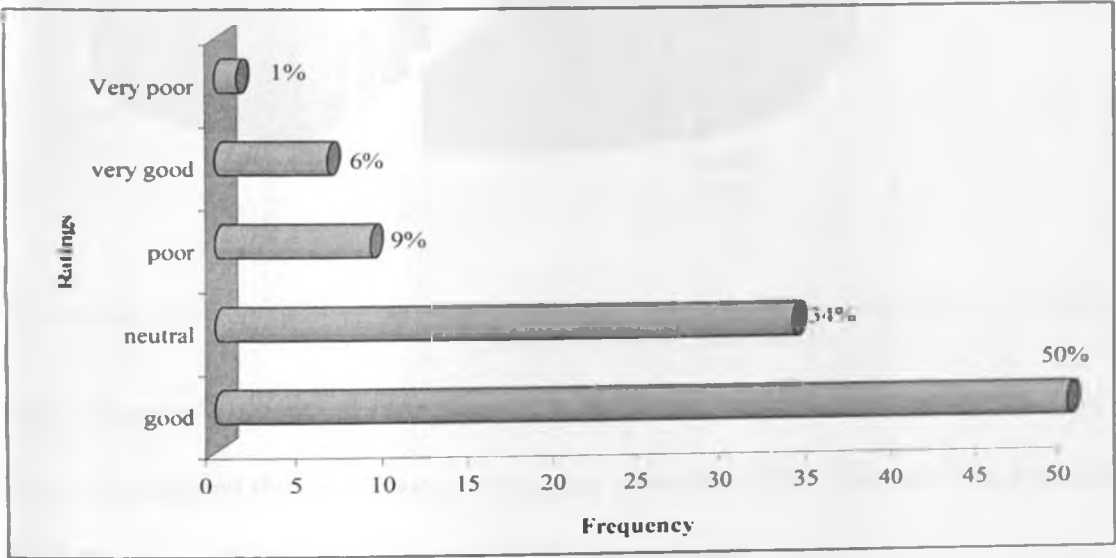
4.2.5 Rating of KBC Channel 1 TV news by respondents



Source: Primary data 2010

Most of respondents (45%) rated the news broadcast by KBC Channel 1 TV as good. Those who felt that the news was very poor or poor made up 33% of the sample under study. 18% of respondents were neutral about rating KBC Channel 1TV news.

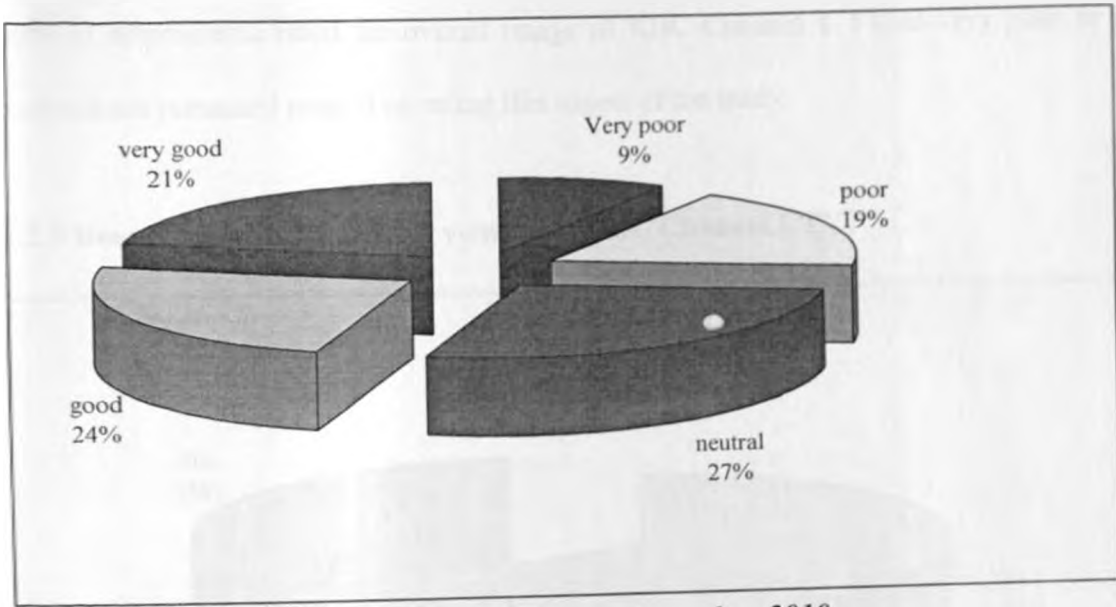
4.2.6 Rating of KBC Channel 1 TV Channel 1 presenters



Source: Primary data 2010

KBC Channel 1 TV presenters were rated as good by 50% of the respondents studied. A substantial number (34%) of the respondents took a neutral position. Only 10% of respondents rated the presenters as poor or very poor.

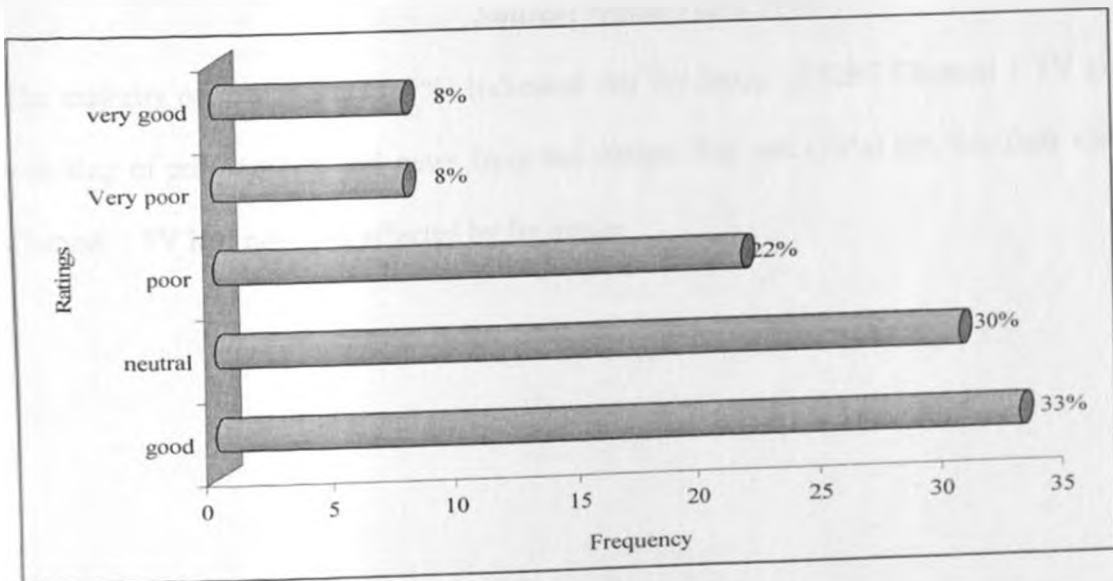
4.2.7 Rating of KBC Channel 1 TV logos and Station colors



Source: Primary data 2010

The majority of respondents (45%) rated KBC Channel 1 logos and colors as either very good or good. Those that claimed they were poor or very poor were about 28%. The rest, 27%, took a neutral stand.

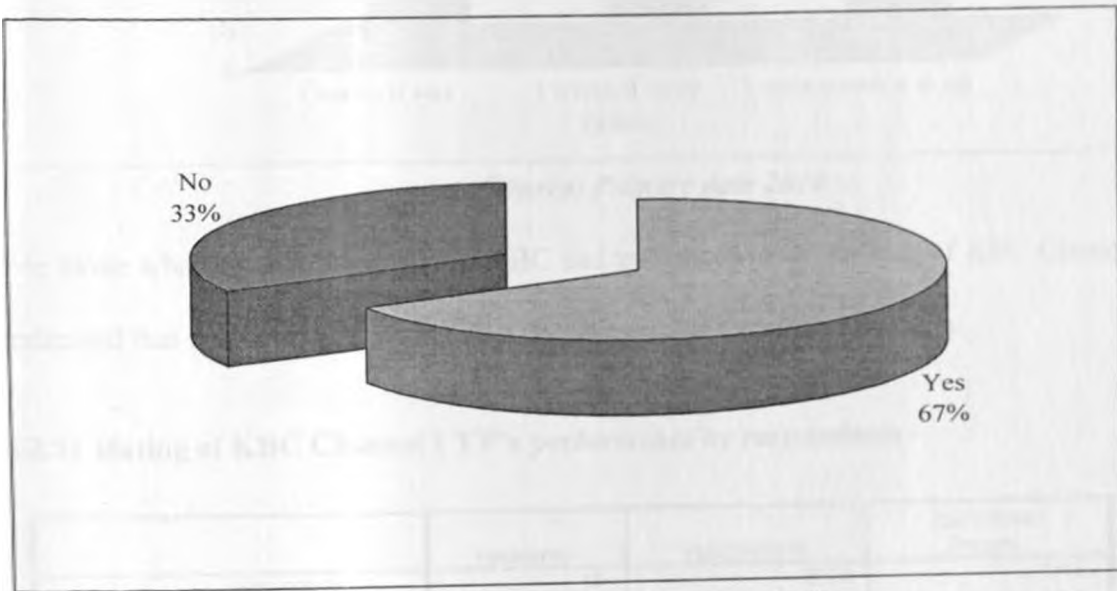
4.2.8 The sum of KBC's image as given by respondents



Source: Primary data 2010

Most of the respondents (33%) rated the overall image of KBC Channel 1 TV as good. In sum, about 30% of respondents rated the overall image of KBC Channel 1 TV as very poor or poor. 30% of respondents remained neutral on rating this aspect of the study.

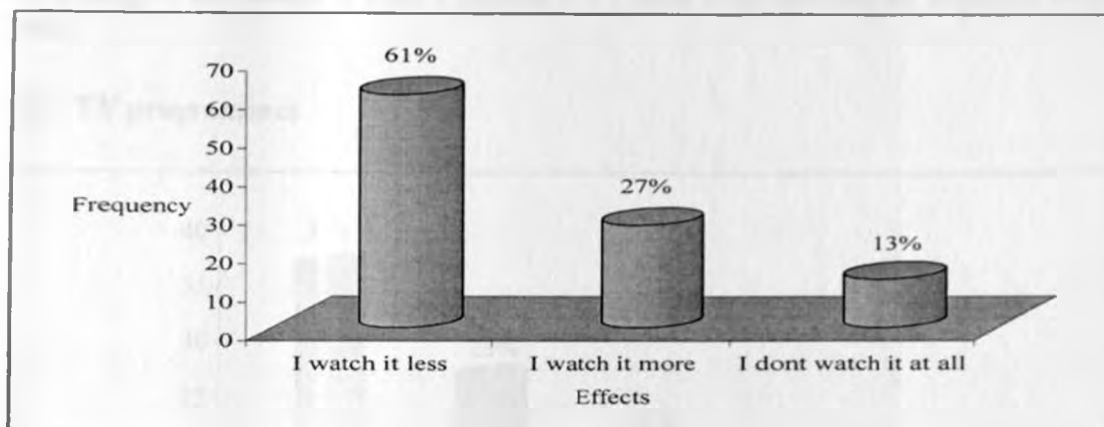
4.2.9 Does the image affect your viewing of KBC Channel 1 TV?



Source: Primary data 2010

The majority of respondents (67%) indicated that the image of KBC Channel 1 TV influenced their watching of programmes and news from the station. The rest (33%) felt that their viewing of KBC Channel 1 TV had not been affected by its image.

4.2.10 The effect of image on Viewership of KBC channel 1 TV



Source: Primary data 2010

For those who felt that the image of KBC had influenced their viewing of KBC Channel 1 TV, 61% indicated that they watched less while 27% claimed that they watched more.

4.2.11 Rating of KBC Channel 1 TV's performance by respondents

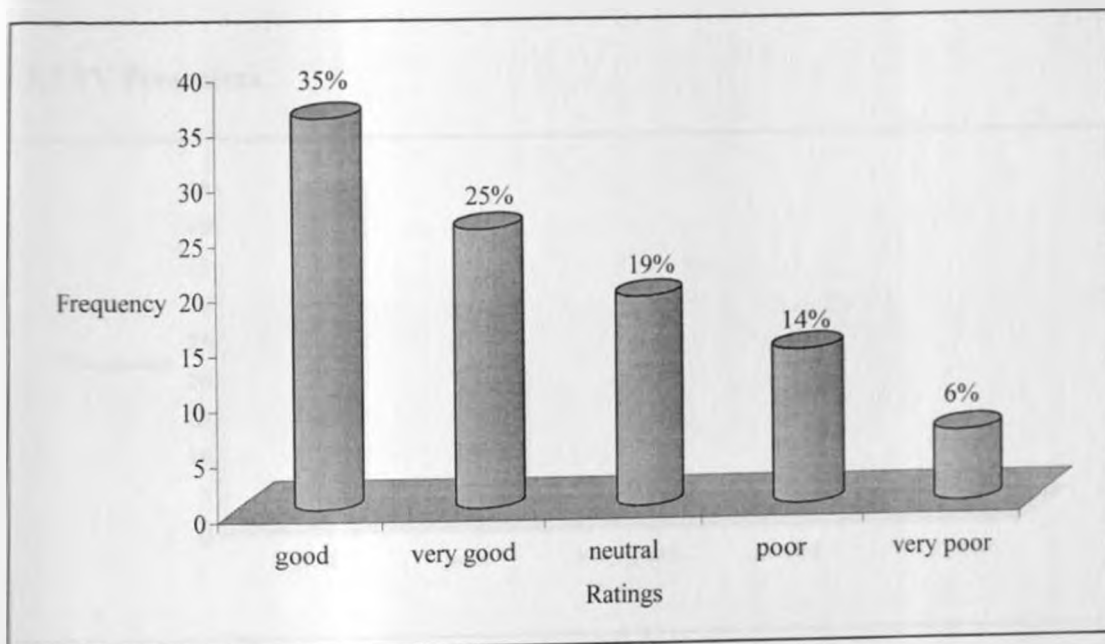
	Frequency	Valid Percent	Cumulative Percent
Very poorly	12	15.2	15.2
poorly	16	20.3	35.4
neutral	24	30.4	65.8
good	19	24.1	89.9
very good	8	10.1	100.0
Total	79	100.0	

Source: Primary data 2010

Majority of respondents 28% rated the performance of KBC Channel 1 TV as poor and very poor. Those who rated its performance as good and very good were 27%. The rest (24%) assumed a neutral stand.

4.3 Rating of the Image of KBC Channel 1 TV after Re-Branding By Wachira Waruru (2003-2006)

4.3.1 TV programmes



Source: Primary data 2010

Majority of respondents (60%) rated KBC Channel 1 TV programmes during this period as very good and good after the overall re-branding of the station. 20% of the respondents rated it as very poor and poor.

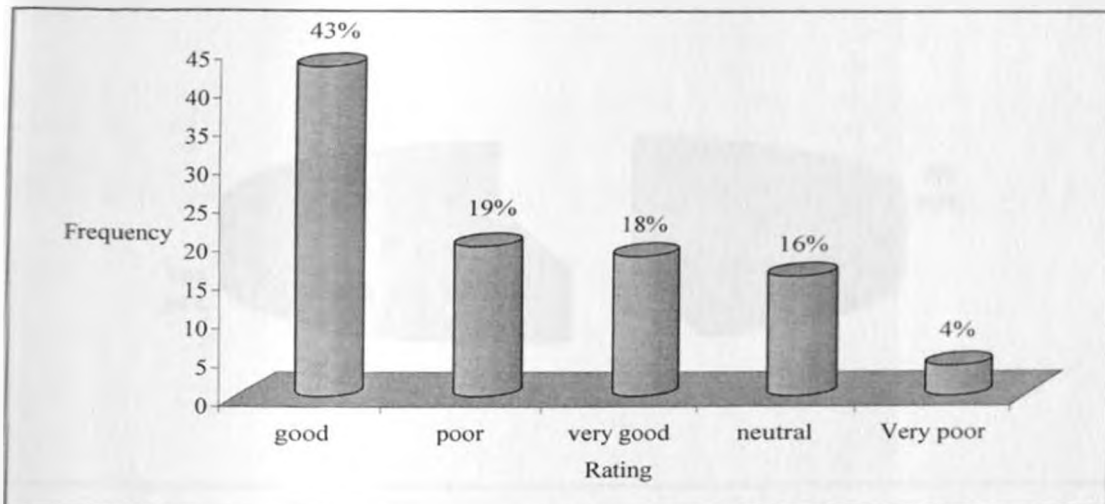
4.3.2 TV News

	Frequency	Valid Percent	Cumulative Percent
Very poorly	5	6.3	6.3
poorly	18	22.8	29.1
neutral	18	22.8	51.9
good	29	36.7	88.6
very good	9	11.4	100.0
Total	79	100.0	

Source: Primary data 2010

Re-branding and improvement of standards seems to have improved how viewers perceive news bulletins broadcast by KBC Channel 1 TV as evidenced by the majority (38%) who rated the news as very good and good.

4.3.3 TV Presenters



Source: Primary data 2010

Majority of respondents (61%) rated KBC channel 1 TV presenters as either very good or just good after re-branding. 23% still felt that the presenters were either very poor or poor in their work.

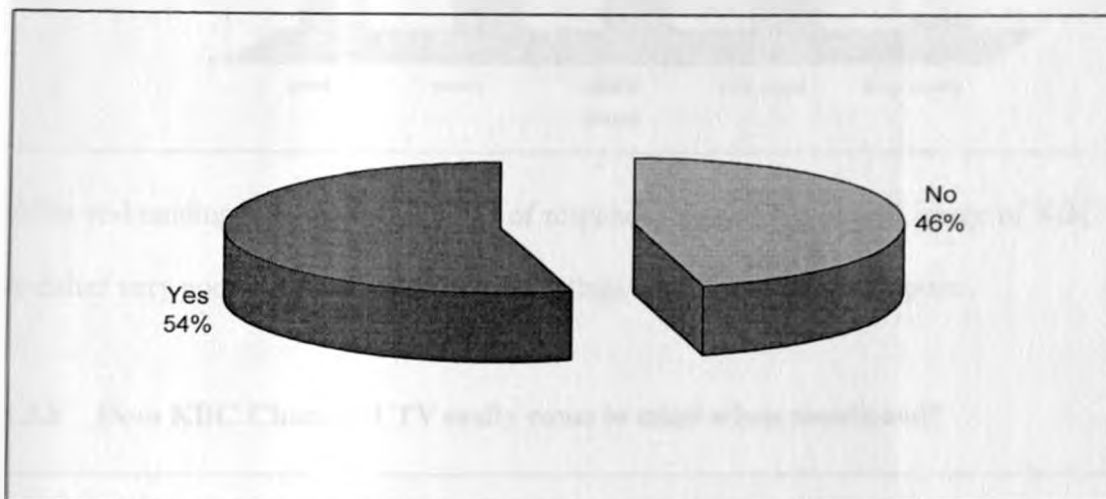
4.3.4 Station logos and colors

	Frequency	Valid Percent	Cumulative Percent
Very poorly	3	4.1	4.1
poorly	15	20.3	24.3
neutral	21	28.4	52.7
good	16	21.6	74.3
very good	19	25.7	100.0
Total	74	100.0	

Source: Primary data 2010

Station logos and colors were rated either very good or good by the majority of respondents thanks, to re-branding. About 18% still rated the logos and colors as either poor or very poor even after re-branding.

4.3.5 Has your viewership increased after the re-branding of KBC Channel 1 TV?



Source: Primary data 2010

After the re-branding exercise, most of the respondents (54%) indicated that the exercise had indeed increased their viewing of KBC Channel 1 TV. Only 46% held the opposite opinion

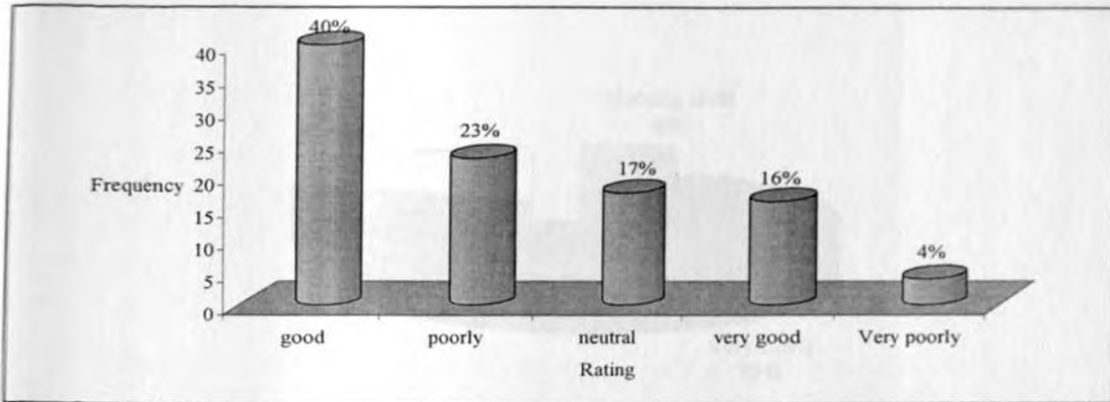
4.3.6 How often has viewership of KBC Channel 1 TV increased among respondents?

	Frequency	Valid Percent	Cumulative Percent
Very often	6	12.5	12.5
often	21	43.8	56.3
not at all	4	8.3	64.6
rarely	15	31.3	95.8
very rarely	2	4.2	100.0
Total	48	100.0	

Source: Primary data 2010

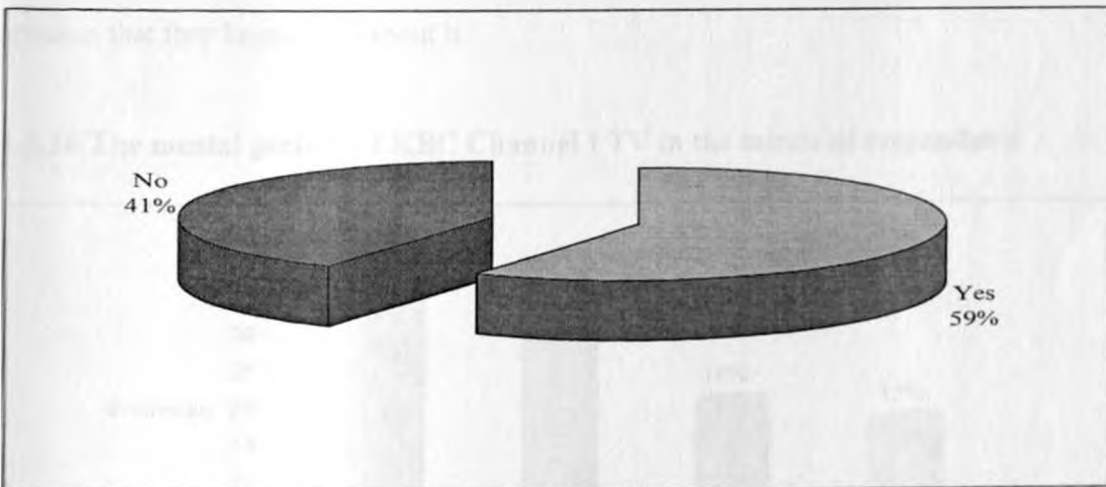
KBC Channel 1 TV viewership increased to very often or often among 27% of respondents while those who still watched the station rarely or very rarely stood at 17% of the total study sample.

4.3.7 Rating of KBC Channel 1 TV after re-branding



After re-branding, the majority (63%) of respondents rated the overall image of KBC Channel 1 TV as either very good or good. Only 20 gave ratings of either very poor or poor.

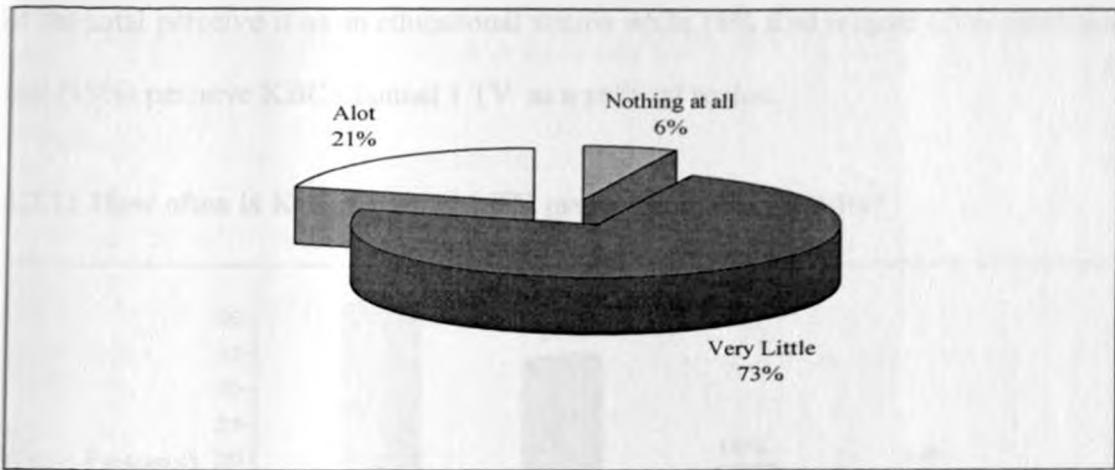
4.3.8 Does KBC Channel 1 TV easily come to mind when mentioned?



Source: Primary data 2010

KBC Channel 1 TV comes easily to the minds of at least 59% of respondents according to findings of this research, an indicator of increased visibility of the station owing to the 2003-2006 re-branding.

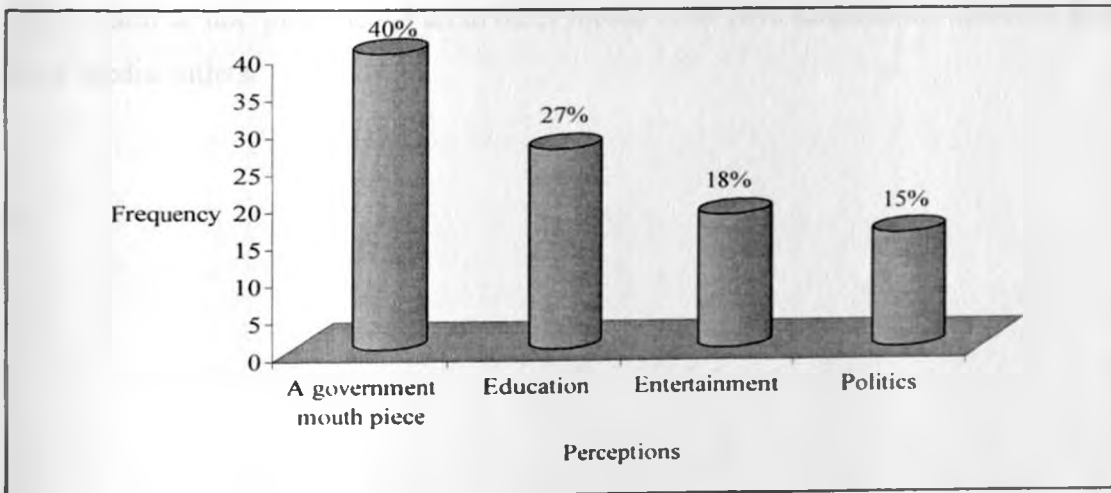
4.3.9 Knowledge of KBC Channel 1 TV by respondents



Source: Primary data 2010

The surprising findings in this study regard the knowledge of KBC Channel 1 TV by its viewers. 73% of the respondents claimed that they knew very little about the station and only 21% were of the opinion that they knew a lot about it.

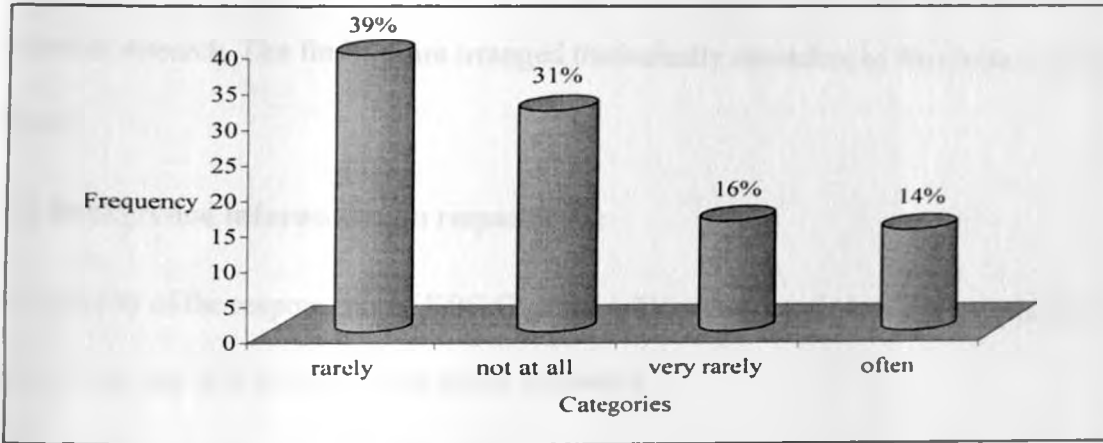
4.3.10 The mental picture of KBC Channel 1 TV in the minds of respondents



Source: Primary data 2010

Many respondents (40%) perceive KBC Channel 1 TV as the government's mouth piece. About 27% of the total perceive it as an educational station while 18% find it more of an entertainment one. The rest (15%) perceive KBC Channel 1 TV as a political station.

4.3.11 How often is KBC Channel 1 TV promoted in other media?



Source: Primary data 2010

KBC Channel 1 TV is rarely promoted in other media according to 39% of respondents. Another 31% claim that it is not promoted at all in other media. Only 14% said that the station is often promoted in other media outlets.

CHAPTER 5

5.0. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

This section presents the summary of the findings, the conclusions, recommendations and suggestions for further research. The findings are arranged thematically according to the research questions as follows:

5.1.1 Background information on respondents:

The majority of the respondents of KBC Channel 1 TV viewers today are males aged between 18 to 25 years of age and with at least a first degree education.

5.1.2 Viewing trends of respondents:

Whereas 86% of the respondents watch TV on a 'very often' to 'often' frequency, only 33% watch KBC Channel 1 at a similar frequency. The bigger percentage (62%) watches KBC Channel 1 TV either rarely or very rarely.

5.1.2.1 Factors that led to a change in respondents' viewing habits of Channel 1 TV:

The majority of respondents (41%) attributed their change of viewing habits to the launching of new stations. A substantial number (33%) blamed it on the fall of standards of Channel 1 programmes and news.

5.1.3 Rating of KBC Channel 1 programmes and news:

A majority of the respondents (49%) were unable to rate Channel 1 programmes, preferring to take a neutral stand. Only 28% thought the programmes were good. 45% gave news the nod while 33% said the news was poor.

5.1.4 Ratings of Channel 1 presenters:

50% of the respondents found Channel 1 presenters good. However, a substantial percentage (34%) took a neutral. Vote.

5.1.5 Rating of Channel 1 logos and colors:

45% of the respondents found the station logos and colors either very good or good. A total of 55% voted either poor or took a neutral stand.

5.1.6 The sum of KBC Channel 1's image:

41% of the respondents gave Channel an overall rating of either very well (8%) and good (33%). A substantial percentage took a neutral stand, declining to rate.

5.1.6.1 The effect of image on TV viewing:

A big percentage (61%) said Channel 1's image affected their viewing habits negatively.

Consequently, they watch Channel 1 less.

5.1.7 The sum of the overall rating of the performance of KBC Channel 1 TV:

27% of respondents rated Channel 1's overall performance as either good or very good. 28% of the vote fell within the 'poor' and 'very poor' categories while 24% were neutral.

5.1.8 KBC Channel 1 TV under Wachira Waruru:

The majority of the respondents voted highly for programmes, news, presenters, logos and colors. The majority of respondents also claimed to have increased their viewing of Channel during Waruru's tenure.

5.1.9 Overall rating of performance of Channel 1 TV under Wachira Waruru:

63 % of respondents said KBC's performance was good while 20% held an opposing view.

5.1.10 KBC Channel 1's visibility under Wachira Waruru:

KBC's visibility increased during this period. 59% of the respondents said Channel 1 easily came to their minds when mentioned to them.

5.1.11 KBC Channel 1's visibility today:

73% of respondents said they knew very little about Channel 1. Only 21% admitted to knowing a lot about it.

5.1.12 Images KBC conjures in respondents' minds:

The majority of respondents considered it a government's mouth piece. The remaining 60% was shared by the four categories of answers- entertainment, education, politics and balanced coverage.

5.1.13 How often KBC is promoted in other media:

39% of the respondents rarely saw KBC being promoted in other media. 31% thought it was not promoted at all. Only 14% considered Channel 1 as promoted in other media very often.

5.2 Conclusions

From the above responses to the research questions, the following conclusions are hereby drawn in line with the stated objectives of the study:

5.2.1 Viewing Patterns today and the reasons advanced for them:

The majority of the respondents view TV regularly but only about one 3rd of them tune to KBC Channel 1 on an often and very often basis. Many of them gave their reasons as being the availability of more choice when other stations were launched and the falling standard of programmes.

5.3 KBC's Image Today and the effect on viewing patterns:

5.3.1 Programmes and news were also rated as part of KBC's image. The majority of the respondents blamed low quality programming for their poor perception of KBC Channel 1 TV. Nearly half the respondents were non-committal, preferring to adopt a neutral vote. Surprisingly, very few were bothered by the political content in the programmes and news and thought the latter was fairly good.

5.3.2 News and Programme Presenters were rated well by at least half the respondents. However a substantial number took a neutral stand, most likely an indication of lack of knowledge of the products being researched on due to minimal viewing of the Channel under investigation.

5.3.3 Station logos and colors got a positive vote from less than half the respondents. The rest of the respondents said they were either very poor or remained neutral despite the re-branding done in June 2010.

5.3.4 The effect of the above images of KBC products on viewing habits was in the negative. The majority of the respondents claimed they reduced time spend on watching KBC Channel 1 TV.

5.4 The overall rating of KBC Channel 1 TV products and image today:

KBC's general performance in the aspects investigated was rated as very poor. What stood out once more was the large number of respondents who refused to rate KBC Channel 1 at all, preferring to remain neutral. Chances are that their loyalty to the channel is not strong to wish to help improve it.

5.5 KBC Channel 1 TV under Wachira Waruru (2003 to 2006):

The respondents brought out the fact that Wachira Waruru's re-branding and improvement of KBC products bore fruits. Programmes, news, presenters, logos and colors received a majority vote while most of the respondents claimed to have increased their viewing of KBC Channel 1 TV. The overall rating of the image and performance of the channel was also high. Wachira Waruru's wake at KBC produced very positive results for Channel TV because its visibility increased as per the majority of the respondents. When asked if KBC easily came to their minds when mentioned, the majority consented.

5.6 KBC Channel 1's visibility today:

KBC Channel 1 TV's presence in respondents' minds has diminished considerably today. Most of them said they knew very little about Channel 1, thought it was rarely promoted in other media and were reminded of a government mouthpiece whenever it was mentioned to them. This in essence is an indication of poor promotion of the station and too much presence of government content on the screen.

5.7 What Respondents Like About KBC

There were several aspects that respondents claimed to like about KBC Channel 1 TV:

- Those in the age groups of 18-25 and 26-35 seemed to be at home with KBC's entertainment programming, specifically the musical show that is normally broadcast at 5pm.
- Respondents indicated that KBC's emphasis on the usage of correct and appropriate language was good as it steers away from informal languages like "Sheng" which can be detrimental to school going children.
- The station, according to respondents has unique educative programmes which few other stations have.
- KBC is the only station that brings live sporting events regularly. The 2010 World Cup and Commonwealth Games were cited as examples.
- The station has in the recent past introduced quite a number of interesting local programming, a variety of documentaries, and reality shows which keep them hooked to it.

5.8 What respondents don't like about KBC:

- Lack of sufficient programming variety came out prominently. KBC Channel 1 was viewed as lagging behind stations like NTV and Citizen TV which were perceived to be performing much better in terms of programme diversity.
- The station logos were found to too bright in terms of color.
- Respondents claimed that it is not a good thing for TV presenters to also do radio presentations as it does not help build image for Channel 1 TV. It shows a lack of specialization.
- KBC was accused by several of the respondents of lagging behind in terms of fashion trends and technical uptake.

- Respondents also complained of promos of programmes running on KBC TV over and over again, which annoys viewers greatly.
- There is monotony of news anchors. The same readers present news all the time, a cause for boredom for viewers.

5.9 Recommendations of Respondents

- KBC Channel 1 TV should change its station colors and logos to those that do not “shout.” They should emulate others in the media industry.
- Being a national broadcaster, the station must cover events objectively without any bias if it wants to retain its audience. Most offending was KBC’s biased coverage of the opposition politics and the provision of too much airtime to government functions.
- Respondents proposed a management overhaul to eradicate the vice of tribalism.
- Respondents agreed that KBC Channel 1 has some very good programmes but they broadcast them in the same old way with the same old technical facilities despite the changing times. This, to them, may render the station irrelevant in the near future.
- The station should strive to engage a variety of news presenters to avoid boring its viewers with the same personalities over and over again. The presenters should maintain their natural self and avoid struggling too hard appear like someone else. They should be at ease like Louis Otieno of K24 and Nimrod Taabu of NTV, among others.

- The station should bring thrilling movies and soaps from Philippines and do away with those monotonous witchcraft ridden Nigerian movies which are gradually becoming an eyesore on the station. More documentaries should be slotted into the TV schedule. There should be an improvement in the and video and audio quality for both local and foreign content
- The station should be privatized so that it is managed for profit to avoid it being misused by the government and politicians of the day. KBC should concentrate in their areas of strength like sports and emphasize on live soccer with enthralling commentators like Kariuki Thige, Chiku Lawi and Ghost Mulee.
- The station must present news as it is and not tamper with it to suit its ends. Respondents preferred to be told the truth rather than be lied to.
- Many respondents pointed out that KBC Channel 1 TV should explore the option of re-branding afresh so that it can fend off the notion that it is an old station with old content like the *"Bold and the beautiful."*

5.10 Other Factors Affecting The Building Of KBC's Image

These findings were derived from interviewing KBC management staff. The questions are contained in the interview schedule listed as Appendix 2.

5.10.1 The role of KBC's Corporate Affairs Department in KBC's image building:

- It was confirmed that the Corporate Affairs Department is still in its infancy, having been converted from a Public Relations subunit in the office of the Corporation Secretary to a full department in April 2009. As a subunit, it did not have a budget of its own nor could it make

decisions independently. All matters to do with image building of the corporation were handled by the Marketing Department.

- The department's role is still not well defined and appreciated by the rest of the Corporation, especially because of it being a media house. Departments like News and TV Programmes have communication as their core business. As a result, , conflict with other departments, such as Marketing, News, TV Programmes and Human resource, continue to be experienced. Internal communication is also a big challenge because staff on lower levels are used to a certain culture that does not trust and respect communication from above.
- The Corporate Affairs Department is not well funded. Management does not find some image building activities like exhibitions and utility media important. Consequently, when financial priorities are set, they do not favor Corporate Affairs Department. A proposal by the Corporate Affairs Manager to carry out a communication audit to determine KBC's image problems and what needs to be done about them has not been effected because of lack of funds.
- Corporate Affairs Department has not planned for any new communication strategies in the last one year because the communication audit needs to be done first. It is only when communication gaps have been identified that strategies relevant to each situation will be initiated. In the meantime, ongoing channels of communication like staff meetings, publications, utility media such as T-shirts and internet continue to be utilized

5.10.2 Challenges of marketing a poor corporate image.

- ✓ KBC's poor image has adversely affected sales and marketing activities targeting KBC Channel 1 TV. A poor image automatically impacts negatively on an organization. KBC was

considered a KANU mouthpiece and by 2002, KBC TV ratings had dropped to about 3 %. The 2003 re-branding by Wachira Waruru helped create new viewer confidence in the channel and marketing it became easier.

- ✓ Liberalization of the airwaves in early 1990s definitely affected Channel 1's competitiveness. Too much KANU politics and a poor image did not help matters and marketing any KBC product was an uphill task. After the 2003 re-branding KBC Channel 1 TV experience growth, which was however affected by competition from the newly launched stations. There was good improvement in terms of audience numbers due to better perception and appeal to viewers but less growth in terms of ratings and revenue.
- ✓ Currently, it is even more difficult to market KBC as a whole and Channel 1 in particular because the spend on advertising its services is low. Many sponsors claim they do not know what products KBC has to offer as they are not reached by the week promotional campaigns carried out by the Corporation. The situation is worsened by advertisers who, due to media fragmentation, choose to put money on only two brands at any one time. Most of them will settle for the top two as per media diaries reports, thus leaving out KBC.
- ✓ Bad ratings are a consequence of poor content, the resultant poor perception and insufficient promotion of its products. Clients want audiences delivered to them and it is up to media houses to do everything possible to ensure this is done.
- ✓ KBC sales, hence revenue, are badly affected by competition. A few years ago, KBC Channel 1 TV made as much as Ksh 50 million a month on its own. Currently, it brings in between Ksh 28 and 30 million per month.

5.10.3 The impact of poor sales on KBC's financial stability:

- KBC is facing severe financial problems to the extent of being declared insolvent. The Corporation is so deep in debt that it cannot meet most of its financial obligations. On two occasions in 2010, Kenya Power and Lighting Company disconnected electricity supply to most of KBC transmitters. Also affected are all important statutory deductions, like Pay As You Earn (PAYE), and insurance premiums for KBC installations.
- The government assists in paying off some of the debts but what it gives is just a fraction of the approximately Ksh 90 million KBC needs every month to stay afloat.
- Liberalization of the airwaves impacted greatly on KBC's revenue base. The Corporation made as much as Ksh 80 million per month before the effects of liberalization were fully felt. Today it has dropped to an average of Ksh 50 million per month.
- During the management of Wachira Waruru, there was great improvement in KBC's financial base. This was attributed to his management acumen and a good leadership style that allowed creativity to thrive. Advance planning for local content and acquisition of good programmes also helped. Revenue generation improved from about Ksh 40 million per month in 2003 when he joined KBC to approximately Ksh 70 million per month by the time he left in 2006. It is now down to about Ksh 50 million per month.
- KBC's public service mandate is not adequately funded by the government which provides approximately 40% of the money needed to sustain its free services. All this money goes to development projects like transmitters and digitization, leaving a majority of KBC's activities

unfunded. To modernize services and technical facilities will require a huge amount of money that KBC cannot raise on its own.

5.10.4 Interference in recruitment of staff and its impact on KBC's performance:

- KBC recruitment practices can be improved by following the recommended recruitment procedures which are laid down in the Corporation's statutes. At the moment, they are abused by the system. The correct process of employment requires a manager to first of all identify the need for recruitment of new staff members, before requesting the appointing organs to initiate an above-board competitive recruitment exercise. The candidate with the best qualifications for the job should be picked. Where talent is required, it should be unique and not easily replicable. Many of these recommendations are not followed and most management positions are, therefore, filled corruptly. In the recent past, head hunting of senior staff without regard to their suitability to the job on offer has been witnessed regularly in KBC. David Waweru was known for this.
- There is interference in the recruitment of staff at most cadres. Many jobs are filled through ethnic and political patronage. The most affected departments are News and Production because of the publicity they provide to politicians. Marketing Department is also affected because a corrupt manager would want his/her cronies in positions that would facilitate the arrangement of under-hand deals to benefit him/her also.
- Such recruitment practices have a negative impact on the performance of affected departments when the managers are inexperienced or bad. However, some learn quickly and acquire appropriate management skills after instruction. Performance contracting has also helped because bad managers are eventually sent packing after evaluation. Some of the managers

hired by Waweru did not last for long as they were sacked within a year of their employment. Due to bureaucracy, the decision to terminate their services took longer to be arrived at, a period within which their departments suffered image damage considerably. The cost of bad management to the Corporation can therefore be quite heavy, especially when such a manager stays on for long. The solution is to ensure sustained performance appraisal of staff and act on the recommendations of the appraisers. That is the only way to make staff recruited through patronage work hard and excel.

- Also affected by corrupt recruitment is the rest of the staff whose performance is bound to drop. When meritorious awarding is ignored, apathy sets in. Whereas private media can create motivational incentives to suit the staff they want to retain, KBC cannot as salary scales and other benefits like promotions are dictated by government. High staff turnover that KBC experiences regularly is blamed on this problem. Constant and unplanned staff changes impact on quality of work and, inevitably on the image.
- Waruru Wachira worked successfully with the employees he found because he recognized their talents, appreciated them and put them to use. He did not have to engage in employment of new staff to fill a need that did not exist.

5.10.5 KBC's role of Public Service Broadcasting(PSB):

- ✓ The government does not fully fund KBC's PSB role. Only structural developments are supported. Consequently, KBC's debt has reached phenomenal levels and all its services, including PSB ones, are affected.

- ✓ KBC's mandate of public broadcasting interferes with its image when scheduled programmes have to be shelved to pave way for government functions and other public service activities that are not considered to have commercial value. When the shelved programmes are sponsored, revenue is lost, compounding KBC's financial woes.

5.11 Recommendations:

5.11.1 Image Building and KBC Channel 1's visibility :

The Corporate Affairs department should be empowered to perform all the communication functions of the Corporation by giving it proper recognition and by funding it adequately. Image building, like education, requires constant and sufficient funding. If not undertaken, ignorance takes over. Investing in building KBC's image will eventually pay dividends. Successful companies like Safaricom have invested in brand publicity to ensure it has a top-of-mind status among all Kenyans. KBC Channel 1 TV programmes and other services should be promoted at all times in order to improve viewers' knowledge of them and create a positive presence in their minds. The extra and crucial benefit of this kind of result is the marketability of the channel, leading to improved revenue generation.

5.11.2 Improve content and presenters.

Programmes and news should be improved to attract viewers and create a loyalty base for KBC Channel 1 TV. This will involve raising of production budgets to cater for modern production standards. More presence-commanding presenters should also be engaged to attract viewers to news and programmes. Incentives to encourage retention of front-line staff should be formulated. A presenter's length of stay on the screen will help create a loyalty base for him/her and for KBC.

5.11.3 Government Funding for KBC

KBC's Public Service Broadcasting (PSB) mandate is necessary and should be supported by the government. To that end, its role as a public broadcasting service should be de-linked from that of the commercial one and supported on its own. The government should allow it to operate independently, free from economic and political pressure. This would require that a steady source of funding is identified for it, most likely from a certain kind of tax. Political pressure in editorial decision making and interference in its management and recruitment processes would ease when there is no direct monetary link between the exchequer and the KBC. The only pressure would come from the direct tax payer who would expect value for money, but with a healthy purse and freedom to work as per the recommended standards of a public broadcast service, KBC would deliver on its mandate with ease. The reasons advanced by UNDP and the Parliamentary Assembly Committee on Culture, Science and Education elsewhere in this paper for the necessity of a country to have and sustain a public broadcast service apply to Kenya too.

For the government to take over the funding of KBC, or come up with a funding model for it, a repeal of CAP 221 will have to be done. This is possible, especially now that the new constitution has enshrined the rights of state media in Section 34, Article 4. KBC management should propose to the government that a public broadcasting charter specific to Kenya be introduced. It would outline and highlight how public broadcast services would be carried out and the best funding model for it.

5.11.4 An independent public trustee to run KBC:

A public trustee, free of government linkages, should be appointed to run the affairs of KBC. The current Board system is ineffective as its membership epitomizes patronage. When the Chairman and other members are appointed due to their political or ethnic affiliations, neutrality in decision making

is difficult to achieve. When such a board becomes the appointing authority of the CEO, management practices are left open to manipulation and corrupt practices.

5.12 Suggestions For Further Research:

Wachira Waruru has had a profound effect on the media industry, taking broadcast standards and competition to the highest level possible. His short stint at KBC led to a turn-around in its image and, consequently, ratings and revenue. He took over Royal Media Services when it had nothing to write home about and within no time it has become a force to reckon within.

Finding out how he has created a communication and commercial giant out of a hitherto unknown media house- what he has done to achieve success where others have failed and how he does it would make an interesting topic for research.

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Appendix 1: Questionnaire

SECTION A -GENERAL

1. Gender: Male () Female ()
2. Marital Status _____
3. Age: 18-25 () 36-45 () 55 and above ()
26-35 () 46-55 ()
4. Educational level: Primary () A/O Level ()
Certificate / Diploma () University – 1st degree ()
University- 2nd degree ()
5. Occupation _____

SECTION B-VIEWING PATTERNS

1. How often do you watch TV?

- 1, Very often ()
2. Often ()
3. Not at all ()
4. Rarely ()
5. Very rarely ()

2. How often do you watch KBC Channel 1 TV

- 1, Very often ()
2. Often ()

3. Not at all ()

4. Rarely ()

5. Very rarely ()

3. Please give reasons for why you watch it the way you do.

4. What do you like about KBC Channel 1 TV?

5. What don't you like about KBC Channel 1 TV?

6. When did your viewing pattern change?

1. When standards of programmes and news improved ()

2. When standards of programmes and news fell ()

3. When there was too much politics in programmes and news ()

4. When new channels were introduced ()

4. Other _____ ()

SECTION C- KBC'S IMAGE:

1. How do you rate KBC Channel 1 TV today?

(a). Programmes

1. Very poor ()

2. Poor ()

3. Neutral ()

3. Good ()

4. Very good ()

What do you like or dislike about them?

(b). News:

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What do you like or dislike about it?

(c) News and programme Presenters

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What do you like or dislike about them?

(d) Station logos and colors

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()

3. Good ()

4. Very good ()

What do you like or dislike about them?

2. How would you sum up KBC's image today?

1. Very poor ()

2. Poor ()

3. Neutral ()

3. Good ()

4. Very good ()

3. Has this image affected your viewing of KBC Channel 1

Yes () No ()

4. How?

1. I watch it less ()

2. I watch it more ()

3. I don't watch it at all ()

5. How would you rate KBC's performance today?

1. Very poor ()

2. Poor ()

3. Neutral ()

3. Good ()

4. Very good ()

SECTION D: KBC CHANNEL 1 TV UNDER WACHIRA WARURU

1. What did you think of KBC Channel 1 TV from 2003 to 2006 when Wachira Waruru was the Managing Director and KBC was re-branded for the first time?



(a). Programmes

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What did you like or dislike about them?

(b). News:

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What did you like or dislike about it?

(c) News and programme Presenters

- 1. Very poor ()

- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What did you like or dislike about them?

(d) Station logos and colors

- 1. Very poor ()
- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

What did you like or dislike about them?

2. Did you watch KBC Channel TV more during this period?

Yes () No ()

3. If yes, how often?

- 1, Very often ()
- 2. Often ()
- 3. Not at all ()
- 4. Rarely ()
- 5. Very rarely ()

4. How would you rate KBC performance during this period?

- 1. Very poor ()

- 2. Poor ()
- 3. Neutral ()
- 3. Good ()
- 4. Very good ()

SECTION E: KBC'S VISIBILITY:

1. Does KBC Channel 1 TV come easily to your mind when it is mentioned?

Yes () No ()

2. In order of preference, which TV stations comes to mind first when you think of TV?

KBC, KTN, NTV, Citizen TV, K24, Other

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. Other _____

3. How much do you know about KBC Channel 1 TV?

- 1. Nothing at all ()
- 2. Very Little ()
- 3. A lot ()

4. What picture comes to your mind when you think about KBC Channel 1 TV?

- 1. Entertainment ()
- 2. Education ()
- 3. Politics ()
- 4. A government mouthpiece ()
- 5. Balanced coverage ()

5. How often do you see or hear KBC Channel 1 TV promoted in other media?

- 1. Very often ()
- 2. Often ()
- 3. Not at all ()
- 4. Rarely ()
- 5. Very rarely ()

4. What should be done to attract you to watch KBC Channel 1 TV?

Appendix 2: Interview Schedule

Interview Questions For Managers

Human Resource Manager

1. Human resource recruitment for a broadcasting house is highly critical. Where do you think KBC recruitment could be improved?
2. What recruitment procedure does KBC follow?
3. Research by various scholars, especially on public bodies, has revealed that there is political and ethnic interference in the recruitment of staff in many public organizations. Sometimes it results in single sourcing of crucial staff. Can the same thing be said of KBC?
4. If so, can it be said that sometimes recruitment of staff is based on political, ethnic and other considerations, rather than on professional qualifications and experience?
5. What cadre of staff is mostly affected by this problem?
6. In view of such interference, how successful have you been in recruiting qualified staff?
7. If not, what are the consequences of hiring inefficient staff, especially managers, on KBC's productivity? Please give examples.
8. In your view, what should be done about this situation?

Marketing Manager

1. One of the problems blamed for poor financial performance by many broadcast media is poor ratings supposedly brought about by poor image. Apparently, it is difficult to sell a poor image competitively. To what extent is this applicable to KBC?
2. How much does image have to do with ratings? Please elaborate.
3. Please explain the variation in KBC's image from the 1990s when private broadcasters came in
4. How difficult is it to sell KBC with a bad image/ratings?
5. From a marketing perspective, what is the major cause of bad ratings?
6. In terms of sales, how badly is KBC affected by competition?

7. Studies have also indicated that KBC's public service role and government interference in its management has had a lot to do with the difficulty in selling it. To what extent is this true?

9. What is the way out of this problem?

Senior Accountant

1. Reports by the press and confirmed by Assistant Minister Khaniri indicate that KBC is facing financial difficulties to the extent of being considered insolvent. To what extent are these reports true ?
2. What services are affected by this financial state?
3. Studies have also revealed that KBC's finances were adversely affected by liberalization of the airwaves that brought private players into the broadcast market. How affected is KBC by competition.
4. There were indications that the financial situation of KBC improved considerably during Wachira Waruru's management. In your view, what were the reasons?
5. Is it true that there has been a significant drop in revenue over the last three years since Wachira Waruru departed? If so, by what margin?
6. KBC's public service role and its poor image have been blamed for its poor standing in the advertising market. Is there any truth in this statement?
7. KBC's poor financial status has also been attributed to government failure to finance its public service role adequately. How true is this?
8. What percentage of KBC's activities are funded by government?
9. Would it be appropriate for the government to consider funding KBC fully?
10. What do you as the Finance Manager recommend?

Corporate Affairs Manager

1. For years KBC did not have a corporate affairs department. Why was it set up and when was that?
2. What importance does KBC management place on the Corporate Affairs Department?

3. How much support in terms of funding of corporate activities and staffing does Management give the department?
4. It is said that one of KBC's major problems is its poor image. Has the department carried out any studies on KBC's image? If so, what was the outcome?
5. Has the department come up with specific communication strategies aimed at building a positive image for KBC? If so, how successful have they been?
6. Research on KBC's performance have blamed its image problem on its public service mandate and government interference in its editorial decision making. To what extent is this true?