

**EFFECTS OF SOCIAL MEDIA ON CONTENT OF LOCAL
TELEVISION PROGRAMS IN KENYA: A CASE STUDY OF CITIZEN
TV'S GOSPEL SUNDAY SHOW**

BY

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DECLARATION

This research project is my original work and has not been presented for award of degree in any other University.

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DEDICATION

This work is dedicated to my family Mr. and Mrs. Olali, my siblings Elvis, Kennedy and Brian.

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I acknowledge the Almighty God for giving me good health through the duration of my studies. His love and profound protection saw me accomplish this achievement.

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ABSTRACT

The dream of every media house is to make profits and have as many viewers and listeners as possible. This can only be achieved when they tailor their programs to be more engaging hence get more viewers and listeners. Social media is fast growing and its effects can no longer be ignored. With this growth of social media, audience needs' are changing and people are looking for faster, cheaper, more engaging and efficient ways of receiving information and interacting with television programs, the hosts, the casts and other viewers all over the world.

The general objective for this study therefore was to find out if social media, through feedback from the audience, has played a part in determining how television programs are made. Direct interviews and questionnaires were administered to respondents who were the viewers of Citizen TV's Gospel Sunday Show and the Royal media personnel who work on the Sunday morning show.

The study sought to find out if there has been programming changes made in the programme since its inception that can directly be attributed to viewers through their interaction with the programme through social media feedback. The study found out that social media, to a greater extent affects the way local television programmes are tailored. The feedback given by the audience in form of song requests and suggestions if granted by the programme hosts, is an indication that social media affects the final product.

With reference to the findings of this study, it is recommended that television programmers and the media fraternity at large should embrace the use of social media as a means of acquiring feedback from their audience. This is in the wake of widespread use of social media that cuts across all generations. This will help them tap into the part of their audience that is moving.

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OPERATIONAL DEFINITIONS, ABBREVIATIONS AND ACRONYMS

PC: Personal Computers

DVD: Digital Versatile Disc

DVR: Digital Video Recorder

TV: Television

U&G: Uses and Gratification

SNS: Social Network Service

Generation X and Generation Y: Reference to people born from 1965-2000. (Most affected by technology)

Television programme: Is a segment of content intended for broadcast on television.

Social media: Refers to the means of interactions among people in which they create, share, and exchange information and ideas in virtual communities and networks.

Audience: Is a group of people who participate in a show or encounter and the communication is targeted at.

Respondents: These are people who are called upon to issue a response to a communication tool or set of questions.

Rauka: A segment in Gospel Sunday show meaning early morning.

Church live: A segment in Gospel Sunday show that airs between 9.00 a.m. and 11.00 a.m.

Kubamba: A segment in Gospel Sunday show that airs between 11.00 a.m. and 1.00 p.m.

CHAPTER ONE

1.0 BACKGROUND OF THE STUDY

1.1.0 Introduction

The Internet has profoundly changed the human experience. People use the Web to find information, buy and sell products, watch television shows, seek mates, search for entertainment, and participate in political spheres, (Gil de Zúñiga, Puig, & Rojas, 2009); (Gil de Zúñiga, Veenstra, Vraga, & Shah, in press; Park, Kee, & Valenzuela, 2009). People also use it to connect with others.

Jones & Fox (2009), state that three-quarters of American adults have been online, with even more teens (93%) reporting they do so, and almost all Internet users say one of their primary purposes for going online is for communication. The Internet is part of our everyday lives, and who we are guides how we use it.

The predominant Social Network Services (SNS) users are young adults; three-quarters of adult Internet users under age 25 have a profile on a social networking site (Lenhart, 2009). Lenhart argues that the popularity of these sites is attracting more and more adult users. In 2005, only 8% of adult Internet users had an online profile; today, that number has quadrupled to 35%. Social networking site users are also regular visitors, with more than one-third checking their profile page daily and almost another 25% visit every few days.

According to Iverson & Vukotich (2009); Kozinets (2009), the reality of social communications obtained new dimension post year 2000, as new models of communication via interactive online channels emerged and started gaining incredible

popularity and mass acceptance at rapid pace unseen before. Commonly referred to as Web 2.0 or “social media”, they introduced a dramatically different perspective on information-sharing and interaction on the Web, by shifting the power over online content from the authority of organizations to the collective force of independent web users.

Introduced in the form of user-friendly sites, tools, platforms and applications (such as blogs, online social communities, wikis, podcasts, RSS feeds, vlogs, tweets etc), according to Ewing (2008), social media used “pull technology” that “connects people” and actively engages them in the creation and management of online content, allowing individuals to freely contribute to information publication and information-sharing (through interactive exchange of individual’s experiences, knowledge, opinions, criticisms, reviews etc and networking).

The issue of communication and interaction in exchanges constituting formation, development and maintenance of relationships is placed on the high rank of importance, especially for firms operating in services industries, where the interaction between service supplier and customer largely influences service delivery, service quality, and likelihood of exchange reoccurrence (Zeithaml et al, 2006); (Gummesson, 2002). This is especially true for companies operating in service industries with highly intangible products, such as financial service institutions and mass communication companies.

1.1 Social Media

Social media refers to the means of interactions among people in which they create, share, and exchange information and ideas in virtual communities and networks.

Andreas Kaplan and Michael Haenlein (2010) define social media as a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content.

They further state that social media depend on mobile and web-based technologies to create highly interactive platforms through which individuals and communities share, co-create, discuss, and modify user-generated content. It introduces substantial and pervasive changes to communication between organizations, communities and individuals.

Social media differentiates from traditional/industrial media in many aspects such as quality, reach, frequency, usability, immediacy and permanence.

There are many effects that stem from internet usage. According to Nielsen (2012), Internet users continue to spend more time with social media sites than any other type of site. At the same time, the total time spent on social media in the U.S. across PC and mobile devices increased by 37 percent to 121 billion minutes in July 2012 compared to 88 billion minutes in July 2011.

For content contributors, the benefits of participating in social media have gone beyond simply social sharing to building reputation and bringing in career opportunities and monetary income, as discussed by Tang, Gu, and Whinston (2012).

Much of the criticism of social media are about its exclusiveness as most sites do not allow the transfer of information from one to another, disparity of information available, issues with trustworthiness and reliability of information presented, concentration, ownership of media content, and the meaning of interactions created by

social media. However, it is also argued that social media has positive effects such as allowing the democratization of the internet while also allowing individuals to advertise themselves and form friendships.

Most people associate social media with positive outcomes yet this is not always the case. Due to the increase in social media websites, there seems to be a positive correlation between the usage of such media with cyber bullying, online sexual predators and the decrease in face-to-face interactions. Social media may expose children to images of alcohol, tobacco, and sexual behaviors

Geocities, created in 1994, was one of the first social media sites. The concept was for users to create their own websites, characterized by one of six "cities" that were known for certain characteristics.

Facebook is a key example of a social media site, with over one billion active users in October 2012, (Nielsen, 2012).

Social media technologies take on many different forms including magazines, Internet forums, weblogs, social blogs, microblogging, wikis, social networks, podcasts, photographs or pictures, video, rating and social bookmarking. Technologies include: blogs, picture-sharing, vlogs, wall-postings, email, instant messaging, music-sharing, crowd sourcing and voice over IP, to name a few. Many of these services can be integrated via social network aggregation platforms.

By applying a set of theories in the field of media research (social presence, media richness) and social processes (self-presentation, self-disclosure), Kaplan and Haenlein created a classification scheme in their Business Horizons (2010) article, with six different types of social media: Collaborative Projects for example, Wikipedia, Blogs and Microblogs for example, Twitter, Content Communities for

example, YouTube and DailyMotion, Social Networking sites for example, Facebook, Virtual game worlds e.g., World of Warcraft, and Virtual social worlds e.g. Second Life. However, the boundaries between the different types have been increasingly blurred. For example, Shi, Rui and Whinston (2013) argue that Twitter, as a combination of broadcasting service and social network, is better to be classified as a "social broadcasting technology."

1.2 Mobile Social Media

When social media is used in combination with mobile devices it is called mobile social media. Social media is a group of mobile marketing applications that allow the creation and exchange of user-generated content. Due to the fact that mobile social media runs on mobile devices, it differentiates from traditional social media as it incorporates new factors such as the current location of the user (location-sensitivity) or the time delay between sending and receiving messages(time-sensitivity).

Mobile social media applications according to Kaplan and Haenlein (2010), can be differentiated among four types:

Space-timers (location and time sensitive): Exchange of messages with relevance for one specific location at one specific point-in time (e.g., Facebook Places; Foursquare).

Space-locators (only location sensitive): Exchange of messages, with relevance for one specific location, which are tagged to a certain place and read later by others (e.g., Yelp; Qype).

Quick-timers (only time sensitive): Transfer of traditional social media applications to mobile devices to increase immediacy (e.g., posting Twitter messages or Facebook status updates)

Slow-timers (neither location, nor time sensitive): Transfer of traditional social media

applications to mobile devices (for example, watching a YouTube video or reading a Wikipedia entry)

While traditional social media offer a variety of opportunities for companies in a wide range of business sectors, mobile social media makes use of the location- and time-sensitivity aspects of it in order to engage into marketing research, communication, sales promotions or discounts, and relationship development or loyalty programs.

Social media has helped in marketing research. Mobile social media applications offer data about offline consumer movements at a level of detail heretofore limited to online companies. Any firm can now know the exact time at which a customer entered one of its outlets, as well as comments made during the visit.

Mobile social media has enhanced communication. Mobile social media communication takes two forms, the first of which is company-to-consumer in which a company may establish a connection to a consumer based on its location and provide reviews about locations nearby. The second type of communication is user-generated content. For example, McDonald's offered \$5 and \$10 gift cards to 100 users randomly selected among those checking in at one of the restaurants. This promotion increased check-ins by 33% (from 2,146 to 2,865), resulted in over 50 articles and blog posts, and prompted several hundred thousand news feeds and Twitter messages.

Mobile social media has been used in sales promotions and discounting. While in the past customers had to use printed coupons, mobile social media allows companies to tailor promotions to specific users at specific times. For example, when launching its California-Cancun service, Virgin America offered users who checked in through Loopt at one of three designated Border Grill taco trucks in San Francisco and Los Angeles between 11 am and 3 pm on August 31, 2010, two tacos for \$1 and two

flights to Mexico for the price of one.

Social media has been used for relationship development and creating loyalty programs. In order to increase long term relationships with customers, companies are able to create loyalty programs that allow customers who check-in regularly at a location to earn discounts or perks such as American Eagle Outfitters that remunerates such customers with a tiered 10%, 15%, or 20% discount on their total purchase.

Mobile social media has also successfully been used for E-Commerce. Mobile social media applications such as Amazon.com and Pinterest are influencing an upward trend in the popularity and accessibility of e-commerce, or online purchases.

Business Marketing Analysts have stated that one of the key take aways of the Nielsen Company's *"State of the media: The social media report 2012"* is that more consumers are accessing social media content today via mobile platforms, especially apps.

Social networking platforms may allow organizations to improve communication and productivity by disseminating information among different groups of employees in a more efficient manner, resulting in increased productivity. However, there are possible advantages and disadvantages of social media.

Some of the possible advantages are that it facilitates open communication, leading to enhanced information discovery and delivery, allows employees to discuss ideas, post news, ask questions and share links, provides an opportunity to widen business contacts, targets a wide audience making it a useful and effective recruitment tool, improves business reputation and client base with minimal use of advertising, expands market research, implements marketing campaigns, delivers communications and directs interested people to specific web sites.

However, there are possible disadvantages like social media opening up the possibility for hackers to commit fraud and launch spam and virus attacks, increases the risk of people falling prey to online scams that seem genuine, resulting in data or identity theft, may result in negative comments from employees about the company or potential legal consequences if employees use these sites to view objectionable, illicit or offensive material, potentially results in lost productivity, especially if employees are busy updating profiles, etc.

1.3 Television Programme

A television program, also called television show, is a segment of content intended for broadcast on television. It may be a one-time production or part of a periodically recurring series. A single program in a series is called an episode. This is according to Tom Stempel (1996).

A television series that is intended to comprise a limited number of episodes is usually called a miniseries or serial. Series without a fixed length are usually divided into *seasons* or *series*, yearly or biannual installments of new episodes. While there is no defined length, US industry practice tends to favor longer seasons than those of some other countries.

A one-time broadcast may be called a "special", or particularly in the UK a "special episode". A television movie ("made-for-TV movie" or television film), is a film that is initially broadcast on television rather than released in cinemas or direct-to-video, although many successful TV movies are later released on DVD.

A program can be either recorded, as on video tape or other various electronic media forms, or considered live television.

Television programming started out as transferred radio variety shows to television. Shows such as Texaco Star Theater got their start on radio and was one of the first US television hits in the late 1940s.

Television programming takes several formats. It may be fictional as in comedies and dramas, or non-fictional as in documentary, news, and reality television. It may be topical as in the case of a local news cast and some made-for-television movies, or historical as in the case of many documentaries and fictional series. They could be primarily instructional or educational, or entertaining as is the case in situation comedy and game shows.

A drama program usually features a set of actors in a somewhat familiar setting. The program follows their lives and their adventures. With the exception of soap operas, many shows especially before the 1980s, remained static without story arcs, the main characters and the premise changed little. If some change happened to the characters lives during the episode, it was usually undone by the end.

Since the 1980s, there are many series that feature progressive change to the plot, the characters, or both. For instance, *Hill Street Blues* and *St. Elsewhere* were two of the first American prime time drama television series to have this kind of dramatic structure while the later series, *Babylon 5*, is an extreme example of such production that had a predetermined story running over its intended five seasons run.

Common television program periods include regular broadcasts like news, series, usually seasonal and ongoing with a duration of only a few episodes to many seasons, or miniseries, which is an extended film, usually with a small predetermined number of episodes and a set plot and timeline. Miniseries usually range from about 3 to 10 hours in length. In the UK, the term "miniseries" is only usually used in reference to

imported programmes, and such short-run series are usually called "serials".

Until recently, all scripted shows began with a title sequence showing opening credits at the bottom lower third of the screen during the beginning, and included closing credits at the end of the show. Beginning in the 1990s, some shows began with a "cold open", followed by a title sequence and a commercial break. Many serial-type shows begin with a "Previously on..." introduction before the new episode. And, to save time, some shows omit the title sequence altogether, folding the names normally featured there into the opening credits.

While series appearing on networks are usually commissioned by those networks, their producers earn greater revenue when the program is sold into syndication. With the rise of the DVD home video format, box sets containing entire seasons or the complete run of a program have become a significant revenue source as well. Many of the prime-time comedy shows and Saturday morning cartoons were digitally remastered for U.S. television around mid-May 2008, as there are more original and reissued DVD sets of television programs containing either entire seasons or complete series to come. Typically, a DVD of a series or TV movie may contain extended or additional scenes not shown during the broadcast, scenes not allowed for broadcast due to censorship rule, or additional background information/documentaries.

In 2012, it was reported that television was growing into a larger component of major media companies' revenues than film. Some also noted the increase in quality of some television programs.

Shows can be categorized into scripted and unscripted entertainment. Scripted might include, animated, Award shows (partially scripted) Drama, which includes: Action-adventure or Thriller, Comedy-drama, Family drama, Legal drama, Medical drama,

Police procedural, Political drama, Science-fiction / Fantasy / Horror / Supernatural drama, Serial drama, Soap opera, Teen drama, Miniseries and Television movies, Comedy , Mockumentary, Satire, Sitcom, Sketch comedy.

Unscripted entertainment includes, game shows, reality, talk shows, informational, Infomercials—paid advertising spots that are up to an hour long, news programs, Documentaries, News magazines—dealing with current affairs.

1.4 Citizen TV's Gospel Sunday Show

Gospel Sunday is an inspirational gospel show that airs every Sunday for 7 hours starting at 6 am to 1 pm. The show premiered on March 7th 2010. Since then, it has been a source of spiritual nourishment for many viewers. The show is not only watched in Kenya but in different parts of the world through live stream on www.citizentv.co.ke/livestream.

The show is in three segments: Rauka is the first segment from 6 am to 9 am, presented by Njugush and Joyce Omondi. The show consists of reflective and inspirational music, bible readings, wake up calls, Song requests and an authoritative top 10 songs countdown.

Church live is the next segment. Live church services are aired from location starting from 9 am to 11 am. Having a church live gives the church a chance to share their message with a large number of people all over the country and the world at large.

Kubamba is the third and last segment of Gospel Sunday. Kubamba runs from 11 am to 1 pm. It is presented by DjSoxxy, DjMoz and Dj Johnnie Celeb. They play high energy gospel music, song requests and artist interviews.

1.5 Justification of the Study.

The effects of social media on television programmes are not only an area of research in Kenya but the world over. According to a Social TV Survey by Yahoo! 7's, social media's influence on the television programs Australians choose to tune into markedly increased in 2012.

The number of participants who watched a TV show because of a recommendation a friend made on social media rocketed from 16% in 2011 to 42%. In 2011, only 12% of surveyed people were made aware of a show through Facebook or Twitter but that figure increased to 38% in 2012, Yahoo!7's second annual survey found.

The 2012 survey found that Australians have a genuine appetite for the idea of Social TV and connecting with likeminded fans around the shows they love. The survey results highlighted social media's increasing influence on how Australians discover new TV shows.

Reality TV generates the most social media noise. The number of people watching TV via tablets has doubled to 10% since 2011. Almost half (43%) of the 7,741 survey participants said they use social media while watching television. Yahoo!7's own social television app, Fango, has received 700,000 downloads.

Producers are praising the instant feedback they receive from social media today, in an article about how online comments can influence the direction of TV shows.

Nick Murray, CEO of production company Cordell Jigsaw Zapruder, says Bondi Rescue is now narrated by the lifesavers following audience reactions gauged on social media.

House Husbands and Offspring have shaped story arcs as a result of online comments. By looking at the analytics of various social media channels programmers can know

what people like and don't like about the shows. Though analyzing online comments, creators of the show discovered that viewers were interested in the lifeguards therefore they changed the show in 2012 to reflect the lifeguards much more strongly. Playmakers these days don't work hard to make sure that there is a story or character element working. They seek to get immediate feedback whether they are on track for their target audience and social media is great for that.

Against this global background it can also be said of Kenya that the influence of social media on television has been felt and can be seen in the now familiar segments of television programmes where the audience is asked to contribute their ideas to the show through facebook or twitter account.

News programmes in local televisions have a segment where they ask for viewer opinions on particular topics of discussions. They are called differently in various stations. Some call it "Opinion count", some "the big question" among other names. The audience is encouraged to contact the station through text messages, phone calls, twitter handles, and facebook pages.

It is because of this type of relationship between viewers and television programme makers that the study seeks to find out whether this interaction has helped content creators to develop their programmes.

1.6 Problem Statement

Social media is fast growing and its effects can no longer be ignored. The question whether it is going to lead to the death of traditional media and most particularly television needs to be answered and a solution sought whether to integrate the two to complement each other or wholly ignore social media.

With this growth of social media, audience needs' are changing and people are

looking for faster, cheaper, more engaging and efficient ways of receiving information and interacting with television programs, the hosts, the casts and other viewers all over the world.

The dream of every media house is to make profits and have as many viewers and listeners as possible. This can only be achieved when the stations tailor their programs to be more engaging and to suit the needs of their audiences, hence get more viewers and listeners.

These changes however, come with a challenge. Is this perceived effect on television negative or positive? Is the influence rendering programmers irrelevant because they rely so much on what the 'social media audience' wants?

It is in this light that the researcher purported to carry out the survey to find out whether social media, through feedback from the audience, has played a part in determining how television programs are made.

1.7.0 Main Objective

The main objective of the study is to find out if social media, through feedback from the audience, has played a part in determining how television programs are made.

1.7.1 Specific Objectives of the Study

- (i) To determine whether social media has an effect on television programming.
- (ii) To establish whether social media is the most preferred medium of giving feedback among viewers.
- (iii) To determine some of the strategies television programmers can put in place

to ensure more interactivity with viewers

1.7.2 Research Questions.

The project aimed to provide information under the guidance of the following:-

(i) Does social media affect how television programs are made?

Research findings on this question will seek to inform on whether social media has an effect on television programs or if they determine how television programs are made.

(ii) Is social media the most preferred medium of giving feedback among viewers?

Research findings on this question will provide insight into whether social media is widely used by viewers of television programs as a medium of giving feedback about programmes. This question will also help the researcher determine which other medium, if any that is also widely used.

(iii) What are some of the strategies television programmers can use to ensure more interactivity with viewers?

Research findings on this question will provide insight into ways television programmers can ensure they get maximum feedback from their audiences particularly through social media.

1.8.0 The Scope of the Study

The study sought to find out the effects of social media on television programs in Kenya.

Despite the presence of many different formats of television programs, the study only sought to find the effects of social media on live shows.

The study focused on Citizen TV's Gospel Sunday show that airs every Sunday morning.

The study narrowed down on the use of facebook, twitter, youtube and live streaming by the viewers of the gospel show.

1.8.1 Limitations of the Study

The Study focused on only local content programs and in particular Citizen TV's Gospel Sunday show that airs every Sunday morning. The respondents were the viewers of the show living in Nairobi and Citizen TV personnel working on the show.

The sample was conveniently sampled and involved the sample being drawn from the part of population close at hand that is, a sample population selected because it is readily available and convenient. This method was used to sample members of the public who watch Gospel Sunday show on citizen TV.

To achieve this, the researcher drew the sample from a group of Christian union students from the University of Nairobi. 100 students, 50 males and 50 females was studied from this group. This was mainly because members from this group were the ones who were most likely to watch the show because of their religious affiliation.

1.8.2 Assumptions of the study

The researcher worked under several assumptions while undertaking the study.

One assumption the researcher operated under was that Royal Media's Citizen Television employs the use of social media as a means of receiving feedback from its

audiences and that the viewers of the morning show interact with it.

With relations to sample selection, the assumption was that the group selected actually watches the show or are more likely to watch the show and that various regions of the country are represented in the group selected because regional balance is important especially if the results of the study was to be used to infer to the behavior of viewers across the country.

Another major assumption of this study was that in the course of their interaction with the television show, the viewers suggest to the hosts how they would like the show to be run hence the question whether they feel that their input has been considered in the development of the show.

1.8.3 Significance of the study

The significance of the study is that it will help television content creators and media programmers at large to appreciate the input by their audiences through feedback. The study will also advise media actors to embrace the use of new technology especially new media like the Internet to reach and interact with their audiences. This will help them create better content for their viewers hence make more profits.

The study will also show that viewers, through feedback to programmers, also have a say in how programmes are tailored and are able to influence the content creators to their benefit.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter reviews the literature guiding the study. Various researches on audience engagement and audience participation by use of social media are the main focus in this chapter. Both qualitative and quantitative researches done on art groups to find out their audience engagement and retention practices are reviewed in this chapter.

Other literature on recent researches done on ‘Audience 2.0’ to get them and retain them to watch television programmes are also reviewed in this chapter. Cases where social media has influenced TV Programming and ratings have also been cited in this chapter.

2.1.1 Social media and audience engagement

Social media and television have been found to form a perfect pairing. A study undertaken by media agency MEC Australia, television network Seven and research company Neuro-Insight found that using social media while watching TV boosts viewing engagement.

In a world-first experiment, researchers in Australia have found that using social media while watching TV actually boosts viewing engagement, disproving traditionally-held beliefs that second-screen usage during TV viewing has a negative impact on engagement levels.

The study, undertaken by media agency MEC Australia, television network Seven and research company Neuro-Insight, found that interacting with social media while watching TV actually drives a 9% increase in show engagement. Users interacted

with social media an average of four times during a show, with these interactions serving as ‘reset moments’ after which viewers returned to the TV with a higher engagement level than before. This adds up to a 26% cumulative increase in engagement.

The study found out that advertising messages should capitalise on viewers’ heightened receptivity to details, and that advertisers should optimise the type and timing of advertising messages within a TV program.

Brown and Ratzkin (2011), critical assessment of efforts by nonprofit arts organizations to engage audiences and visitors in deeper and more impactful arts experiences in their article “*Making sense of audience engagement.*”

In their research, they found out that in an effort to attract and retain audiences, arts groups were experimenting with a wide range of innovative audience engagement programs and activities. Their aim was not to argue for a specific strategy or approach, but to offer researchers a common understanding of the landscape of audience engagement in hopes that they will develop a clearer understanding of the possibilities, and then consider what will work within their own unique set of beliefs, resources and constraints.

This period of accelerated experimentation and adoption represents a transitional moment for the field, with many challenges and opportunities. New uses of technology for engaging audiences according to Brown & Ratzkin (2011) are bubbling up almost daily, it seems, like social games using geolocation applications like foursquare. Arts groups are reaching out to businesses, social service agencies, and other community partners more frequently to integrate art into civic dialogue.

To prepare the report, both qualitative and quantitative research were conducted into

existing engagement practices and philosophical viewpoints on the subject. Fifteen in-depth interviews were conducted with a diverse cross-section of Bay Area arts administrators representing large, small, and culturally diverse organizations. Ideas for case studies were collated from a survey of Bay Area artists and arts administrators and through desk research, resulting in the selection of 11 case studies of post-event engagement programs for detailed analysis. Their previous research on engagement preferences among dance, theatre and classical music audiences also informed the study, as well as a review of the relevant literature.

Every audience member has a unique arc of engagement based on his or her appetite for, and approach to, engaging. Research on engagement preferences by Alan S Brown and Rebecca Ratzkin (2011), suggests six general typologies of audience members:

Readers are “light engagers” who enjoy doing little except for reading program notes, wall texts and an occasional article. Critical Reviewers pay attention to critic’s reviews and other independent sources of information before deciding to attend. Casual Talkers process art by talking about it informally with friends and family members. Technology-based Processors are facile with blogs, social media and other digital venues for engagement. Insight Seekers seek an intellectual experience, and like to absorb a lot of information before and after programs. Active Learners want to get personally involved in shaping their own experience.

Readers are “light” engagers. They enjoy reading program notes and wall texts, but otherwise do little else to contextualize their experience. They may read previews and reviews, but are generally not interested in further engagement (at least those who are not also associated with other typologies).

Critical Reviewers, like Insight Seekers, seek intellectually stimulating experiences. They are defined by their habit of making decisions based on what others say. They seek the expertise of professional critics and other trusted sources. Some are quite knowledgeable about the program, but still require an external stimulus in the form of an expert's recommendation. They are most interested in critical dialogue about the program.

Casual Talkers enjoy an informal social environment where they can discuss their experience with others. Talking in the car on the way home from an event is often their favorite form of engagement. Most audience members are Casual Talkers. This typology is most attracted to informal peer-exchange, although they might listen in on an expert-led talk if asked by their partner or friend. They prefer the casual environment of a restaurant, bar or café where they can talk freely with friends and family members about what they each took away from the artistic exchange.

Technology-based Processors love all forms of online engagement, and appear to be growing in number, especially among younger audience segments. Technology-based processors search for information online before and after the event. They connect with others through Facebook and other social media, and are most likely to read and contribute to blogs and discussion forums on the arts organization's website. Their motivations are both intellectual and social in nature.

Insight Seekers like to dive into the meaning of the art, whether it is at an open rehearsal, pre-performance lecture, or post-performance talk-back. Like Critical Reviewers, they are intellectually motivated. Insight Seekers look for opportunities to gain "insider" information, such as a composer's reflection on a new work, or a sculptor's explanation of his inspiration, and enjoy learning from their peers as much

as being privy to the curatorial insight that the artist, director, or other expert may provide. They are most likely of all typologies to attend lectures, discussions and artist demonstrations at the venue.

Active Learners want to get their hands dirty, so to speak. They look for “making and doing” engagement opportunities that offer a way into the art. They might enjoy learning a few steps of choreography after a performance, or having the opportunity to touch and play musical instruments in the lobby in advance of an orchestra concert.

According to Brown and Ratzkin (2011), arts groups will typically find some blend of these typologies in their audience, and should think carefully about which typologies the current engagement programs serve. The typologies that are underserved, and those of the many types of engagement activities best suit them.

Providing a diverse menu of programs and activities, social and solitary, active and passive, peer-based and expert-led, community-based and audience-focused, will help to increase uptake. Many engagement programs, especially those that activate conversation amongst and between audience members, do not cost much to produce. Some level of engagement programming, therefore, is within reach of nearly all arts groups.

The institutional process for generating engagement programs is examined in the last section of the report. The continuous process of planning, marketing, contextualizing, delivering, interpreting, and evaluating engagement programs is a virtuous cycle that can be highly fulfilling for artists and staff. Arts organizations are encouraged to think of engagement as a unifying philosophy bringing together marketing, education, and artistic programming in common service of maximizing impact on audiences.

According to Brown and Ratzkin (2011), much remains to be discovered about how audiences engage, and the many opportunities for drawing them more deeply into the arts. They however conclude that engaged audiences are a cornerstone in the foundation of a strong arts ecosystem.

“In today’s environment, we are going to have to do more than simply provide the work that will draw adult audiences back to our stages and museums, we are first going to have to help them value, connect with, and engage in the arts.”(McDaniel and Thorn, 1997).

Audience engagement happens in different levels and through different means.

Audiences can engage with a media house through technology and through participation.

2.1.2 Audience Engagement via Technology

Much of the innovative new work around audience engagement revolves around creative uses of technology. Most media houses have jumped on the Facebook and Twitter bandwagons, and many have established blogs and YouTube stations. Some are developing sophisticated online engagement strategies that serve to build community (e.g., simulcasts of performances, visitor tagging of pictures in online picture collections) and prolong the media experience (e.g., posting of audience reviews on YouTube). While a growing body of exemplary practice is emerging, many media houses are still struggling with how to make the online experience more interactive and less of a one-way conversation.

2.1.3 Participatory Engagement.

Media houses are experimenting with more participatory forms of audience engagement, typically involving some form of physical or creative expression.

Examples abound. Media houses such as Royal Media invite audience members to submit stories that they think can change people's lives.

Arts organizations are conceiving, testing, refining and implementing all sorts of audience engagement programs at a rapid rate. In such a decentralized field as the nonprofit arts, there is no system for capturing and disseminating new practice, and scarce resources for evaluation and research. As a result, little has been transmitted to the field about what works and what doesn't, or about specific practices that might be adapted and replicated more widely, with some notable exceptions. In this period of accelerated change, there is an urgent need for shared vocabulary and a coherent conceptual framework that makes sense of the many different approaches to audience engagement.

2.1.4 Summary Observations

Programs that welcome and encourage audience input into the artistic process are some of the more in-depth forms of engagement. The act of co-creation as stated by Brown & Ratzkin (2011) can be deeply fulfilling for both audience and programmers, and a bonding experience for all concerned.

Many programmers and creators bristle at the thought of opening up their creation process to audiences. On the surface, it feels antithetical to their sense of artistic

autonomy. Rather than diminishing the creative process, however, a growing number of programmers are choosing to engage audiences in a dynamic process of co-creation that results in strong artistic work with a built-in audience.

Participatory engagement programs give audiences an opportunity to take an active role in the process of making meaning through physical experiences. It has been found that when audiences participate in programming, they achieve “a completely different level of understanding” about the media form, as well as “a whole new sense of involvement with the programme, the hosts, and the organization.” Simple activities that allow audiences to be active in some fashion can transform ordinary programs into dynamic, fun and personally relevant experiences. Instead of looking and listening, audiences move, act and create. Participatory activity allows audiences to not only absorb and process media work, but can elevate their understanding of the work to a deeper level.

A recent study commissioned by Steppenwolf Theatre expanded on the ‘Audience 2.0’ findings and provided a framework for engaging younger generations, specifically Generation Y or Millennials online.

The report emphasized that “Millennials are not all created equal” and stressed the importance of having a strategy prior to launching new social media or online marketing efforts. As a point of reference, it’s important to note that the Generation X (Gen Xers) and Generation Y (Millennials) demographic cover those people born from 1965-2000. Though many argue that the Millennial demographic is most affected by technology, it’s important to include Gen Xers in this discussion as all NEA participation studies have also indicated an overall declining level of participation among the Gen Xer demographic.

Some of the findings were that the brand is no longer at the center of the universe: the user is. Keeping the customer or user in mind ultimately changes many aspects of the decision-making process, most notably the types of content an organization distributes through its social media channels or website.

The study indicated that Millennials respond to experiences and content that is emotionally intense and genuine. A great example of content that provides a unique experience would be a 'behind-the-scenes' video series or a podcast interview series. Creating online content and experiences that help Millennials belong to a community is another important theme in this study. Examples of this would be: soliciting and responding to their reviews and comments, inviting guest Millennial bloggers, featuring participants' Flickr feeds on the brand website, posting videos made or showcasing Millennials, creating fan pages on Facebook.

Ultimately, the study seemed to suggest that organizations must strategize about the type of online content it distributes as much as the channels this content will be distributed through. Any type of content (blog posts, podcasts, videos) that is distributed online should ultimately help fans to feel that they are part of an exclusive community. Finally, blog posts, pictures, podcasts, and other types of online content should help younger audiences feel that they are part of an exclusive community.

2.1.5 Social Media Influence on TV Ratings

The ongoing integration of on and offline marketing channels greatly influences how people interact with media. People surf Facebook while talking on their phones, watch TV while playing with tablet apps, and text their friends during movies. TV Guide recently surveyed 3,041 people and found respondents were more likely to watch a TV show if they previously saw information about it on another medium.

They found 71% of the participants fell into this group, with the original mediums being Facebook, YouTube, and Twitter. Additionally, 31% said they continue watching a show because of social media influence, while 17% said social media had no effect.

To delve even deeper into the effect of integrated marketing, within the group that was influenced by social media, 76% of them watched the show because of positive comments, 64% based on social media buzz, and 13% because they liked to watch what other people were watching. Of the group that continued watching due to social media influence, 77% said it helped keep up their interest, 66% said the topics discussed in social media were interesting, and 34% said they kept watching because of the social buzz around controversial moments.

These findings only fuel the argument that integrated marketing is a must to effectively advertise today. More and more TV programs are catching on by integrating digital channels. For instance, 'The Voice' not only has its own Facebook and Twitter account, but the celebrity coaches tweet live throughout the show. Additionally, active forums and blogs are continually being updated and inundated with fan's comments. It's just one of the many examples of successful integrated marketing.

2.1.6 Social Media's Influence on TV Programming

Social media users are increasingly becoming good partners to TV, helping to spread the word about which programmes are popular and series that are critically adored and popular.

Networks have used social media as inspiration for shows before they are aired. Early online previews of shows help establish loyal followings before programs even

air.NBC recently ordered a pilot based on 24-year-old Emma Koenig's Tumblr account entitled, "I'm in My Twenties". CBS also ordered a comedy based on another Tumblr, and the source of inspiration for it comes from Lauren Bachelis' blog entitled "#hollywoodassistants."

In 2010, Twitter was a big player when CBS ordered "Things My Dad Says", a series based on the Twitter feed "Things My Dad Says." Justin Halpern, who writes the account co created the comedy.

Notably, CBS is the biggest player in the movement of taking ideas from social media and mobile apps and trying to turn them into hits. This has put CBS in the number one spot in terms of total viewers. The network could however lose dominance if these ideas make it to TV and turn into major missteps.

After years of declines in live tune-in, Twitter, Facebook and some mobile startups appear to be luring audiences back to appointment TV. While DVRs unglued audiences from TV schedules, the desire to tap into the tweets, posts and check-ins in real time may just bring them back.

"If you look at the tweets about a TV show, a huge proportion come from when the show is airing live, not an hour later," said Robin Sloan, who works with Twitter's media partnership team. During awards shows such as the Oscars and Grammys, Twitter has seen viewers complain that those events aren't aired live.

The most-viewed TV event in history, Super Bowl XLV, in 2012 also broke a record on Twitter. At more than 4,000 tweets per second during the final moments of the game, it had the highest volume of tweets for any sports event.

A whopping 86% of U.S. mobile internet users watch TV with their mobile devices, according to Nielsen (2011) and Yahoo study published in January. Of that set, 40% say they are using the devices for social networking, 33% are using apps and more

than half are texting friends and family. On the wired web with PCs and laptops, 60% of Nielsen panelists reported they simultaneously watched TV and surfed the internet at least once in March.

But social media presence doesn't always translate to ratings. Digital agency Wired set recently launched social-media tracker Trendrr.TV to rank TV shows based on full-week volume of tweets, Facebook posts and check-ins for GetGlue and Miso, two mobile startups that aim to corral TV chatter. On that chart, for the same week, "Idol" and "Dancing with the Stars" are top-three social-media shows; they also top Nielsen's list for most viewers. However, "Glee" while No. 2 on Trendrr.TV, was No. 77 on Nielsen's top-watched broadcast prime-time list for the same week.

While the need to tweet may boost appeal for live programming, it is stealing eyes from commercials as folks tweet during spots. But not if those advertisers pull in Twitter, too. During its Super Bowl spot, Audi used the hashtag #ProgressIs and, at air time, mentions spiked to levels comparable to when Audi paid to promote the hashtag on Twitter itself.

Other marketers are partnering with networks to be on other screens when viewers' eyes stray from the TV. "We're observing and planning for consumers engaging with multiple screens concurrently so when they watch our content on TV, they are simultaneously going to our website and engaging on other devices," said Scott Kelly, head of digital marketing at Ford.

To bring more viewers to those ads, networks are also turning to Twitter and its cohorts to boost viewership. In early April, for example, CBS launched TweetWeek, a week of TV stars from shows such as "Survivor" and "NCIS" tweeting during the live broadcasts of their shows and answering viewer questions.

2.2 THEORETICAL FRAMEWORK

2.2.0 Introduction

This study is hinged on a number of theories that makes it easy to understand each and every aspect of the study. The researcher used technological determinism theory, media dependency theory, and uses and gratifications theory to explain the angles in the research.

Each theory, though independent, helps understand the study in a different way for example McLuhan's technological determinism sheds light on the aspect of how the world has changed in terms of technology and that humans now over rely on technology to do most things hence the rise in use of the Internet.

The uses and gratification theory also explains why audiences prefer social media to other forms of communication when it comes to feedback. Among other reasons are that social media is cheap, reliable, fast, easy to use and efficient way of communicating.

2.2.1 The Uses and Gratifications theory

Theorists: Blumler and Katz

Date: 1974

The uses and gratification theory is a theory that gives an understanding why and how people actively seek out specific media to satisfy specific needs. U and G theory is an audience centered theory.

Blumler and Katz suggest that media users play an active role in choosing and using the media. Users take an active part in the communication process and are goal oriented in their media use. They seek out a media source that best fulfills the needs of the user.

Ruggiero (2000) predicted through research that the Internet will be transformative, leading to “profound changes in media users’ personal and social habits and roles” (p. 28).

Ruggiero was right in his prediction. Personal social interaction with friends, family, and professional contacts has transformed itself from the offline realm into an online entity due to the increasing popularity of social networking sites (SNS) like Facebook, MySpace, YouTube, Twitter and various blogging sites. According to Raacke and Bonds-Raacke, SNSs are “virtual places that cater to a specific population,” thus creating a community many are unable to fit outside of an online setting.

According to Ellison, Steinfield, and Lampe (2007), SNSs range from professional networking sites, romantic dating sites, friend-networking sites, to even sites that promote bands and politicians. Having become one the most popular SNS, Facebook reported having 67 million users in 2008 (Park, Kerk, & Valenzuela, 2009), which is 58 million more users than reported in 2006 (Raacke & Bonds-Raacke, 2008).

Politics have recently found the power of SNSs as a media-format, having mastered MySpace and Facebook in the 2008 American Presidential Election (Ancu & Cozma, 2009). Sweetser, Porter, Chung, and Kim (2008) stated that in a recent study, readers are finding bloggers to be more trustworthy than traditional media, which is causing controversy in what the academic world considers credible. Due to the recent presence and growth of SNSs, mass communication researchers are using the Uses

and Gratifications Theory (U&G) to provide an explanation as to why users find this new form of media to be so enticing.

Applying the U&G Theory to SNSs is of vital importance in today's mass communication research because this form of mass media is relatively new in relation to radio, television, and film. The following research is the most comprehensive in relation to U&G; specifically with Facebook, Myspace, YouTube, and blogging.

The most striking factors of the U&G in relation to SNSs, were found by Park, Kee, and Valenzuela (2009) ; LaRose and Eastin (2004); Park et al. (2009) found the major Uses and Gratification factors of SNS users to be: socializing, entertainment, self-status seeking, and information. LaRose and Eastin (2004) found similar factors like the need for information-seeking, entertainment, and social needs to be the most prevalent.

Users who participate in SNSs in order to gratify socializing needs typically desire to meet new people, sustain offline relationships, and create a sense of community (Ellison et al., 2007, p. 2; Park et al., 2009). Research by Raacke and Bonds-Raacke (2008), found that 96.0 percent of users used SNSs to keep in touch with old friends, 91.1 percent to maintain existing relationships, and 56.4 percent to find new friends. Raacke and Bonds-Raacke(2008) also stated that the more a user frequents a SNS, "the greater the likelihood his or her social well-being".

YouTube offers a variety of social outcomes as well. According to Haridakis and Hanson (2008), their research shows that through YouTube, the opportunity for sharing opinions and emotions via videos suggests "interpersonal motives such as inclusion, affection, and control" which can motivate social means.

The most striking research in SNS socializing was studied by Ellison et al. (2007) in which they conducted 800 surveys amongst Michigan State University (MSU)

undergraduate students regarding their use of Facebook. In their findings, Ellison et al. (2007) found that of all respondents, the average student had between 150 to 200 friends. Of these friends, 97 percent were former high school friends, 90 percent of were classmates, and 80 percent were total strangers at MSU.

The major factors in relation to U&G Theory in their research provided most of their studied Facebook users gaining gratification from maintaining social bonds with existing offline relationships versus finding new friends. Park et al. (2009) found that entertainment gratification amongst SNS users pertained solely to leisure and amusement needs. In using the U&G Theory model, Haridakis and Hanson (2008) found in their study that socially active, young males used YouTube as a ready form of entertainment, using YouTube to fulfill entertainment needs such as thrill-seeking and information-seeking. Haridakis and Hanson (2008) were not surprised by their findings, relating this finding to earlier U&G hypotheses involving television and film.

However, YouTube adds a new characteristic to spectatorship by allowing interactive socializing between users, who therefore gain socialization through entertainment (Haridakis& Hanson, 2008). Seeking Personal statuses through SNSs are actively sought out by users of these sites (Park et al., 2009). Respondents to the study conducted by Park et al. (2009) found that they used Facebook groups in order to present themselves as cool or to develop their career.

2.2.2 Technological determinism theory

Theorist: Marshall McLuhan. Date: 1962

Explanation of Theory:

Technological Determinism state that media technology shapes how we as individuals in a society think, feel, act, and how our society operates as we move from one technological age to another i.e.(Tribal- Literate- Print- Electronic).

We learn and feel and think the way we do because of the messages we receive through the current technology that is available. The radio required us to only listen and develop our sense of hearing. On the other hand, television engages both our hearing and visual senses. We then transfer those developed senses into our everyday lives and we want to use them again. The medium is then our message.

Humans do not have much free will at all. Whatever society as a whole is using to communicate, they too will use to communicate. Therefore they will adapt to the medium they are using so that they can send and receive messages like everyone else.

We know that there is one truth by observing what has happened over time. As the medium changes so does society's way of communicating. People can only use the medium for which it was created (phone for talking over lines or electronic mail for talking via computer). If the medium is impersonal (television) then the message too is impersonal.

This theory is objective in that everyone will act and feel the same no matter what the medium they are using provided that they are using the same medium. Values are not involved because evidence is seen strictly through observation.

2.2.2.1 Basic Precepts of the theory

One precept of technological determinism is that all technology is communication. It is an extension of ourselves that allows us to reach further through time and or space. The sacrifice we make for this enhancement is an unnoticed auto-amputation that combined with and Narcissistic desire and a bit of virtual phantom limb syndrome, forces us to both marvel at our feat and simultaneous experience strong senses of detachment and, eventually, conflict. “Every new technology necessitates a new war,” said McLuhan.

Technology is an extension of ourselves and these extensions mirror the human body: vehicles extend our feet, machines extend our hands, radio extends our voices, etc. Electricity began a new age, wherein humanity stopped simulating without and began replicating that which is within—the central nervous system. Computers are a great example of this, as they (much like our brains) take basic inputs and, in parallel structuring, create complex patterns of understanding and interaction.

All media is, to some degree, “hot” or “cool.” This temperature-based metaphor applies to the level of audience/user interactivity with a given medium. Hot media are very “hands- off”; people cannot touch them and experiencing them makes a person more or less a passive audience member. Most television and film easily fall into this category. However, something like animation is a bit “cooler” because it takes imagination to bridge the gap between abstract lines and some version of reality, and of course, a medium like video games is practically ice-cool as it approaches pure interactivity between the user and the content, between the user and the medium and, in multiplayer games, between each user.

No one can fully understand a medium until it is no longer that dominant medium, and is seen through the lens of the new dominant medium. It is only once a new medium usurps the previous dominant medium that we are able to examine the older medium's patterns and effects. "And it is only on those terms, standing aside from any structure or medium, that its principles and lines of force can be discerned."

Human beings have dominated the natural world through our need to enhance communication. We have conquered the globe with our older technology, eliminating the concept of space with virtual extensions of our extremities: vehicles extend our feet cross-country; telescopes enhance our optical capabilities enough to gaze deeper into the heavens than ever thought possible; and even something as simple as the written word, an extension of spoken language through time and space—itsself an extension of basic thoughts, feelings, and intent—lets the voices of great minds reach across time to speak to us today. After such a thorough conquering of space and a solid dominance over one aspect of time, the past, it is only natural that we should devote our energies as a species toward the next step, the present. It all started with electricity or, more specifically, the light bulb.

Although most people, including quite a few communications scholars, have trouble embracing the notion that the light bulb is a medium in its own right, it is difficult to argue against it if one accepts McLuhan's definition of media and the messages they send: a medium, "any extension of ourselves" has "psychic and social consequences" through "designs or patterns as they amplify or accelerate existing processes". This change is always considered notable, regardless of the content produced. For McLuhan, content is a meaningless triviality.

McLuhan said that the content of any new, current media is always the format of the

medium that came before it. The content of film is that of photography and the phonograph (or sound recording in general), quite often with the narrative structure and dialogue of books and plays. The content of television is essentially film, and the content of the Internet is an amalgamation of television, photography, and text. The advent of new media, associated with innovations like “Internet 2.0” and its offspring of social networking, have brought about a burst in cool media.

McLuhan’s allusion to the eventual “cooling down” of media was a spot-on prediction. His “hot- cold” metaphor, used to outline the level of audience participation with a medium, describes the hands- off media on television and in film as hot—consumers of the media cannot do much to add to the experience and are stuck simply being a passive audience. A cooler medium is one that consumers can “touch,” or influence through feedback and, potentially, even actively participate. In the metaphorical- yet-still-literal analogies of McLuhan, electricity is the impetus for this perpetual and instantaneous connection with and awareness of the world at large.

Electricity is the extension of our central nervous system and because of this substantial alteration to our “bodies,” we are able to perceive “that great pattern of being that reveals new and opposite forms just as the earlier forms reach their peak performance” (McLuhan, p. 154). In other words, it is only once a new medium usurps the previous dominant medium that we are able to examine the older medium’s patterns and effects. “And it is only on those terms, standing aside from any structure or medium, that its principles and lines of force can be discerned” -McLuhan.

Using form to understand function - adopting the medium as the message: Because we are only able to understand the format of a medium once it has become the content of the next, it can be suggested that the modern world is still in a state of

bewilderment when dealing with certain electronic media.

With electronic media, Western man himself experiences exactly the same inundation as the remote native. We are no more prepared to encounter radio and TV in our literate milieu than the native of Ghana is able to cope with the literacy that takes him out of his collective tribal world and beaches him in individual isolation. We are as numb in our new electric world as the native involved in our literate and mechanical culture (McLuhan, p. 157).

Fortunately, we have moved on from the initial wave of the electric age and are now able to understand more media. Computers and other interactive media have supplanted television and radio. They are no longer the dominant media of our culture. One needs only to apply McLuhan's basic definitions to see how far we have come in the three decades since his passing.

The radio, once an ornate piece of furniture that brought families together and introduced the concept of broadcast into the home for the first time, is now a ubiquitous accessory for almost every electronic device with speakers. Additionally, many radio stations are not even "broadcast" in the traditional sense—satellite and internet radio are popular and prevalent.

Television, though it still permeates our daily lives, fared little better. Most television shows can be viewed online, and many news stories have additional content that is exclusively for the internet. We live in a digital age, where broadcast television is dead, books are downloaded as electronic files, and the human voice is reduced to ones and zeroes. Yet, despite this rapid and incredible series of leaps in technology, we have begun to move past even these marvels.

No one, except perhaps McLuhan, has been able to dissect a medium before its successor could shape the mind of its user.

2.2.2.2 Relevance to the study

Technological determinism explains why mankind has moved from technology to technology over time as it gets better with each improvement. This theory explains why modern day media want to be “cool” i.e. interactive, rather than “hot”.

This theory also explains why instead of going to the streets to get feedback from viewers, media houses employ the use of social media to get instantaneous feedback from them.

2.2.3 Media Dependency Theory

Theorists: Sandra Ball-Rokeach and Melvin DeFleur.

Date: 1976

This theory states that the more dependent an individual is on the media for having his or her needs fulfilled, the more important the media will be to that person.

This theory is based on the Uses and Gratifications Theory and ties into the Agenda Setting Theory. U and G theory identifies how people use and become dependent upon the media. People use the media for many reasons. Information, entertainment, and parasocial relationships are just a few of them. The Dependency Theory says the more a person becomes dependent on the media to fulfill these needs, the media will become more important to that individual. The media will also have much more influence and power over that individual. If someone is so dependent on the media

for information, and the media is that person's only source for information, then it is easy to set the agenda. The individual falls victim to Agenda Setting.

The Media Dependency Theory has however been criticized as being relatively Scientific in nature. It predicts a correlation between media dependence and importance and influence of the media, but each person uses the media in different ways. Also, the media affects each person in different ways. According to Chaffee & Berger's 1997 criteria for scientific theories, this theory is a pretty good one. It has explanatory power, but more of predictive power because it predicts how dependency on the media correlates with importance of the media to a certain person. It is relatively simple to understand, so it is parsimonious. It can be proven false. If a person is not dependent on the media, media will not be of great importance to that individual. It is internally consistent, with meta-theoretical assumptions on the same side of the continuum. It is a springboard to further research, especially so, since it came from other theories. It helps to organize and relate other media effect theories.

2.2.3.1 Relevance to the study

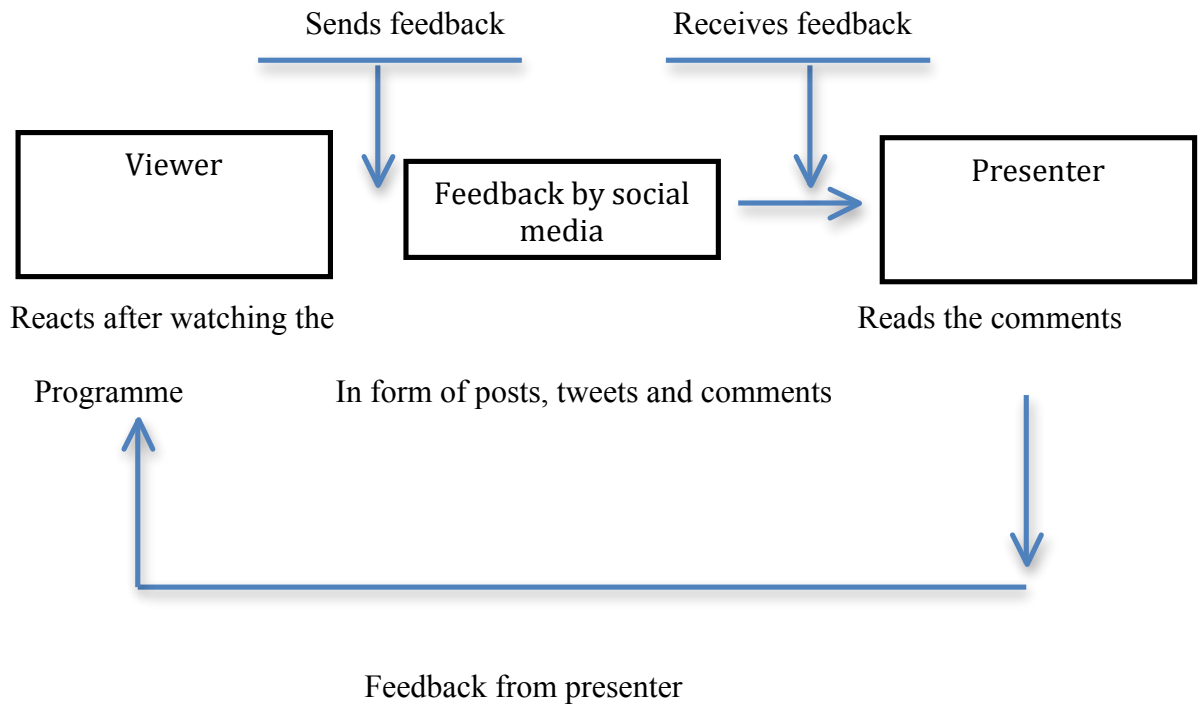
The media dependency theory helps explain the aspect of people getting used to the new media e.g. facebook, twitter such that they look for information from them.

Because of this, traditional media like radio and television have embraced the use of technology based media to reach their audience.

This may explain why, because of the mass movement to social media by audiences, media practitioners have followed up their audiences into social networks by the use of facebook pages, and twitter handles.

2.2.3.2 Conceptual framework

The concept used for this study is mainly concerned with the exchange of information between the viewers of Gospel Sunday show and the presenters through social media.



The conceptual framework shows the viewer sending feedback through social media to the media house after watching the programme and when the presenters receive the information, they are able to grant the viewers their wishes for example play the songs they have requested, send shout outs to their loved ones and also answer their questions.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

This chapter discusses the research design, population of the study, sampling procedure and sample size, instrumentation, data collection and data analysis procedures that were used in the study.

3.2 Research Design

A case study is a descriptive, exploratory or explanatory analysis of a person, group or event. An explanatory case study is used to explore causation in order to find underlying principles

Case study research excels at bringing us to an understanding of a complex issue or object and can extend experience or add strength to what is already known through previous research.

Case studies emphasize detailed contextual analysis of a limited number of events or conditions and their relationships. Researchers have used the case study research method for many years across a variety of disciplines.

Social scientists, in particular, have made wide use of this qualitative research method to examine contemporary real-life situations and provide the basis for the application of ideas and extension of methods.

Researcher Robert K. Yin defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin, 1984, p. 23).

The advantage of the case study method is its applicability to real-life, contemporary, human situations and its public accessibility through written reports. Case study results relate directly to the common reader's everyday experience and facilitate an understanding of complex real-life situations.

The researcher carried out a case study of Royal Media's Gospel Sunday show which airs every Sunday on Citizen Television. Respondents (Gospel Sunday staff and the public who watch the show) were given questionnaires to fill.

3.3 Population of the Study

The target populations of the study were members of the public who watch Royal Media's Gospel Sunday show and the crew that works in the programme at citizen television.

3.4 Sampling Procedure and Sample Size

Convenience sampling that is also called accidental sampling technique was used.

This involved the sample being drawn from the part of population close to hand i.e. a sample population selected because it is readily available and convenient.

This method was used to sample members of the public who watch Gospel Sunday show on citizen TV.

To achieve this, the researcher drew the sample from a group of Christian union students from the University of Nairobi. 100 students, 50 males and 50 females were studied from this group. This is mainly because members from this group are the ones who are most likely to watch the show because of their religious affiliation.

The assumption was also that the various regions of the country were represented in this group because regional balance is considered when admitting students into public

institutions and therefore most of the regions are likely to be represented within this group.

The reason for studying the limited number and picking a convenient sample was because of time and resource constraints even though it is the belief of the researcher that the sample and the methods used gave near accurate results.

3.5 Instrumentation

The researcher used questionnaires for respondents in the Royal media and the sample drawn from the public and focus group discussion for the special viewers suggested by citizen television.

The questionnaires were among other objectives seeking to know from the respondents if they feel that the engagement between the viewers of the programme and the programmers through social media has helped shape the programme as per the wish of the viewers.

Questionnaire as a tool was used by the researcher because of its various advantages over other forms of data collection tools. These advantages among others include the fact that it saves time because there is no dialogue with the respondents as in the case of an interview.

Questionnaires also helped the researcher stay on course of his study and not stray away from the topic because of the way the questions were structured which could only be answered in that particular way.

Unlike interviews, the questionnaire helped the researcher get more quantifiable data from the responses in the questionnaire.

CHAPTER 4

RESEARCH FINDINGS AND DISCUSSIONS

4.0 Introduction

This chapter discusses the research findings on the study “Effects of Social Media on local content Television programs in Kenya; A case study of Citizen TV’s Gospel Sunday Show”. The results provide responses from key units of analysis which included; Gospel Sunday staff and Citizen TV audience. Data from the field was analysed using Statistical Package for Social Sciences and summarized using tables, graph frequencies and percentages.

4.1 Background Information

The background of the study includes the response rate and demographic information of various respondents targeted in the study.

4.1.1 Response Rate

The researcher sampled 120 respondents using the convenience sampling technique. This included; 100 students who formed the audience, and 20 respondents who were the staff working in Gospel Sunday.

All the Gospel Sunday staff (20) responded to the data collection tool, but out of the 100 sampled students only 93 chose to respond to the tool indicating a response rate of 94%. The study response indicated adequacy of results in accomplishing the research objectives. A response rate above 50% is adequate enough to meet research objectives, (Mugenda, 2003).

4.1.2 Respondents General Information

		Age of respondent				Total	Percentage (%)
		Between 15 to 20	Between 21 to 25	Between 26 to 30	Between 31 to 35		
Gender of respondent	Male	5	24	17	3	49	52.7%
	Female	4	33	3	4	44	47.3%
Total		9	57	20	7	93	100.0%

Table 1: Respondent Gender against Age (n=93)

Out of the 93 respondents by gender, majority 49 (52.7%) was male while the remaining 44 (47.3%) were female. The majority of the respondents fall between the age group of 21 to 25 years, making up a total of 57 out of the 93 respondents. The figures of 49 male and 44 female, shows no bias in the sampling of the respondents, signifying a reliable finding based on the gender of the respondents sampled.

		Frequency	Percent	Valid Percent
Valid	Yes	84	90,3	90,3
	No	9	9,7	9,7
Total		93	100,0	100,0

Table 2: Respondent registered to any social Network

Out of the respondents who took part in the study, 90% confirmed to be registered at least to one of the social networks available. This signifies relevance in the assessment for those who interact with the show through social media.

		Responses	
		N	Percent
Social network	Registered to Facebook	79	45.7%
	Registered to Twitter	52	30.1%
	Registered to Whatsapp	29	16.8%
	Registered to LinkedIn	13	7.5%
Total		173	100.0%

Table 3: Registration to the social network

79 of the respondents are registered to facebook, 52 registered to Twitter while those registered to Whatsapp and LinkedIn make up 29 and 13 respectively. This brings a total of those registered to a social network to 173, with a given multiple registration to the social networks by the respondents. This put into perspective the various forms of social media that the respondents can use to interact with the show.

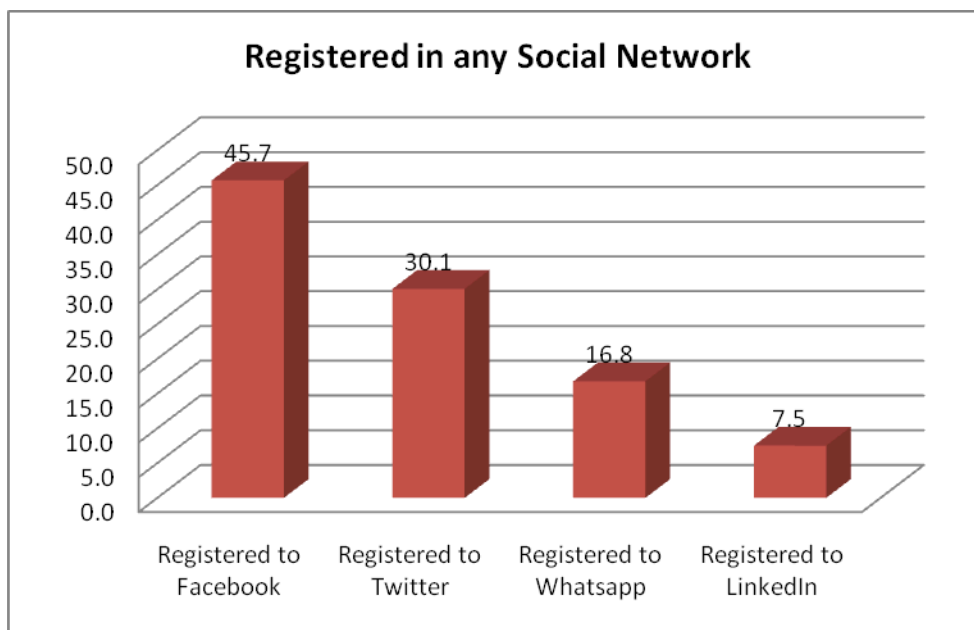


Figure 1: Registered to any social network

The response shows 45.7% of the respondents are registered on facebook, 30.1% registered to Twitter. Those registered to Whatsapp and LinkedIn was 16.8% and 7.5% respectively. Most of the respondents were registered to more than one social network. The trend shows that most of the respondents are registered to facebook and can use the different networks to give their views to the show.

Gospel Sunday Staff

		Age of Respondent			Total	Percentage (%)
		Between 21 to 25	Between 26 to 30	Between 31 to 35		
Gender of respondent	Male	2	5	4	11	55%
	Female	3	5	1	9	45%
Total		5	10	5	20	100%

Table 4: General Information of respondents (n=20)

The staff working in Gospel Sunday, 55% of those who took part in the study are male while 45% are female, all respondents lying between the ages of 21 to 35, with the majority within the ages of 26 and 30.

4.1.3 Objective 1: Determine whether social media has an effect on TV programming

Based on the findings of the research, the following tables and figures help answer the research question, “Does social media have an effect on television programming?”

Interacted with show through					
		Text (%)	Facebook (%)	Twitter (%)	Call in (%)
Reason	Song request	14.3	59.5	21.4	8.3
	Q to presenters	1.2	11.9	2.4	0
	Q to guests	4.8	13.1	3.6	2.4
	Complaints	1.2	3.6	2.4	0
	Wake up call	6	17.9	10.7	3.6
	Shout outs	3.6	20.2	8.3	2.4
Total		20.2	85.7	29.8	10.7

Table 5: Uses of the network by respondents

The audiences use social media to communicate their requests to the station, with 85.7% of the respondents using facebook to send in their requests to the station.29.8% of the respondents use twitter, while those who use text and call in makeup 20.2% and

10.7% respectively. This shows that for those who use the social media to communicate mostly use facebook and twitter, helping to answer whether social media is the preferred means of feedback.

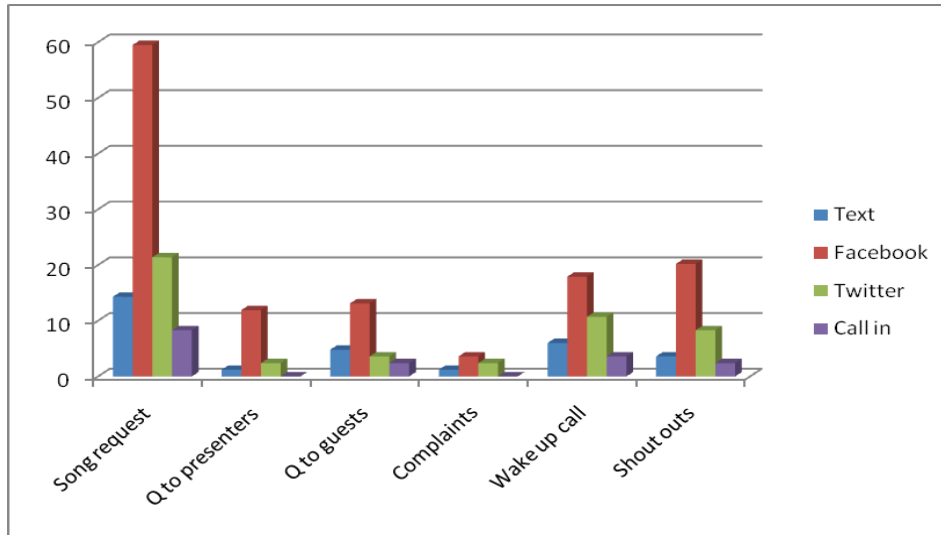


Figure 2: Projection of social media usage

Most of the respondents use Facebook and Twitter to interact with the show. They use these mediums to request for songs or ask questions or shout outs to the station. In answering the question whether social media has an effect on TV programming? This shows that the interaction of the audience to the station via social network does influence programming in that by granting the wishes of their audience, the TV station will have to change some aspects of their programming to meet the needs of the audience.

		Most popular network		Total (%)
		Facebook (%)	Twitter (%)	
Network	Network used for Song request Count	50	5	55
	Network used for Questions to presenters	5	5	10
	Network used for Shout outs Count	10	10	20
	Network used for Questions to guests	10	0	10

Table 6: Use of Social media as perceived by Gospel Sunday Staff

As illustrated in Table 6, the audiences use social media to communicate their requests to the station, with 55% of the requests for songs. Questions to presenters and guests make up 10% each for those who interact with the show according to the staff. The remaining 20% of the staff believe that the audience use social media to send shout outs.

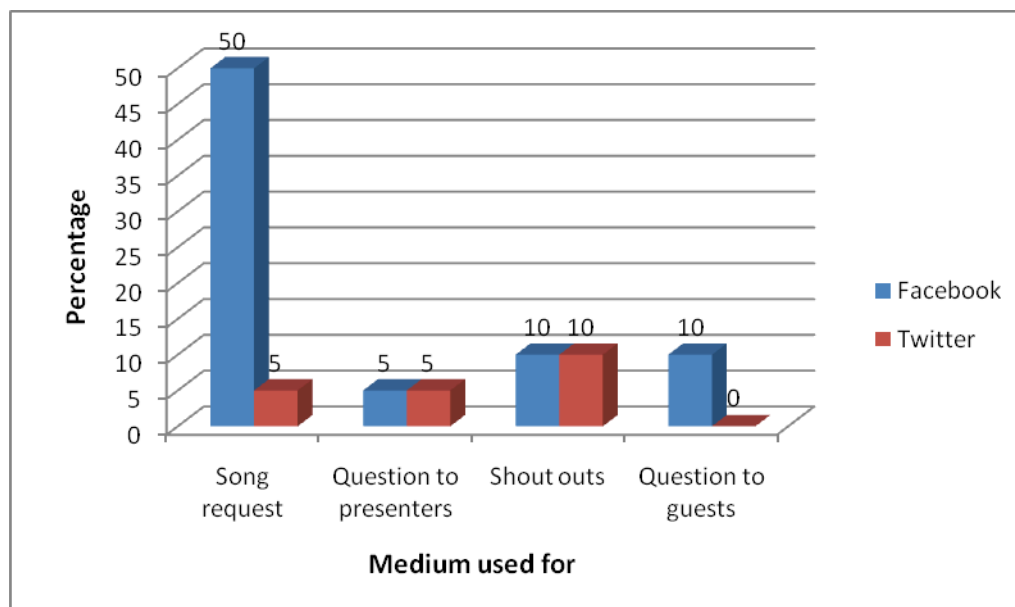


Figure 3: Projection of social media usage

The respondents who interact with the show, from the indication in figure 3 above, mainly use Facebook to send in their requests or interact with the show.50% of the respondents acknowledge that the audience to the Gospel Sunday show send in their request for songs via Facebook, while the other requests coming in through via Twitter as well. This shows a preference by the audience for the two networks which can help in answering the objective whether social media has an effect on Television programming.

		Responses		Percent of Cases
		N	Percent	
	Suggesting better music	12	38,7%	60,0%
	Suggesting better dress	2	6,5%	10,0%
	Suggesting better guests	8	25,8%	40,0%
	Suggesting programme modification	9	29,0%	45,0%
Total		31	100,0%	155,0%

Table 7: Determine how social Media has improved program

One of the objectives of the study was to determine whether social media has an effect on television programming. Table7 shows that social media has an effect to the way of programming, according to the Gospel Sunday staff. All of the staff which makes 100%, agree that social media has helped improve the programming style. 38.7% of the respondents agree that social media has helped the programming by suggesting better music. 29% of the respondents agree that it has influenced programme modification with 25.8% suggesting better guests to the station. The other 6.5% agree that it has helped with improving the mode of dressing. This helps in

answering the question that social media has an effect on TV programming, since most of the audience use this medium to make suggestions to the station.

4.1.4 Objective 2: Establish whether social media is the most preferred medium for feedback by viewers.

Based on the findings of the research, the following tables and figures help answer the research question, “Is social media the most preferred medium of giving feedback?”

		Responses		Percent of Cases
		N	Percent	
Frequently used medium	Frequently used for feedback, Text	6	30.0%	30.0%
	Frequently used for feedback, Facebook	10	50.0%	50.0%
	Frequently used for feedback, Twitter	4	20.0%	20.0%
Total		20	100.0%	100.0%

Table 8: Preferred medium of interaction as per Gospel Sunday staff

Table 8 shows the medium through which the audiences use to interact with the show.

The most preferred medium for feedback according to the Gospel Sunday staff is

Facebook which makes up 50%. 30% felt the respondents used text while 20%

believed that twitter was the most used mode of feedback.

Age of Respondent		Between 21 to 25	Between 26 to 30	Between 31 to 35
Mode of Interaction	Text	70.6	23.5	5.9
	Facebook	63.9	26.4	9.7
	Twitter	80	12	8
	Call in	22.2	55.6	22.2

Table 9: Preferred medium as per the Public respondents

Table 9 shows the medium through which the audiences use to interact with the show. 70.6% who use text lie between the ages of 21 to 25. Facebook and twitter show percentages of 63.9 and 80 respectively. Both staff and public response indicate the most used mediums of interaction as Facebook and Twitter, indicating a preference for social media as a form of interaction with tv stations.

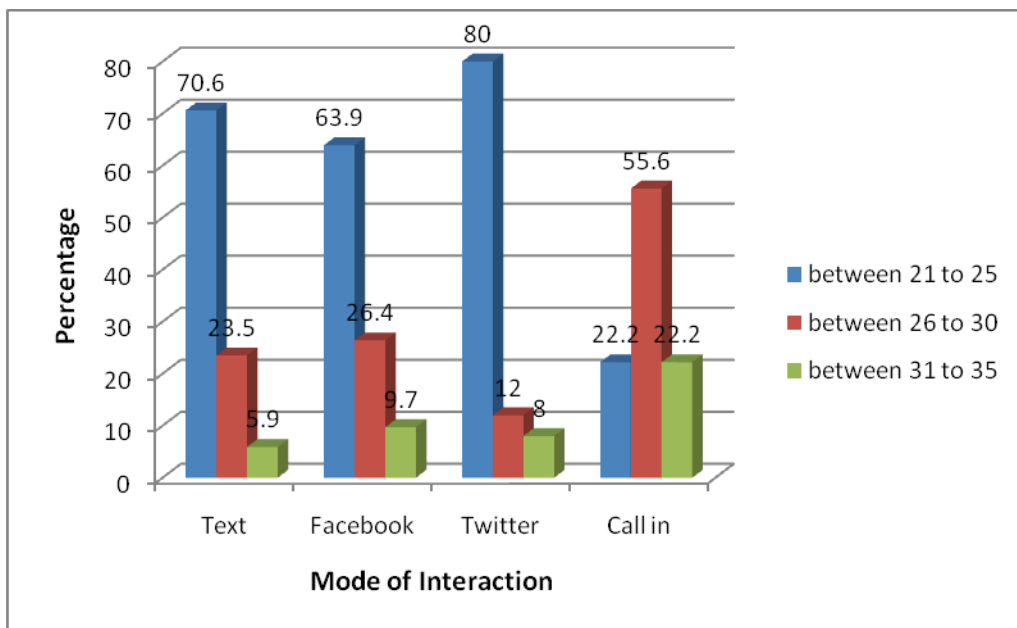


Figure 4: preferred medium of interaction as per the public

Figure 4 shows the trend in which the respondents use social media to interact with the show. The respondents lying between the ages of 21 to 25 are the most interactive with the show by using the forms of social media especially twitter which indicates

80% of those who use it. To answer one of the study's objective which was to establish whether social media is the most preferred medium in giving feedback among viewers. Through the trend projected, one can establish that the respondents between ages 21 to 25, who are the most interactive with the show, prefer the social media while giving feedback to the show. This answers the question of the study, whether social media is the most preferred mode of feedback.

4.1.5 Objective 3: Strategies that programmers can use to increase viewer interactivity

Age of Respondent		Between 21 to 25(%)	Between 26 to 30(%)	Between 31 to 35(%)
Social network	Facebook	61.9	23.8	8.3
	Twitter	45.2	13.1	3.6
	Whatsapp	26.2	6	1.2
	LinkedIn	8.3	2.4	4.8

Table 10: Determine the registration to a Social network

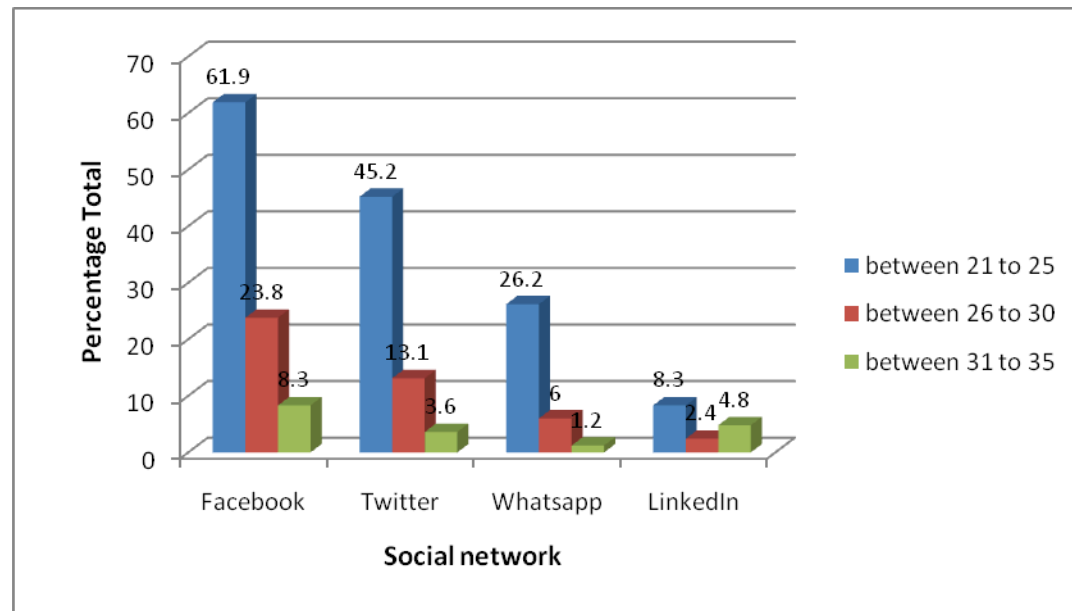


Figure 5: Registration to network by Age

The level of registration in the social network shows that majority of those registered in social media lie between the ages of 21 to 25 and as the age's increase, the number of those registered in the social network decreases, as projected in figure 2. By using social media in the stations, TV programmers can come up with strategies that can ensure more interactivity with viewers, therefore answering our third objective of the study.

		Age of respondent		
		Between 21 to 25	Between 26 to 30	Between 31 to 35
Segment	Rauka	58.2%	29.1%	12.7%
	Church live	31.3%	43.8%	25%
	Kubamba	74.6%	20.9%	4.5%

Table 11: Most popular segment with the respondents

The findings show that respondents between the ages of 21 and 25 prefer watching Kubamba segment of the show, while those aged between 26 and 30, prefer watching the Church live segment. Through this analysis, the stations can tailor their programmes to suit the demand of the audience. This justifies the purpose of the study in that by granting the wishes of the audience, requested through social media, the tv stations use strategies that ensure they have more loyal audience in this case, the Kubamba segment of the show.

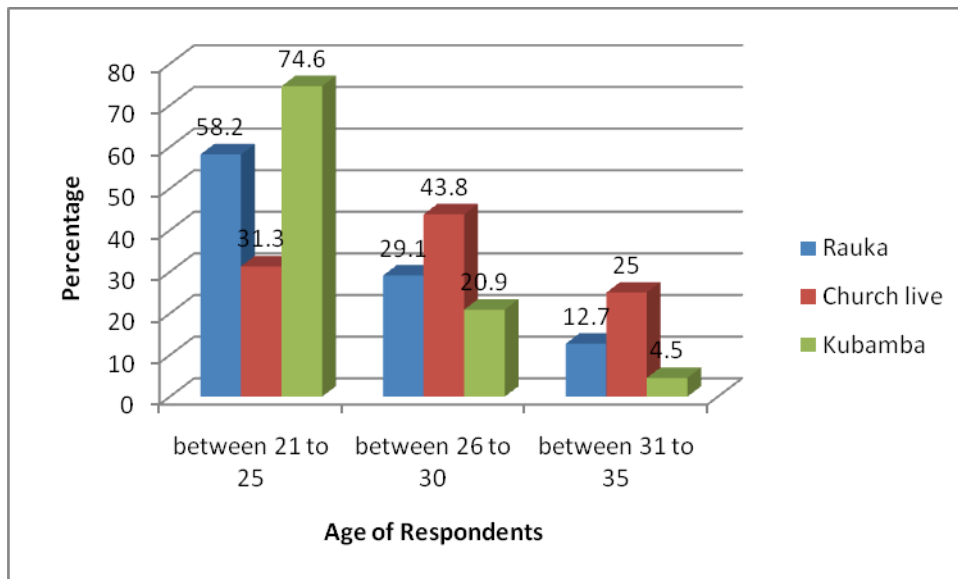


Figure 6: Projection of popular segment

As the trend shows those aged 21 to 25 prefer watching the Kubamba segment. This can be used by programmers to come up with strategies that ensure more interactivity with viewers. By playing music that relates more to the youth in Kubamba, makes it a more popular segment with the younger viewers of the show. As projected in Figure 7, most of those registered to the social media lie between the ages of 21 and 25, and because of this the programmers can use the kind of music tailored towards the youth to attract more viewers. This gives credence to the question of whether stations have adopted social media in their programming, giving justification to the study to find out whether social media has effect programmes.

		Total	Percentage (%)
Popular segment	Rauka	7	35
	church live	1	5
	Kubamba	12	60

Table 12: Popular segment against Age of Respondent

Majority of the Gospel Sunday staff consider Kubamba as the most popular segment with the audience. About 60% of the respondents believe that the audiences prefer the Kubamba segment of the show. This could be attributed to the way the segment is tailored because of the kind of music played during that time. This is also evident in the fact that majority of the staff who thought Kubamba was popular with the audience, lie between the ages of 21 to 30.

In relation to the media dependency theory which explains the aspect of people getting used to the new media, it may explain why there is mass movement by the audience to the use of new media. This is brought out in the case that 50% of the respondents, considered facebook as the most frequently used medium of feedback by the audience.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter discusses summary of the findings on the study, “Effects of Social Media on content of Local Television programs in Kenya; Citizen TV’s Gospel Sunday Show”. The chapter provides the summary of the findings, conclusion and recommendations based on the result discussed in the previous chapter.

5.1 Summary of Findings

The study was undertaken to establish the “Effects of Social Media on content of local Television programs in Kenya; Citizen TV’s Gospel Sunday Show”. The study sought to; find out if social media, through feedback from the audience, has played a part in determining how television programs are made. It also sought to find out whether social media is the preferred means of interaction between the audience and the programme hosts.

On the basis of the sampled population, the following findings were arrived at;

5.1.1 General Information

The researcher sampled 120 respondents using the convenience sampling technique. This included; 100 students who formed the audience, and 20 respondents who were the staff working in the Gospel Sunday show.

All the Gospel Sunday staff (20) responded to the data collection tool, but out of the 100 sampled students only 93 chose to respond to the tool indicating a response rate of 94%. The study response indicated adequacy of results in accomplishing the research objectives.

Out of the 93 respondents by gender, majority 49 (52.7%) were male while the remaining 44 (47.3%) were female. The majority of the respondents fall between the age group of 21 to 25 years, making up a total of 57 out of the 93 respondents.

5.1.2 Most Popular Segment with the Respondents

The parameters used to determine the most popular segment of the show were the questions asked to both the public and the Gospel Sunday staff. The public was asked to state their most preferred segment of the show while the Gospel Sunday staff was asked which segment they thought was most watched or most popular with the viewers.

Out of the 20 Gospel Sunday staff who responded to the research tool, 60% thought that the Kubamba segment was the most popular with the audience.

As per the findings on which segment the audience considered their most favourite, 71.3% of the respondents enjoy watching Kubamba. Of the percentage, majority are between the ages of 21 to 25 years. 58.5% prefer watching Rauka segment while 17.0% prefer the church live segment.

The preference of the Kubamba segment by majority of those between the ages of 21 and 25 can be attributed to the fact that the segment mainly plays music that is tailored towards the younger generation.

5.1.3 Preferred means for Feedback

To determine whether social media is the most preferred medium amongst viewers, the researcher asked the Gospel Sunday staff to state the medium which, in their opinion, was mostly used by viewers to interact with the programme.

The public was also asked to state whether they had interacted with the programme. 84.9% of the respondents agreed to having interacted with the show, facebook and

twitter came out as the most preferred means of interaction with 76.6% and 26.6% respectively.

In relation to the media dependency theory which explains the aspect of people getting used to the new media, it may explain why there is mass movement by the audience to the use of new media. This is brought out in the case that 50% of the respondents (Gospel Sunday Staff), considered facebook as the most frequently used medium of feedback by the audience.

5.1.4 Strategies that can be put in place to enhance interactivity

Majority of respondents (Gospel Sunday Staff) who took part in the study are satisfied with the handling of the feedback given to the audience. 85% of the respondents agree that social media should be taken seriously with 15% disagreeing to this.

The study sought to find out the various strategies that can be put in place by television programmers to ensure that they keep in touch with their audience through constant interaction.

To get an answer to this question, the researcher asked the Gospel Sunday show staff to suggest ways in which they thought would best help enhance interaction between the programme and its audience.

65% felt that the interaction between the viewers of the programme and the programmers would be made better by granting the wishes of the audience, while 35% were of the opinion that more interaction with the audience is what will help in improving the programme.

Based on the findings, the study shows that in order to attract and maintain their audience for live shows, TV stations actually rely on the use of social media as a channel of communication between the show and its audiences.

5.2 Conclusions

Given the study findings and limitations mentioned, based on the objectives of the study, the researcher concluded that;

To determine whether social media has an effect on television programming, the study found out that social media mainly facebook and twitter affects content of local programmes (Gospel Sunday show). This happens when the feedback given through these mediums are implemented or taken into consideration by programme hosts or programme crew.

Feedback comes through segments of the programme like song request hour, questions to the guests and questions to the hosts. A significant percentage of viewers (71.3%) attest to the fact that their wishes have been granted during their interaction with the television programme. This confirms that television programmers are taking the feedback they get from their viewers seriously even if they come in the form of song requests, complaints, and commendations hence affecting the delivery of the programme.

In establishing whether social media is the most preferred medium of giving feedback among viewers, the study found out that, social media, particularly facebook and twitter, 76.6% and 26.6% respectively, come out as the most preferred medium for giving feedback by the audience. Unlike other channels of communication i.e. voice

calls (call ins) and text messaging, social media comes out as the most preferred means for interaction maybe because of its perceived ease of use and low cost compared to the cost of calling a station or sending a text message. This shows a popularity of social media with the audience in interacting with TV stations.

To determine some of the strategies television programmers can put in place to ensure more interactivity with viewers, the study found out that majority of the Gospel Sunday staff who took part in the study were of the opinion that if the programmers or hosts of the Gospel Sunday show granted the wishes of the viewers' i.e. those who requested songs had their songs played and those that asked question had their questions answered, then it would encourage more participation and interaction with the media house for mutual benefit.

About which segment the audience considered their most favourite, 71.3% of the respondents enjoy watching Kubamba. This finding should help television content programmers to meet their audience needs by knowing exactly which type of audience they are serving. For example in the case of Gospel Sunday, majority of those who watch it like the Kubamba segment which serves the youthful population. By using social media to communicate with their audience, TV stations are able to tailor their programmes towards their audiences needs.

5.3 Recommendations

Successful completion of the study on “Effects of Social Media on content of local Television programs in Kenya; A case study of Citizen TV’s Gospel Sunday Show” made the following recommendations based on the study findings.

That programmer of television content should embrace the interaction between their respective media houses and the audience even if the interaction is informal, as in the case of social media.

This can help the management get crucial information like demographics and psychographics of their viewers and information related to their programme and hence make it better by granting viewer requests.

5.3.1 Recommendations for Further Studies

Further studies should be undertaken on the effects of Social Media on local content Television programs not only in Kenya but worldwide.

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APPENDIX I
QUESTIONNAIRE FOR GOSPEL SUNDAY STAFF

Dear Respondent,

I am a student at The University of Nairobi, currently pursuing an MA programme in Communication Studies

I am conducting a research titled **“EFFECTS OF SOCIAL MEDIA ON LOCAL CONTENT TELEVISION PROGRAMS IN KENYA: A CASE STUDY OF CITIZEN TV’S GOSPEL SUNDAY SHOW”**

You have been identified as a respondent in this study. Kindly provide the information that has been requested. Any information given will be used for this study only and will be treated with utmost confidentiality.

Yours Sincerely,

Nathaniel Collins Ouma

(Researcher)

Section A: Bio – Data (Personal Information)

1. Gender Male
Female
2. Age bracket 21-25
26-30
31-35
36 and Above

Section B: (General Information)

(Please tick on the appropriate answer. You are free to tick more than one answer)

3. Which segment of Gospel Sunday do you work in? Rauka
Church Live
Kubamba
4. Job description Presenter
I.T
Camera
Director
Editor
Make up
Programmer

5. Brief job description.....
.....
.....
.....

6. Which segment in your opinion is most popular with viewers?
Rauka ()
Church live ()
Kubamba ()

7. What contributes to this? The program is..
More fun ()
More interactive ()
Nice presenters ()
Nice music ()

8. Which medium is most frequently used for feedback?
Call In ()
Text ()
Facebook ()
Twitter ()

9. Which social media site is most popular with viewers?
Facebook ()
Twitter ()
Other specify ()
.....
.....
.....

10. What do they use it for?

Song Request

Question to presenters

Question to guests

Complaints

Wake up call

Commendation

Shout outs

11. Do you think social media has helped improve Gospel Sunday over the years?

Yes

No

12. How? By suggesting..

Better music

Better dress mode

Better guests

Programme modification

Other

Specify

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

13. Are you satisfied with the way viewer feedback is handled on Gospel show?

Yes

No

14. How can this be made better?
- Granting viewer wishes
 - More interaction with them
 - Special section for social media

15. Do you think social media feedback should be taken seriously and help determine programme content?
- Yes
 - No

APPENDIX II
QUESTIONNAIRE FOR PUBLIC

Dear Respondent,

I am a student at The University of Nairobi, currently pursuing an MA programme in Communication Studies

I am conducting a research titled **“EFFECTS OF SOCIAL MEDIA ON LOCAL CONTENT TELEVISION PROGRAMS IN KENYA: A CASE STUDY OF CITIZEN TV’S GOSPEL SUNDAY SHOW”**

You have been identified as a respondent in this study. Kindly provide the information that has been requested. Any information given will be used for this study only and will be treated with utmost confidentiality.

Yours Sincerely,

Nathaniel Collins Ouma

(Researcher)

Section A: Bio – Data (Personal Information)

1. Gender Male

Female

2. Age bracket 15-20

21-25

26-30

31-35

36 and Above

3. Employment status: Employed

Self employed

Student

Retired

Jobless

Section B: (Please tick where appropriate)

4. Do you have a television set at home? Yes

No

5. Do you have a mobile phone? Yes

No

6. Can you access Internet from your phone? Yes

No

7. Do you have a personal computer or laptop? Yes ()
 No ()
8. Are you registered in any social network sites? Yes ()
 No ()
9. If yes, which one? Facebook ()
 Twitter ()
 Youtube ()
 Whatsapp ()
 LinkedIn ()
10. Do you watch Gospel Sunday on Citizen TV? Yes ()
 No ()
11. Which segment of Gospel Sunday do you enjoy most? Rauka ()
 Church Live ()
 Kubamba ()
12. How often do you watch it? Every Sunday ()
 Every two weeks ()
 After one month ()
 Occasionally ()
 Rarely ()

13. Which medium do you use to watch the show? T.V.

Live stream

Other, Specify

.....
.....

14. Have you ever interacted with the show? Yes

No

15. If no, why? Costly

No time

No interest

Other reason, specify

.....
.....

16. If yes, through which means? Text

Facebook

Twitter

Call In

17. What was it about? Song Request

Question to presenters

Question to guests

Complaints

Wake up call

Commendation ()

Shout outs ()

Other, specify.
.....
.....

18. Was your wish granted?

Yes ()

No ()

19. Explain your answer above eg “question answered”, “song played” etc

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

END