

**THE EFFECT OF A LIVE TELEVISION PRODUCTION PROCESS ON  
MESSAGING:  
THE CASE OF SIKIKA SASA TALK SHOW**

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K050/69873/2013**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS IN COMMUNICATION STUDIES SCHOOL  
OF JOURNALISM UNIVERSITY OF NAIROBI**

**2015**

## **DECLARATION**

### **Declaration by the student**

I declare that this research project is my original work and no copies of this work have been produced and submitted in part or whole to any other University for any other award.

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Date.....

### **Declaration by the Supervisor**

This research project has been submitted to University of Nairobi with my approval as University of Nairobi Supervisor.

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Date.....

## **ACKNOWLEDGEMENT**

I alone, could never have produced this material. A number of people have made writing this research project a complete success. I thank my academic supervisor Dr. Joel Ng'etich for his guidance during the conceptualization of this study and in the writing of this thesis. His ideas and support played a very important role in making this task successful. I also extend my appreciation to Dr. George Gathigi. The great ideas he provided during the proposal and final project defense sessions were really useful in improving the quality of this study. I thank all my Master of Art in Communication Studies lecturers. It is because of the knowledge they gave me that this study sailed through smoothly. I present my earnest appreciation to Joshua Oduor Owade, Carey Francis Owuor, James Okoth Mariwa and to all my MA classmates 2013 for their encouragement, guidance and advice that enabled this work to be a complete success. Great appreciation goes to all those people who in one way or another contributed towards the success of this project.

## ABSTRACT

In Kenya, live coverage of events is gaining popular usage by local TV stations and increasingly becoming the preference of most viewers. This study sought to investigate the effect of a live TV production process on messaging and if indeed it meets the objectives of the program. This study was guided by two theories: the audience reception theory and participatory communication theory. The success and popularity of *Sikika sasa* live talk show highly depended on the message reception, participation and interactivity of the respective county audiences; both live in attendance and those watching from home. This study used both quantitative and qualitative research approaches. The target population for this study was the professionals and people of experience all who were involved in *Sikika sasa* talk show. Live audience from five counties who were invited to the show was also targeted. Purposeful sampling method which allows for the inclusion of information- rich cases was used to recruit interviewees. From this study the researcher concluded that as opposed to what many believe that the show host is more influential the truth is that TV director is most influential. He/she guides the flow of the show, is the final decision on what goes on air and is responsible for the look and sound of a live production and its technical standards. Further findings in this study concluded that for a show's success, it is not about the popularity, appearance or the number of years in experience of the host, he/she must believe in the message. The recommendations from this study therefore are that the employer should consider talent, area of interest when recruiting and regardless of cost, the media houses should invest in advanced equipment and technology to ensure efficiency in live television productions.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background of the Study**

Globally television is a major instrument of power from a global perspective. This is due to its ability to broadcast live. Television has the potential to influence protests, create a social space for communication and to form a public opinion. Television also creates an environment for ideal policy making (Stephanie, 2007). Live television production brings together the skills of the director and the host in a live performance. This production attempts to reach out to the audience in real time and with style.

Live television has been received by the world warmly since its introduction in 1958. The reality involved in the live tv production has enabled producers to inform the crowd on a more real basis (BBC, 2004). This approach has enabled the world to embrace the value of live Tv production in order to capture the target audience in a more realistic way (Klein, 2014). The concept of live Tv production in its specific genres reveals that there is a lot of potential contained in the real-time productions than assumed.

Live television broadcast requires high skills, high quality control, accuracy, expertise alongside state-of-the-art equipment (Stephanie, 2007). Besides, well-skilled and informed personnel are needed to successfully run a live production. This includes a production director who is responsible for creatively visualizing the script or event, an engineer who controls automatic transmission systems for the transmitter plant and professional cameramen who carefully select the shots matching them with the relevant issue under

presentation or discussion. All these are necessary to deliver the right message timely to the audience (Timberg, Bernard 2006).

Additionally, the host (interviewer) needs to have hands-on knowledge and skills to carefully and professionally engage the interviewee(s) and keep them focused on the subject. In case of interactive sessions the host is required to control the audience and their responses so as to moderate the content without losing meaning and deliver the message in an appropriate way. Today, preference is increasingly given to live television coverage of events. In the contemporary media environment most morning shows on TV are broadcasted live. Internationally the BBC Breakfast show and nearly all television news casts in the US broadcast live giving real-time updates and breaking news stories (Timberg M.B, Erler. R J. 2002).

The popularity of live television productions that has increased with time indicates that the world has embraced the idea and that its effectiveness in delivering the message is much better than recorded features and documentaries (Klein, 2014). Africa has equally embraced the presence of live Tv production and it has worked towards improving the same to increase the message development and delivery. Kenya too has embraced the concept of live television talk shows and the outcomes have been impressive.

It is evident that live coverage of events and talk shows in Kenya are gaining popular usage by local TV stations. These productions are increasingly becoming the preference of most advertisers; almost all the University graduation ceremonies which are paid adverts are aired live. Both private and governmental organizations launching new products also prefer live

broadcast as opposed to recorded features and documentaries. Live shows are anchored by a host or a team of hosts and no matter how planned or formatted the show may be it is spontaneous. A live television talk show maintains the illusion of the present tense. The immediacy of this genre is indeed a powerful form which over time has proven to be a valuable commodity ( Stephanie M 2007). Citizen TV's 'Cheche', the Press on NTV, Jeff Koinange Live and *Sikika sasa* on KTN are some of the talk shows aired here in Kenya. When a major national breaking news event occurs, broadcast television networks will break into regularly scheduled programming and will televise the live event in all stations labeled as a "Special report".

Local television stations break into regularly scheduled programming in the event of security matters or major local breaking news stories that occur within the nation. The occurrences that happen in the viewing area are important to air as they occur in order to inform and caution the audience(Fleming, 1997). This makes the audience feel appreciated by their local station. Matters of security are sensitive to the nation in this day and any cases of terror attacks as it happened in September 2013 have to be reported live and interruption of normal programming is inevitable.

In this study *Sikika sasa* talk show will be discussed. *Sikika sasa* is a live talk show with audience on location and is sponsored by Amkeni Wakenya (Civil Society Democratic Facility) of the United Nations Development Project (UNDP). Amkeni Wakenya over the years, in accordance to its mandate to promote democratic governance in Kenya utilizes the media and other avenues of communication to advocate for key issues. For example;

informed participation in electoral processes, advocating for peaceful elections, and promotion and protection of human rights among others.

In this regard, *Amkeni Wakenya* utilizes a live talk show to discuss pertinent issues affecting the country while enabling the citizen's voice to be heard in national discourse. Phase one of the program was aired live from location in twelve counties from August 2014 to November 2014. Phase two is in the preproduction stage. Phase one covered discussions on issues such as insecurity, terrorism and the increased threats to citizens, all of which are issues crippling the economy especially at the coast.

The roll out of devolution needed an appraisal Vis a Vis the promotion and protection of human rights, as well as public participation and delivery of services. Additionally, in response to the inclusion of Economic and Social Cultural Rights (Article 43) into the Bill of Rights, questions about how the Counties are enabling the realization of rights such as the Rights to Health were addressed (*Amkeni Wakenya*)

The main talk shows objectives are: to create a national dialogue platform on devolution after two years of implementation, engage the People of Kenya and their leaders in the roll out of devolution, showcase the role of UNDP and *Amkeni Wakenya* in the Devolution Agenda and reignite interest in the development partners concerning the devolution agenda steered by UNDP *Amkeni Wakenya*

The show broadcasts live on Kenya Television Network (KTN) on Fridays at prime time (8pm to 9.30pm). KTN was the preferred media broadcaster due to its successful record of delivery on numerous projects within the country and outside the country e.g. Uganda

election, Bottom Line, Hague coverage among others. The capability to simultaneously transmit live from six of their bureaus across the country gave KTN an edge over the other Television stations. Jeff Koinange, one of Africa's most well-known and experienced television journalists was chosen as the *Sikika Sasa* host. He plays an instrumental role in ensuring the discussion is within the selected topics and that all pertinent issues are addressed.

## **1.2. Problem Statement**

The emergence of multi-media channels has given birth to high competition for viewership hence the increase of competition for audience with a view of maximizing sales and company returns. Television currently remains powerful channel for live event communication due to new media technology. This therefore calls for increased investment in professional skills development to increase the knowledge base and strengthen capacity in live TV Coverage.

In Kenya, live coverage of events is gaining popular usage by local TV stations and increasingly becoming the preference of most viewers. Most TV professional teams are usually sent out on location to cast live proceedings of events as they occur. Presidential and Parliamentary elections, inauguration of the Presidents, the swearing in of elected leaders, Parliament Proceedings, graduations, funerals of major national or international public figures are all aired live. Notable examples in Kenya include live coverage of the grand campaign or special campaign rallies for Jubilee and CORD alliances ahead of the 2013 General Elections in Kenya, President Uhuru Kenyatta's inauguration at Kasarani, the burial of Fidel Odinga and Otieno Kajwang', the Westgate terror siege from 21<sup>st</sup> -24<sup>th</sup> September 2013, University of Nairobi graduation in December 2014 aired live on Kenya Television

Network (KTN) and Citizen TV, and Uhuru Kenyatta , William Ruto separately appearing before the ICC, all aired in real time.

Live talk shows interests advertisers because reactions between program host and audience is instantaneous, interactive and has potential to create impact with little possibility for media gatekeepers substantially controlling the direction of the talk show. Hence media houses mainly depend on advertising and sponsorship of programs to run their everyday works. Most live television programs are sponsored and the sponsors (advertisers) sign contracts with media houses specifying interests that they want promoted. Advertisers pay the highest rates for their commercials to appear in these kinds of shows as they are by far the biggest influence.

The shows are often meant to capture the mood of the audience in its unique way and therefore delivering the message without prior recording processes. This means that there is no room for errors and emissions while addressing the intended audience. Running a live show relies on an industrious and competent crew that understands their collective objective. The selection of an ideal crew is followed by a determination to achieve the goals of the show through cooperation and professionalism (Andrew, 2008).

This genre of broadcasts is watched by millions of people around the world every day and they regularly draw the highest audiences. The production process of a live TV show begins by the development of the message into broadcast material, (BBC 2014). Live TV Coverage calls for spontaneity and fast decision making since the image is instantaneous. Unlike edited productions in television, live talk shows have the advantage of being broadcast in real time

especially on those that touch on issues of governance where neither the audience nor the host and panelists have the benefit of retracting their views (Heaton, Jeanne. 1995). This means that the production director and talk show host have to be sensitive to possible reactions of the wider audience. For this to happen, both the production director and host must employ creativity and spontaneity during the live transmission. The creativity and spontaneity during live shows is, on the other hand, necessary for the program to remain interesting and captivating to the audience.

The presence of live TV shows has been prompted by the need to address issues on a one-on-one basis while engaging the audience at home in real-time. The believability of live broadcast is enhanced by the presence of unplanned events and the unpredictable nature of live makes it difficult for people to doubt what they see (Deane, 2005). Would the seamless continuity of recorded broadcast leave some room for doubt in the viewer's mind? If *Sikika sasa* talk show was recorded, would the audience still believe or trust the issues discussed in the show? What about if the episodes of *Sikika sasa* were made into documentaries or features what effect would that have made to messaging? Against this background, this study sought to investigate the effect of a live TV production process on messaging and if it meets the objectives of the program.

### **1.3 Objectives of the Study**

#### **Main Objective**

The main objective of the study was to examine the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program. Specifically the study sought to:

1. Examine if the talk show host influences the audience in accepting the goals of the program.
2. Identify the ethical and professional challenges live television talk shows face with a special focus on host moderation and audience.
3. Find out if live productions meet the expectations and objectives of the program.

#### **1.4 Research Questions**

1. In what way does the talk show host influence the audience in accepting the goals of the program?
2. What are the ethical and professional challenges live television talk shows faces?
3. To what extent does a live television production meet the expectations and objectives of the program?

#### **1.5 Justification of the Study**

In Kenya, live coverage of events is gaining popular usage by local TV stations and increasingly becoming the preference of most viewers. Most TV professional teams are usually sent out on location to cast live proceedings of events as they occur.

Most live television programs are sponsored and the sponsors (advertisers) sign contracts with media houses specifying interests that they want promoted. Advertisers pay the highest rates for their commercials to appear in these kinds of shows as they are by far the biggest influence.

The Live Television production can be an elaborate one with seemingly endless details to contend with and it is important to note that the program may veer off the primary objectives of the program (BBC, 2014). Both the production director and host find it difficult to keep to the script of the producer when they have no chance to edit and refocus the program and may

lose the original idea of the producer. The main objective of the study is to examine the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program.

### **1.6 Significance of the Study**

Professionals working in the media will find the results of this study important and a source of information on whether live television productions meet the expectations and objectives of the program and if not what strategies to apply in order to improve.

This study will add value as the knowledge that exists does not link live television production process and producers demands. In addition the study will also provide information to current scholars and expand their knowledge on live television production process and how this affects messaging and identify areas of further study.

### **1.7 Scope of the Study**

The study focused on investigating the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program. The study was limited to audience from five counties and 20 media professionals all who attended the Talk show. The respondents targeted were live audience from *Sikika sasa* live talk show and media professionals who were involved in the show.

### **1.8 Limitations of the Study**

The main limitation of study was its inability to include all the live TV talk shows from other TV stations, all the live audiences from all the counties where *Sikika sasa* was held. Time and financial resource constraints placed this major limitation. For a case study focusing on

one live talk show it is not possible to deduce that the results of the study were the general view.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

Television is a recent cultural form which is still changing rapidly. It is also gaining popularity in the developing world (Timberg & Eler, 2002). In Kenya we have more than twenty television stations. This means Kenyans can benefit from existing stations due to the diversity of programs offered. Television is constantly looking for new programs, genre boundaries are fuzzy and evolving, resulting in diverse genre overlaps and subtypes but very little is known on how they are produced (Priest, Patricia & Joyner. 1995).

#### **2.2 The Live Television Production Process**

Television broadcasting is used extensively the world over with a view to getting one message out to the public who tune in daily to get meaning out of it (Livingstone, Sonia & Peter. 1994). As the message is broadcast live across airwaves, the viewer's response is immediate and thus there is need for professionalism (William, 1992)

Live television provides audiences with the chance to experience major political events with little or no delay (Blumler & McQuail, 1979). Additionally they also observed that live television coverage of the famous 1954 McArthur Day Parade in Chicago lead into more excitement and a greater sense of immediacy to the viewers than to those participating in the live event.

Unlike a recorded television production which is characterized by the three main stages of production that include; pre-production stage, production and post-production, live broadcast

have two stages that are equally important and their equal contribution to a successful production cannot be overlooked. The pre-production stage cannot be overlooked as many producers would rather do since the preparations and familiarity of the production determine the outcomes of actual production. In the case of live television talk show, the best team has to put in their skills to the program to make it a success (BBC, 2004). This is accompanied by the best machinery that will help in bringing out the message as required by the producers and sponsors. The producer has to establish the goals that he/she wants to achieve in the live show followed by an analysis of the steps he has to take to achieve those goals and the strategy that the producer should take to deliver the message to the audience.

### **2.3 Professionalism for live TV production process**

O'Brien (2006), in her article titled, 'Professionalism in Broadcasting in Developing Countries' argues that a news presenter needs "skills without script" defined by knowledge base of the presenter. This entails his or her knowledge of topics of discussion and the capability to put all of these in perspective for viewers. This comes from the presenters commitment to improving themselves and widely enriching their knowledge of the happenings globally. He/ she must also be able to process, sort, organize, prioritize and retain the massive amount of information coming in (O'Brien 2006).

The presenter must also be sensitive to ethical issues that often messes the field of live breaking news/talk shows unverified reports, graphic video, information that could possibly cause panic, compromise public well-being or safety or words that add pain to already distressed victims and those who care about them.

## **2.4 Contributions of a Director**

In a live production the responsibilities of a television director are defined by the nature of the production and the objectives of the major team players and sponsors. He/she is responsible for blocking of cameras lighting, microphones, and props. The director's role in a live production is similar to that of a film director (BBC, 2004). This means that he is responsible for the best shots taken in the show that is broadcasted live.

The director has the duty to keep everyone in order and silence while on set for the best reception and coordination. He or she may also keep order in other areas related to the production in order to attain the best from the show that is running live (Fleming, 1997). The director continuously advises the camera operators on the shots to take and the main areas of emphasis. The director is in charge of specific shots while this time the producer sits behind him/her and controls the big picture. This includes the breaks taken for commercial ads and the timing of the show. The role of the director in a live TV production is comparable to none as his/her input is painted all over the show. An informed director who knows what shots he wants and their implication to the show's message delivery is the reason behind a show's success. The coordination commanded by the director and authority keeps the team that is behind the scenes orderly and focused.

## **2.5 Contributions of the host to message delivery**

When creating and airing a talk show, there are various points that the entire team in the production must keep in mind. With a talk show commanding a sense of urgency and importance of issues in question, the production team should coordinate to deliver accordingly. A live talk show has to have lively yet informed host who will bind all the

people involved together and lead the production towards message delivery (Boddy, 1992). The host is a time-keeper as well as the reflection of the crew that works behind the scene. The host has the ability to glue the audience both in studio and at home and he/she has the power to lose them too. In some productions today, the program uses more than one host and the two create the intended mood to keep the audience on their toes. Talk Show uses state-of-the-art equipment and personnel to ensure that the message is delivered on in clarity and seamlessly. The live production is often combined with several Internet technologies to create live and recorded audio content. This blend produces high-quality audio, and an atmosphere where hosts can lead and control the live production. In some cases on live television talk show, the host chooses the topic of discussion and this is guided by the matters arising or the sponsor's ideas. The host creates the right mood for the show with the assistance of other team members (Boddy, 1992). The host schedules episodes, and invites guests. Once the show has begun, the host has control over the show and serves as the moderator or facilitator of the conversation.

During live talk shows, the program host, to increase the ratings of their program or channel, encourages conflict among the guests stemming from personal identities, social obligations, and the requirements of societal, interpersonal, and interactional/activity roles. The conflict can only be resolved by careful consideration of the desired face needs, rights, and obligations of each participant by the host and other participants. As Ytreberg (2004, p.677) indicates, "It is generally acknowledged that participation in the broadcast media professional and non-professional participants.

Goffman (1974) states that our identities are revealed within the roles that we take in our daily encounters with others. According to Giles (20002: p. 604), media texts prescribe the positions that participants, hosts, guests, audience, and various other participants, will take their interactions.

The success of a live talk show depends on the cohesion and competence of every team player wherever they are positioned. The host may not achieve without coordination from the director, the camera persons, sound technicians and others. This is the reason why a talk show employs the most qualified team to ensure that the program delivers the message in the intended way.

## **2.6 Live Talk Shows**

Live television talk shows are unique and are especially inter-textual in its dependence on other forms of media ( Munson, Wayne 1993).They are different from conventional journalism that seeks and is interested in factual and balanced information. A talk show can consist of invited guests discussing particular issues or a host encouraging random audiences to express their views. Live television talk shows challenge existing conceptions of genre, particularly the distinctions between entertainment and current affairs, ideas and emotions, argument and narrative: as a source of infotainment talk shows are popular, and have become a common place part of television (Hirsch, Allan 1991).

Television talk shows are mostly interested in debates using conversational methods. Through these debates the live audience and viewers watching from home not only engage with issues but also in different areas creating a sense of community. Program of this nature take on a “town-meeting” format where it is the responsibility of on-air personalities to

facilitate and maintain lively conversations with viewers on relevant issues of the day (Carter, Bill 1994).

No accepted term for this now-familiar 'genre' has emerged. Carr (2009) distinguishes between personality-type talk shows, based on dyadic conversation, and issue-type talk shows, based on group discussion. However, in the latter the personality of the host is still important. One must also distinguish group discussions which include ordinary people compared with those where experts alone discuss an issue. There is a wide range of access and participation programs which involve experts and ordinary people.

In live audience discussion programs, the public is actively engaged in dialogue with experts, able both to participate and challenge. They vary in approach and seriousness, depending on the topic, the skills and interests of the host and the target audience and they are growing in popularity and numbers of programs (Donahue, Phil. 1979).

Live talk shows offer a sense of the public a solace and a place of belonging. It is a platform of togetherness; there is agreement about the social, political and emotional agenda, and reason is the key to addressing everyday problems. The resulting discussion may be well thought-out as an open text (Hirsch, Allan 2009) or dialogic text, where diverse meanings flourish and diverse opinions are correlated. Participants and the home audience are reasonably free to make diverse interpretations, subject to their own settings.

The live talk show spawned a new form when Phil Donahue, Sally Jessy Raphael, Oprah Winfrey and others in America and elsewhere created what we have termed the audience discussion program or studio debate in the late 1960s: 'The Phil Donahue Show' became a

forum for exploring every issue in society in an open manner not previously attempted by any daytime talk show. As a host, Donahue was a probing interviewer who placed great emphasis on letting his studio audience ask the questions as well ( Metz, Robert 1997).

Talk shows such as Donahue are a rare location in which ‘millions have gathered daily, to talk’ (Carr, 1988: 2). These programs offer a ‘cultural performance of individuality’ which produces and reproduces the American understanding of the self as individual through conventions of talk. For example, Carr analyses the construction of two genres of communication—genres of speaking (‘being honest’, ‘sharing feelings’). There different kinds live television talk shows. Livingstone (1994) argues that Donahue tries to construct a generic citizen, demonstrating ‘union within diversity’ and so undermining the potentially radical consequences of creating a space for contestation among truly diverse voices. In contrast, Oprah opts for opposition rather than pluralism, self-disclosure rather than discretion. While Kilroy offers some self-disclosures to show he is one of us, Oprah’s disclosures are far more personal and are offered as a challenge. Although different, both strategies encourage the private person to talk in public: the first one reassures through heroic identification, the other invites through therapeutic challenge.

Oprah Winfrey has remarkable contributions to the world’s culture of live television talk shows. Since the beginning of her show in 1986, Oprah was able to pull a huge crowd from the target audience and others. Oprah Winfrey hosted and produced the program and she was able to introduce new standards to talk shows and her show was continually rated as the highest program of its kind in history (Munson, Wayne 1993). The Oprah Winfrey was highly influential, and most of its topics penetrated into the American pop-cultural

consciousness. Winfrey used the show as a platform to teach and inspire, aiming to provide viewers with positive, spiritually uplifting experiences by featuring book clubs, interviews, self-improvement segments, and philanthropic forays into world events (Carr, 2009).

Wendy Williams, a talented host has foreseen the rise in the audience capacity for *The Wendy Williams Show*. This show is American oriented talk show produced by Debra- Mercury. The show is aired on an international platform and therefore reaches out to a vast audience around the world. The Jerry Springer show is also another famous live American talk show. Springer, who was a politician, has been able to weave in his crowd and keep the live audience and the viewers glued to the show. This is a late night show currently broadcast on CNBC Europe. The first episode of the show was on September 30, 1991, with a family reunion as its first show. The host has managed to keep the audience guessing for more than 23 years now. The talk show which has locally elevated Jerry Springer's fame as a reporter and anchor is a longer version of a previous political commentary talk show and started on an issues based and politics.

## **2.7 Theoretical Framework**

This study was guided by two theories: the audience reception theory and participatory communication theory. The success and popularity of Sikika sasa live talk show highly depended on the message reception, participation and interactivity of the respective county audiences; both live in attendance and those watching from home.

### **2.7.1 Audience reception Theory**

In the study of communication models, reception theory is discussed to as audience reception theory. The theory is a form of an audience response literary that underlines each specific reader's reception or understanding in making meaning from a message.

Stuart Hall developed reception theory for media and communication studies from the actual and history-oriented approaches. He firm up on the approach called the encoding/decoding model of communication which is a form of textual analysis that on the scope of 'negotiation' and 'opposition' by the audience. This means that a message be it a book, movie/talk show, or other creative work is not simply passively by the audience, but that the reader/ viewer interprets the meanings of the text based on her/his individual cultural experiences and life understandings. In essence the meaning of a message is not in the message itself, the meaning is with the audience (Baran and Davies, 2011 p. 245).

In his Encoding/Decoding Model, Hall went ahead to argue that the message is first created by the producer which is encoded with a multitude of signs to strengthen the hegemonic perspective of a specific culture. The message is then sent through a specific medium to a certain audience. The message is then decoded by the audience in one of three ways: First the dominant position where the viewer takes the meaning of the message the way the producer intended. This was evident in all the episodes of the *Sikika sasa* talk show.

One of the main objectives of the talk shows was to create a national dialogue platform to discuss devolution after two years of implementation. The live audience embraced this and utilized the opportunity and brought their county government to task in explaining their

development agendas. They also came up with new ideas of how they thought their county should be developed, as well as solutions to the problems facing the county.

Second, the negotiated position where the viewer accepts parts of the message but rejects others that don't fit their interests. In the Kajiado episode the live audience rejected one of the guests invited to talk about female genital mutilation (FGM) and demanded for their county woman representative to the podium as part of the panelists invited to talk about the women and youth fund. Amongst the issues affecting Kajiado, like famine, wildlife/ human conflict, the live audience felt FGM was a non-issue. They accepted part of the producers' agenda and rejected the other.

Third, the oppositional reading where the reader decodes the message and rejects the entire message. In the Bungoma county episode for *Sikika sasa* talk show producers set the agenda of the issues to be discussed leaving out the issue of education and prostitution at the boarder as not important. The live audience on the other hand felt these were the most important and needed to be discussed and addressed by the county assembly. The entire discussion was centered on the two issue for the whole broadcast.

Stuart Hall concluded that audiences played a much more active role in receiving media and messages. People were no longer viewed as sponges that just soaked all the information in. Instead, the relationship between author, text and reader is how meaning was created. The ultimate meaning the text took on was created by the experience of the reader.

Mass media corporations are constantly put to the test to make movies, shows and programs that people will want to see. Their biggest obstacle is targeting as many active audiences as

they possibly can with the same topic. Active audiences search for the type of media, information and/or entertainment they want to see (Baran and Davis, 2011 p. 256).

### **2.7.2 Participatory Communication Theory**

Participatory communication denotes the theory and practices of communication involve people in the decision-making of the development communication processes (Diaz-Bordenave, J.1989)

Singhal (2001, 2004) defined participatory communication as a dynamic, interactional, and transformative process of dialogue between people, groups, and institutions enabling people, both individually and collectively, to realize their full potential and be engaged in their own welfare.

*Sikika Sasa* is an initiative by The United Nations Development Program (UNDP) that launched an interactive live talk show with the aim of engaging the public and civil society on pertinent issues affecting the nation. The show aims to enhance debate on issues and create a national dialogue platform on devolution and its implementation. This live talk show takes up an interactive approach which allows dialogue, sharing of information, perceptions and opinions among a live audience and their county government leaders.

Participatory theories criticize the modernization paradigm on the grounds that it promotes a top-down, ethnocentric and paternalistic view of development. Development communication was informed by a theory that “became a science of producing effective messages” (Moemeka, A.1989). After decades of interventions, the failure to address poverty and other

structural problems in the Third World needed to be explained on the faulty theoretical premises of the programs. Any intervention that was focused on improving messages to better reach individuals or only change behaviour was, by definition, unable to implement social change.

The participatory model incorporates the concepts in the framework of multiplicity. It stresses the importance of cultural identity of local communities and of democratization and participation at all levels –international, national, local and individual. It points to a strategy, not merely inclusive of, but largely emanating from, the traditional ‘receivers’. Paulo Freire (1983: 76) refers to this as the right of all people to individually and collectively speak their word. This live talk show takes up an interactive approach which allows dialogue, sharing of information, perceptions and opinions among a live audience and their county government leaders.

The popularity of this live talk show (*Sikika sasa*) is fundamentally rooted in the pleasures of watching ordinary people who are engaged in colloquial forms of talk. This in itself is a remarkable new thing in a time when television is captivated by glamour and spectacle.

Participation, which necessitates listening, and moreover, trust, will help reduce the social distance between communicators and receivers, between teachers and learners, between leaders and followers as well as facilitate a more equitable exchange of ideas, knowledge and experiences. However, the need to listen is not limited to those at the receiving end. It must involve the governments as well as the citizens, the poor as well as the rich, the planners and administrators as well as their targets (Mefalopoulos, 2005 p. 76).

Participatory theory tends to be associated with grassroots and community-driven developments and this was why the producer made a decision to broadcast live *Sikika sasa* talk show from the counties so as to involve the public in the debate and discussions of finding solutions to develop their counties. Participatory theory is not just the exchange of information and experiences: it is also the exploration and generation of new knowledge aimed at addressing situations that need to be improved.

To be genuinely participatory and truly effective, communication should occur among all parties affected, ensuring all have similar opportunities to influence the outcome of the initiative. Optimally participatory theory would be part of the whole project process, from beginning to end. Since this approach promotes the active involvement of stakeholders in investigating options and shaping decisions regarding development objectives, participatory theory also facilitates empowerment.

## **2.8 Summary**

Today, preference is increasingly given to live television coverage of events. In Kenya, live coverage of events is gaining popular usage by local TV stations and increasingly becoming the preference of most viewers.

Live television as a device has been used by many TV stations in Kenya to gain audience by making their programs appear more exciting. Television's influence grew quickly by providing audiences with the chance to experience major political events live with little delay

Local TV stations in Kenya, each everyday hosts at least three guests and engages their audiences to the live interactions involving the host and invited guests. While it is agreeable

that live television production is popular particularly in Kenya, one fundamental goal to be achieved by live television production process is messaging. But messaging also fundamentally depends on technological application and professionalism for example a professional camera person should capture the appropriate scene while the host should ask relevant questions to the topic, probe respondents accurately ensuring respondents do not deviate and are concise and precise.

The production process refers to the stages required to complete a media product, from message development to a final program; pre-production, production and post-production. These processes apply to any type of media production including film, video, television and audio recording. The stages vary in complexity from projects but in every production the process is similar. Live television production process however has pre-production and production stages only. The usage of a live TV production process however requires proper technological application intertwined with high level of more updated technology, and professionalism for quality messaging (Frank, 1973).

However there is no theoretical discussion in Kenya as to how this live television production process works and how this affects messaging.

With so many elements involved in the live television production process, the assumption is that somewhere along the production process/chain messaging is affected. The main objective of this study is to examine the interplay between production director, host, and messaging as some of the elements, and how in turn, this affects the goals of a program.

## **CHAPTER THREE**

### **RESEARCH METHDOLOGY**

#### **3.1 Research Approach**

This study used both quantitative and qualitative research approaches. According to Wilson, Esiri, & Onwubere, (2008) quantitative research approach is designed to yield numerical data. 'It involves the collection of data in order to explain, predict and/or control of interest (p30)'. As for the qualitative research, they note that it is designed to yield non- numerical data and involves the collection of extensive narrative data in order to gain insights into the phenomena of interests. As a result of combining the two research approaches this study adopted a technique known as triangulation. Within the context of mass media research the use of both qualitative and quantitative methods enables the researcher to fully understand the nature of the research problem (Wimmer & Dominick, 2000). A qualitative assessment of the individuals or groups of individuals who are especially knowledgeable about or experienced with a phenomenon of interest was useful in unearthing effect of a live television production process and how it affects messaging.

#### **3.2 Research Design**

A research design is a master plan/framework or blue print specifying the methods and procedures for collecting and analyzing the needed information. The study adopted the descriptive research design. This type of research design reports things the way they are and attempts to describe such things as possible behavior, attitudes, values and characteristics. This research design is also suitable because it is concerned with describing the characteristics of a particular individual or group of individuals (Kothari 2005).

### **3.3 Population and Sampling**

According to Mugenda and Mugenda (1999), the target population is that to which a researcher wants to generalize the results of the study. Target population is a universal set of the study of all members of real or hypothetical set of people, events or objects to which an investigator wishes to generalize the result. The target population for this study was the professionals and people of experience all who were involved in *Sikika sasa* talk show. Live audience from five counties who were invited to the show were also be targeted. In every *Sikika sasa* talk show a total of 200 live audiences were invited and participated in show.

Purposeful sampling method which allows for the inclusion of information- rich cases was used to recruit interviewees. Purposeful sampling is a technique widely used in qualitative research for the identification and selection of information-rich cases for the most effective use of limited resources (Patton 2002). This involves identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest (Cresswell and Plano Clark 2011). In addition to knowledge and experience, Bernard (2002) and Spradley (1979) note the importance of availability and willingness to participate, and the ability to communicate.

In this study physical contact and phone calls were used to explain the purpose of the study, enlist participation and where necessary secure interview appointments. The study focused on a targeted sample that was involved in *Sikika sasa* live talk show. The purposive sampling technique was therefore the most suitable for this study. This type of sampling technique allowed the picking of interview subjects that fit the focus of the study (Osuala, 2001).

The sample units are selected not based on random procedure but intentionally selected for the study (Kumekpor, 1997). This is based on the fact that they have certain characteristics that suit the study or because of certain qualities they possess, which are not randomly distributed in the universe but necessary for the study. A total of 120 respondents were sampled. The sample size was broken as follows: 100 respondents for the quantitative data, 20 key informant interviews with professionals (crew members) and people with experience in the field to generate qualitative findings. The latter included: TV producers and directors, sound and camera persons, technicians, content producers and TV show hosts.

For the quantitative findings 100 respondents from the selected five counties: Migori, Nakuru, Turkana, Kwale and Kirinyaga were purposively sampled. This is 10% of the total number of live audiences that were officially invited and attended the show. 200 audiences were officially invited for every show in every county. Turkana representing the rift valley, Kwale represented the coastal region, the Western and Nyanza was represented by Migori County while Eastern, regions and the cosmopolitan were represented by Kirinyaga and Nairobi counties respectively.

### **3.4 Research Instruments**

The researcher used questionnaires and key informant interviews to collect data for the study. The questionnaire method was practical and applicable to the research problem and the size of the sample. There were 100 questionnaires that contained both closed-ended and open ended questions. The closed ended questions required the respondent to answer yes or while with open ended questions, a respondent's response gave an insight into his/her feelings, background, interests and decisions of *Sikika sasa* live show.

The researcher also used semi structured questions for the key informant interviews. Interviews are often regarded as providing rich data about real life people and situations and being more able to make sense of behaviour and to understand behaviour within its wider context. The questionnaires were pre-tested in Nairobi and Kirinyaga.

### **3.5 Data Collection Procedures**

Phone calls, face to face interviews and email methods were used to collect data. Before initiation of the actual survey, two research assistants were identified to assist the researcher in administration phone calls of the questionnaires. They called the respondents read the questions as they filled in the responses. They also emailed some questionnaires to the respondents after which they called a day after as a reminder to send back the filled document. The interviews were conducted face to face and recorded on a tape recorder and transcribed for purposes of data analysis.

### **3.6 Data Analysis and Presentation**

Data analysis “is the process of bringing order, structure and meaning to the mass of information collected” (Mugenda & Mugenda, 2003, p. 203). Wilson, Esiri and Onwubere (2008) explain that data on their own do not make any meaning; hence they need to be scientifically processed for the decision arrived at to be meaningful. This study used mixed approaches of data analysis; qualitative and quantitative.

The quantitative analysis of this study provides an overview of the effect of a live television production process on messaging. The data was checked for completeness and the statistical package for social sciences (SPSS) was used in the analysis process. The data collected from the questionnaires coded using numerals in order to put them in a limited number of

categories and ensure that the information provided by the respondents is captured. This information is presented in bar graphs, pie charts and tables.

The qualitative analysis on the other hand offers an in depth view of the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program. Data was generated in to percentages, frequency distribution, tables and graphs for each item on the questionnaire. The qualitative data was logically arranged into themes and the information is presented in prose form.

### **3.7 Validity and Reliability**

Data was checked for completeness, accuracy, errors in responses, omissions and other inconsistencies. The statistical package for social sciences (SPSS) was then used for the purpose of coding and analysis. The data and information on the questionnaires was coded using numerals in order to put them in a limited number of categories and ensure that the information provided by the respondents is captured. The data was then generated in to percentages, tables for each item on the questionnaire. The qualitative data was logically arranged into themes and presented in prose.

One questionnaire was administered by the research assistants to collect data from a sample of 100 respondents. The questionnaires had closed and open ended questions and the sample characteristic comprised adults only. Key informant interviews were also conducted from 20 professionals to give more insights.

Permission was obtained from the University Of Nairobi School of journalism. Anonymity and confidentiality were ensured during the administration of the questionnaires and the in-depth interviews.

## **CHAPTER FOUR**

### **DATA ANALYSIS, RESULTS AND FINDINGS**

#### **4.1 Introduction**

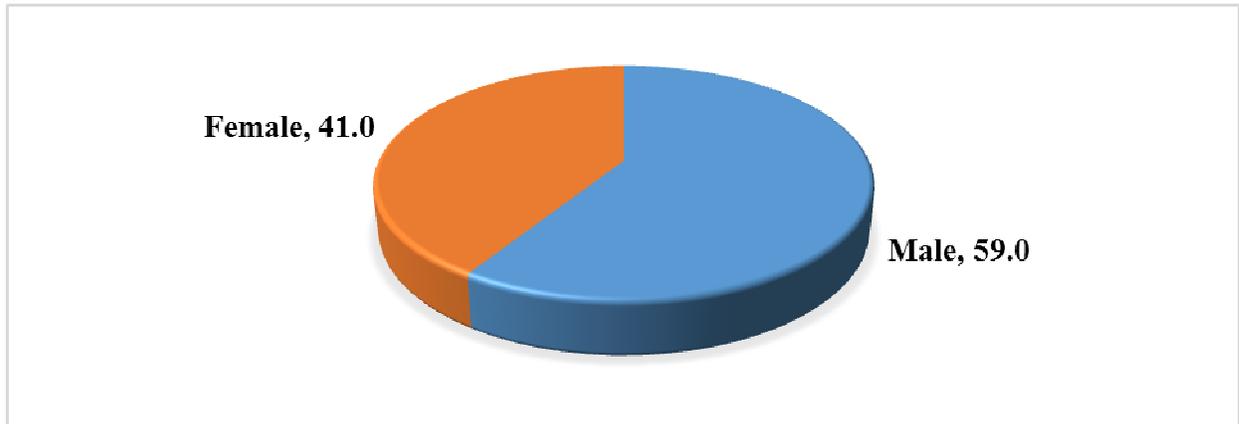
This chapter discusses the interpretation and presentation of the findings obtained from the field. The chapter presents the background information of the respondents and the findings of the analysis based on the main objective of the study: to examine the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program. Descriptive and inferential statistics have been used to discuss the findings of the study. The study targeted a sample size of 120 respondents. The sample size was broken as follows: 100 respondents were from the live audience who attended the show, 20 key informant interviews with professionals (crew members) and people with experience in the field live production. The 100 respondents who filled the questionnaire 59 were male and the remaining 41 were female. The qualitative data was mainly collected from television crew members who were involved in the Sikika sasa show and they included: TV directors, TV producers, content producers, talk show hosts and the technical personnel. A total of twenty professionals most of them with an experience of between 5 years to 25 years in the field of media production were interviewed during the research period.

The response rate was representative. According to Mugenda and Mugenda (1999), a response rate of 50 percent is adequate for analysis and reporting; a rate of 60 percent is good and a response rate of 70 percent and over is excellent. Based on the assertion, the response rate was considered to be excellent.

## 4.2 Demographic Information

### 4.2.1 Gender of the Respondents

The study sought to determine the gender of the respondents.



**Figure 4.1: Gender of the Respondents**

From the study findings, majority of the respondents indicated that they were males as shown by 59.0% whereas 41.0% of the respondents indicated that they were females. These findings depict that both genders were fairly involved in the study and thus the results would not suffer from gender biasness.

### 4.2.2 Respondents' Area of Specialization

The researcher asked the respondents to indicate their areas of specialization. The study findings revealed that out of the 20 professionals five were TV directors, three were content producers, three were talk show hosts, and three were TV producers while six respondents were technical producers. These findings show that the professional respondents involved in this study were drawn from various areas of specialization and thus would give detailed information related to this study.

### 4.2.3 Respondents Years of Experience

The study sought to establish the professional respondent's years of experience. From the findings, most of the respondents as shown by 33% had between 16 and 20 years of experience, 26% of the respondents had between 11 and 15 years of experience, 16% of the respondents indicated that they had between 6 and 10 years of experience, 13% of the respondents had between 20 and 25 years of experience, 9% of the respondents indicated 0 to 5 years of experience while 3% of the respondents had above 25 years of experience in their professions. These findings depict that all the respondents who were involved in this study had long experience in their areas of specialization to have enough knowledge and thus would give credible information on the effects of a live television production process on messaging.

### 4.3 Influence of the Talk Show Host on the Audience in Accepting the Goals of the Program

The study sought to determine if the respondents had attended any other live show, other than Sikika and how they compared it with other live shows that they had watched.

**Table 4.1: Respondents' Opinion on Sikika Show**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	33	33.0
No	65	65.0
Undecided	2	2.2
<b>Total</b>	<b>100</b>	<b>100.0</b>

From the study findings, majority of the respondents as shown by 65% indicated that they had not attended any other live show other than *Sikika sasa*, 33% of the respondents agreed that they had attended other live shows while 2% of the respondents were undecided. Upon comparing the *Sikika sasa* show with other live shows attended, the respondents indicated that *Sikika* show was more interactive than other live shows. This was because *Sikika sasa* show provided them with platform to interact with their leaders and engage them on different issues. The respondents further added that *Sikika sasa* show was unique as it touched development in their counties while other shows were only about politics.

The respondents were asked to indicate how they were invited to the *Sikika sasa* show. The respondents indicated that they were invited by their friends who had watched a previous show. Others indicated that they lived near the location where the show was being held and so decided to attend the show while others were members of the county assembly and so they got an invitation as a guest. The researcher further asked the respondents to indicate the experience they had from the show and majority of the respondents agreed that it was a really interesting show since they managed to see the host, Jeff Koinange live as opposed to watching him on television. The respondents also indicated that it was an exciting experience to appear live on TV coverage. These findings were found to be consistent with those of Bourdon (2000) who argued that the believability of live broadcast is enhanced by the presence of unplanned events and the unpredictable nature of live makes it difficult for people to doubt what they see.

The study sought to determine what the respondents liked about the show. Findings revealed that majority of the respondents said the show gave them the opportunity to air their views on

matters of devolution and development, as well as meet their leaders, interact and ask them questions live on television. The respondents further indicated that the show taught them so much on matters of devolution and hence they were able to learn much about their county and their leaders. This live talk show provided a platform which allowed dialogue, sharing of information, perceptions and opinions among a live audience and their county government leaders.

The respondents were asked to indicate the main message they got from the Sikika sasa show. The respondents indicated that they realized that is mismanagement of funds in their counties and corruption among the leaders. The respondents further indicated that they learnt that they are entitled to impeach or question the leaders they elected for not delivering the services which the public are taxed. The findings revealed that the intended message was to give Kenyans a chance to learn more about devolution and the county government, to champion development at grass root levels, and to make people understand about the roles of the MCAs, Women representatives, Senators and the governors. The respondents further indicated that the show was intended to inform and educate the public on their role in devolution and how to take part in the county governance as stipulated in the constitution, as well as to challenge the county government to ensure that the citizens' voices are taken into consideration, and take part in the decision making process at the county levels.

#### 4.4 Ethical and Professional Challenges Facing Live Television Talk Shows

The study sought to determine whether the crew members were prepared enough for the show.

**Table 4.2: Preparedness of the Crew Members**

<b>Opinion</b>	<b>Frequency</b>	<b>Percent</b>
Yes	91	91.0
No	8	8.0
Undecided	1	1.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

Majority of the respondents as shown by 91% indicated that the crew members were well prepared enough for the show, 8% of the respondents indicated that the crew members were not prepared enough while 1% of the respondents were undecided. The crew members indicated that there were adequate preparations prior since all measures pertaining production of this kind of program were observed. They also indicated that they did recce (location scouting) in all the Counties two weeks before the airing date and had weekly meetings on the update of the findings for both the pre and post productions to enable them know their short coming(s) and evaluate them where possible.

The study sought to determine whether the respondents liked the host.

**Table 4.3 Respondents' Opinion about the Host**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	91	91.0
No	8	8.0
Undecided	1	1.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

The findings established that majority of the respondents as shown by 91% liked the host, 8% of the respondents were of the contrary opinion while 1% of the respondents remained undecided. The findings show that the host was the right one since he was interactive and enthusiastic to make the show interesting.

The respondents were further asked to indicate whether the show moderator conducted the show objectively.

**Table 4.4: Conduct of the Show Moderator**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	92	92.0
No	6	6.0
Undecided	2	2.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

From the findings, majority of the respondents as shown by 92% indicated that the show moderator conducted the show objectively, 6% of the respondents were of a contrary opinion while 2% of the respondents remained undecided. This therefore shows that according to the

live audience the show was conducted objectively. The findings from the crew indicated that the way the host phrases his/her question can help deliver the message or distort the message, how the host handles his/her panel and the audience during the show can make the audience/panel free to disclose information or hold back information which could have helped in effective messaging, the audience is affected by what they see and hear and therein the acceptance/rejection of the program goals will entirely be hinged to the message sold by the host, and the host is the link between the producer and the audience and if the host believes in the message so will the audience.

What this means is that it is most likely that most of the live audience were mesmerized by the host and did not pay a lot of attention to the message but for the professionals, a great host must believe in the message, he/she must carefully and professionally be able to engage the interviewee(s) and audience and keep them focused on the subject. During the interactive sessions the host is required to control the audience and their responses so as to moderate the content without losing meaning and deliver the message in an appropriate way.

The study also sought to determine whether there were things that were said during the show that otherwise should not have been said.

**Table 4.5: Opinion on Things Said During the Show**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	45	45.0
No	52	52.0
Undecided	3	3.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

Most of the respondents as shown by 45% agreed that there were things said during the show that should not have been said, 52% said that everything said during the show was good, while 3% of the respondents remained undecided. The findings from the crew revealed that at times the audience deviates from the topic at hand after misconstruing the message then the host may not know what the audience member has in mind and thus emotions are around to get stirred causing rage. In some instances there are hostile audience and at times have to ask the security personnel to have them thrown out of the room since they are a threat to the well-being of the show and panelists. The crew further revealed that sometimes you don't get to fully bring out the message in a discussion because of the many talking heads who just want to talk, which then translates to a preference of a recorded program since it gives room for editing the unwanted parts of the conversation while inserting the others. Proper planning and dry rehearsals of all parties involved should be done for this will enable the host to identify ways of handling the audiences. The respondents were requested to indicate their opinion on the intervals for questioning and responses.

**Table 4.6 : Intervals for Questioning and Responses**

<b>Opinion</b>	<b>Frequency</b>	<b>Percent</b>
Adequate	49	49.0
Inadequate	47	47.0
Undecided	4	4.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

From the research findings, most of the respondents as shown by 49% indicated that the intervals for questioning and responses was adequate, 47% of the respondents indicated that the intervals for questioning and responses was inadequate while 4% of the respondents were

undecided. This is an indication that most of the respondents agreed that the allocated time interval was adequate and should therefore not be changed for the future episodes.

The study sought to determine whether the respondents liked that audience composition.

**Table 4.7 : Audience Composition**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	31	31
No	11	11
Undecided	58	58
<b>Total</b>	<b>100</b>	<b>100</b>

From the findings, 31% of the respondents liked the audience composition, 11% of the respondents didn't like the audience composition and 58% of the respondents remained undecided. Most of the respondents remained undecided about the audience composition. From those who made their decision; most of them which is 31% said that the audience composition was great. This therefore means that it is likely that most of the respondents did not understand the question or could interpret that their attendance was not issue based but the 'feel nice feeling ' of being live on television.

The study further sought to determine whether the time allocated for the program was adequate.

**Table 4.8: Time Allocated for the Program**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	49	49
No	50	50
Undecided	1	1
<b>Total</b>	<b>100</b>	<b>100</b>

The study findings established that 49% of the respondents said that there was equity of time allocation during question time, 50% of the respondents said that there was no equity in time allocation and 1% of the respondents remained undecided. This is an indication that time allocation was not adequate. However, it is not possible to give all the people time; this then will mean that the show would never end since time is limited. In a live television production time management is critical and important issues could end up not being addressed. This could therefore mean that a recorded program is better for there is room to edit the unwanted and insert what is important. On the responses provided, the researcher sought to determine whether the respondents were satisfied with the responses.

**Table 4.9: Satisfaction of the Responses**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	53	53
No	44	44
Undecided	3	3
<b>Total</b>	<b>100</b>	<b>100</b>

Majority of the respondents as shown by 53% said that the panel responded adequately to the issues that were raised, 44% of the respondents said that the issues raised were not properly

addressed by the panel and 3% of the respondents remained undecided. This means the available platform was useful for the audience to air their views and receive the responses.

#### **4.5 Live Productions, the Expectations and Objectives of the Program**

The respondents were requested to give their opinion on whether it was necessary for the show to be aired live.

**Table 4.10: Opinion on Airing Live Show**

<b>Opinion</b>	<b>Frequency</b>	<b>Percent</b>
Necessary	93	93.0
Not Necessary	6	6.0
Undecided	1	1.0
<b>Total</b>	<b>100</b>	<b>100.0</b>

From the study findings, majority of the respondents indicated that it was necessary for the show to be aired live, 6% of the respondents indicated that it was not necessary while 1% of the respondents were undecided. The crew indicated that many people preferred live broadcasting when it comes to timely dissemination of information to the audience. They further added that while recorded program gives room for adjustments to be done such as editing unwanted areas and addition of effects to make the end product more appealing, live broadcast ensure no message is filtered to suit behind the scene agenda and hence attract credibility of the public. The crew members further added that live show was noted to make the audience more engaged as well as prompted the panel to be alert on the points they gave.

From the above responses live television show is interactive and has an advantage for it reaches out to the audience in real time, without editing or framing the message. It is also

evident that live TV broadcast is considered the best for its detailed contents, more trustworthy/ believable, the feeling of very new information that others have not accessed makes it be more perishable and audience needs become the Centre of focus. Unlike a recorded show a live television talk show maintains the illusion of the present tense.

The study sought to determine whether *Sikika Sasa* show made an impact on running of the county governance.

**Table 4.11: Opinion on if the show was recorded.**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	85	85
No	14	14
Undecided	1	1
<b>Total</b>	<b>100</b>	<b>100</b>

85% of the respondents could have watched the show if it was recorded, 14% of the respondents could have not watched the show and 1% of the respondents remained undecided. This translates that recorded program gives room for adjustments to be done such as editing unwanted areas and addition of effects to make the end product more appealing and proper management of time which ensures that all important messages are delivered.

**Table 4.12: Sikika Sasa Show Impact on Running of the County Governance**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	59	59
No	39	39
Undecided	2	2
<b>Total</b>	<b>100</b>	<b>100</b>

From the findings, majority of the respondents as shown by 59% said that the show brought an impact on county governance, 39% of the respondents said that the show didn't bring any impact on the county governance and 2% of the respondents remained undecided. According to the research, most Counties introduced *barazas* as a result of the show. The *barazas* involves the community in county budget which has a significance improvement resource management, public enlightening and governance. Although only a few County governments were noticed to have implemented it, many county governments avoided the show for fear of being confronted by the genuine subjects.

The respondents were asked to indicate their opinion on whether the development issues raised by the audience at the show were addressed adequately.

**Table 4.13: Developmental Issues Addressed**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	63	63
No	35	35
Undecided	2	2
<b>Total</b>	<b>100</b>	<b>100</b>

Majority of the respondents as shown by 63% said that the some of the development issues raised at the show were addressed in their county, 35% said that the issues raised were not addressed in their counties and 2% of the respondents remained undecided. This therefore means that people used the show as a way of raising development issues in their county and some of the issues raised were addressed.

The respondents gave their opinion on whether they would like to watch more live shows. Majority of the respondents indicated that they preferred to watch more live programs and this therefore means that most of the respondents liked the live program since there was a chance to be seen on television and to see the host. The respondents further indicated that they preferred live shows compared to recorded shows since in a recorded program, the host and the panelists twist the audiences and sometimes directs you what to say unlike a live event where what you say goes on air as is whether good or bad. They further added that a live event is real and one gets to what they feel without being coached. More so, a recorded program is more hectic and wastes a lot time as people are made to repeat what they say several times which is not the case in a live program. In a live show whatever you say goes on air like that. From the research findings, a live broadcast emerges to be more credible and believable to the audience.

The study sought to determine whether the respondents watch any other episodes of *Sikika sasa* show from other counties.

**Table 4.14: Episodes of Sikika Sasa Show from Other Counties**

<b>Response</b>	<b>Frequency</b>	<b>Percent</b>
Yes	63	63
No	35	35
No Response	2	2
<b>Total</b>	<b>100</b>	<b>100</b>

From the findings, 43% of the respondents had watched other episodes of the show from other counties, 45% of the respondents had not watched other episodes of the show from other counties and 12% of the respondents did not answer. The findings indicated that the

respondents were most appealed by episodes from Migori and Kwale Counties. Migori county episode was a heated debate that left the audience anticipating for the next move, the drama was very interesting to the viewers. The people from Migori County were very passionate and animated about their issues at the same time. The residents of Kwale were very active and did not accept any unsatisfactory answers from the panelists. During live talk shows, the program host encourages conflict among the guests stemming from personal identities to increase the ratings of their program or channel.

#### **4.6 Findings from the Professionals**

The study sought to determine the extent to which the respondents understood the message development and delivery when it comes to live TV production. The respondents indicated that message development and delivery is key since it drives the agenda /purpose of the show, what the organization wants to achieve after the season of show is over. The content producer comes up with the idea of the message that is shared to the production crew in the production. The director is to interrogate, visualize this idea and put it into motion picture. They further added that in live production, message development lies on the director of the show, all information from anyone involved in the production has to compose and pass it to the director who then finds a better way to relay the information to the line teams involved in the production.

The respondents were also asked to compare between the Kenyan programs to international (foreign) live television talk shows such as America and Britain. The findings indicated that foreign productions are more planned, thoroughly done, specialization of the crew thus lesser task but quality productions on the other hand. In Kenyan live productions, crews are overloaded with duties in order to limit production cost hence affecting the outcome of the

program. The study further revealed that America and Britain have more advanced equipment and technology which are very costly to acquire but efficient in media production. It is believed that Kenyans have brains and effort to make quality productions despite inadequate equipment though there are very few sponsors to buy the programs which eventually go to waste. The research confirms that in spite of the show being the best it was way below the European and American programs. In addition, somewhere along the production process/chain the show is not up to standard. This could be as a result of lack of specialized skills and lack of proper equipment.

The study sought to establish the extent to which the director contributes to achieving the objectives of the program in a live production. From the findings, the study established that the director manages the time to keep the show within the allocated broadcast time. The director also chooses the type of shot that he/she puts on-air, the pace of the intercutting shots during the show, the opening and closing style of the show and ensuring that the host is comfortable and relaxed during the show. The director guides the way the flow of the show goes, effective communication to camera crew, instructs on what shots to give and are relevant shots for the show. More so, the director briefs the crew and the host on the requirements of the show in good time thus helping in the effective delivery of the message. From the research findings the director emerges to be the most influential person in a live show as opposed what many may think is the host. For the people watching from home the host looks like he/she is in charge while the truth of the matter is that the host is managed by the director behind the scenes. A director is the final decision on what goes on air.

The respondents also indicated the strategies that should be applied for limiting negative effects experienced in a live television production. The respondents indicated that the show host should do full rehearsal with everyone involved i.e. the guests and the audience in order to prepare them on the direction the producer would like the show to take and this should be observed across the board. There should be prior audience analysis and a controlled audience. Proper planning and dry rehearsals of all parties involved should as well be ensured.

#### **4.6.1 Influence of the Talk Show Host on the Audience in Accepting the Goals of the Program**

From the research findings the director emerges to be the most influential person in a live show as opposed to what many believe is the host. For the people watching from home the host looks like he/she is in charge while the truth of the matter is that the host is managed by the director behind the scenes. Further findings from this the study established that the director manages the time to keep the show within the allocated broadcast time. He/she also chooses the type of shot that he/she puts on-air, the pace of the intercutting shots during the show, the opening and closing style of the show and ensuring that the host is comfortable and relaxed during the show. The director guides the way the flow of the show goes. He/she works closely with the host and the crew in refining and realizing original ideas into finished programs. They are responsible for ensuring that the final program is faithful to the original concept.

#### **4.6.2 Ethical and Professional Challenges Facing Live Television Talk Shows**

The study sought to determine whether the crew members were prepared enough for the show and revealed that there were adequate preparations prior since all measures pertaining production of this kind of program were observed. From the findings it was further revealed that the host was the right one since he was interactive and enthusiastic to make the show interesting. The crew indicated that the way the host phrases his/her question can help deliver the message or distort the message, how the host handles his/her panel and the audience during the show can make the audience/panel free to disclose information or hold back information which could have helped in effective messaging, the audience is affected by what they see and hear and therein the acceptance/rejection of the program goals will entirely be hinged to the message sold by the host, and the host is the link between the producer and the audience and if the host believes in the message so will the audience.

It was also revealed that at times the audience deviates from the topic at hand after misconstruing the message then the host may not know what the audience member has in mind and thus emotions are around to get stirred causing rage. In some instances there are hostile audience and at times have to ask the security personnel to have them thrown out of the room since they are a threat to the well-being of the show and panelists.

#### **4.6.3 Live Productions, the Expectations and Objectives of the Program**

From this study finding the audience found the host to be the right one since he was interactive and enthusiastic and made the show interesting. The crew however indicated that the host did not do a satisfactory job as he missed out on important issues that need to be

addressed. They further explained that for the host to moderate the show effectively first he/she must believe in the message. Second the way the host phrases his/her questions can help deliver or distort the message. How the host handles his/her panel and the audience during the show can make the audience/panel free to disclose information or hold back information which could have helped in effective messaging. This comes from the host's commitment to improving themselves and widely enriching their knowledge of the happenings globally. He/ she must also be able to process, sort, organize, prioritize and retain the massive amount of information coming in during the show (O'Brien 2006).

The findings were that the audience is affected by what they see and hear and therein the acceptance/rejection of the program goals will entirely be hinged to the message sold by the host because he/she is the link between the producer and the audience and if the host believes in the message so will the audience.

This study further disapproved the myth that live productions are better than recorded in achieving the goals of the program. From the research findings 85% of the respondents could have watched the show if it was recorded, 14% of the respondents could have not watched the show and 1% of the respondents remained undecided while 93% of the respondents indicated that it was necessary for the show to be aired live, 6% of the respondents indicated that it was not necessary and 1% of the respondents were undecided. The crew indicated they preferred live broadcasting when it comes to timely dissemination of information to the audience but with the right host, as for the audience it didn't really matter if the show was live or recorded. They would have watched the show either way. The crew members further added that live show was noted to make the audience more engaged as well as prompted the

panel to be alert on the points they gave. They also believe that live TV broadcast is considered the best for its un edited contents, trustworthy/ believable, the feeling of very new information that others have not accessed makes it be more perishable. Unlike a recorded show a live television talk show maintains the illusion of the present tense but does quite meet the objectives of the program they said.

## CHAPTER FIVE

### CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Conclusions

This chapter presented the conclusions drawn from the findings highlighted and recommendations made there-to. The conclusions and recommendations drawn were focused on addressing the main objective of the study. The researcher sought to examine the interplay between production director, host, and messaging and how, in turn, this affects the goals of a program.

From the research findings the director emerges to be the most influential person in a live show as opposed to what many believe is the host. A director is the final decision on what goes on air. Further findings from this the study established that the director manages the time to keep the show within the allocated broadcast time. He/she also chooses the type of shot that he/she puts on-air, the pace of the intercutting shots during the show, the opening and closing style of the show and ensuring that the host is comfortable and relaxed during the show. The director guides the way the flow of the show goes. He/she works closely with the host and the crew in refining and realizing original ideas into finished programs. The director is responsible for ensuring that the final program is faithful to the original concept.

From this study it is evident to say that the director is the time keeper and the person in charge during a live production both in front and behind the scenes. The coordination commanded by the director and authority keeps the team that is behind the scenes orderly and focused. This contradicts boody ( 1992) and Carr, (2009);

A live talk show has to have lively yet informed host who will bind all the people involved together and lead the production towards effective messaging (Boddy, 1992). The host is a time-keeper as well as the reflection of the crew that works behind the scene.

Oprah Winfrey was highly influential in her show, and most of its topics penetrated into the American pop-cultural consciousness (Carr, 2009).

From this study the conclusion is therefore that the director is responsible for the look and sound of a production and its technical standards. For the people watching from home the host looks like he/she is in charge but this study concludes that the host is managed by the director behind the scenes.

It is not about the popularity, appearance or the number of years in experience of the host. Having air time, sponsor and money does not necessarily translate into meeting the objectives of the program, the host must believe in the message. The host of *Sikika sasa* is informed, famous renowned journalist, has a vast knowledge about issues nationally and internationally but from this study finding the host was not the right one. This contradicts O'Brien, (2006) who states:

A host must be knowledgeable of topics of discussion and must have the capability to put all of these in perspective for viewers. This comes from the presenters commitment to improving themselves and widely enriching their knowledge of the happenings globally. He/ she must also be able to process, sort, organize, prioritize and retain the massive amount of information coming in.

*Sikika sasa* host had all these qualities but audience from various counties complained that the host was not attentive to important issues, biased, hostile and never gave some people enough time to ask their questions. This contradicts participatory theory which states that

participation necessitates listening, and moreover, trust, help reduce the social distance between communicators and receivers, between teachers and learners, between leaders and followers as well as facilitate a more equitable exchange of ideas, knowledge and experiences. However, the need to listen is not limited to those at the receiving end. It must involve the governments as well as the citizens, the poor as well as the rich, the planners and administrators as well as their targets (Mefalopoulos, 2005 p. 76).

The audience is affected by what they see and hear and therein the acceptance/rejection of the program goals will entirely be hinged to the message sold by the host because he/she is the link between the producer and the audience and if the host believes in the message so will the audience. From this study the researcher can conclude that one of the main reasons why live television talk shows fail could be as a result of the host not believing in to the message.

From the findings we can conclude that as opposed to what many believe live shows are not as influential as they are believed to be after all. They are no better than recorded shows in achieving the goals of the program. Further revelation was that mostly you don't get to fully bring out the message in a discussion because of the many talking heads who just want to talk, which then translates to a preference of a recorded program since it gives room for editing the unwanted parts of the conversation while inserting the others. What this means is that live television talk shows do not meet the objectives of the program.

From this study we could also conclude that for a successful live production process, proper equipment goes a long way in enhancing effective and efficient messaging.

Live talk Shows in the western world use state-of-the-art equipment and personnel to ensure that the message is delivered in clarity and seamlessly. This is in agreement with Andrew (2008) that the pre-production stage cannot be overlooked as many producers would rather do since the preparations and familiarity of the production determine the outcomes of actual production. In the case of live television talk show, the best team has to put in their skills to the program to make it a success (Andrew, 2008). This is accompanied by the best machinery that will help in bringing out the message as required by the producers and sponsors.

## **5.2 Recommendations**

The study recommends that regardless of cost, the media company should invest in advanced equipment and technology, skilled personnel to ensure efficiency in live productions.

When a producer/ media company seeks to employ a talk show host the first and most important thing to consider is if he/she believes in their message. He/ she must also be able to process, sort, organize, prioritize and retain the massive amount of information coming in during the show the popularity of live television productions that has increased with time and it is evident that live coverage of events and talk shows in Kenya are gaining popular usage by local TV stations. Live television broadcast requires high skills, high quality control, accuracy, expertise alongside state-of-the-art equipment (Stephanie M, 2007) as well as skilled and informed personnel are needed to successfully run a live production yet live television broadcast is never taught in universities or colleges. The researcher recommends that live television production training should be included in all audio visual colleges.

### **5.3 Areas Of future study**

This study only focused on only one live television talk show *Sikika sasa* from one television station KTN. As this cannot provide full information on how live television production process affects messaging, the researcher recommends further study focusing on more live talk shows from other television stations.

Live television production process involves a number of elements, the research in this study concentrated on only two; director and host.

This study revealed that the host for *Sikika sasa* talk show was not the right one. The question is whose choice was it? Further study could focus on how other elements in a live television production affect messaging. For example is there a compromise between the sponsors and editorial in choosing the host and in what way does this affect messaging?

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**APPENDICES**

**Appendix I: Questionnaire**

**Introduction**

This instrument is designed to collect data from Media practitioners who include; television production directors, talk show hosts, producers, technical crew and the audience from selected counties. Collected data shall be used for academic purposes and thus shall be treated with strict confidence.

The study seeks to generate information on the messaging of live talk shows in Kenya and most specifically, Sikika sasa. Your participation in facilitating the study is highly appreciated.

**Instructions:**

Please tick (✓) where appropriate or fill in the responses in the spaces provided.

**PART A:**

1. Sex of the respondent

(A). FEMALE  (B). MALE

**PART B:**

1. Have you ever attended any other live show than Sikika? 

YE	<input type="checkbox"/>	NO	<input type="checkbox"/>
----	--------------------------	----	--------------------------

2. If yes, how do you compare it with Sikika.....  
.....

3. How were you invited to Sikika?.....  
.....

4. What was your experience during the live show?.....

- .....
- .....
5. What did you like about the show?.....
- .....
6. What was the main message you got from the Sikika sasa program?.....
- .....
7. What do you think was the intended message?
- .....
8. Do you think the crew members were prepared enough for the show?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
9. Was it necessary for the show to be aired live?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
10. Did you like the host?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
11. Do you think the program host was the right one?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
12. Do you think the show moderator conducted the show objectively?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
13. Are there things that that were said during the show, that otherwise should not have been said?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
14. Did you like the intervals offered for questioning and response was adequate?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
15. Did you like the audience composition?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
16. If the show was recorded would you watch it?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
17. Do you think everyone who attended the show, got equal opportunity to raise their issues?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|
18. Was there equity of time allocation during question time?
- |     |  |    |  |
|-----|--|----|--|
| YES |  | NO |  |
|-----|--|----|--|

19. Did you get adequate response to the issues raised on the floor?

YES		NO	
-----	--	----	--

20. What did you like the most about the talk show?

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

21. Were the questions properly asked?

YES		NO	
-----	--	----	--

22. As part of the Sikika sasa audience do you think that the panel responded adequately

to the issues that were raised?

YES		NO	
-----	--	----	--

23. Do you think Sikaka sasa impacted on how your county governance is done?

YES		NO	
-----	--	----	--

24. Are there developmental issues that were raised by the audience in your county that have been addressed?

YES		NO	
-----	--	----	--

25. Would like to watch more live programs on television?

YES		NO	
-----	--	----	--

If yes why?

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

26. Have you ever been an audience for a recorded program?

YES		NO	
-----	--	----	--

If yes, how does is it compared to a live one?.....

.....  
.....

27. In your opinion how would you compare local live programs to foreign ones; mainly UK and US?.....

.....  
.....

28. How would you rate Sikika sasa host? 1, 2, 3, 4, 5 ( 5 being the highest)

1	
2	
3	
4	
5	

29. Did you watch other episodes of Sikika sasa show from other counties?

YES		NO	
-----	--	----	--

Which episode appealed to you the most and why?

.....

.....

**PART B: The Effect of a live Television Production Process on Messaging: The Case of Sikika Sasa talk Show**

**Introduction**

This instrument is designed to collect data from Media practitioners. Collected data shall be used for academic purposes and thus shall be treated with strict confidence.

The study seeks to generate information on the messaging of live talk shows in Kenya and most specifically, Sikika sasa. Your participation in facilitating the study is highly appreciated.

**Instructions:**

Please answer the following questions as detailed as possible.

Name:

1. What is your position?
2. How long have you been in the profession?

3. To what extent do you think the production process affects messaging in a live television broadcast?
4. In your opinion does the talk show host influence the audience in accepting the goals of the sponsors?
5. To what extent do you think the director contributes to achieving the objectives of the program?
6. Do you think live talk show host experiences professional and ethical challenges in moderating the audience?
7. What do you think are the contributions of a host to the effective message delivery in a live talk show?
8. What do you think are the contributions of the director to the effective message delivery in a live talk show?
9. In your opinion how would you compare our local live programs to foreign ones; mainly in the UK and US?
10. Did you watch any episode of *Sikika sasa* show?
11. Which episode appealed to you the most and why?
12. How would you compare a recorded program of *Sikika sasa* to the live one?
13. Do you think *Sikika sasa* impacted on county governance?
14. What did you like the most about the talk show?
15. Do you think the show moderator conducted the show objectively?
16. Do you think the program host was the right one?
17. In your opinion was it necessary for the show to be aired live?