New Vernacular TV Viewership Habits;

A Case of Inooro TV

Fridah Esther Ndegi Ngari

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DECLARATION

I Fridah Esther Ndegi Ngari, declare that this project is my original work and has not been submitted for the award of a degree in any other university or institution. This study contains no material previously published or written by any other person, except where due citation has been done in the project itself.

Signature…………………………………….. Date……………………….

Fridah Esther Ndegi Ngari

K50/6873/2017

The research project has been submitted for examination with my approval as the University Supervisor.

Signature…………………………………….. Date……………………….

Dr. Edwin Nyutho

Supervisor,

University of Nairobi

DEDICATION

I dedicate this project to my entire family and especially my Mum, who has been encouraging and supporting me by all means throughout this project.

ACKNOWLEDGEMENT

ABSTRACT

The aim of this study was to assess vernacular television viewership habits, with a case of Inooro TV. The study was based on four objectives that included: to find out which television stations Kiambu residents watch; to find out the specific programmes audiences watch on Inooro TV and why; to find out Inooro TV's strategies towards retaining and growing the viewership and to explore the attitude of different demographics towards vernacular TV. The theories explored in this study were the Uses and Gratification Theory and Cultural Imperialism Theory. The study was conducted in Kiambu Sub-County in Kiambu County, a County largely settled by the Kikuyu Community with an estimated population of about 2,417,635 residents (Kenya National Bureau of Statistics, 2019). Since the County is quite extensive, for the purposes of this study the researcher narrowed down the study area to Kiambu Sub-County, which has an estimated population of 145,903 residents. This is because the sub-county covers residents living in the township area and also the rural areas of Kiambu County, hence providing the research with representative samples of semi-urban and rural residents. The sample size for the survey was 399 respondents. This study used the mixed method research design, whereby both Quantitative and Qualitative data was collected. Quantitative data was collected through surveys, whereby the researcher administered open and close-ended questions through questionnaires and interviews. Qualitative data was collected through the case study method, whereby key informant interviews were conducted on key staff of Inooro TV. Once data was collected, it was interpreted, analysed and the findings further discussed to reach a conclusion. Qualitative data was analysed through thematic content analysis to get main themes. Quantitative data was analysed using descriptive statistics and presented in figures, tables and pie charts. The study found out that most respondents do watch vernacular television stations, and most specifically Inooro TV. For general television viewership, the study found out that 42.7% residents watch Inooro TV, followed by Citizen TV at 20.5%. The respondents had varied reasons including; watching to learn more about their mother tongue and culture, good news coverage, quality of programmes, variety of content to watch, rural area coverage and the high level of professionalism observed by the station. For the Key Informant Interviews, the study found out that the management of Inooro TV has put a lot of effort to ensure that its viewers are provided for with an all-round, family-oriented programming package, offering them what they want, as and when they need it. This is guided by frequent audience research every quarter of the year, to keep track on the changing tastes and preferences of their audience. The researcher therefore recommends more research to be conducted on the changing viewership habits for the young adults in their 20's and those aged below 20, who seem to be drawn to television stations that have purely youthful programmes as compared to family-oriented television stations and also the changing modes of consumption of television content, with the biggest competitor of the traditional television being the online streaming television channels.

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ABBREVIATIONS AND ACRONYMS

BSD - Broadcast Signal Distribution

CA - Communication Authority

CAK - Communications Authority of Kenya

FTA - Free-To-Air (in reference to Television & Radio)

ICT - Information, Communication Technologies

KARF - Kenya Audience Research Foundation

KFCB - Kenya Film Classification Board

KII - Key Informant Interviews

KBC - Kenya Broadcasting Corporation

KTN - Kenya Television Network

MCK - Media Council of Kenya

MD - Managing Director

NTV - Nation Television

ODM - Orange Democratic Movement

PEV - Post Election Violence in Kenya 2007

RMS - Royal Media Services

SABC - South African Broadcasting Corporation

TV - Television

CHAPTER ONE
BACKGROUND INFORMATION

1.1 Overview

This chapter gives background information of the topic being studied, the statement of the problem, the general and specific objectives that will guide the study, research questions, justification, scope and limitations and operational definition of terms.

1.2 Background Information

The television industry has witnessed a steady growth over the last few years after the shift of the broadcasting systems from analogue mode of broadcasting to digital mode in February 2015.

Digital television mode of broadcasting is a system whereby sound and picture signals are compressed into packets of data to transmit programs through the digital mode on our television sets. Digital migration, which started in the year 2009, culminating in February 2015, created diverse avenues for broadcasting by enabling transmission of many channels within the same bandwidth occupied by one channel of analogue television.

According to Kompare (2006), Television is growing as technology advances, and is experiencing different changes in terms of its funding, production, distribution and viewer experience of what is being broadcasted. For some years now, the traditional TV has been experiencing a transformation, offering the viewer a broader spectrum of access to content, with the viewer being able to access hundreds of channels on their TV sets, an expanded range of audio and video content and a bigger opportunity to interact on different broadcasts.

1.2.1 Analogue to Digital Switch

For a long time, television broadcasting was on the analogue mode until 2006, when the International Telecommunication Union (ITU) that is an organisation working hand in hand with the United Nations (UN) hosted delegates from 104 countries in Geneva, Switzerland. The countries drawn from Africa, Europe and Middle East met to strategize on how to shift from analogue broadcasting to digital broadcasting with minimal disruption of the current broadcasts. According to Xinxing (2017) in the Geneva 2006 plan, the date that was set for the analogue mode to have been switched

off was the 17th of June in 2015, while for a few other countries their deadline was set for the 17th of June in 2020. The United States set mid-2009 as their deadline for the shutdown of analogue broadcasting, South Africa set 2012 and the rest of the world set May 2015 as their deadline.

The shift to digital television in Kenya was quite a journey. In 2009, former Kenyan President Mwai Kibaki launched the preliminary signal for Digital Video Broadcasting-Terrestrial (DVB-T) then a year later in 2010 the DVB-T2 signal was adapted for further infrastructure rollout. DVB-T2 is the most used digital terrestrial television (DTT) system in the world due to its ability to transmit in Standard Definition (SD), High Definition (HD), Ultra-High-Definition (UHD), access of television content on mobile phones, transmission of radio programmes and a mixture of some or all of these features. Kenya migrated to DVB-T2 on 14th February 2015. In June 2015, the then ICT Cabinet Secretary Dr. Fred Matiang'i attributed that television viewers and media were enjoying the digital shift with the Communication Authority giving operating licences to over 79 retailers of set top boxes and generating over 2,500 jobs (CA, 2015).

According to a report released in 2017 by ITU (International Telecommunications Union), the migration from analogue to digital mode in Kenya, just like many other countries, faced quite some challenges in terms of media houses generating funds to enable the process, media houses acquiring the necessary technical support to enable the process, legal proceedings owing to resistance to shift and consumer adaptation to the change. Just before the migration, broadcasters from select media houses filed a lawsuit protesting their denial to acquire Broadcast Signal Distribution (BSD) licenses. This came about after the Communication Authority (CA) which is mandated to issue broadcasting licenses issued the first license to KBC (Kenya Broadcasting Corporation) the national broadcaster, while the second license which was meant to be given to private media houses through competitive bidding, in a twist of turn, was issued to PANG (a Chinese owned company) leading the 3 local media houses; Royal Media Services, Nation Media Group and Standard Group under the umbrella company National Signals Network, to legally address the issue through the Public Procurement Administrative Review Tribunal but the case was dismissed (Asuelaa, 2016).

Achuka, Wokabi and Munguti (2015) in the business daily reported that the media owners for 4 television stations; KTN, NTV, Citizen TV and QTV went to court seeking for more time to migrate, saying that they needed an extension before the shift so that they could import their own transmitters and set-top boxes but the government stood its ground claiming that the set deadline for migration would remain. This eventually led the CA to raid the transmission sites for these stations in Limuru on 14th February 2015, switching off their signals, leading to a 14-day media blackout from these 4 television stations.

Subsequently in January 2018, NTV, Citizen TV and KTN faced another switch off by the Government during a crackdown targeting media houses that went ahead to broadcast live proceedings of the swearing in of Raila Odinga as the 'People's President' at Uhuru Park, going against an earlier directive from State House that they should not broadcast it. The stations stayed off-air for 7 to 10 days, with KTN and NTV being switched on 7 days after switch off and Citizen TV 10 days after switch off.

1.2.2 Digital Television

Digital Television can be received in different ways on our TV sets. The most common way is via a set-top-box or decoder that converts the DTT (Digital Terrestrial Television) signal for reception on an analogue television set. Other ways include using digital cables and digital satellites ('Consumer Protection' on Digital Kenya, 2013).

The set-top boxes help in converting analogue signals to digital signals and content distributors also customise their decoders in a way that they can manage paying and non-paying viewers, depending on the different packages that they offer. Majority of people in rural and rural-urban areas receive television signals through the set top boxes, with over 3 million set-top boxes imported in 2015 when digital migration was taking place (CA, 2015).

Quite a wide variety of decoders are available in the market today, offering Free to Air services while others are exclusively subscribed and others offer both free to air and subscription services to consumers. Key decoder brands include DSTV, GoTV, ZUKU, Bamba, Star Times, Azam, Samsutech and Hotpoint. The channels are

accessible through various Broadcast Signal Distributors, which were awarded frequencies during the roll out of the digital system such as Chinese-owned Pan African Network Group (PANG), the national broadcaster's SIGNET, Bamba and the Africa Digital Network (ADN). Today, consumers have access to a wide variety of channels and programmes and have more access to information relevant to their taste and preferences.

1.2.3 Growth of the Television Industry

With the availability of many channels transmitting on the digital platform, many television stations have come up within the last 4 years, and many more are coming up by the day. Consumption of media texts has also changed considerably over the years due to the increase of television stations opening up a new wave of content provision and approach to broadcasting. The mainstream media houses are facing competition for viewership from the emerging stations.

According to KARF (Kenya Audience Research Foundation), a media and audience research company, by June 2017, there were 66 local TV channels, 271 foreign TV channels, 37 online sites, 42 magazines, 44 newspapers and 243 radio stations. By 2018, the number of radio stations had risen to 337. This has led to the consumers being spread out more on the channels, hence the reduction of the number of people consuming a particular medium at a given time (KFCB, 2018). Subsequently, the spread of audiences means that the number of people watching a particular channel at a particular time reduces since the supply is higher than the demand; hence the need for each media house to retain its existing audiences as it attracts new ones.

With digital migration opening up avenues for more channels to be accommodated on the same bandwidth, quite a number of television stations have been launched over the last 4 years. Of key interest is the launch of television stations broadcasting in vernacular languages. Today, there are about 7 television stations broadcasting in Kikuyu language. These include Inooro TV, Kameme TV, Njata TV, Gikuyu TV, 3 Stones TV, Mt. Kenya TV and Jambu TV. Some of these stations offer exactly similar content to the mainstream media, from news, entertainment, drama, soap operas (translated into local dialect), features and documentaries, all in their respective vernacular language while upcoming television stations like Jambu TV are broadcasting majorly music and movies, with an intended roll out to include more

content like news in due course.

The initial high viewership of television content has however been affected by the new wave of digital film channels such as Netflix (an online streaming service for films and television programmes), Kwese (a sports channel), Showmax (a subscription video on demand service with focus on local content and partnerships with mobile telcos) and Hulu, that streams television series, all being internationally owned, while locally, we have Viusasa, which also majorly focuses on streaming short form video on demand content sourced locally and internationally.

These online streaming services have shifted the original mode of consuming television content sometimes referred to as "appointment viewing" whereby viewers schedule time, or make appointments, to watch their favourite shows. This best applies to television whereby programmes are broadcasted at specific time slots, and one has to make proper adjustments of their schedules so as not to run late for a programme. This is unlike emerging modes of television content consumption through online streaming platforms, whereby you can watch programmes in bulk at your own convenience; anytime, anywhere, so long as you have internet access. For example, one can watch a whole series of a programme unlike television where one follows a programme from one episode to another.

1.2.4 Inooro TV Programming

Every weekday, the station begins its broadcasts with live news, newspaper reviews, a political interview and entertainment between 6am and 9am titled *Inooro Ruciini*. This broadcast is presented by 2 male hosts; flanked by different guests tackling different issues.

This broadcast is then followed by a live 2-hour talk show titled *Kimuri,* hosted by 2 male hosts, which tackles different topical issues every weekday ranging from current affairs, traditions and culture, agriculture, health amongst others. This broadcast runs from 9am up to 11am, and is then followed by a local Kikuyu movie (*centro sinema*) that is followed by 1pm news, followed by a repeat of the morning show interviews and entertainment broadcasts, and then a 2-hour live local music entertainment show (*Mwigangaro*) runs from 4pm to 6pm every weekday.

A 1-hour live and at times recorded medical talk show (*Ndagitari*) runs from 6pm to 7pm, followed by the 7pm news bulletin, and then every weekday there is an Indian soap opera (*Kumkum Baghya*) dubbed into Kikuyu that airs from 7.30pm to 8.30pm, followed by varied 30-minute local productions ranging from dramas, comedies, features and agricultural programmes, which broadcast between 8.30pm and 9pm, and then prime time news and lastly a local movie selection (*centro sinema*) winds up the weekday's broadcast time slot. Overnight, the station mainly broadcasts gospel music all the way to 6am.

Weekends are majorly occupied by entertainment with kids content (cartoons and local magazine programme, '*Bururi wa Ciana*') urban and reggae music show (*Wirekererie Live*), classic music (*Thuthira Ngoro*), action movies, a dance show (*Ikumbi ria Withi*) and a repeat of the soap opera (*Kumkum Baghya*) dominating, besides the news bulletins at 1pm, 7pm and 9pm. With this kind of programming, it is quite evident that Inooro TV's programming content matches the mainstream media programming content.

During the programme broadcasts, whether live or recorded, audience engagement is a common practice whereby the audience is encouraged to participate through call-ins, SMS and through the station's social media pages including Facebook, Twitter, Instagram and WhatsApp, which are active all the time. That way, the station is able to get feedback and build interactivity with its audience.

1.2.5 Viewership Ratings
Viewership rating is a process of ranking television stations based on the number of estimated viewers watching a station at any particular time. It's an intense kind of audience research that is mostly carried out by independent media research companies on behalf of media houses to determine viewership acceptance of certain channels and content on particular television stations, hence helping to establish the ratings chart for different television stations. These charts help determine which television station is watched more than the other at any given time. This data is collected from different samples of respondents on regional and national levels. This study while assessing viewership habits of vernacular TV stations, will therefore table viewership ratings drawn from the responses gathered during the research, to be able to compare these ratings with those tabled by media research companies.

A media research company Ipsos notes that the surveys they carry out map out the weekly media consuming population of Kenya by key demographics (Age, Gender, Setting, Topography, LSM – living standards measure) which is key to ensure that media practitioners and media buyers base their decisions on the audiences they aim to reach. Findings from the survey are then mapped to the target population, where population size is determined by the latest census data (IPSOS, 2018). In a study carried out by Ipsos Media Measurement in December 2018 and published in January 2019, radio is still the highest consumed medium in Kenya (see figure 1.2.5).
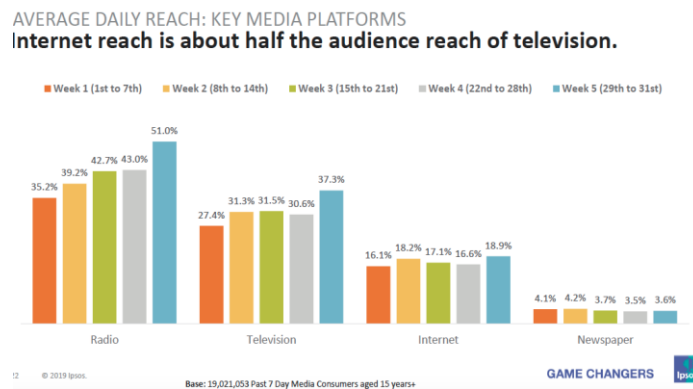
Figure 1.1: Viewership Ratings
Source: IPSOS (2019)

This is still the case in this study conducted by KARF (Kenya Audience Research Foundation) between February and March 2019 on audience consumption of different medium (see figure 1.2.5.1).
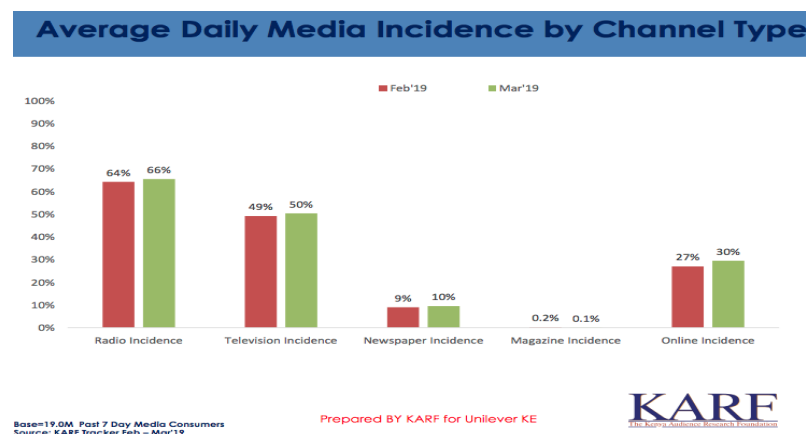
Figure 1.2: Average Daily Media Incidence by Channel Type
Source: KARF (2019)

1.2.6 Television Viewing

Television viewing has become a key component in most people's lives. The Television is a favourite source of news, entertainment, information and education, or a combination of all, making it a good 'pass time' resource. With the advent of technology, media consumers have different avenues to access content and to interact with their peers, and the smart phones, tablets, laptops and digital televisions have greatly supported the 'multitasking mode' of consuming content, whereby one can listen to radio, watch TV, chat with their friends on their mobile phone or play a game at the same time (Vahlberg, 2010). With this in mind, broadcasters are now tailoring their content to suit the ever-increasing demands, tastes and preferences of their audiences. Today, the viewer has power over what content to consume at a given time, hence the need for media to ensure that it has the most interesting content and to adjust to the needs of different audiences (Hecht, 2016).

An Ipsos study in December 2018 goes further to establish the most popular brands and as per the findings below, online platforms and television have a symbiotic relationship, competing with each other for audiences. It also explains further the audience behaviour of splitting their media attention (see figure 1.2.6).
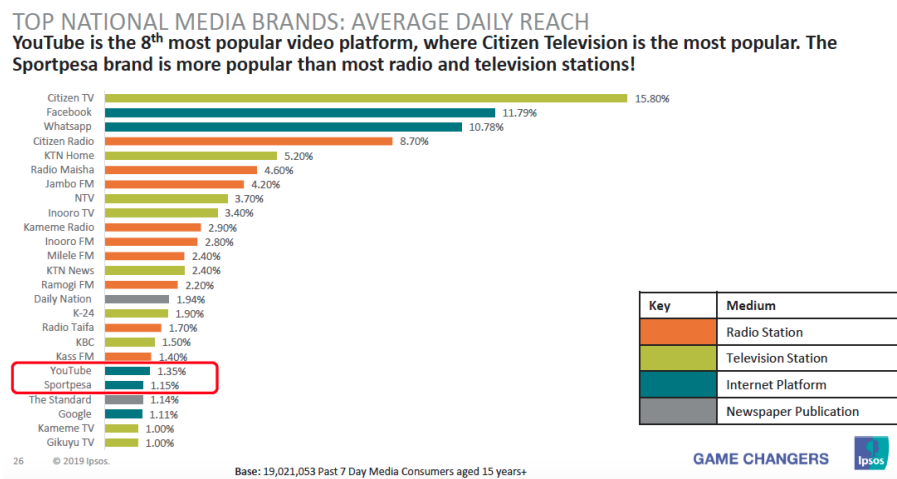
Figure 1.3: Television Viewing

Source: IPSOS (2018)

1.2.7 History of usage of Indigenous Languages in the Media and the Rationale

In Kenya, radio began broadcasting way back in 1928 when the colonial government launched a radio station broadcasting in English, with an aim of broadcasting content

for whites and Asians. The radio station was used by the British East African Company to inform the British colonialists about the war. Later on, the radio station started incorporating content that suited Africans, so that families and friends of the Africans involved in World War II would be informed about their relatives.

In 1953, the African Broadcasting Services (ABC) was setup to specifically focus on content for different ethnic communities in Kenya including Swahili, Dholuo, Kikuyu, Kamba, Kipsigis, Nandi and Luhya, which broadcasted in different timings during the day and night. In 1954, the Kenya Broadcasting Service (KBS) was setup with stations in different regions including Mombasa (Sauti ya Mvita), Nyeri (Mount Kenya Station), and Kisumu (Lake Station). The British Broadcasting Corporation (BBC) World Service started broadcasting in Swahili in 1957 (BBC, 2009). Kenya gained its independence in 1963, after 30 years of colonial rule, opening up the airwaves, even though the government closely monitored the content being broadcast to the public (Okoth, 2015).

The opening up of the airwaves led to the launch of different radio stations broadcasting in vernacular language, as radio was the easiest and cheapest to setup and manage as compared to newspapers and television, which would be expensive and would require some level of literacy for the consumers. Radio was also best suited as people with little or no education would still be able to follow up the broadcasts in their own vernacular language (Orao 2009).

Vernacular broadcast television stations came to play in Kenya for the first time in 2011, with the launch of Kass TV International, which broadcasts in Kalenjin language up to today. At the time of its launch, the station was broadcasting both in Kenya and in Washington in the USA. At the time of its launch, Joshua Chepkwony, the chairman of Kass Media said, "We are responding to the needs of our audience who want much more. Creativity in the current broadcasting has hit the ceiling because the use of foreign languages always has a limit. We will be able to reach to the common man whose limitation in terms of education has confined him to exclusion. He will have a platform to be heard and appreciated" (Kiprotich, 2011). After the digital migration in Kenya in 2015, the ease of access to multiple channels

in the same bandwidth has greatly supported the launch of different stations broadcasting in different languages.

1.3 Problem Statement

The media landscape in Kenya has significantly changed in the past 10 years. When the constitution was promulgated in 2010, clause 34 guaranteed "the freedom and independence of the electronic, print and all other types of media", supporting media freedom, key for growth of the media industry. These changes have impacted the practice of journalism and broadcasting.

According to CA (2018), Kenya now has 7 television stations broadcasting in Kikuyu language. Majority of these stations are accessible through Signet signal distributor, that is managed under the national broadcaster the Kenya Broadcasting Corporation, and available on all free-to-air decoders.

An Ipsos (2019) study conducted in December 2018 and released in January 2019 shows just how the Kikuyu broadcast stations have gained viewership and are competing with big brands for viewership, with Inooro TV being at position 3 nationally, and the top Kikuyu television broadcasting brand, followed by Gikuyu TV, Kameme TV and Mt. Kenya TV. Another study conducted by the Kenya Audience Research Foundation in February and March 2019 ranked Inooro TV at position two with 9% market share, showing a 1% growth from the research conducted by IPSOS in December 2018.

There are a few, if any, conclusive studies that have been conducted in this field of vernacular language television stations' viewership habits and how they have affected viewership trends for the mainstream media houses and why the consumer preferences for these local dialect stations. Yet this is a very important aspect in the broadcasting industry; as the vernacular televisions are attracting audiences and therefore this study will help media scholars and the mainstream stations know what these vernacular stations are doing to split their viewership in the highly competitive media industry. This research will therefore go on the ground and find out exactly what consumers of these vernacular television stations are finding interesting in them, as compared to what they consume from stations broadcasting in the national languages. The study will also establish whether people actually do watch Inooro TV

and what exactly they watch on Inooro TV and why, besides what media monitoring companies report. The respondents will be analysed in terms of the demographics of age, economic status, education level and cultural backgrounds. The study will further research on the strategies that Inooro TV, the station the study is focusing on, has done to attract and grow its viewership and the strategies its incorporating to sustain the viewership.

1.4 Research Objectives

1.4.1 General Objective

The general objective of this study was to assess vernacular TV viewership habits.

1.4.2 Specific Objectives

The specific objectives for this study were:

i. To find out which television stations that Kiambu residents watch
ii. To find out the specific programmes audiences watch on Inooro TV and why.
iii. To find out Inooro TV's strategies towards retaining and growing the viewership
iv. To explore the attitude of different demographics towards vernacular TV

1.5 Research Questions

i. Which television stations do Kiambu residents watch?
ii. Which specific programmes do audiences watch on Inooro TV and why?
iii. What are Inooro TV's strategies towards retaining and growing the viewership?
iv. What is the attitude of different demographics towards vernacular TV?

1.6 Justification of the Study

There have been significant changes in the way people consume media especially in the current state whereby the consumer has access to over 66 television stations, as compared to the 80's and 70's when the consumer had access to only the national broadcaster and in 2010 when the consumer had access to about 14 television stations.

Ever since Kenya migrated to the digital platform on 15th February 2015, many television stations have come up, some specialising in broadcasting certain content for example property, music, agriculture, fashion, motherhood amongst others, while others have specialised in broadcasting in a certain local dialect, reaching

communities that understand that language. This has brought about competition for viewership and sharing of revenue across the media outlets. The struggle to be relevant and to draw viewers has also had an adverse effect on ethical issues of the media like fairness, truth and transparency amongst others.

There are a few, if any conclusive studies that have been conducted in this field of vernacular language television stations and therefore this study will help the government, media houses, scholars amongst other communication players strategise on satisfying viewer expectations, growing the industry, increasing audience numbers and retaining their existing audiences. It will also demonstrate to the media scholars how the viewership habits are changing after media diversity brought along vernacular languages available in the airwaves. This study will create a foundation upon which studies of vernacular viewership trends can be built.

1.7 Significance of the Study

This research will be necessary to establish why vernacular television stations have managed to give the mainstream media houses stiff competition despite broadcasting in vernacular language.

1.8 Scope and Limitations

The study was conducted on residents of Kiambu Constituency (Sub-county) in Kiambu County. Kiambu Sub-county is an area that is inhabited by residents living in the rural and semi-urban areas, with an estimated population of about 145,903 residents (KNBS, 2019).

The main limitation for the study was lack of adequate time with some of the respondents because of the demanding nature of their responsibilities, some of them being businessmen and others farmers. Kiambu County is a highly agricultural area and most of the residents are farmers and business people and therefore it posed a challenge getting enough time to fully engage them in a detailed study. The researcher scheduled enough time to conduct the research, and in some occasions had to go back at a time convenient for the respondents.

Being a majorly Kikuyu speaking region, the researcher who is not indigenously Kikuyu had a challenge effectively communicating in the vernacular language with the respondents, especially for the older generation and therefore engaged kikuyu-

speaking research assistants who helped in guiding the respondents through the questionnaires and interviews.

1.9 Operational Definition of Terms

"Broadcaster" is any authorised entity, which packages radio or television content for further relaying to the larger public.

"Broadcasting station" is a television or radio station equipped to broadcast programmes.

"Digital switchover" refers to the shift from analogue mode of transmission of content by media houses to the digital mode, before the content is received by consumers.

"Digital Terrestrial Television (DTT)" is a process of receiving Digital Television (DTV) content from transmission sites for broadcasting houses to our TV sets, through a TV antenna, digital cable and digital satellite.

"Digital Video Broadcasting-Terrestrial 2 (DVB-T2) is the most used digital terrestrial television (DTT) system in the world which transmits in Standard Definition (SD), High Definition (HD) and Ultra-High-Definition (UHD).

"Free-to-air" is a service broadcast with no encryption and open to reception by any broadcast receiver device.

"Mainstream media" refers to traditional or established broadcasting or publishing outlets for example Citizen TV, NTV, KTN, KBC, K24 and KTN News.

"Viewership ratings" is a process of ranking television stations based on the number of viewers watching a station at any particular time.

CHAPTER TWO
LITERATURE REVIEW

2.1 Overview

This chapter looks at different articles and publications written in relation to our subject which is viewership habits of vernacular television in relation to national language broadcast stations. First, the chapter looks at the changing viewership habits since the digital migration process in 2015, and then looks at the effects of vernacular stations on national unity and tribal groupings. Secondly, the chapter analyses different theories in relation to the topic.

According to Abel, (2008), literature review helps a researcher to understand a research study better, by gathering more information about a particular subject under investigation. (Oriare et al., 2010 (38).

2.2 Consumption of Media in Latin America

Latin American covers 20 countries, stretching from Mexico to South America. It is very popular with soap operas otherwise known as *Telenovelas* that also have a big following right here in Kenya. Other common genres produced from there include series, movies and sporting programmes, offering viewers quite a wide variety of content to choose from (Smith, 2014). Content consumers also can choose from free-to-air and subscription services, online streaming and VOD (video on demand) content on their technological devices (Verón, 2009).

2.2.1 Latino Television in the United States and Latin America

Latino audiences have access to networks broadcasting in English and Spanish languages (Nielsen, 2012). The channels broadcasting in English include CBS, NBC, ABC, Fox, and the CW while those broadcasting in Spanish include Univisión, Telemundo, Unimás, Azteca, MundoMax, LATV and Estrella TV. Audiences are exposed to different cultures through these channels, helping to transform the communication system in the US owing to the mixture of cultures broadcasted through these stations. The advancement of technology has enabled broadcast of programmes through different telecommunication avenues like digital satellites, where content is transmitted to other cable channels that in turn transmit the content to consumers, or by transmitting content directly to people's homes, cutting on the cost and time of transferring content from broadcasters to consumers, thereby easing the

process of communication. This same effect is being felt here in Kenya, where as a consumer, one can receive television content at their own convenience either through their smart phone, television set, tablet, laptop or computer.

2.3 Regional Consumption of Media

BBC World Service Trust conducted a study of media in Sub-Saharan Africa in 2006 and found out that commercial-based radio stations grew by 350% between the year 2000 and 2006, while community-based radio stations grew by 1,300% during the same period. For example, in the year 2000, Tanzania had 8 public radio stations and by the year 2006 the number had grown to 32. DRC (Democratic Republic of Congo) had 10 radio stations in 2000 and over 160 community-based in 2006, Mali had over 300 and South Africa over community-based radio stations by the year 2006. Community-based radio stations were found to be instrumental in covering content in the grass root level, airing people's opinion, maintaining a community's tradition and culture and handling the community's development interests.

2.3.1 Early uses of Media in South Africa

An article by Taha (2016) notes that radio began in 1924 in South Africa, with SABC (South African Broadcasting Corporation) being launched in 1936 together with BBC. SABC had several radio stations that broadcasted in English, *Afrikaaner* and 2 local languages, *Ngani and Sotho*. Television broadcasts were quite delayed, with the first TV stations being launched in 1976. Mersham (1993) pointed out that television helped give its viewers a sense of identity and personal development.

During the apartheid era between 1948 and 1990, when the white population segregated the blacks in terms of employment, housing, relationships and marriages, the perpetrators used media as a means of promoting their racist ways and to maintain dominance over the Asians and blacks. This closely relates to Kenya's incidences of post-election violence after the 2007-2008 general elections, when vernacular radio was greatly accused of having incited its communities against other communities. Even when the apartheid era came to an end in 1994, vernacular radio stations have still maintained dominance by rebranding into stations that promote togetherness and cultural identities. By the year 2016, South Africa had 40 commercial-based radio stations and 256 community-based radio stations (Businesstech, 2016)

2.4 Consumption of Media in Kenya

In different viewership studies conducted in Kenya by Geopoll, the largest provider of media ratings in Africa, there has been shifting trends in terms of media consumption. In this study conducted just after digital migration took effect, in the period between April and June 2015, Citizen TV commanded a huge share of the market at 38%.

Top TV Stations in Kenya by audience share
April – June 2015

Share	Station
38.84%	Citizen
15.19%	KTN
11.93%	NTV
8.96%	K24
7.09%	KBC
6.44%	QTV
5.11%	KissTV
3.02%	Family
2.26%	GBS
0.11%	Africa Magic
1.05%	Other

Figure 2.1: Top TV Stations in Kenya by Audience Share
Source: Geopoll, 2015

For comparison, within the first quarter of 2015 between January and March, which is the period when digital migration took effect, KBC and K24 had a higher share than in Q2 (Quarter 2) between April and June 2015, partly due to the temporary shut off of NTV, KTN, Citizen and QTV, when these stations protested against shifting from analogue mode of broadcasting, leading to their shut down.
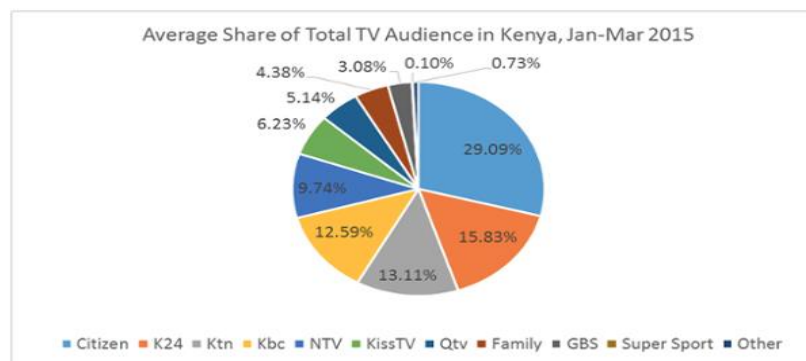
Information Courtesy of Geopoll.

Figure 2.2: Average share of TV Audience in Kenya, Jan –Mar 2015
Source: Geopoll, 2015

Come December 2016, and the market share for Citizen TV had gone down, with new entrants like Inooro TV by that time having been on air for slightly over 1 year, already commanding 3% of the market share.

Kenya TV Audience Share – Q4 2016	
Station	Share
Citizen	31.9%
KTN	10.8%
NTV	8.3%
KTN News	8.0%
Super Sport	6.1%
Africa Magic	5.3%
K24	5.3%
KBC	4.8%
Inooro TV	3.4%
KissTV	2.6%
Other	13.5%

Figure 2.3: Kenya TV Audience Share – Q4 2016
Source: Geopoll, 2016

This trend keeps changing, with the market share for top stations shifting upwards and downwards as the emerging stations keep drawing audiences from the top brands.

Kenya TV Audience Share – Q1 2017	
Station	Share
Citizen	33.7%
KTN	11.1%
KTN News	8.8%
NTV	8.5%
SuperSport	6.1%
Africa Magic	4.6%
K24	4.4%
KBC	4.2%
Inooro TV	3.5%
KissTV	2.7%
Other	12.4%

Figure 2.4: Kenya TV Audience Share – Q1 2017
Source: Geopoll, 2017

An imminent growth is evident in this study conducted by KARF in September 2017, positioning Inooro TV at number 5 with 7.7%, a 4% growth of the market share nationally.
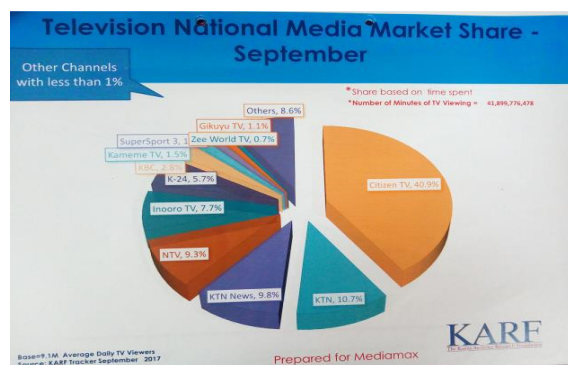
Figure 2.5: Television National Media Market Share - Sep 2017
Source: KARF, 2017

Regionally, in Central Province, an area dominated by Kikuyu residents and the main target audience for Inooro TV, as at September 2017, the station commanded a 20% market share in that region.
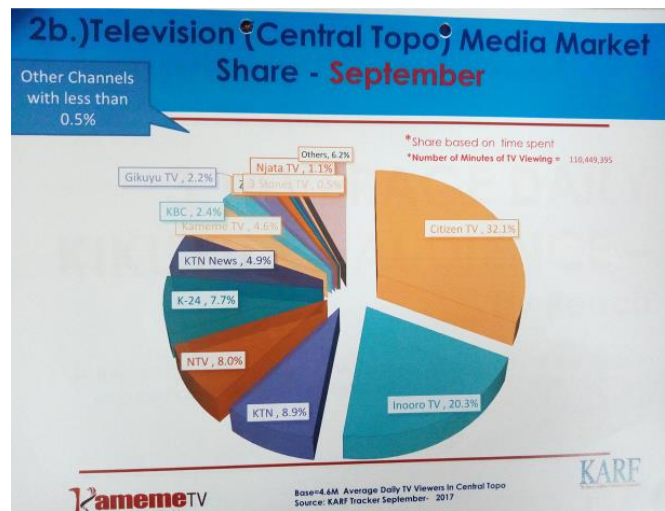
Figure 2.6: Television (Central Topography)

Source: KARF, 2017

A study conducted by Kenya Audience Research Foundation (KARF) in February and March 2019 found out that Inooro TV had a daily reach of 15% in February in the central region, and 16% reach in March, 4% lower than the earlier conducted research by KARF in September 2017.
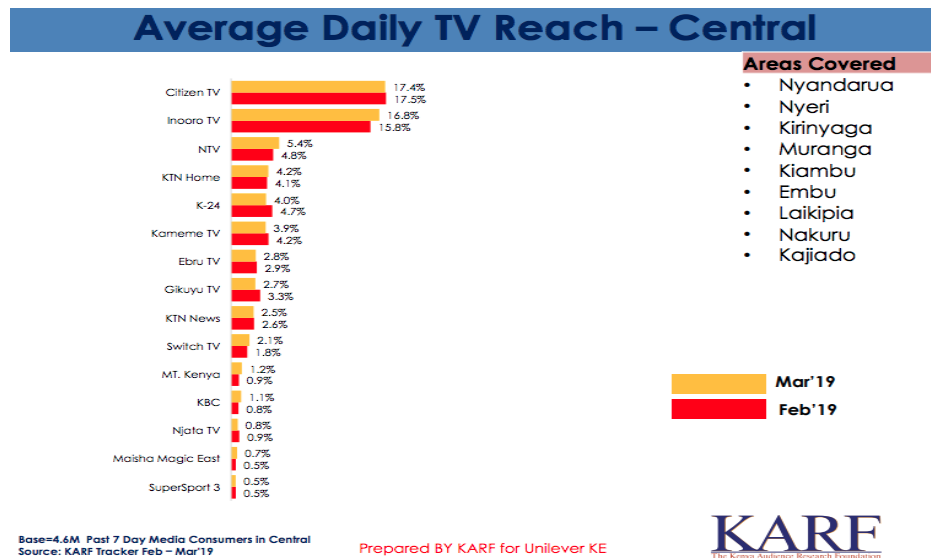
Figure 2.7: Average Daily TV Reach – Central

Source: KARF, 2019

2.5 Effects of Vernacular Language on National Unity and Tribal Groupings in Kenya

An article by Yambo (2006) on whether to ban or not to ban vernacular radio stations indicates that Kenya's own experience in January and February of 2008 during the post-election violence particularly in the expansive Rift Valley quickly became inter-ethnic because, in the eyes of ODM supporters in the Rift Valley and parts of Western Province, the "stolen presidential election" meant that there was not going to be a resolution of the land issue this time either. There was not going to be a resolution, just as there had not been during the 24-year presidency of Daniel Arap Moi. There have been claims, to be sure, that certain radio stations in the Rift Valley and elsewhere did prompt their listeners to xenophobic acts, murder and revenge. This case of the media being used to trigger violence has been likened to the Rwandan genocide, whereby it is alleged that in the early nineties, broadcasts from Rwandan radio stations prompted anarchy and genocide practices. One of the suspects who was charged at the International Criminal Court (ICC) in relation to perpetrating the 2008 post-election violence (PEV) was the former Head of Operations at KASS FM (a station broadcasting in Kalenjin) Joshua Arap Sang, who was a Radio broadcaster during the PEV and whom the Prosecution argued that he was one of the principal planners and organizers of crimes against PNU supporters, and that he took advantage of being a broadcaster to incite his audience against members of the Kikuyu community, majority who were PNU supporters at that time, mainly because the Kikuyu community had settled in areas allegedly belonging to Kalenjin community. This highlights how the vernacular media has been on the spotlight for cases of incitement of people within their communities for crimes against humanity.

In a report published in 2008 by the Kenya Human Rights Commission (KHRC) in relation to the causes and effects of PEV, KHRC noted that vernacular radio stations played a major role in openly supporting certain candidates from their own ethnic backgrounds and political parties of their interest and criticizing those from opposing political parties and ethnic communities. Some of the vernacular radio stations that the report noted to have been involved in this include Kass FM, Lake Victoria and Inooro FM (KHRC, 2008). These overtures played a major role in creating animosity along political party and ethnic lines, majorly affecting national unity.

However, as a lesson learnt from the 2008 PEV, the recent election periods have witnessed strict surveillance measures on media houses by independent bodies including the NCIC (National Cohesion and Integration Commission), which was mandated with "preventing discrimination on the basis of race or ethnicity and advocating for cohesiveness among diverse groups in the country" (NCIC website). The body has taken to court quite a number of political leaders who have been found to have made statements that seemed "inciting" to the public. Besides political leaders, the body has closely monitored weblogs and social media sites for individuals who may be spreading malicious information against other parties, communities or individuals, a very common practice during electioneering period, moving swiftly to arrest and charge those culprits.

Tribal grouping is an issue that has caught on the Kenyan audience, with people from certain communities segmenting themselves from other communities. This is also very common during the electioneering period, where people coin positive slogans in support of their leaders and parties of preference, and negative ones to those leaders and parties they are against. A case in example is the *'Tano Tena', 'Kumira Kumira'* and *'Thuraku'* slogans that were popularly used by Jubilee party supporters during the 2017 general elections and *'Canaan', 'Ndaani, ndaani' 'Tibim'* and *'Tialala',* used by ODM party supporters. Such incidences show how tribal groupings have had a threat to national unity as this heightens the political temperatures amongst members of different communities.

2.6 Analytical Framework
2.6.1 Theoretical Framework
2.6.1.1 Uses and Gratification Theory
Griffin (2011) states that, "people have needs that they seek to satisfy through media". This means that, consumers of media access certain media platforms with a specific need that they want to fulfil. The 'need' could include information, education, entertainment or a mixture of all, and therefore the medium that the consumers will feel best suited to satisfy that need, is the medium that they will choose to access. The theory states that media consumers are active consumers who have power over what media to access at a certain time.

This theory best explains why viewers will choose to watch a particular channel based on the programme that it is airing as compared to another channel. It also explains the control that consumers have when they keep shifting interests on the different platforms, based on what they are offering. That is, if a particular TV station begins airing a particular programme that the audience will find 'gratifying', chances of them abandoning another programme for the new one are high. It also explains the challenge that the media houses have in ensuring that they satisfy the needs of their audiences whereby they heavily invest in content that they know their audiences will connect with. The intense media research on viewership carried out by different research companies' best explains the urge for media houses to know what the audience is watching so as to develop strategies to pull audiences to them or retain them.

For example, in regards to our case study in this research of Inooro TV, there are programmes that have a very big following by the target audience, enabling them to compete head on with similar genres of programmes being broadcasted by competing media houses within the same time slot. A case in example is the Indian Soap Opera *Kumkum Baghya*, that airs within the prime time slot of 7.30pm to 8.30pm, which is translated to Kikuyu language thereby meeting the need for that old person back in the village, who may not be in a position to understand the English language that most of the other soap operas broadcast in. This transmission of the soap opera in vernacular has enabled them to follow the proceedings comfortably in a language they understand. The programme is popular even with the young people, with a Facebook page that discusses the proceedings of the programme and posts regular updates having close to 400,000 followers.

According to McQuail (2010), uses and gratification theory explains the relationship between audience and media. It explains why people use media, detailing the media as an essential tool in building social circles. Morley (2013) discussed in depth the aspect of an "active viewer" who watches TV with purpose and intent. They don't flip through channels or have TV on in the background; instead they set aside a block of time, watch a chosen show, and pay close attention to the show. These purposeful, engaged viewers require a calibre of show that will match their attention level. The

ritual around watching television is changing, and the value of the content is higher than ever.

With the case of Inooro TV, audiences may choose to watch the station's programming content for various reasons or because the station satisfies certain needs. It may be because the station broadcasts in their own vernacular language, one that they do not need any form of literacy to understand, the programmes are of benefit to them in a certain way for example farmers may prefer to watch agricultural programmes as they offer agricultural information that is relevant to them, others will prefer cultural programmes as a way of identification with their culture, news for information or entertainment programmes for entertainment. As highlighted in this theory, the viewer has the upper hand to decide which content to watch and where.

2.6.1.2 Cultural Imperialism Theory

The word "Imperialism" refers to dominance, authority and power between nations and communities. Cultural imperialism would therefore imply the domination of one powerful nation or community over a less powerful nation or community, in a way that the powerful nation controls the less powerful nation. The cultures slowly influence these nations to embrace the cultures of the dominant culture. A good example of how this can happen could be through programmes outsourced internationally influencing the local nations, due to the exposure the locals get from these programmes.

In Kenya, with foreign movies, soap operas, drama, comedies and sports programmes occupying a huge share of time on our screens, and with a majority having preference to watch these foreign programmes as compared to the local programmes, big sporting events like the English Premier League attract very high viewership as compared to the Kenya premier league, raising concerns over how much Kenyans fail to support their own whilst 'idolizing' foreign players. As viewers consume foreign programming content, there emerges an urge to emulate the actors they watch on Television in terms of beauty, fashion, lifestyle, behaviours and attitudes, shunning our local beliefs, behaviours, culture and traditions, and embracing the western way of living.

According to Garcia, Birkinbine (2018), Cultural Imperialism Theory focuses on how the culture in the United States is spread out and enforced upon developing nations,

through programmes drawn from the US, thereby influencing the people watching those programmes through the behaviour, attitude and belief. In the context of this study, cultural imperialism applies whereby our culture is imposed on us through the programmes aired on television in a way that continuous exposure to certain culture influences the audience towards embracing that culture. For example, programmes promoting the culture of the *Agikuyu* community on various issues like rites of passage, marriage and inheritance have a strong ability of not only educating the viewers about that culture but also making the viewer adopt those cultures.

2.7 Conceptual Framework

DEPENDENT VARIABLES

INDEPENDENT VARIABLE

| TELEVISION VIEWERSHIP TRENDS |

→

| CONTENT |
| AGE GROUPS |
| NATIONAL UNITY |
| TRIBAL GROUPINGS |
| SUSTAINABILITY |
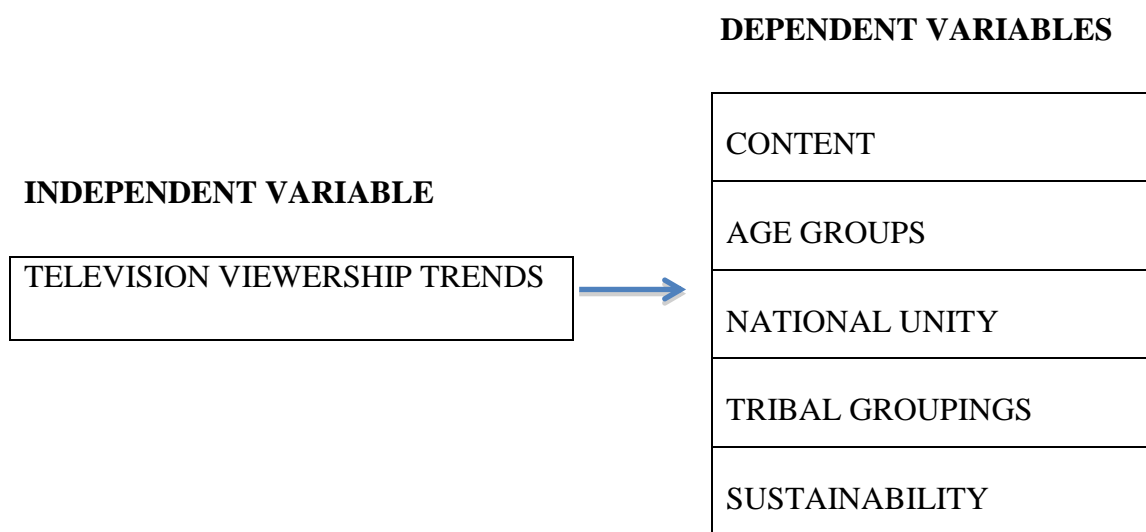
Figure 2.8: Conceptual Framework

According to Regoniel (2015), a conceptual framework is whereby a researcher analyses the connection of different variables that are relevant to the research. McGaghie *et al*. (2001) notes that the conceptual framework helps build a framework on how the research questions will be presented based on the problem statement. The conceptual framework analyses independent and dependent variables. An independent variable is a variable that is altered and measured so as to check its effects on the dependent variable. A dependent variable is the variable that is being examined in a scientific experiment. According to McGaghie *et al*. (2001) "The dependent variable is 'dependent' on the independent variable".

A conceptual framework is a structure which the researcher believes can best explain the natural progression of the phenomenon to be studied (Camp, 2001).

It is linked with the concepts, empirical research and important theories used in promoting and systemizing the knowledge espoused by the researcher (Peshkin, 1993). It is the researcher's explanation of how the research problem would be explored. The conceptual framework presents an integrated way of looking at a problem under study (Liehr & Smith, 1999).

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This study will test Television Viewership Trends as a dependent variable whereby the study will do on the ground survey of what television content the respondents watch, when and why, enabling us to determine if what has been reported by media monitoring companies holds ground. Part of the independent variables that the researcher will analyse include the content whereby the researcher will seek to find out which content respondents are consuming on Inooro TV and how it is beneficial to them.

While studying the age groups, the researcher will engage people drawn from different age groups, from the young adults, adults and the old, within the age bracket of 15 and 65 years. This will help determine what programming content is relevant to what age groups and why.

On sustainability, the study will seek to establish how sustainable Inooro TV is as a Kikuyu Broadcasting television station in the short term and long term, especially in this new age of technological advancements whereby the online platform is becoming more preferable and accessible to certain age groups, and is being considered as a strong incoming threat to mainstream media broadcasting. This will be through KII's with the Royal Media Services management on how respondents can access television content besides their television sets.

Use of vernacular language in broadcasting has been claimed in the past for having played a role in influencing communities to fight against each other, and with this particular research focusing on Inooro TV, this research will seek to find out the respondents' views on vernacular station's effect on national unity, if they in any way trigger violence or hatred amongst communities. The study will also find out if the respondents feel segmented in any way from the other tribes.

CHAPTER THREE
RESEARCH METHODOLOGY

3.1 Overview

This chapter will look at the philosophical paradigm, study design, study site, research approach, research method, data needs, types and sources, population, sampling procedure and data collection, data analysis, data presentation, validity & reliability and lastly ethical considerations.

Kenya has witnessed a steady increase in television stations over the last 4 years. The digital migration process that began in 2006 and culminated into the eventual analogue 'switch-off' in February of 2015 witnessed an entry of many broadcasters (Telecommunications Management Group, 2017). The general objective for this study is to assess the viewership habits of vernacular television stations.

3.2 Philosophical Paradigm

Data for this research was gathered using the primary sources. Kothari (2004) defines primary data as data that is collected directly from the respondents. This is mainly done through questionnaires, interviews and Focus Group Discussions (FGDs). Primary data for this research was collected through questionnaires and interviews, which were administered on residents of Kiambu Constituency, Kiambu County.

Key informant interviews (KIIs) were conducted with the management and key staff of Royal Media Services and Inooro TV which included the Managing Director for Royal Media Services, Inooro TV Head of Programming, Television Programme Producers and News Reporters. The findings were then analysed and relevant conclusions and recommendations drawn from them.

Having painted a clear picture as to what draws the respondents to watch Inooro TV as compared to other television stations in the findings, this will be an eye opener for the media houses and media scholars, as it will help media houses to determine the strategies and policies that they should take so as to remain relevant in this highly competitive field while for the scholars, it will be good to know what viewers are looking for thereby effectively equipping the students with the knowledge that will help them meet that need.

3.3 Study Design

Creswell (2014) defines research design as, "types of inquiry of qualitative, quantitative or mixed methods nature, each of which category provides specific direction for research". Densin and Lincoln (2011) as cited by Creswell (2014), refer to research designs as "the strategies researchers use to carry out inquiry".

The study used the mixed method research design. Mixed methods research design involves combining qualitative and quantitative research data in a research study to reach a conclusion (Creswell, 2014). The research was conducted in a convergent parallel mixed design, whereby the researcher combined the quantitative and qualitative data to provide an all-inclusive analysis of the research problem, which was to examine the vernacular TV viewership habits and what the consumer prefers in these local dialect stations. Both quantitative and qualitative data was collected concurrently and any matter that required further inquiry was assessed within the same setting of the research.

3.4 Study Site

The study was conducted in Kiambu County, a County largely settled by the Kikuyu Community. The County has an estimated population of about 2,417,635 residents (KNBS, 2019). The county covers an area of 2,449.2km squared (945.6sq mi) and a population density of 660/km squared (1,700/sq mi). The county's capital is Kiambu town while the seat of Government is located in Thika town. Kiambu County has 12 constituencies or sub-counties and 60 wards. The land is highly agricultural, with farmers mainly cultivating cash crops like coffee and food crops. The county is 40% rural and 60% urban, owing to Nairobi's consistent growth northwards. Specifically, the study was narrowed down to Kiambu Constituency, a constituency that has 4 wards with an estimated population of 145,903 residents (KNBS, 2019).

3.5 Research Approach

This study adopted quantitative and qualitative data collection methods. Quantitative data collected primary and secondary data through surveys. The researcher administered questionnaires and interviews to the residents of Kiambu Constituency, so as to have varied opinions and also to give room for further follow-ups on the answers given. For secondary data, the researcher obtained relevant data from media research companies about audience viewership trends in different parts of the country

for different television stations, for comparison with the primary data gathered on the ground during the analysis process. Qualitative data was collected through the case study method, whereby formal interviews were conducted through Key Informant Interviews with the management and key staff of Royal Media Services and Inooro TV.

The study was seeking to find out the reasons for the changing habits of television content consumption amongst viewers, by asking questions based on the viewership habits of vernacular television stations. Therefore, part of the answers the study was looking for was why the consumer prefers to watch vernacular television stations and the specific programmes they like.

3.6 Research Method

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

Patton (1990) identifies a case study as, "a strategy of organising social data for purposes of viewing social reality by examining a social unit as a whole." The 'case' is typical of the factors the researcher intends to study. This design enables a researcher to understand key aspects of the unit by probing them deeply and analysing interactions between the factors that explain present status.

3.7 Data Needs, Types and Sources

The study collected primary data directly from Kiambu Sub-County respondents through interviews and questionnaires and Key Informant Interviews (KII) on Inooro TV staff including the Managing Director for Royal Media Services, Inooro TV Head of Programming, Television Programme Producers and News Reporters. Secondary data was sourced from viewership ratings tabulated by media research companies.

3.8 Population, Sampling Procedure and Data Collection

3.8.1 Population

According to Mugenda & Mugenda (1999), the target population is the group that the researcher wants to generalize the results of the study. Mugenda (2003) further defines population as the sum of the elements for study. The study targets residents living in Kiambu County, with an estimated population of about 2,417,635 residents, based on this year's census exercise conducted by KNBS. The population comprises of about 1,187,146 male residents, 1,230,454 female residents and 135 intersex residents.

With Kiambu County being a broad county with 12 constituencies, this research narrowed down its study area to Kiambu Constituency within Kiambu County. This is because Kiambu Constituency covers residents living in the township area and also residents living in the rural areas of Kiambu County. This provided the research with representative samples of both urban and rural residents. The income factor was important in this research because the research needed to be conducted on people who own television sets or have access to television, and therefore this was a key determinant for one to participate. Kiambu Constituency has an estimated population of 145,903 residents (KNBS, 2019).

Table 3.1: Population Distribution, Kiambu Constituency

WARD	MALE	FEMALE	TOTAL
TOTAL	69,661	76,225	145,903

Source: KNBS, 2019

3.8.2 Sampling Procedures

The study used non-probability sampling using the purposive method whereby selection to participate on the research was based on access to television for the residents of Kiambu Constituency in Kiambu County. Non-probability sampling involves "the selection of people to the sample on the basis of things like expertise and experience" (Denscombe, 1998, p. 25). Purposive sampling was used to pick respondents for the Key informant interviews, which covered members of staff at Inooro TV, based on their job title and role. Kiambu Constituency was used for this study due to its blend of the semi-urban and rural population, balancing the demands

of those living in semi-urban areas and rural areas. While conducting the pilot test of the research before embarking on the actual research process, convenience sampling was used whereby the researcher went to Kiambu town and randomly asked the questions in the interviews and questionnaires to random people, to test their understanding for the questions and adjust where necessary. According to Lisa (2008) Convenience sampling (also known as availability sampling) is a sampling type that selects participants in a study based on their being 'conveniently available' at the time the research is being carried out. Convenience to both the researcher and the respondent is important as it eases the data collection exercise.

3.8.3 Sample Size

The sample size for a research process should represent the entire population fully. Kothari (2004) states that, "the sample size chosen by the researcher should be capable of giving enough information about the population and one which can be analysed with ease." The sample size for this research was determined using the Slovin's Formula. This formula is used to calculate the sample size (n) given the population size (N) and a margin of error (e) (Creswell 2006). This formula was appropriate because the target population was estimated at 145,903 residents in Kiambu constituency, Kiambu County, hence the need of a sample size that will fully represent it.

Sample size (n) = $\dfrac{N}{1+NE^2}$

Whereby:

n represents the number of samples

N represents the total population

e represents the margin of error (0.05)

$n = \dfrac{145,903}{1+ (145,903 \times 0.05^2)}$

$n = \dfrac{145,903}{365.7575}$

n = 399

The sample size in this study was 399 respondents aged between 15 and 65 years. As the study area was covering 4 wards, each ward was having 50 questionnaires and 50 interviews distributed.

3.8.4 Data Collection

The research collected primary data through interviews and questionnaires for quantitative data, as the two instruments were able to gather varied information on the study, while qualitative data was collected through Key Informant Interviews (KII's). The open-ended questions in the interviews sought individual opinions from the respondents while the close-ended questions in the questionnaires and interviews sought direct answers from the respondents for the study. While conducting the interviews and KII's, the researcher recorded the proceedings on the interview script, upon request and approval from the respondents.

The questionnaires were distributed to the respondents of different age ranges with an age range of between 15 and 65 years. The researcher exercised a high degree of impartiality and confidentiality to ensure that the respondent did not in any way feel coerced to alter their honest opinion to the questions at hand. The same degree of integrity was applied when conducting the Key Informant Interviews (KII).

3.9 Data Analysis

Data analysis is the condensing of material into manageable data using numbers, themes and key words, before converting the material to percentages, summaries, diagrams and illustrations (Borg & Gall, 1989). Once data was collected, it was reviewed and edited, coded and tabulated according to research questions.

3.10 Data Presentation

Research data is any information that has been gathered, experienced or produced to confirm some initial findings in a research. Research data can be gathered through documents, questionnaires, audio recordings, video recordings, films, library records, interview responses and facts and figures. Once data was collected, it was analysed and presented using charts, figures and tables so that relevant conclusions could be derived from the analysed data.

According to Anesthesiol (2017), data may be presented through texts, tables or graphs. These modes of presentation help in breaking down complex data into information that is simple and quick to understand. The presentations inform of texts, tables or graphs also make the data visually appealing to the reader. Tabular presentation of data uses the statistical table whereby data is systematically organized

in columns and rows, textual presentation involves presenting data in paragraph form in a combination of texts and figures while graphical presentation involves use of graphs and diagrams including bar graphs, pie or circle graphs, line graph and pictograph.

3.11 Validity & Reliability

Validity is the level in which a research tool measures what it purposes to measure correctly. (Borg & Gall, 1989: p, 249). Reliability is the level in which repeated use of a certain research tool still delivers intended results. This can be pretested by undertaking a pilot study. Cronbach, (1947) refers to reliability as the consistency of a research study or measuring test.

Before embarking on the actual research process, the researcher went to the ground and surveyed the area and respondents, and also conducted a pilot test on the questionnaire and interview questions. The researcher randomly asked prospective respondents some questions drawn from the questionnaire and interview, and gauged the respondents' understanding and interpretation of the questions, based on the answers given or follow up questions. This enabled the researcher to make any necessary revisions on the questions before embarking on the actual research process. The pilot test enabled the researcher to figure out if the chosen research design, method, data collections tools, sampling procedures and study site was viable. Some words used in the questions were simplified to make them simpler to understand and also some questions that felt repetitive were removed from the interview set.

3.12 Ethics

Mugenda and Mugenda (2003) points out that before a researcher embarks on data collection exercise it is important to ensure that all ethical considerations are followed to the letter. Ethical considerations included acquiring all the necessary permissions to conduct the study including a Certificate for Fieldwork from the university after successfully defending the research proposal (see appendix v), proper briefing of the respondents about the purposes for the academic study and where it will be used, acquiring permission from parents or guardians for any study being conducted on a minor (someone below 18), giving respondents the right to agree or decline to share their information based on the research, and lastly upholding the highest degree of professionalism and confidentiality. After the research, the researcher defended the

research project, and made the corrections highlighted by the university's defence panel with the supervisor's guidance, before submitting the work to the university to undergo plagiarism test that would then clear the work of any forms of plagiarism (see appendix vi). This process would then be culminated with the issuance of a Certificate of Corrections after the researcher effected all the corrections highlighted by the Project Coordinator (see appendix vii).

CHAPTER FOUR

DATA ANALYSIS, INTERPRETATION AND PRESENTATION

4.1 Overview

This chapter presents findings from the collected data on the research topic of vernacular television viewership habits and seeks to present data of how people drawn from different demographics in Kiambu Constituency consume vernacular television. The data was collected quantitatively through interviews and questionnaires and qualitatively through Key Informant Interviews. After collecting the data, all the information was grouped based on the responses given for the questionnaires, while for the interviews, key words or themes on the answers were used to group the responses. This enabled the researcher to get the exact number of people who selected similar responses, before embarking on data analysis. The numbers were converted to percentages where necessary, for purposes of analysis and presentation. This chapter therefore presents, interprets, analyses the data and offers a discussion on those findings.

4.2 Response Rate

A sample size of 399 respondents was targeted for the research. Out of the 399, only 375 respondents participated in the research, translating to 94% response rate. 188 interviews were conducted and 172 questionnaires were distributed to residents of Kiambu Constituency, covering 4 wards of Kiambu Township, Riabai, Tinganga and Ndumberi. 15 KII's were also conducted on staff of Royal Media Services and covered the Managing Director, Head of programming Inooro TV, 7 TV Producers and 6 Reporters.

Table 4.1: Number of participants per ward for Interviews

Ward	Township	Ndumberi	Riabai	Tinganga	Total
Male	20	22	21	23	86
Female	28	25	25	24	102

Table 4.2: Number of participants per ward for Questionnaires

Ward	Township	Ndumberi	Riabai	Tinganga	Total
Male	28	21	23	19	91
Female	21	24	19	17	81

Table 4.3: Number of participants in terms of gender

Gender	Male	Female	Total
Interviews	86	102	188
Questionnaires	91	81	172
KII's	4	11	15
Sub-total	**181**	**194**	**375**

This translates to 52% response rate for female and 48% response rate for male.

Figure 4.1: Graphical presentation of the number of participants in terms of gender
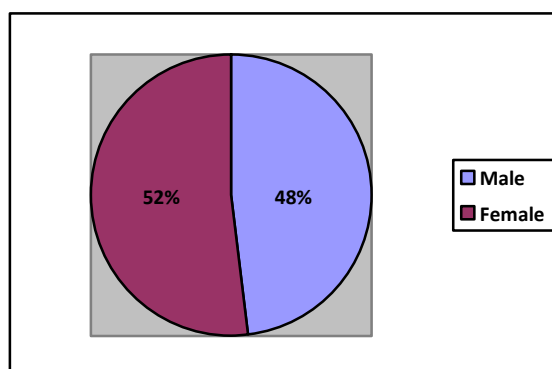
Table 4.4: Number of participants in Kiambu Constituency per their age group

Years	Below 20	21-30	31-40	41-50	51-60	Over 60	Total
Interviews	9	65	59	33	14	8	188
Questionnaires	18	52	28	32	24	18	172

Table 4.5: Number of participants in Kiambu Constituency as per their education level

Level	None	Primary	Secondary	Cert/Dip/ Tertiary	University	Total
Interviews	4	44	64	48	28	188
Questionnaires	2	49	40	44	37	172

4.3 Data Presentation, Analysis and Interpretation

4.3.1 Television Stations Kiambu Residents Watch

This study sought to establish in general, which television stations Kiambu residents' watch, before narrowing down to specifically the Kikuyu broadcasting television stations. Since non-probability sampling was used when conducting the study, the researcher first had to establish that the respondent had access to television before embarking on the interview or handing over the questionnaire for their response. Of

the 360 Kiambu residents sampled, there emerged to be a preference of watching a number of television stations rather than a specific station while others watch all television stations accessible to them, as they like different programmes in different television stations thereby switching through different channels at different times of the day. Inooro TV was reported to have the highest number of viewers in general viewership, with 80 respondents reporting to watch it, followed by Citizen TV with 39 respondents, NTV with 30, Kameme TV with 28, KTN with 21, Mt. Kenya TV with 15, 6 respondents reported to watch all stations, 6 for Switch TV, and 14 watch other TV stations besides the ones stated here. Most respondents had several TV stations that they watch and would therefore name them one by one as the researcher recorded the same on the answer sheet for the interviews. Each station was then tallied from the 188 responses from the interviews and tabulated to get the overall figure before converting to percentages as shown in figure 4.2.

Figure 4.2: Television stations Kiambu residents watch
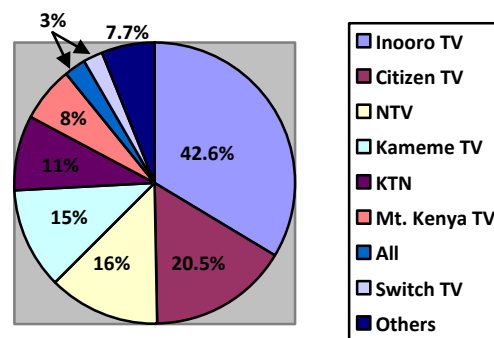
Source: Researcher, 2019

With these findings, there is a notable habit of the respondents watching Inooro TV more than the other TV stations, even though not all the respondents watch the station all through but some do watch the station at specific times when the station is broadcasting content that interests them. In as much as this particular research process gathered information from 188 respondents who were representative of the total population, by them having replied that Inooro TV is part of the stations that they watch, shows the affinity that they have with that channel.

4.3.1.2 Kikuyu Television Stations Kiambu Constituency Residents Watch

Of the 188 people interviewed on the television station they watched, Inooro topped with 77 people, Kameme TV followed closely with 51 people, Mt. Kenya TV with 29 people, Gikuyu TV with 22 people, Njata TV with 10 and Jambu TV with 3 people. This translated to Inooro TV at 42.7%, Kameme TV at 28%, Mt. Kenya TV at 16%, Gikuyu TV 12%, Njata TV 5.5% and Jambu TV at 1.6% (see figure 4.3).

Figure 4.3: Kikuyu television stations Kiambu Constituency residents watch
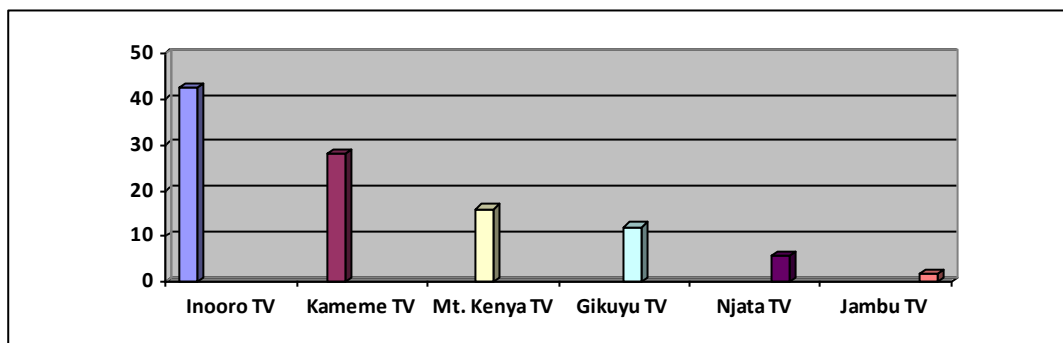
This data shows that people have different tastes in terms of the content they want to consume in the media, hence the tendency to switch through different channels to access the content of their choice. Even new entrants like Jambu TV do have an audience. As one of the respondents interviewed said:

> *"I prefer watching news across all Kikuyu channels, as I am well informed on a variety of news from my home county and the neighbouring counties because the stations bring us stories from deep in the villages. Therefore, I keep switching across different channels for those that bring the news at the same time like at 7pm and 9pm."*

4.3.2 Specific Programmes Audience's Watch on Inooro TV

Different age groups had different preferences, but news topped as the most preferred programme watched at 38%, movies at 20%, political interviews at 18.8%, dramas at 17.7%, soap operas at 17%, talk shows at 15.5%, medical talk show at 13.8%, agricultural programmes at 12%, entertainment & music (urban, reggae, classical, Kikuyu, gospel music, dance competitions and live bands) at 11% and other programmes of interest at 13% including sports programmes, cookery, business, features and children programmes. This shows the need for audiences to be informed on what's happening around them and also to get entertained.

4.3.2.1 Programmes Watched in Other Kikuyu TV stations

As this study was analysing the viewership habits of vernacular stations, the researcher further inquired about the programmes the respondents watch on competing Kikuyu TV stations. The genres are more or less the same, but the content, transmission time, presenters and mode of presentation is a factor that respondents use when watching these programmes which include comedies, medical programmes, talk shows, movies, news, musical programmes (classical music, *mugithi*, gospel), drama, agricultural programmes, cookery, cultural programmes, breakfast shows and political interviews.

4.3.2.2 Other Programmes Suggested to be added to Inooro TV

The highest number of people at 52% felt okay with everything offered by Inooro TV, giving a 'none' response to the question. 24% said they would like to see more comedy shows, 9% requested for soap operas including Philipino, Indian and Mexican soaps, 4% Nigerian movies, 3% would like to watch more political interviews, 2% would like live *mugithi*, kikuyu cartoons, more business and sports programmes respectively. This shows that the viewer finds a great deal of satisfaction from what is offered to them thereby feeling confident that the programming content is okay and doesn't need to be changed. It may also be analysed differently in that, the media houses offer more or less the same genres thereby underexposing viewers to any other variety of programming content that they should yearn for (see figure 4.4).

Figure 4.4: Other programmes suggested to be added to Inooro TV

38
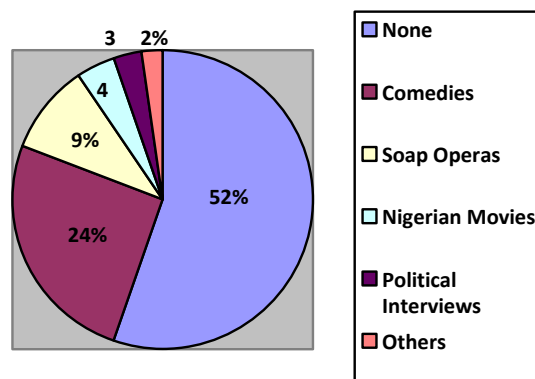
4.3.3. Inooro TV's Strategies towards Retaining and Growing Viewership

4.3.3.1 Steps taken to build Inooro TV's Viewership

A one on one Key Informant Interview with the Managing Director for Royal Media Services Mr Wachira Waruru highlighted some of the steps he has taken to build viewership for Inooro TV for 4 years now, since its inception in late October 2015.

a) The station has streamlined its main pillars which are news and entertainment, making them very appealing to the viewers by ensuring that the content is professionally done by professional producers and presenters, hence drawing the viewers.

b) The content is also engaging, making the viewers part and parcel of it, and this is done by building different interactive avenues like social media engagement and inviting audiences to participate in different shows, building a relationship with them through the shows.

c) The programme line-up has been designed in a way that it fits into people's daily routines, ensuring that it covers every member of the household and that the programmes are aired at a time that audiences can conveniently watch.

This goes hand in hand with the timing for different programmes, by ensuring that they are not too long and boring, or too short and lacking details, but by having balanced time to cover all relevant details and leave the audience yearning for more. This is where it calls for professional team of people to handle in-house productions and commissioning editors to advise on production standards for external productions.

4.3.3.2 Benefits of Broadcasting in Vernacular Language

The MD said that Inooro TV has created an affinity with the users of the Kikuyu language, becoming the station they can build and enhance their identity with their language. The station also addresses people at a personal level with issues that directly affect them, personalising all the content offered to the audiences. The language also helps build a level of intimacy with the audiences and this is supported by the interactivity that the station offers to its viewers. The station also offers authentic content that is well researched and verified, building the level of trust that audiences need to keep watching.

4.3.3.3 Strategies aimed at Remaining Relevant to Audiences

A key strategy that the station practices to remain relevant with its audience and to draw new ones is conducting extensive audience research, to observe new trends and see which ones would be of interest to its audiences, establish shows that have strong audiences and those that have poor audiences and the reasons why, and also to identify what is working for its competitors so as to strategise on how best to counter that. These audience research analysis are conducted by external bodies contracted by the company, a key one being KARF (Kenya Audience Research Foundation), which conducts the analysis every 3 months.

4.3.3.4 Steps aimed at Growing and Retaining Inooro TV Audiences

The MD also revealed 5 aspects that are top of his mind towards revolutionising Inooro TV to be the go to channel for information, education and entertainment:

a) The station keeps on strategising on how to stay ahead of competition. This is by keeping tabs of what the competition is offering and figuring out with his management how to counter or stay ahead.

b) The company's human resource team is keen on ensuring that its key talent is not poached by other media houses, something that is very common with the media industry, whose aim is usually to move audiences across channels hence lowering the ratings of a station.

c) The station is keen on ensuring that its programming content is up to par with audience requirements, and this is checked through audience research that is done by the marketing team in collaboration with external audience research companies who conduct audience research every quarter of the year, to establish what is working and what people are lacking and that they would want more of.

d) The company is also staying up to par with disruptive innovation for example the online television content streaming services or channels like Netflix and Showmax, and the company has already countered this by launching Viusasa, a video on demand platform, that has content of varied languages and that can be accessed by anyone, anywhere, so long as one has access to the internet.

e) The station is keen on maintaining viewer confidence as the most trusted source of information by avoiding broadcast of fake news and this is achieved through conducting thorough background checks for any stories or information, even for the breaking news incidences.

4.3.3.5 Inooro TV Programming Strategies

TV Producers and presenters for different programmes for Inooro TV talked about doing thorough research of what the audience wants and incorporating that on their programmes. The feedback is gathered through different feedback platforms for their respective shows via social media on Facebook, Twitter and Instagram, live studio audience, SMS platform and also through the main station social media platforms. The producers also do thorough research of the best content, guests or professionals to have on their shows, to ensure that what they present is relevant and of interest to the viewer. They also emphasised on observing professionalism, media laws and ethics in their undertaking.

A key element that emerged from the KII's with all the producers is the use of professionals or experts as guests or panellists in their programmes, as this enables the viewer to get quality and detailed information from these experts. For example, a medical talk show *'Ndagitari'* that is highly watched had its producer sharing this in regards to making the programme a sell-out to the viewer;

> *"I invite doctors who are specialists in their own field to talk about certain show-specific topics and give the live studio audience and those at home a chance to ask questions based on what's affecting them. This ensures that everyone gets a chance to consult freely on what may be ailing them or a member of their family, and the medical field being quite an expensive field in terms of finances while seeking medical attention, this is a welcome idea to the viewer. The viewers also get to know the best specialists they can consult for quality treatment in certain ailments, without unnecessarily running all over looking for specialists, some of which may turn out not to be genuine."*

The same case applies to different genres of programmes including agricultural programmes that host the best agricultural professionals offering farmers specialist information, and also hosting farmers whose success in agriculture is evident from their produce, to share with other farmers how they have managed to get to where they are. Talk shows and political shows also seek to balance their guests and

panellists by for example hosting politicians alongside a legal expert to decipher the legal aspect of the issues being discussed.

4.3.3.6 Viewer Engagement

Extensive viewer engagement through the various feedback platforms via SMS, Facebook, Twitter, Instagram and live call-ins makes viewers feel appreciated and recognized as part of the larger family in the station hence building the continuous support and liking. Constant interaction with the viewers even on the ground when different programmes are done live from different parts of the country builds the close interaction, giving viewers a chance to be seen and heard by others. A producer of *Kiririmbi,* a political talk show on Inooro TV said;

> *"We host politicians from different parts of the country with a special focus on the counties, and take the political leaders to task about their manifestos and development projects, giving their electorates a chance to hear from their elected leaders as they take them to task on their pre-election promises. The live audience purely comprises of members of that county, and therefore all the questions asked are questions dwelling on areas directly affecting them. This has helped electorates to hold their leaders accountable for their promises and deliverables and also helped the residents to know more of what their leaders are up to, helping them make informed decisions during the elections."*

4.3.3.7 Family-oriented Programming Packages

The producers ensure that their programmes cater for all members within a household, except those that cater for a specific group for example children or youth programmes. This ensures that everyone has something to watch be it the children, youth, adults or the old. The content aired is packaged in a way that it can be watched by anyone, and this is achieved by observing caution in the way they package their programmes and the content. A head of programming shared;

> *"I have a team of presentation editors whose job is to preview all the programmes either local or international, before they go on air, to ensure that all the programmes meet the standards of the station, with a keen consideration of our target audience, which is a family audience. All elements of obscenity, nudity and profanities are edited out beforehand and therefore what goes on air is good enough for anyone to watch comfortably."*

A talk show like Kimuri that tackles different topics in current news and also activities happening within a family setting sets the standards of "catering for

everyone. Be it the youth who is jobless despite having papers, or the volatile situations that politicians take us through when fighting for their personal interests."

4.3.3.8 News Reporting Strategies

News reporters have involved the viewers in different ways key amongst them doing news features for residents drawn from different parts of the country who are doing things that are of interest to the general public. As one of the reporters interviewed shared;

> *"I did a news feature of a former alcohol addict who has set up a simple structure in his home village in Nyeri, with an aim of helping other young people suffering the same predicament. He did share about the lack of professional counsellors as he couldn't afford one, but the upper side of this story was that an NGO based in Nyeri dealing with an almost similar project came forward and volunteered to support him bring his project to fruition, including offering some of its counsellors to offer voluntary counselling services to this young man's rehab centre. The NGO got to know about this young man's story through our news bulletin."*

The news editors are keen on ensuring that their viewer fully understands even the most complex of news stories or situations happening around the country, whether learned or not. For example, stories about taxation, inflation, parliamentary bills and laws that are signed into effect are broken down in a way that will help the viewer understand clearly in their own vernacular language. The news editor shared;

> *"We invite experts to our studios to help people decipher important events happening either live or in recorded programmes. For example, as Kenya's budget is being read, the experts will come in to break down all the taxations that the Finance Cabinet Minister proposes, helping the viewers understand in the simplest way possible what to expect in terms of the cost of goods and services, government revenue allocation, taxation and excise duty for the next financial year."*

4.3.3.9 Overcoming Tribal Bias in Programmes

In the news stories, sound bites of people speaking in the national languages of English or Swahili and not necessarily Kikuyu are also used, in most times without translating to Kikuyu. This especially applies to stories of people who are not Kikuyu as the station covers stories from all over the country or leaders who address public gatherings using the national languages. This helps those who don't understand Kikuyu at least understand parts of the story. The same response was given by

producers and presenters who said that they host guests and professionals drawn from different backgrounds, and in such instances, they do also speak in the national languages or in *sheng* for shows like those ones catering for the youth.

The MD in his KII intimated the balancing of programming content, with news covering national issues, and having similar news stories as those that one would watch on its sister station Citizen TV, and this ensures that everyone from any part in Kenya gets to know what's happening in and around them.

4.4.4 Attitude of Different Demographics towards Vernacular TV

Different age groups watch Inooro TV for different reasons. Those aged below 20 and in their 20's who reported to watch Inooro TV though on a lower scale, had very interesting answers to this question, including watching Inooro TV to learn their vernacular language and others watching only because their parents watch that station! Notably though, this group of people has a habit of watching Switch TV more than other TV stations. Part of the reasons those interviewed gave was that Switch TV has very youthful programming content and presenters, entertainment programmes and music, that fulfil their needs in terms of the content that they want to watch on television.

The reasons for this age group watching Inooro TV may be mainly because those aged below 20 and some in their early 20's are still living with their parents and therefore the parents have an upper hand on deciding which station or programme should be watched at a particular time. A reason that would make this age group want to watch a vernacular TV station to learn their vernacular language may apply to those young adults brought up in urban or semi-urban settings, whereby the language of communication is Swahili or English or in mixed language family set-ups brought about by inter-marriages and presence of for example a member in that household who doesn't understand the primary vernacular language hence communicating in national languages. In these set-ups, the children grow with minimal exposure to their vernacular language. Other programmes of interest in their 20's include programmes on entertainment and music, movies, soap operas and drama dominating their preferences, with a smaller scale of those in rural areas having a preference in agricultural, medical programmes, news and political programmes.

Those in their 30's reported preference in News, entertainment and music, soap operas, medical, drama, movies and talk shows. Those in their 40's still prefer news, political, agricultural, medical programmes, soap operas and talk shows on a higher scale than movies, music and drama. This preference extends to those in their 50's and above 60 who want to be informed on activities happening around them in terms of news, political interviews, talk shows and medical programmes than anything else.

4.4.4.1 Factors that Motivate People to watch Inooro TV

The questionnaire sought to tackle different areas in regards to audience attitude towards Inooro TV. The first question had a variety of options for respondents to choose 3 options from, of what factors motivate them to watch Inooro TV. Of the 172 respondents, 28.8% of the respondents said that they are motivated to watch because the station uses vernacular language, 24% felt that the use of vernacular language helped promote culture, another 24% liked the quality of programmes, 16.6% preferred the variety of content, 10% the good signal quality, 9.4% liked the news anchors on the station motivating them to watch the news programmes, 8.3% by the rural area coverage, 7.2% by the high level of professionalism and 2.7% were motivated by the fact that the station had nationwide reach and therefore could be watched anywhere, especially with the digital migration that has made it easy for people to access the station anywhere not only nationally but also internationally. This shows that by the station using vernacular language in its broadcast, it has created a fresh interest in people who want a sense of identity in terms of language as they can easily understand and also it's a language that doesn't require any form of literacy.

4.4.4.2 Impact of Vernacular Television Stations on our Society

Majority of the respondents interviewed at 69% feel that yes indeed, television stations have an impact on our society through:

a) Helping people to learn and understand their vernacular languages and culture

b) Learn the traditions practiced by members of that language

c) Bringing people together

d) Society learns about things happening within their region through the community-based news stories

e) People get informed and educated in a language they understand

f) Helps teach children their mother tongue,

g) Has simplified programmes that can be understood by everyone in a family setting from the young to the old hence serving those who are illiterate or can't understand other languages

h) Educates us on various aspects directly affecting us in the society for example alcoholism.

A smaller section of the respondents at 29% did not find vernacular television stations to have an impact on our society as they felt that:

a) The stations do not serve the needs of the young and the urban youth who are not interested in learning or speaking in their vernacular language. This is due to the exposure they have in schools and at home while interacting with people from different cultures, whereby the influx of street languages like *sheng* and the use of national languages in communication have watered down the use of vernacular language.

b) Not all people speak or understand vernacular hence it does not have an impact.

A mere 2% of the respondents did not know whether to agree or disagree if vernacular TV stations have an impact on the society (see figure 4.5).

Figure 4.5: Attitude of different demographics towards vernacular TV
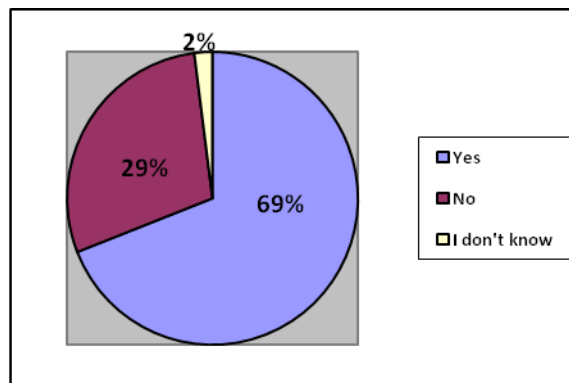
4.4.4.3 How Vernacular TV stations are contributing to Kenya's Development (Social, cultural, economic and political)

The respondents agreed that vernacular stations are contributing to Kenya's development culturally at 34%, economically at 28%, socially at 22% and politically at 16% (see figure 4.6).

Figure 4.6: How vernacular TV stations are contributing to Kenya's development
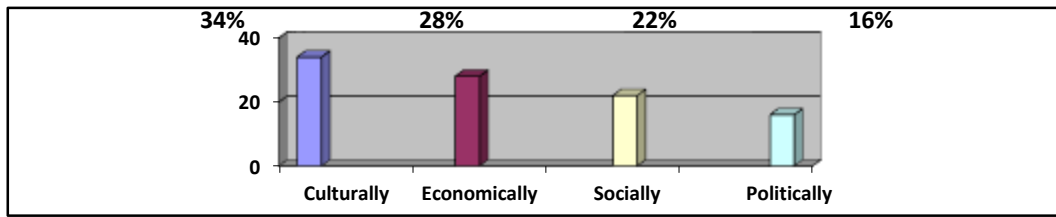

Cultural development was highlighted as the most prevalent aspect pushed by vernacular stations whereby the respondents felt that the stations play a major role in enhancing, educating and promoting culture amongst members of a certain community. Promotion of culture has helped people to understand their language better as well as their traditional beliefs, practices and values, for example rites of passage, marriage and death rites. People have also learnt how to retain culture, ensuring that it will be carried on from one generation to another. It has also helped people in understanding and appreciating their culture through different programmes that host well known cultural leaders in the community talking about their culture.

Economically, the respondents felt that they have learnt a lot on how they can make themselves better from members who have successfully made economic investments when they share their stories. This is through programmes focussing on agriculture, entrepreneurship and economic outlook, that give viewers varied ideas on how they can improve their earnings in their respective areas of interest. The respondents also felt that the vernacular stations simplify the complex economic aspects to a language they understand clearly, regardless of their educational background, preventing them from getting duped by unscrupulous people who may take advantage of their lack of knowledge or information.

Social development is enhanced through programmes that teach people how to live together in peace and harmony, programmes focussing on relationships within families, friends and communities, how to deal with social problems like drug addiction and alcoholism, reconciliation amongst communities and individuals, solving health issues like stress or depression, learning the way of life of others and solving social issues like divorce and violence.

Politically, it has helped people to know more about the political situation in the country, what their immediate leaders are up to in terms of development and also to hold them accountable on their deliverables as they are able to participate in such discussions either directly as live audience for example in town hall discussions or indirectly through interactivity on social media. It has also helped them to know more about their leaders, especially in the run up to general elections whereby there are new entrants into the political scene and the respondents are able to gauge different leaders' declarations and dedication to serve them, helping them to make informed decisions.

4.4.4.4 If Broadcasting in Vernacular Languages Weakens National Cohesion

To a large extent, 89% felt that yes indeed vernacular language broadcast stations undermine national cohesion, with a majority reporting that they tend to create boundaries of people within their languages. For example, members of one vernacular language tend to interact more freely with fellow members as compared to a member of a different language. This has promoted tribalism, hence compromising national cohesion. Cases of incitement amongst members who speak the same vernacular language are also rampant, and this has also undermined cohesion. Case in example is the post-election violence witnessed in Kenya after the 2007/2008 general elections whereby leaders and individuals in certain communities incited each other leading to the violence with other communities. Even in a smaller scale, political leaders have been reported to incite their electorates against other leaders within the same area or outside. Respondents also felt that people who speak the same vernacular language tend to not quite care about other languages, considering their own as the best and protecting it to the core.

A smaller fraction of 11% of the respondents felt that vernacular languages do not weaken national cohesion. This is because the language has helped people to appreciate their culture, it has improved togetherness amongst members of a society and the country at large through numerous campaigns encouraging people to live together in peace and harmony and people have learnt to co-exist even with their differences. For example, in the workplace, people do work together as a team, regardless of one's background. People also set up businesses in different parts of country, whether it's their area of origin or not, and offer services to residents of that

area. Having a national language has helped ease communication amongst the members. Inter marriages have helped to reduce tribalism, with couples and children alike, majorly communicating in the national languages. The respondents also argued that people still disagree even within their own language so it doesn't mean that vernacular language will always promote peace and understanding.

### 4.4.4.5 Strengthening National Cohesion through Programmes

In the KII's conducted on producers and reporters of Inooro TV, the team said that they have helped strengthen national cohesion through their programmes by covering issues that are of interest nationally than locally within their communities, at times inviting guests and professionals to their programmes who are not drawn from the Kikuyu community, and these guests therefore converse in the national language for example Swahili, which is understandable to members who are not Kikuyu. This is quite common in programmes dealing with entertainment and music, whereby the music played is not only Kikuyu but also local and international music that resonates with all; medical programmes that invite doctors from all backgrounds as long as they are specialists in certain medical fields; agricultural programmes that feature farmers and professionals from different parts of the country and Christian programmes that host choirs and church services from different parts of the country while blending the same with Kikuyu content. Having professional presenters, reporters and interviewers who break down and translate content where necessary as communicated by the professionals or guests enables this, so that there is clear understanding amongst all the people of what is being communicated. Programmes reaching the youth for example *Wirekererie Live*, a local and international music entertainment show had its producer saying that the programme presenters;

> *"Blend all languages in their communication, with a special focus on street languages like sheng, which is the language mostly used by our target audience, and this resonates well with them. We also invite celebrities drawn from the local entertainment scene and also international artistes, and therefore the hosts must converse with them in the language they are most comfortable in. Even Kikuyu-born celebrities rarely want to converse in Kikuyu during interviews. They use English, Swahili or Sheng, which is okay for the show and its audience. Even the feedback that our audience sends to our show is mostly in Swahili or Sheng, as compared to other shows reaching out to the older generation, who will send feedback in vernacular."*

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4.4.4.6 Description of the Content Watched on Inooro TV

In this competitive media field, offering the best content that pulls a higher number of viewers than the rest of the stations is primary. Media houses have taken a keen interest on offering good programmes that give the viewer no room to switch channels. The more interesting the content is, the higher the viewership. The questionnaire sought to get respondents to describe the kind of content they watch on Inooro TV. 61% found the content fairly interesting and 39% very interesting (see figure 4.7).

Figure 4.7: Description of the Content Watched on Inooro TV
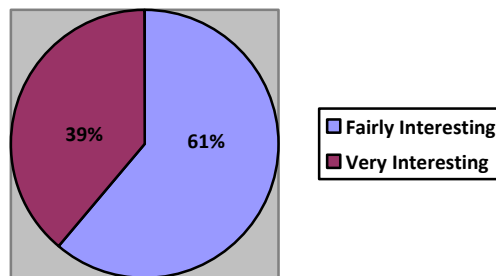
4.4.4.7 Influence of Local Programmes on Inooro Television

The researcher sought to find out whether local programmes influence their choice of watching Inooro TV and 44% of the respondents agreed, 24% strongly agreed, 12% disagreed, 10% were undecided and 8.8% strongly disagreed. This means that the better a local programme is, the higher the chances of that programme and the station it is broadcasting from being watched. The questionnaire further sought to find out how important local programmes on Inooro TV are to the respondents and 34% of the respondents found them very important, 32% important, 20% somehow important and 14% not important and this, they shared, was a major determinant on whether they watched the programmes or not.

4.4.4.8 Time of the day that People Watch Inooro TV

With Kiambu Constituency being an agricultural area and also occupied by business people either working in Kiambu or its environs, evenings were found out to be the most preferred time to watch TV with 37.7% of the sample population, followed by

morning with 22%, 21% of the population reported to watch TV overnight, 7.7% mid-morning and 2.2% all day long.

4.4.4.9 Duration that Respondents have been Watching Inooro TV since Inception

Since Inooro TV was launched towards the end of October 2015, 64% of the population reported to have been watching the station up to date while 36% reported to have been watching for less than 2 years.

4.4.4.10 Digital Platforms used to Access TV

The free to air signals top as the sources that Kiambu residents use to access TV, with 22% accessing it through ADN, 20% through PANG, 17% through Signet and 3% through Bamba. Others reported to access TV through subscription channels including 11% on GoTV, 6% DSTV, 3% on Zuku and 7% through other subscription channels and in-built digital televisions. The subscription platforms were used on a larger scale by those residing around Kiambu Township than those in the rural areas. 0.6% of respondents based in Kiambu Township have also used their smart phones to access Inooro TV content on Viusasa, the digital platform, to catch some of the shows they may have missed to watch on TV (see figure 4.8).

Figure 4.8: Digital Platforms used to Access TV
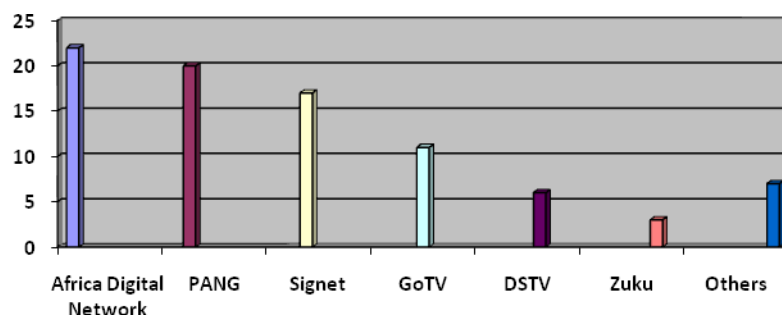
4.5 Conclusion

The findings of this research match the Uses and Gratifications Theory by Griffin (2011) that states that "people have needs that they seek to gratify through media use and that the audience has power over their media consumption and assumes an active role in interpreting and integrating media into their own lives to achieve gratification". The respondents have the upper hand in selecting the station to watch at any particular time, and they seek for what they feel 'gratifies' them. In this particular study on viewership habits, it is evident that the respondents go for the station that satisfies their need for entertainment, information and education or a combination of all, describing the reasons why respondents will tune into a certain TV station at a certain time and not another.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Overview

This section presents a summary of the findings, conclusion and recommendations, in response to the 4 objectives of this study which were to find out which television stations Kiambu residents watch; to find out the specific programmes audiences watch on Inooro TV; to find out Inooro TV's strategies towards retaining and growing the viewership and to explore the attitude of different demographics towards vernacular TV.

5.2 Summary of Findings

5.2.1 Television Stations Kiambu Residents Watch

Based on the study findings, it emerged that Inooro TV is a favourite choice for many residents, and it emerged that by the station broadcasting in vernacular language, it suited those who have no education background at all or those who studied up to secondary levels of education. The older generation watched more vernacular stations than the younger generation, with those aged 50 and above also having a higher influence on what station to be watched, thereby influencing those within the lower age bracket within the same household.

5.5.2 Specific Programmes Audience's Watch on Inooro TV

On a higher scale, news emerged as the most watched programme on Inooro TV, which resonates with the culture of Kenyans wanting to be informed on what's happening around them, in the country and the world. Morning and evening news bulletins attract a higher viewership than during the day, when majority of the respondents are out and not able to watch television.

Different age groups have varied preferences of the programmes they watch on TV. But it emerged that heads of households have an upper hand over what programmes are to be watched, and therefore the dependants including the children end up watching those programmes by default. Perhaps if they had a choice they could be watching something totally different.

With urbanisation and intermarriages leading to having children who do not know their mother tongue well due to the infrequent use of the language in communication,

the vernacular TV stations have been a welcome idea to those who want to learn more of their vernacular language and culture.

5.2.3 Inooro TV's Strategies towards Retaining and Growing Viewership

On its part, the management of Inooro TV has put a lot of effort to ensure that its viewers are provided for with an all-round, family-oriented programming package, offering them what they want, as and when they need it. This is guided by frequent audience research every quarter of the year, to keep track on the changing tastes and preferences of their audience.

The station management intimated that they are working hard to offer exactly or even better, what the other mainstream media houses are offering, with their programming menu including a wide variety of programme genres to satisfy the audience needs from musical programmes, movies, soap operas, political interviews to talk shows, to also catering for the primary target audience of the channel who happen to be farmers and entrepreneurs, by offering them programmes that will propel them to greater heights.

5.2.4 Attitude of Different Demographics towards Vernacular TV

People in urban, semi-urban and rural areas have different attitudes towards vernacular stations with those in urban and semi-urban preferring national language broadcast stations over vernacular TV stations, while those in rural areas preferring vernacular TV stations. The level of education, age and occupation also emerged to have an influence over the language of broadcast preference.

5.3 Recommendations

After conducting this study and tabling the findings, I would recommend:

a) More research to be conducted on the changing viewership habits and preferences for the young adults in their 20's and those aged below 20, who seem to be drawn to television stations that have purely youthful programmes as compared to family-oriented television stations.

b) Mainstream television stations to analyse how they can inculcate these elements that are drawing viewers towards vernacular television like promotion of culture and traditions, promotion of different vernacular

languages and directly addressing the concerns of the audiences at community levels, as opposed to national levels.

c) All media houses to strategise how they can still make profits despite the changing modes of consumption of TV content, with the biggest competitor of the traditional TV being the online streaming television channels that are accessible to consumers anytime, anywhere, so long as one has internet connectivity. The easy access and affordable internet rates have greatly supported this shift.

5.4 Suggested Areas of Study

The researcher recommends further research to be conducted on the changing viewership habits and preferences for the young adults in their 20's and those aged below 20, who seem to be drawn to television stations that have purely youthful programmes as compared to family-oriented television stations and also how exposure to international television content and programmes has affected the culture, traditions, behaviours and attitudes of people from different communities especially in the era of globalisation and digitalised media.

Secondly, With the Wi-Fi penetration, affordable internet costs and the global changing trends in TV viewership, there is need for more research on how online streaming television services are affecting the viewership of traditional television and how the traditional media can stay afloat with this emerging competition. Also, with globalisation transforming the world into a small village, it would be important to research on the effects of globalisation on the access to information and communication.

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APPENDICES

Appendix I: Interview Questions for the Management; Royal Media Services

PART A: Policies mitigating against tribalism

i. Are there guidelines created to ensure that use of vernacular language does not create opportunities for tribal feeling to be aroused by what you broadcast?

PART B: Audience perception of content

i. How has your programming approach helped in building viewership?

ii. How has having a vernacular TV station been beneficial to your audience as compared to other stations broadcasting in national languages?

PART C: Inooro TV strategies

i. What competitive strategies do you apply to remain relevant with your audience and to draw new ones?

ii. How has Inooro TV managed to gain such high viewership within 3 years?

iii. To what extent has competition from other Kikuyu broadcasting stations affected your viewership?

PART D: Attitude of different demographics towards vernacular TV

i. Are there any specific genres that are popular amongst your audience?

ii. In your view, is the popularity of the programmes based on the language itself or other production features?

iii. If other features, which ones?

Appendix II: Interview Guide for Inooro TV Staff

PART A: General information

Item	Response
Name of Respondent	
Gender	
Occupation	
Date	

2. Age bracket

Age Group (years)	Below 20	21-30	31-40	41-50	51-60	Over 60
Please tick						

3. What is your highest level of education?

Level	Certificate	Diploma	Undergraduate	Post-graduate	Doctorate
Please tick					

PART B: Television content production & presentation

    i.   What genre(s) of programmes do you produce or present on Inooro TV?

    ii.   How do you determine what content to cover in any particular programme?

    iii.   What would you say is the selling point for your programme(s)?

    iv.   Do you engage your viewers in any way in your programmes?

    v.   How do you ensure you do not have tribal bias in your programme(s)?

    vi.   How well do you promote national unity in the programmes you produce?

Appendix III: Interview Guide for Respondents

PART A: General information

Item	Response
Name of Respondent	
Gender	
Occupation	
Date	

2. Age bracket

Age Group (years)	Below 20	21-30	31-40	41-50	51-60	Over 60
Please tick						

3. What is your highest level of education?

Level	None	Primary	Secondary	Cert/Dip/Tertiary	University (Undergraduate, Graduate, Doctorate)
Please tick					

PART B: Viewership Habits

  i.   Which TV stations do you watch?

 ii.   Do you watch Inooro TV and why?

iii.   Which programmes do you watch on Inooro TV and why?

iv.   Which other programmes would you like to be added to Inooro TV?

 v.   Do you feel vernacular television stations have an impact on our society and why?

vi.   Which other Kikuyu TV stations do you watch?

vii.   Which particular programmes do you watch in these other Kikuyu televisions?

viii.   How in your view are the vernacular TV stations contributing to Kenya's development? (social, cultural, economic, political)

ix.   Do you think that broadcasting in vernacular languages undermines national cohesion?

Appendix IV - Questionnaire

Section A: Personal Information

1. Gender

Male   ( )

Female   ( )

2. Age bracket

Below 20   ( )

21-30 yrs   ( )

31-40 yrs   ( )

41-50 yrs   ( )

51-60 yrs   ( )

Above 60 yrs   ( )

3. Occupation

Formal employment   ( )

Business   ( )

Student   ( )

Others   ( )

4. Highest level of education

University   ( )

Tertiary college   ( )

High school   ( )

Primary school   ( )

Section B: Television stations Kiambu residents watch

5. Do you have access to a TV set in your home or office?

Yes   ( )

No   ( )

6. Do you often watch Inooro TV?

Yes   ( )

No   ( )

7. What time of the day do you mostly watch Inooro TV?

Morning ( )
Mid-morning ( )
Afternoon ( )
Evening ( )
Overnight ( )
All day long ( )
N/A ( )

8. For how long have you been watching Inooro TV?

Less than 2 yrs   ( )

Since it started   ( )

9. **Which of the following digital platforms do you use to access Inooro TV?**

   a) Free to air eg Signet ( )   PANG ( )   ADN ( )   BAMBA ( )
      Other:_____
   b) Subscription eg DSTV ( )   GOTV ( )   ZUKU ( )   Other ( )
   c) Online streaming eg Viusasa ( ) Website ( ) Social media pages eg. YouTube
      ( )   Facebook ( ) Twitter ( ) Instagram ( )

Section C: specific programmes audiences watch on Inooro TV

10. Would you say you watch Inooro TV local programs?

Yes ( )

No ( )

11. What kind of programmes do you mostly watch on Inooro TV?

News ( )
Agricultural ( )
Entertainment/Music ( )
Soap Operas eg KumKum Baghya ( )
Medical ( )
Drama ( )
Movies ( )
Political interviews ( )
Talk Shows ( )
Children ( )

Section D: attitude of different demographics towards vernacular TV

12. Which of the following factors motivate you to watch Inooro TV? Pick 3 factors.

Promotion of culture ( )
Quality of programmes ( )
Variety of content ( )
Vernacular language ( )
Nationwide reach ( )
Good signal quality ( )
Professionalism ( )
Good news anchors ( )
Rural area coverage ( )
Other_____

13. How do you describe the kind of content you watch on Inooro TV?

Very interesting ( )
Fairly interesting ( )
Not very interesting ( )
Disinteresting ( )

14. Would you say local programs influence your strong choice for watching Inooro Television?

Strongly agree ( )
Agree ( )
Strongly disagree ( )
Disagree ( )
Undecided   ( )

15. How important would you place the locally generated TV programmes on Inooro TV?

Very important ( )
Somewhat important ( )
Important ( )
Not important ( )

Appendix V – Certificate of Fieldwork

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REF: CERTIFICATE OF FIELD WORK

This is to certify that all corrections proposed at the Board of Examiners' meeting held on _7ᵗʰ June 2019_ .in respect of M.A./Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

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Name: _FRIDAH ESTHER NDEGI NGARI_

Title: _NEW TELEVISION VIEWERSHIP TRENDS:_

AN ASSESSMENT OF VERNACULAR TV VIEWERSHIP

HABITS: A CASE OF INOORO TV

Dr. E. N. NYUTHO
SUPERVISOR   SIGNATURE   DATE 2/08/2019.

Dr Samuel Siringi
PROGRAMME COORDINATOR   SIGNATURE   DATE 07/08/2019

Prof Ndeti Ndati
DIRECTOR   SIGNATURE/STAMP   DATE 8.19

UNIVERSITY OF NAIROBI
DIRECTOR
07 AUG 2019
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Appendix VI – Originality Report

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Appendix VII – Certificate of Corrections

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

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

REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on ___30|10|2019___ in respect of M.A/PhD. Project/Thesis defence have been effected to my/our satisfaction and the project/thesis can be allowed to proceed for binding.

Reg. No: ___K50 |6873 |2017___

Name: ___FRIDAH ESTHER NDEGI NGARI___

Title: ___NEW VERNACULAR TV VIEWERSHIP HABITS;___

___A CASE OF INOORO TV___

___Dr. E. NYUTHO___
SUPERVISOR

SIGNATURE

___29/ 11 / 2019___
DATE

___Dr Samuel Siringi___
ASSOCIATE DIRECTOR

SIGNATURE

___02|12|2019___
DATE

___Prof. Ndeti Ndati___
DIRECTOR

SIGNATURE/STAMP

___04/12/2019___
DATE

04 DEC 2019