

**AN ANALYSIS OF AUDIENCE CONSUMPTION OF 'URIA NDAGITARI' TELEVISION
PROGRAM ON INOORO TV**

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DECLARATION

This research thesis is my original work and has not been presented for award of a degree in any other institution of learning.

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This research thesis has been submitted for examination with my approval as the appointed university supervisor.

Signature



Date

15th November 2021

PROF. HEZRON MOGAMBI

DEDICATION

This thesis is dedicated to my family for their incessant encouragement and reminder that I can achieve whatever I set my mind to and that focus is the premise of all success.

ACKNOWLEDGMENT

I would like to express my gratitude to my supervisor Prof. Hezron Mogambi for his role as my supervisor in this thesis and in the courses that he taught me. His guidance has been a sure blueprint that has provided the light necessary to complete this project.

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ABSTRACT

The current media environment in Kenya offers users an overwhelming number of choices with the abundance of channels that exist as a result of new television stations and proliferation of alternative entertainment sources. The existence of alternatives demands preference and choice of television stations and programs based on the viewer's unique and diverse needs. Like all other consumers of other products, the viewer decision making process is influenced by external and internal that can be measured by the viewer's choice of channels, programs and the number of repeat visits or level of awareness. The purpose of this study was to determine the pattern and trends of '*Uria Ndagitari*' viewership and the factors influencing the '*Uria Ndagitari*' program's viewing on Inooro TV. The study was guided by the following specific objectives; to analyze the patterns of viewership of '*Uria Ndagitari*' program on Inooro TV, to investigate the demographic preferences on the viewing of the '*Uria Ndagitari*' program on Inooro TV as well as to investigate the strategies Inooro TV employs to ensure the '*Uria Ndagitari*' program's increase in viewership. The study was anchored on two theories namely; the uses and gratification theory and cultural imperialism theory. The study adopted the use of descriptive research design where both quantitative and qualitative approaches for data collection. The study used questionnaires and Key Informant Interviews to collect data. The study targeted 399 respondents whose ages were between 18 to 65 years' old who watch the '*Uria Ndagitari*' program. Since the research area covered four wards, 100 questionnaires were distributed to each of the wards in Kiambu County. The findings were compiled with the aid of spreadsheets, using data editing, data sorting, and data coding to establish relationships. When defining and summarizing the results, the data collected was analyzed both qualitatively and quantitatively. The data was imported into SPSS, where the variables were defined and coding of significant categorical variables. Data was analyzed through both descriptive and inferential statistics. When presenting the results, Descriptive statistics was used to summarize the demographic characteristics of the respondents and provide a summary of the key variables in the research question under study. This study would enable the government, the media, scholars, and other media players to strive to meet audience viewers' needs, expand their industry, increase the number of audiences, and maintain their current audiences. It also shows media researchers how viewing patterns change as media diversity introduces vernacular languages that are accessible on the airwaves while providing a framework for researching the patterns in vernacular viewing.

ACRONYMS AND ABBREVIATIONS

ADN - Africa Digital Network
BSD - Broadcast Signal Distribution
CA - Communication Authority
CMS - Center for Media Studies
DTT - Digital Terrestrial Television
DVB-T - Digital Video Broadcasting Terrestrial
HD - High Definition
ITU - International Telecommunications Union
KBC - Kenya Broadcasting Corporation
KIIs – Key Informant Interviews
KNBS – Kenya National Bureau of Statistics
KTN – Kenya Television Network
NTV – Nation Television
PANG - Pan-African Group
SD - Standard Definition
SPSS – Statistical Package for Social Scientists
UHD - Ultra High Definition

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CHAPTER ONE

INTRODUCTION

1.1. Background of the Study

The television industry has seen consistent development in recent years, following the transition in broadcasting systems in February 2015 from analog to digital. The digital television transmission mode is a device whereby sound and image signals are compressed into data packets to transmit programs on our television sets via the digital method. Digital migration, which began in 2009 and culminated in February 2015, provided several ways to communicate, allowing a wide range of channels under one analog television platform.

According to Kompare (2006), television is increasing in terms of technology and improvements in the financing, development, delivery, and viewership experiences. For several years now, the conventional TV has undergone a transition, allowing the audience to access a wider variety of content, access hundreds of channels on its TVs, an increased range of audio and video content, and a greater possibility of engaging on various broadcasts. In recent years, the television industry has been experiencing steady growth following the transition of broadcasting systems from analog to digital mode in February 2015. Digital TV is a device that compresses sound and image signals into datasets to relay programming via a digital method on our TV sets. Digital migration began in 2009 and culminated in February 2015 and provided diverse outlets for broadcasting, allowing the transfer of several channels under one channel of analog television within the same bandwidth. Kompare (2006) noted that television is increasing with the advances in technology and witnessing different changes in its financing, development, delivery, and viewership experiences. Studies on media use have been carried out since the early 1970s. This is to satisfy the social and psychological needs of the general public (Leung, 2009; Abelman, 1987).

In factors that can be measured by the viewer's choice of channels, programs and the number of repeat visits, or awareness levels, however, influence decision-making for visitors. TV stations can develop marketing strategies that respond to their customers and thus want to gain a competitive advantage by measuring the factors that influence viewer preferences. Companies want to know about consumer preference for their products as attitudes affect customers' buying and consuming intentions. Though a consumer may be conducting himself favorably with a product, it does not necessarily mean buying. This is because a product that likes one doesn't prevent it from being

enjoyed even more by other products. According to Reiss (2000), the sensitivity theory can be employed to deduce conclusions to understand the dynamics and factors involved in television viewing. The theory of sensitivity is anchored in human understanding. It postulates that people live in search of 16 basic wishes or motives and the related joys. Individually, they focus on the strongest and most valued and ignore stimuli that are irrelevant to their fundamental reasons. This theory is known as the theory of sensitivity or 16 entire desires (Reiss, 2000).

These factors were not identified in past research. However, the study did not identify factors affecting audience decision—making preferably by a TV station, as Mwamba (2008) aimed at establishing media consumer segmentation practices for television stations in Kenya. Mwabu (2009), on the other hand, surveyed the perceived quality of Kenya Television stations, but other factors affect the preferences of one television station over another apart from perceived quality. For several years now, the conventional TV has undergone a transition, providing viewers with a wider variety of content access, allowing them to access hundreds of television outlets, an expanded range of video and audio content, and an increased chance to engage with various broadcasts. Hence, the current study is designed to evaluate the patterns of Inoro TV viewership of the '*Uria Ndagitari*' program and identify the factors that enhance this program's viewing.

1.1.1. Migration from analog to Digital

For many years TV broadcasting remained in the analog mode until 2006, when delegates from 104 countries in Geneva, Switzerland, were hosted by the International Telecommunications Union (ITU), an organization that works with the United Nations. Nations from Africa, Europe, and the Middle East came together to strategize the way from analog to digital broadcasting with minimal disruption to existing broadcasting services. According to the Geneva 2006 Plan of Xinxing (2017), the analog mode date was changed. Off was on 17 June 2015, while the deadline was set for some other countries in 2020, on 17 June. The United States imposed a deadline for the closure of analog broadcasting in the middle of 2009; South Africa set a deadline for 2012, and the rest of the world set a deadline for May 2015. The switch to digital TV in Kenya was a journey. In 2009, Mwai Kibaki, Kenyan's former president, initiated the preliminary Digital Video Broadcasting Terrestrial (DVB-T) signal, which was then adapted in 2010. DTT is the most widely used digital terrestrial TV system in the world because it is capable of transmitting telecast material. These include on mobile telephones in Standard Definition (SD), High Definition (HD), Ultra High Definition (UHD), transmission, and

combination of any or all of these features. On 14 February 2015, Kenya migrated to DVB-T2. In June 2015, the then ICT Minister, Dr. Fred Matiang'i, attributed the digital shift between TV viewers and media with the communication authority that gave operating licenses for more than 79 retailers with fixed boxes and generated more than 2,500 jobs (CA, 2015).

According to a report published in ITU in 2017, migration from analog to digital mode in Kenya, like many other countries, had to face a series of challenges. These included media companies generating funds to facilitate the process, media houses obtaining the technical support required to allow the trial, legal proceedings due to resistance to changes and cons. Before the migration, broadcasters from selected media companies filed a complaint complaining against their refusal to obtain licenses for broadcast signal distribution (BSD). The first license was granted by the Communication Authority (CA) to KBC (Kenya Broadcasting Corporation), a national broadcaster. The second license was issued to private media houses, through a competitive tender, by PANG, a Chinese-owned corporation that runs three local media outlets; (Asuelaa, 2016).

In the corporate daily, Achuka, Wokabi and Munguti (2015) reported that media owners for four television stations, KTN, NTV, Citizen TV, and QTV, went to court to seek more migration time and said that before their move, they required an additional extension to import their own transmission and set-top boxes. The CA subsequently raided the broadcasting sites in Limuru on 14 February 2015 by cutting off their signals and causing a 14-day media blackout from these four television stations. Later, NTV, Citizen TV, and KTN faced another government turn-off in January 2018 during a crackdown aimed at media companies broadcasting live swearing proceedings of Raila Odinga as the 'People's president' in the Uhuru park despite an earlier State House Order not to broadcast it. The stations remained off-air for 7 to 10 days, with KTN and NTV switched off seven days and with Citizen TV switched off ten days.

1.1.2. Digital TV in Kenya

Digital television can be received on our TV sets in various ways. The most popular approach is to convert the DTT (Digital Terrestrial Television) signal for receipt on an analog television set through a set-top-box or decoder. Additional ways are to use digital cables and digital satellites ('Digital Kenya Consumer Protection, 2013). The set-top boxes help translate analog signals into digital signals and contents distributors and configure their decoders to handle paid and unpaid viewers

according to their various packages. Most people in rural and rural-urban areas receive TV signals via the top boxes, with over 3 million boxes imported during the digital migration in 2015. (CA, 2015).

There are several different decoders now available on the market, providing free-to-air services, while some are solely subscribed, and some sell free-to-air and subscription services to customers. DSTV, GoTV, ZUKU, Bamba, Star Times, Azam, Samsutech, and Hotpoint are key decoder brands. The canals are accessible via different broadcast signal distributors who have received frequencies during the digital system roll-out, such as PANG (Pan-African Group), SIGNET national broadcasters, Bamba, and Africa Digital Network (ADN). Today, customers have access to a wide range of platforms and programs and greater access to information that is important to their interests and tastes.

With many channels on the digital network available, many television stations have arrived in the past four years, and there are many more every day. The use of media texts has also dramatically changed over the years as television stations have grown, opening up a new era of content provision and broadcasting approaches. The major media companies face competition from new stations for audiences.

According to KARF, a media and audience analysis firm, there were 66 local television broadcasters, 271 international television outlets, 37 internet channels, 42 magazines, 44 newspapers, and 243 radio stations in June 2017. By 2018, there were 337 radio stations. This has resulted in the broader distribution of customers through canals, thereby reducing the number of people who consume a specific medium at a given time (KFCB, 2018). The spread of viewers subsequently means that the number of people viewing a particular canal at a particular time decreases, as supply is higher than a requirement; thus, the need for each media company to maintain its current audiences as it attracts new audiences.

Digital migration is opening up opportunities to handle more channels on the same bandwidth and has contributed to the launch of various television stations in the last four years. The introduction of TV stations broadcasting in vernacular languages is of crucial importance. Today there are approximately 7 Kikuyu-language television stations. Included are Inooro TV, Kameme TV, Njata

TV, Gikuyu TV, 3 Stones TV, and Mt. Kenya TV and Jambu TV. Some of the stations provide similar content, from news, entertainment, drama, soap operas, features, and documents, all of which are in their respective vernacular language, whereas upcoming television stations like Jambu TV broadcast mainly music and films, to include more content in due course like news. The initial high view of the television contents has, however, affected the new wave of digital film channels such as Netflix (a film and TV online streaming service), Kwese (a sports channel), Showmax (a local content and partnership subscription on video on demand) and Hulu, which streams television series, which are all international.

These video streaming platforms have changed the original mode of watching television content to often called 'pace viewing,' which allows viewers to schedule or arrange appointments to watch their favorite shows. This best applies to TV, where performances are broadcast in a fixed time period, and you need to change the schedules properly to not run late for the show. This is unlike the emergent methods of consuming television content via online streaming platforms where you can watch programs in large numbers at your convenience. For example, unlike television, you can see a series of programs, where you follow a show from episode to episode.

1.1.3. Inooro TV Program viewership

Each weekday, the programming starts from 6 am to 9 am with live news, journals, and the Inooro Ruciini's political interview. This broadcast is broadcast by two male hosts, flanked by numerous guests who discuss various issues. This program follows a 2-hour live talk show named Kimuri, which two male hosts hosted and tackles numerous topics each week, including current affairs, traditions and culture, agriculture, and health. It broadcasts from 09:00 am to 11:00 am and is accompanied by a local Kikuyu movie (Centro Sinema). This is followed by news from 13:00 and a repeat from 4:00 pm to 6:00 pm each weekday, followed by a morning interview and entertainment broadcast. A 1 -hour live medical talk show known as (Nuria ndagitari), often filmed, runs from 6 pm to 7 pm. Followed by an Indian soap opera (kumkum baghya) every weekend, dubbed in Kikuyu from 7.30 pm to 8.30 pm, with local productions of a variety of 30 minutes, covering dramas, comedies, features, and farm programs between 8.30 pm and 9 pm.

The station primarily broadcasts gospel music overnight until 6:00 am. In addition to the news newsletters, at 1 pm, 7 pm, and 9 pm, the weekends are often attended by entertaining the children's

material (cartoons and local magazines, Bururi was Ciana). Uban and reggae music (Wirekererie Live), classical music (Thuthira Ngoro), action movies, a dance show (Ikumbi ria Within), and a repeat of the soap opera (Kumkum Baghya) are also aired. It is apparent that the programming contents of Inooro TV fit the popular media programming material with this programming. During live or filmed broadcasts, public participation is common practice, where people are encouraged to participate through telephone calls, SMS, and on the social media pages of the station, including Facebook, Twitter, Instagram, and WhatsApp. Thus, the station is able to engage its viewers to gain feedback and interactivity.

1.1.4. Inooro ‘Uria Ndagitari’ program

According to Inooro TV (2015), ‘Uria Ndagitari’ is an immersive one-hour session from Inooro TV studios, coming to viewers each weekday from 6 p.m. to 7 p.m. ‘Uria Ndagitari’ is controlled by Inooro TV host Wambui wa Muturi, a lively studio audience and the Inooro TV resident medical experts and visitors from local community who can ask the physician pressing and daily medical problems. The program is broadcasted to enlighten viewers on sanitation, how to remain medically safe and handle current health situations. Some of these situations include general sickness, back bones complications, diseases that affects women, etc. The ‘Uria Ndagitari’ program also educates the audiences on various effects of various diseases when they are not treated in time.

1.2. Problem Statement

Over the past ten years, Kenya's media environment has changed considerably. Clause 34 enshrined "the liberty and equality of electronic, print and other media," when the constitution was promulgated in 2010, support the freedom of the press, which is necessary for media industries to develop. These developments influenced news and broadcasting practices. CA (2018) says that Kenya now has 7 Kikuyu-language television stations. Most of these stations are accessed by the signet distribution service, operated by the Kenya Broadcasting Corporation's national broadcaster, and available on all free-to-air decoders.

An Ipsos (2019) study, conducted in December 2018 and published in January 2019, showed Kikuyu radio stations' viewership and the competition with large viewing brands, Inooro TV at 3rd position nationally and Kikuyu TV, followed by Gikuyu TV, Kameme TV, and Mt. Kenya TV. Besides, in

February and March 2019, Inooro TV was ranked 2nd in the Kenya Audience Research Foundation's 9% market share and 1% growth from IPSOS research in December 2018.

There is little, if any, definitive research in the viewing patterns of vernacular language television station programs, especially the '*Uria Ndagitari*' program how the program has influenced the trends of mainstream media companies' viewership. However, this is a very important factor in the broadcasting industry, as vernacular TVs allows media scholars and major stations to understand the vernacular TV channels' activities in the highly competitive media industry. Besides, Media companies are expected to meet percentage levels of local content, as determined annually by June 2015, by 40% by June 2015, 50% by June 2016, and 60% by June 2018 (Kenyan Expectations Communication Authority, 2019).

Following the government order, producers work overtime to satisfy this requirement for local content airing television stations in Kenya. The goods must, however, be adapted to the needs of the customer. With that in mind, this analysis would therefore go on the ground to find out, in contrast to what they consume from stations that broadcast national languages, precisely what customers on these vernacular television stations find interesting. The analysis also decides whether people are watching '*Uria Ndagitari*' on Inooro TV. The research will evaluate whether Age demographics, economic status, education, and cultural backgrounds are examined as good predictors of the respondents watching '*Uria Ndagitari*'. The study will continue to study Inooro TV's tactics, which the research focuses on and has established in the attraction and development of its audience and its strategies for supporting the public. Furthermore, there is inadequate information on the variables influencing local content viewing in Kenya. The results produced here will help shape production in Kenya, which is the basis of this study.

1.3. Research Objectives

1.3.1. General Objective

The main aim was to determine the pattern and trends of '*Uria Ndagitari*' viewership and the factors influencing the '*Uria Ndagitari*' program's viewing.

1.3.2. Specific Objectives

- i. To analyze the patterns of viewership of '*Uria Ndagitari*' program on Inooro TV

- ii. To investigate the demographic preferences on the viewing of the ‘*Uria Ndagitari*’ program on Inooro TV.
- iii. To investigate the strategies Inooro TV employs to ensure the ‘*Uria Ndagitari*’ program's increase in viewership.

1.4. Research Questions

- i. What is the trend and pattern of viewership of the ‘*Uria Ndagitari*’ program on Inooro TV?
- ii. What is the impact of the demographic factor on the viewing of the ‘*Uria Ndagitari*’ program on Inooro TV?
- iii. What strategies does Inooro TV employ to ensure the ‘*Uria Ndagitari*’ program's increase in consumption.

1.5. Justification of the study

The way people are consuming media has changed dramatically, especially in today's state, where the consumer has access to more than 66 TV stations, compared to the 80s and 70s, when the consumers only had access to their national broadcasters, and when in 2010 the consumer had access to around 14 TV stations. Since Kenya migrated into the digital platform on 15 February 2015, many television stations have been created, some with specialty content like land, music, agriculture, fashion, and motherhood. Others have focused on television broadcasting to communities the know that language. The rivalry has resulted in viewership and revenue sharing across the media. The fight to be popular and attract audiences often affected the media's ethical problems, including equity, truth, and accountability. Some, if any, definitive studies were done in this field of television in vernaculars. Hence, this study would enable the government, the media, scholars, and other media players to strive to meet audience viewers' needs, expand their industry, increase the number of audiences, and maintain their current audiences. It will also show media researchers how viewing patterns change as media diversity introduces vernacular languages that are accessible on the airwaves. This research provides a framework for researching the patterns in vernacular viewing.

1.6. Significance of the Study

The research attempts to identify and examine the factors contributing to the viewing level of local television programming directly or indirectly. The study results would provide more in-depth insight into the consumers' needs, i.e., policymakers, content creators, advertisers, and retailers. This will allow

manufacturers to personalize products and marketers to design tailor-made marketing concepts for maximum impact while affecting policy. This research would help determine why vernacular televisions managed, despite broadcasts in vernacular, to give the mainstream media houses tough competition.

1.7. Scope and Limitation of Study

The study was carried out in Kiambu County with residents of Kiambu Town, Sub-county. The Kiambu sub-district is a population of approximately 145,903 people, with a population estimate of roughly 45,903. (KNBS, 2019). Because of their duties' challenging nature, the study's significant limitations were the lack of time with some of the respondents, some of the business people, and other farmers. Kiambu County is a highly agricultural region, and most of the residents are farmers and businesses, so it was a challenge to get enough time to research on them in full. Therefore, the study included research assistants who helped direct and guide the respondents through the questionnaires and interviews.

1.8. Definition of Terms

Broadcaster" is any licensed organization for further relay to the broader public packages for radio and television content.

"Broadcasting station" means a broadcasting TV or radio station. "Radio station."

"Digital transmission" is defined as the shift from the analog mode of transmission to the digital way of content from media houses before consumer reception.

DTT is the process of receiving Digital Television (DTT) content through television, digital cable, and digital satellite, from the transmission sites for broadcasting companies onto our TV sets. "The world's most commonly used digital terrestrial television (DTT) system transmitting in Standard Determination (SD), High Definition (HD) and Ultra-High definition, digital video broadcasting terrestrial 2 (DVB-T2)" (UHD).

"Free-to-air," a non-encrypted service that is open for reception on a recipient.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

The section presents a compendium analysis of studies that have addressed the issues of the patterns and trends of 'Uria Ndagitari' program viewership and the strategies for enhancing viewership of the program. The reviewed studies relate to the objectives of the research. Based on the reviewed studies, the section presents an integrated theoretical framework to address gaps that exist in the relevant literature.

2.2. Viewership Rating and Patterns

Viewership rating is a mechanism by which TV stations are rated according to the number of viewers who are looking at the channel at any given time. It is an intensive form of public research that is often conducted by independent media research firms on behalf of media companies to assess the acceptance of certain outlets and material in specific television stations. These diagrams help to decide which TV station is viewed at any given time. These data are gathered from various interview samples at the regional and national levels. Therefore, this analysis will view ratings based on the answers collected during testing when examining the viewing behaviors of vernacular TV stations to equate those ratings with those submitted by the media research firms.

A media investigator Ipsos states that surveys carry out a map of Kenya's weekly media users by critical demographics (age, gender, setting, topography, LSM measurements – livelihood standards) that make sure media and media buyers base their decisions on the target audience. The survey results are then mapped to the target population, where population dimensions are determined by the most recent data from the census (IPSOS, 2018). Radio is still the highest consumed medium in Kenya in an Ipsos Media Measurement report conducted in December 2018 and released in January 2019.

AVERAGE DAILY REACH: KEY MEDIA PLATFORMS
Internet reach is about half the audience reach of television.

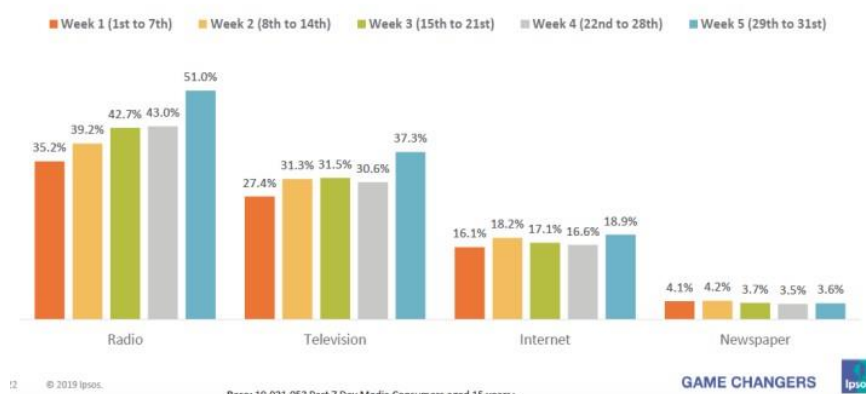


Figure 2.1: Viewership Rating

Source: IPSOS (2019)

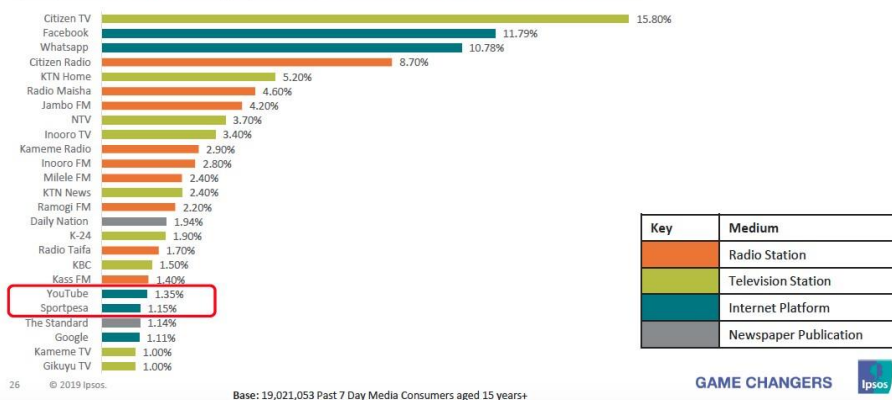
2.2.1. TV Viewership Rating

In most people's lives, television watching has become a central factor. Television offers news, entertainment, intelligence, and training or a mix of all to make it a good resource for "passing the time." With the advent of technology, media users are given various ways of accessing content and communicating with other people. The multitasking way in which you can listen to content, watch TV, talk with your friends on a cell phone, or play a game simultaneously has been strongly embraced by Smartphones, tablets, laptops, and digital TVs (Vahlberg, 2010). In this regard, broadcasters are now adapting their content according to their audience's ever-increasing needs, tastes, and expectations. Nowadays, the consumer has control over what material to use at a specific time. The media must guarantee that the content is of the highest interest and respond to various viewers' needs (Hecht, 2016).

A study conducted by Ipsos in December 2018 goes beyond building famous brands and, according to the following results, online platforms and television have a symbiotic connection, vying for audiences. It further describes the conduct of the public to divide the media. The figure below shows the viewing of National TV.

Figure 2.2: Television Viewing

TOP NATIONAL MEDIA BRANDS: AVERAGE DAILY REACH
 YouTube is the 8th most popular video platform, where Citizen Television is the most popular. The Sportspesa brand is more popular than most radio and television stations!



Source: IPSOS (2018)

Geopoll, the most extensive media rating provider in Africa, has carried out various spectrum surveys in Kenya. There have been changing media consumption patterns. In this analysis, only after the digital migration, Citizen TV controlled a considerable market share of 38 percent between April and June 2015.

In contrast, KBC and K24 had a more significant share than in Q2 (quarter 2) between April and June 2015, partially because of a temporary shut-off from NTV, KTN, Citizen, and QTV, during the first quarter of 2015 when these stations protested against analog broadcasting mode, which resulted in the shutdown. Come December 2016, and Citizen TV's market share had decreased as new companies, such as Inooro TV, had been on the air for slightly more than one year and had already been in control of 3 percent. This pattern continues to change, with the market share of top stations going up and down as new stations continue to attract viewers from the leading brands.

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.

In this report by KARF in September 2017, an immediate rise is evident, with Inooro TV at number 5 at 7.7%, a 4% national increase in market share.

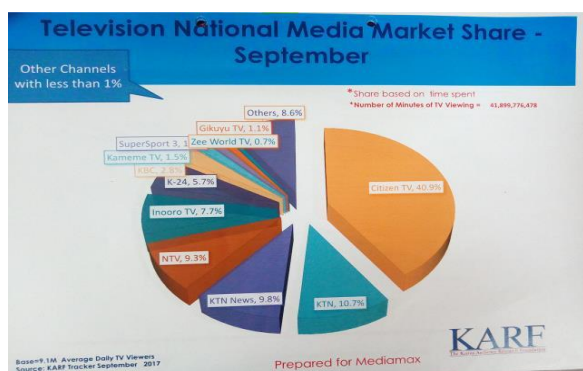


Figure 2.4: Market Share of on the Television National Media - Sep 2017

Source: KARF, 2017

The station in September 2017 controlled a 20% market share in that city, regionally, central, in a region dominated by Kikuyu's residents and by the key target audience for Inooro TV.

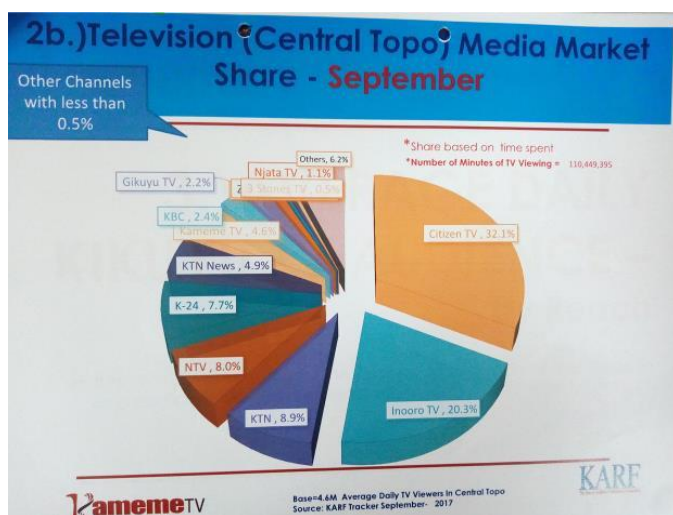


Figure 2.5: Central Topography Television Viewership

Source: KARF (2017)

A survey carried out in February and March 2019 by the Kenya Audience Research Foundation (KARF) found Inooro TV hit 15% a day in the central region in February and 16% a week in March, 4% below what KARF had previously published in September 2017.

2.3. Demographic factors influencing viewership of ‘Uria Ndagitari’ program on Inooro TV

Studying the social and environmental influence of television and the radio programs in India by CMS ENVIS Center for Media Studies (CMS,2011) has shown that television remains an important and strong means of communication across all social sectors, regardless of their age income, and education. Their research found that the majority of audiences enjoy television programs. On the one side, people worldwide have grown to look at the news as a 'civic responsibility, and all that suggests ambivalence (Hagen 1994). In return for dutiful citizenship, the audience was encouraged to believe that technical art and quality requirements should be insisted on for TV news. This was a dual-faced encouragement. It indicates that the viewers were reciprocating and may have demands with the TV producers.

In reality, television production was included in broadcasting institutions by the philosophy of professionalism. For example, a variety of types of open access and voluntary experiments on TV floundered, both by viewers and, for example, by local authorities, which felt 'lack of consistency' (Teurlings & Valck, 2013). Programmers are worried about the population of viewers because they have a number of key implications for public TV (Eisenlohr, 2012). The population helps to decide the size of the audience of a television station. A station with strong programs of different ages has a wider audience than a station that targets few populations successfully (Ashuri, 2007). Total ratings (Gross Rating Points) are improved when programs with "like" audiences are arranged together in the network because this increases the chance of an audience flowing from program to program. Viewer demographics also affect membership levels for community support, as some people offer a station more money than others (Teurlings & Valck, 2013).

The basic demographics of age and sex tell us a great deal about TV watching because of the consequences of the life cycle, according to Esteves-Sorenson & Perretti (2012). For example, the study also suggests that older people have more time than younger people to watch TV and that women watch TV than men. The study also shows that women like drama, film, and culture more in public TV than men and that men are more likely to watch documentaries about science, nature, and war. The elderly like news and nostalgia; the young like comedy, science, documentary films, and how-tos. Socio-demographic factors like age or gender affect the tastes of people in media. Mares et al. found that young people preferred dark, cruel, threatening, and sad content to films (Mares, Oliver & Cantor, 2008). Among younger people, especially horror films have been popular.

On the other hand, many studies show that older adults often prefer less troubling services. Gauntlett and Hill (2002), for example, have written that old viewers' favorite programs in England tended to be "sweet" with little aggression and little sexuality (Gauntlett & Hill, 2002). Mares et al. also found that the elderly want to see movies that are joyful, inspiring or warm-hearing (Mares, Oliver & Cantor, 2008). Older adults watch TV more to listen to news about business, politics, social matters, and foreign relations. Conversely, the topic lifestyles, entertainment, and news of celebrities is the only subject followed by a large majority of younger people and the elderly (Rubin & Rubin, 1981). More likely, older generations will get TV news. Children aged 18-29 are as likely to receive news from TV as from mobile phones via the Internet. Age is also linked to TV comedy. Younger people

are more likely to claim they have been watching movies laughing, excited and boredom-relieving. Instead, elderly people are less likely to report watching a video for "fun" reasons than young people.

The variations in viewing habits are gender-programs prefer action-oriented programmes, such as animated settings, sports, erotic programs, reality television programmes, nighttime soaps, situation comedies, romance, and family films. Nabi et al. stated that men have more real-life entertainment than women (Nabi et al., 2006). Greene and Krmar also found that respondents' sex predicts exposure to particular programs and shows, such as violent programs, in their media exposure study (Greene & Krmar, 2005). Zillmann and Bryant found out that men choose violent content programs often when they are frustrated than women (Bryant, 2013). Women generally reacted to media violence far less favorably than men did. Bagdasarov et al. (2010) found that female viewers could see animated satire higher on voyeurism scales and more reality TV programs, nighttime soap, and situation comedies. Bagdasarov et al. (2010), in their attention to the various news topics, women and men vary. In school, and in education, health and medicine, lifestyle subjects and entertainment, and celebrities, women are more likely than men to report them. Foreign or international news and sports news are more popular for men (d'Haenens, Jankowski & Heuvelman, 2004).

Previous findings of dependencies between stress and coping have shown, for example, that stressed women seek out games, and diversity shows more often. At the same time, stressed men prefer greater action and violence (Anderson et al., 1996). On the other hand, Mares and Cantor demonstrated that people in solitude and unhappiness seek services with identical characters instead of people comfortable and socially integrated (Mares & Cantor, 1992). Adolescent studies show that the hunt for sport and horror film links approaching coping to avoidance and preference for crime movies. These factors are also at stake in Kenya, especially in areas of the central region in the viewership of *Uria ndagitari*.

2.4. The effect of '*Uria Ndagitari*' Content on the Inooro TV to the viewers

Accessibility of premium content is a significant bottleneck and consumer power source (Ashuri, 2007). The convergence of copyright holders and broadcasters, exclusive contractual agreements, or vertical forecasting by a dominant company may be a barrier to accessing content. Premium content can also affect competition in non-TV markets (Ashuri, 2007). For example, content may increase the package's appeal on three or four playing markets (Ashuri, 2007). In order to resolve issues related to access to

information, market structure analyzes are essential. A key concern is that a downstream broadcasting service provider should exploit their market position in order to gain control over the content in an upstream market. This upstream buyer's power will allow additional market power to be used on the downstream demand (Durante & Knight, 2012). The structure of the upstream market has a significant effect on market results in the scenario of a dynamic downstream market.

The exclusive content strategy may also result in its multiplatform fragmentation (Mast, 2009). To tackle this problem, a few countries (e.g., Singapore) have placed a contractual duty on subscription TV licensees to carry complete information completely, unmodified and unedited, through the website of the other subscription TV licensee (Mast, 2009). Piracy has lowered the value of premium content in some countries (for example, in Egypt) (Polan, 2010). When critics deem our present public speech, TV local news is a straightforward goal. They say it's too stupid; it's no more news, but entertaining, obsessed with celebrity, and fast. The critics may be right. But the TV news has always walked between hard news and the fluff, as Charles I. Ponce de Leon says in 'That's the way It's.'

Alhassan and Kwakwa (2013) showed in his study that television viewers in Ghana view television to provide education, recreation, entertainment, and help/work to residents from Akropong Akuapem, Ghana. In his research, he revealed that the integrity and robust recognition of programs, station heritage, and news coverage is important to the hearts of the audience. In its analysis, the audience choice of two television stations in Nigeria (ABS-TV and NTA) was analyzed in Onah and Anyaruvu (1998) to understand one of the most favored two stations. Their study showed ABS-TV to be the most favorite station for its clarity and presenter consistency. They also found NTA to be enjoyed by the audience for minor disruption. Their research shows that audiences choose entertainment programs first, while insightful programs are their second option.

The balance and the consistency of the content from KBC were constantly worried, according to Gichangi (2011). However, the media in Kenya, which includes KBC, has played a significant role in informing and educating people. The fight in the 1980s and 1990s for an enlarged democratic region was sponsored in the media, often with very high costs. The government exercised tight control over the media at the time, but the existing channels were unlikely to deal with significant social, political, and economic problems, although sporadically. The high public's trust in the media is partly responsible for

this. The 2010 Ipsos Synovate survey found that most Kenyans had more confidence in the media than in other governmental institutions such as the judiciary, police, and the parliament.

There is varying quality material. In terms of content, the disparity in quality between the conventional and alternative television stations is not replicated; it is generally the case that stations imitate or even duplicate common competitive material. The consequence is that international content is predominant in Kenyan domestic television. However, this is subject to study confirmation concerning watching the content of the program of *'Uria Ndagitari'* in Inooro TV.

2.5. Strategies that *'Uria Ndagitari'* program uses to reach out to their audiences

Conventional approaches to communication techniques are to divide the communication phase into a message, channel, and receiver variables so each element can be determined (Arkin, 1981). The tactics used in any campaign are controlled with the three first components, but the management of source, message, and channel components depends largely on the recipient's understanding of the target audience (Kilangi, 2009). A specific source or canal can function well with a single age group or social group but cannot work with another population segment. Campaigners attempt to divide and target the broad audience into subgroups with similar demographic or attitudinal qualities. The principle of usage and gratification is suitable here because the recipient's social context and contents should be developed to allow recipients to recognize the usefulness of the information and draw valuable lessons. Vernacular television must therefore be particularly careful when planning content dedicated to audiences to focus on messages.

Mytton (2000) maintains that a terrestrial digital satellite TV can be used to provide large amounts of program content to viewers relatively cheaply. The media can use the power to strengthen what the people know and trust. For example, Hambly and Kassam (2002) report that agricultural researchers and broadcasters work together to plan, prepare, and format and evaluate agricultural researchers and radio and TV broadcasters' expansion programs. The public's participation in the acceptance and success of projects begun in its communities is critical. A capacity-building exercise, which has increased the impact of their services, is partnered with farmed and television broadcasters. Censorship and control by media owners create a link between the station's obligation to respect journalistic standards and the right to know, the right of the journalist to report objectively, and the right of free speech by its owner (Muhoro, 2003).

To be able to carry out that role, vernacular TV journalists should not report exaggerations, unfounded generalizations, unsubstantiated wrong reports, and personal misconceptions (Muhoro, 2003). In order to play their job efficiently and critically, the media should have the skills and experience gained through journalist's righting provided to the medical professionals in the vernacular is an indicator of their ability to conduct the media in a professional manner. Media play an important part in all aspects of citizens' social, political, and economic lives. Maintained media in Kenya, instead of vernacular media organizations using local languages, use the two national languages Kiswahili and English. The use of local speakers and local ownership helps the public to actively recognize and engage with the local stations, which they trust and respect (Dennis & Merrill, 2006). Following the government's liberalization of airwaves in 1992, Kenyans set up vernacular television stations in indigenous languages (Media Council of Kenya, 2018).

In 2011, KASS TV, Kenya's first vernacular television, began. Joshua Chepkwony, President of KASS Media, commented on the news station that the programming on the station would be mainly local in the language of Kalenjin. "During current broadcasting, the imagination reached the ceiling since there still is limited use of foreign languages. We will be able to reach the common man who has limited him to exclusion in terms of education. He'll have to hear and appreciate a platform." After KASS, the vernacular television stations with the Baite TV tend to be known by KASS. Their programs aim at the ordinary person with language limitations. The programs aim to reach specific audiences whose living standards the stations want to change better. The programs should be accessible to the public to reach the intended audience. Youth-oriented programs focus on music, sports, gossip, celebrities, fashion, and other subjects that attract young people.

According to Parvizian (2011), Vernacular television facilitates constructive viewer engagement in programming and program schedule. Therefore, local television can be a valuable tool to organize the population. This can perform an enabling and possibly combining role. Also, attempts to enhance extension to agriculture have been based on communication technologies to improve the interactions between science, stretching, and agriculture to foster a greater exchange of knowledge. The community's emphasis may also give community members jobs as television workers, including television presenters, correspondents, program promoters, and intellectual resources, through the supply of agricultural program material and content. The top-down approach to information

dissemination, which according to Parvizia failed, has replaced involvement in and the exchange of information. Although the Parvizia analysis was based in Pakistan, its results were helpful in this study by offering insight into the role of local (vernacular) television in creating participatory communities. In revealing the bad in society, the media are essential to watch. They inform and clarify social, economic, and political issues (Asego, 2014). The aim is to disclose whether vernacular TV serves this vital position of watchdog within society. These are social development issues.

Kiraguri (2015) claims that the program designer has many problems to consider. There is a feeling of urgency and significance in the issues involved. To catch the audience's attention, they are engaged and glued to the screen to build the intended atmosphere. The message should be delivered. This reality has interestingly interested the vernacular TV viewers in particular programs, and they must be similar

, meaningful, and attractive. These programs must be relevant. In order to meet the target audience, simple, high-quality audio and video should be produced, and the target audience should understand in a language. The dispute can be resolved only by carefully considering each participant's desired needs, rights, and obligations. The roles we perform in our daily meetings with others show our identity. Prescribe media texts the parts that members, hosts, visitors, and the audience take, like meeting, face-by-face, or even church sermons. During interactions (Kiraguri, 2015). Inooro, which operates a vernacular television station conveniently, provides a mechanism for people, groups, and communities to tell their stories, exchange insight, and become producers and contributors of the media in a media-rich world.

2.6. Research Gap

In spite of that, in Kenya there is little research into how to make rural development easier with hardly any emphasis on to health, despite more than 68 percent of the rural populations in Kenya tuning to vernacular sites every day (Oriare et al., 2010). In most cases local TV channels are available. As the need for better health increases by day as a result of the negative effects on of daily lifestyles and a rise in population pressures with chronic diseases, more people worldwide are vulnerable to accessing the better health or knowledge on how to protect themselves from infections or from severe side effects. More research therefore must be undertaken on how communication

broadcasting instruments especially using Inooro Tv to improve the health of the people with a focus on those living in Kiambu Town Sub County.

2.7. Theoretical Framework

This study is based on the uses and gratification theory.

2.7.1. Uses and Gratification Theory

"People have needed to fulfill by media (Griffin, 2006). This means that media users enter certain media outlets that they want to fulfill with a particular need. The channel that the consumers would feel best to satisfy their needs can be accessed through knowledge, education, entertainment, or everyone's mixture. The theory says that media users are active consumers who can access the media at a particular time. This theory better describes why audiences decide to view the program they are broadcasting on a specific channel instead of another. It also describes how customers influence the various channels as they continue to change preferences depending on what they deliver. This means that if a specific television station starts broadcasting a particular program that will "gratify" the viewer, it is highly likely that they will leave another program for the new program.

This also describes the challenge facing the media companies to meet their viewers' desires by investing heavily in their audiences' material. The intensive media surveys carried out by various research firms better illustrate the need for media firms to know what the audience watches to establish strategies for drawing or retaining audiences. For example, in our case study, some programs followed the target audience very widely in this Inooro TV study, allowing it to compete on the same slot with the same kinds of programs broadcast by rival media companies. One example is the Indian Soap-Opera Kumkum Baghya, which is translated into the Kikuyu language in the primary time slot from 19:30 to 20:30, so as to satisfy the need for the old person who might not be able to understand the English language broadcast on most other soap-operas. This soap opera transmission in vernacular has allowed them to follow the procedure conveniently in their own language. With its Facebook page, the program discusses the program's work and shares daily updates with almost 400 000 followers, which is also popular with youth.

The relationship between viewer and media is clarified by the principle of uses and gratification, according to McQuail (2010). This explains why people use the media to define the media as an

essential instrument to create social circles. The "involved audience" who watches TV with meaning and intention was addressed in detail by Morley (2013). You do not flip through channels or have a TV in the background; instead, you set a block of time, watch a show selected, and take care of the show. These targeted, engaged audiences need a show caliber that matches their level of attention. The routine around watching TV changes and the material is more valuable than ever. Inoro TV's audience may choose to view the programming content of the station for different purposes or because of the particular needs of the station. This may be because the station broadcasts in its own vernacular language that they do not need any kind of literacy to understand; for instance, farmers may prefer to watch farm programs as they provide relevant agricultural information to them; others may prefer cultural programs to identify themselves with them. They do not need to understand them. The audience will determine which content to watch and when, as illustrated in this theory.

2.8. Conceptual Framework

Regoniel (2015) says that a conceptual structure analyzes the connections between various variables necessary for a researcher's study. McGaghie et al. (2001) observe that the conceptual framework helps create a framework to present research questions based on the issue's statement. The conceptual structure analyzes dependent variables independently. A separate variable is an altered variable that is calculated to verify its impact on the dependent variable. The variable being tested in a scientific experiment is a dependent variable. "The dependent variable is 'dependent on the independent variable" according to McGaghie et al. (2001).

INDEPENDENT VARIABLE

DEPENDENT VARIABLE

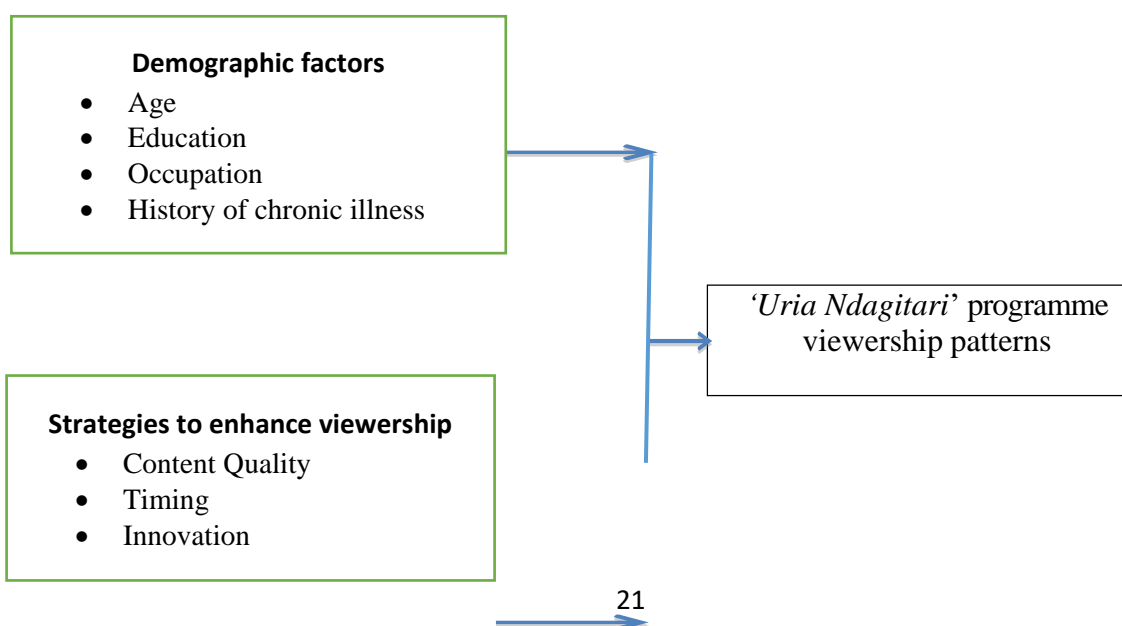


Figure 2.6: Conceptual Framework

The research examined TV viewership patterns of the *'Uria Ndagitari'* to analyze the content of TV surveys, when and why, and to find out if the information reported by media monitoring companies is accurate. Thus, this study measured Inooro TV viewership patterns of *'Uria Ndagitari'* as a dependent variable. The researcher's conceptualized that viewership would be determined by the material or the content quality of the *'Uria Ndagitari'* program from respondents on Inooro TV and how they benefit from them. During the study, the researcher included demographic factors and assess how various factors such as multiple ages, including the young, adults, and the elderly, aged 18 and 65, influence the viewership. This helps to identify the quality of the programming, which ages, and why.

Regarding the education factor, the study examined whether a certain level of education has influence in the viewing of *'Uria Ndagitari'* on Inooro TV, especially in this new era of technological progress. Besides, factors of chronic disease availability were assessed on how they affect the program's viewership since the *'Uria Ndagitari'* program talks about all types of health problems.

CHAPTER THREE

METHODOLOGY

3.1. Introduction

This chapter comprises of the research methodology that was used or rather employed to meet the objectives of the study. In particular, the chapter covers the research design, sites of study, sampling procedure and sample size, methods and tools for data collection, piloting, and methods of data analysis as well as ethical considerations.

3.2. Research Design

This study adopted a descriptive survey research design. According to Kothari (2004) a research design is the arrangement of conditions for collection and analysis of data with the objective of combining relevance of the research purpose and economy in procedure. It is the conceptual structure within which research was conducted and constitutes the blueprint for the collection, measurement and analysis of data.

Descriptive survey research is a method of collecting primary data based on communication with a representative sample of individuals (Cresswell, 2017). Further the design through the use of interviews provided respondents with an opportunity to provide information about themselves, their attitudes and beliefs, demographics and other past, present and future behaviors (Cozby, 2003). Descriptive research tries to describe a topic and often seeks to create a community profile of issues, individuals, or events (Cooper & Schindler, 2006). The study was based on the fact that the review is interested in the state of affairs already occurring in the region, and no variable was manipulated.

This study used a mixed research methodology that involves a combination of both qualitative and quantitative. The study aimed to address a theoretical problem by investigating the viewing pattern of the ‘*Uria Ndagitari*’ program and the factors that lead to influence the viewing of this program. Mixed research methodology has been widely used by multiple research in several sectors because it helps the research conduct a rigorous investigation and provide a newer and more profound meaning about a particular phenomenon (McKim, 2017). Hence, the methodology was suitable for this study to answer the research question by enabling the research to collect descriptive and numerical data about the viewership pattern of the ‘*Uria Ndagitari*’ program on Inooro TV. On the other hand, quantitative methods helped gather numerical information about the viewing patterns of the ‘*Uria*

Ndagitari' program and the factors that lead to influence the viewing of this program and observe the trend across Inooro TV in Kiambu town Kiambu county. The data significantly helped to generate valid conclusions when integrated with the descriptive data.

A mixed research methodology is a standard approach that has been used in the engineering field to examine various issues such as safety research and others (Queirós et al., 2017). However, the methodology requires justification depending on its suitability and applicability in investigating a particular question. For instance, since this study's intention was to establish viewing trends and how various factors such as demographic and content quality affected watching this program, using mixed methods helped extensively collect data numerical data and non-numerical data that supplement each other improving the reliability and validity of the results.

3.3. Study site

The research was carried out in Kiambu town, Kiambu County, a district in the region of Kikuyu. The County population is estimated at around 2,417,635. (KNBS, 2019). The territory occupied by this county was 2,449.2kilometre squared (945.6 square miles) squared, and the density of the population was 660 km² (1,700 mi²). Kiambu is the county's capital and Thika's government headquarters. The county of Kiambu has 12 electoral districts and 60 wards. The land is very agricultural, and farmers mainly grow cash crops such as coffee and food crops. Because of Nairobi's continued development in the North, the county is 40% rural and 60% urban. In particular, the analysis was limited to the electoral district of Kiambu, an electorate of 4 wards with an approximate population of 145,903. Since Kiambu is a Kikuyu-dominated area, the area provided a broad scope of the study.

3.4. Population

Population refers to an entire collection of a set of objects, people, or events (Starman, 2013). It can also be referred to as a collection of all the items that one wants to make generalizations about. Based upon the KNBS census exercise carried out this year, the study will target residents of Kiambu County with an estimated population of about 2,417,635. There are approximately 1,187,146 male, 1,230,454 female, and 135 intersex residents. The study limited its area of research to Kiambu town within Kiambu County since Kiambu County at large is a large county with 12 constituencies. This is because the Kiambu electoral district includes both city residents and rural residents in Kiambu

County. This provided representative samples of both urban and rural inhabitants for study. The revenue factor in this research is significant because the research was carried out on people who own or have access to television, and it is, therefore, a pivotal factor to participate. According to KNBS (2019), the population of Kiambu is estimated to be 145,903 inhabitants.

3.5. Sampling and Sampling Procedure

A sample design is a clear plan for collecting a sample from a particular population. It refers to the technology or the process that would be adopted by the researcher when selecting sample items (Palinkas et al., 2015). The research adopted both probability and non-probability sampling techniques to select study participants. The main respondents (public) were selected using systematic sampling method while the KIIs were selected using a purposeful approach. The research assistants identified the centermost part of the ward (with help of community gatekeepers), and this became the starting point of the sampling. Households were sampled at the interval of 5 (interview was conducted in every 5th household). There were four research assistant who took different directions from the start point. The houses were counted on both sides (right and left; but only the houses that could be seen from the road were counted. At the household level, the available adults were asked to volunteer to participate. Where more than one adult was willing to participate, voting was done to select which person would participate. The interviews were done away from other household members to ensure confidentiality of information.

The purposeful sampling requires "the choice of persons to the survey based on knowledge and experience" (Denscombe, 2017). Purposeful sampling was used to select interviewees of key informants covering staff on Inooro TV based on the title and position of the staff. For the research, the Kiambu Constituency was used because it is predominantly Kikuyus who reside there, and the program is aired in Kikuyu language. Another consideration was its inclusivity of semi-urban and rural residents, balancing the requirements of the semi-urban and rural people. During the pilot test, a convenience sampling was conducted before the research started, whereby the researcher went to Kiambu town and asked altered questions in the questionnaires to random people to test their comprehension of the questions and change if need be.

3.6. Sample size

The sampling is a systematic compilation of the broader population-representative instances. The objective of the sampling is to collect precise empirical data on a fraction of the cost for all cases (Baskarada, 2014).

Kothari (2004) notes that "the sample size chosen by the investigator should be able to supply sufficient population information and one that can be easily analyzed." The sample size was defined with the Slovenian Formula for this study. The sample size (n) given population size (N) and a margin of error (e) is calculated using this formulation (Creswell et al., 2007). This formulation was suitable because it was estimated that the target population was 145,903 residents in Kiambu district, County of Kiambu.

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

Whereby:

n represents the number of samples N

represents the total population

e represents the margin of error (0.05) n =

$$\frac{145,903}{1 + (145,903 \times 0.05^2)}$$

$$n = 145,903$$

$$\frac{365.7575}{}$$

$$n = 399$$

In this research, the sample size was 399 respondents whose ages were between 18 to 65 years old. Since the research area covered four wards, 100 questionnaires were distributed to each ward.

3.7. Methods of Data Collection

In order to collect qualitative and quantitative data, this study used interviews and a questionnaire, respectively. According to Hyett et al. (2014), interview approaches of data collection are increasingly becoming popular and used in qualitative research to gather descriptive information about a particular phenomenon. Moreover, the interview method facilitates the efficient collection of vast fast-hand information describing the phenomenon. Hence, the interview approach was useful

and suitable in extracting qualitative data using different strategies, including an interview with the five company representatives. To avoid bias and enhance the data's reliability, this study included 100 participants randomly selected from each ward of the Kiambu town constituency to respond to a structured and open-ended set of interview questions related to '*Uria Ndagitari*' program viewership and how the demographic factors and content quality of this program influence the viewership of '*Uria Ndagitari*'. On the other hand, to collect quantitative data, the study employed a questionnaire shared among 400 participants selected in the four wards using the systematic sampling technique. The participants include adult respondents and people who watch the '*Uria Ndagitari*' program.

The questionnaire consisted of single answer questions, multiple choice questions and five 5-point Likert scale questions. Online data collection and engagement is a new technology-based technique and a suitable method for accessing multiple participants within a short period and gathering relevant information from a specific focus group (Regmi et al., 2016). The study opted for a digital tool as a measure to reduce paperwork and costs of printing as well as data entry. The digital platform enabled the researcher to get feedback in real time and was able to guide the research assistants on areas where they needed to probe more. It also saved time for data entry and thereby enabling the researcher to complete the project in good time. The questionnaire data was collected in a time frame of two weeks which offered an opportunity to collect sufficient information from many participants.

3.8. Data analysis and presentation

Data analysis involves analyzing data collected from respondents once each respondent has completed and collected the questionnaires and records of the secondary data. The findings were compiled with the aid of spreadsheets, using data editing, data sorting, and data coding to ensure accuracy and consistency. When defining and summarizing the results, the data collected was analyzed both qualitatively and quantitatively. The data was imported into SPSS, where the variables were defined and coding of significant categorical variables. Data was analyzed through both descriptive and inferential statistics. When presenting the results, Descriptive statistics was used to summarize the demographic characteristics of the respondents and provide a summary of the key variables in the research question under study. Specifically, descriptive statistics comprised the use of measures of central tendency and dispersion. Mean, median, standard deviation, and frequency distribution were used to summarize key variables of the trend and patterns of viewing '*Uria*

Ndagitari'. Besides, descriptive statistics was used to show how content quality has influenced viewership.

The dependent variable in this project was the viewership pattern of the '*Uria Ndagitari*' program among viewers on Inooro TV. Demographic factors such as ages, gender, level of education, occupation and presence of chronic illnesses in the family were used as the independent variables. The Chi-Square test of independence was used to establish the different patterns and trends in the viewership of '*Uria Ndagitari*' program.

3.9. Ethical Considerations

In every research, especially those involving human beings, observing ethics is imperative. In other words, observing ethics before, during and even after a research is important for every study. According to Walliman (2017), observing research ethics prior, during and after the research benefits not only the research participants but also the authority, awarding bodies as well as the researcher. This is the case since by observing ethics the researcher is able to obtain less biased, reliable and valid results that can then be used to accurately judge the matter being studied. This way the researcher is able to get the answer to the research question.

The first ethical consideration was seeking permission from University of Nairobi Graduate School to conduct the research. A letter of introduction was sought which was handed over to the participants. Participants' confidentiality was also observed and guaranteed by assuring them that the data will be used only for academic purposes. All respondents were allowed to participate voluntarily without coercion or any form of manipulation. Finally, consent was sought from one of the participants to use his photos to illustrate the changes he had seen after interacting with doctors in the program.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.1 Introduction

This chapter presents the study findings collected for the topic on analyzing audience consumption of ‘*Uria Ndagitari*’ television program on Inoro television. This chapter focuses on presentation, interpretation, analysis and provides a detailed discussion about the specific findings on the study objectives.

4.2 Response Rate

A sample size of 400 participants were targeted in this particular study. A total of 357 dully filled and usable questionnaires out of a proposed sample of 400 questionnaires were obtained from respondents for the study. This represented 89.3% response rate which was sufficient for doing the analysis. Therefore, all the tables and graphs presented in this chapter have a sample size of 357 unless stated otherwise. In this regard, some tables might have a total response of more than 357 and this represents multiple response (where respondents were required to give more than one response).

Table 4.1: Response rate

	Number	Percent
Number responded	357	89.3
Non response	43	11.7
Total	400	100

4.3 Demographic Information

This section presents demographic information of respondents namely: gender, age, level of education attained, marital status and whether the there was any member of respondent’s family with chronic illness.

4.3.1 Gender of respondents

There was a near parity in the gender distribution of respondents who participated in the research is as shown in figure 4.1 below:

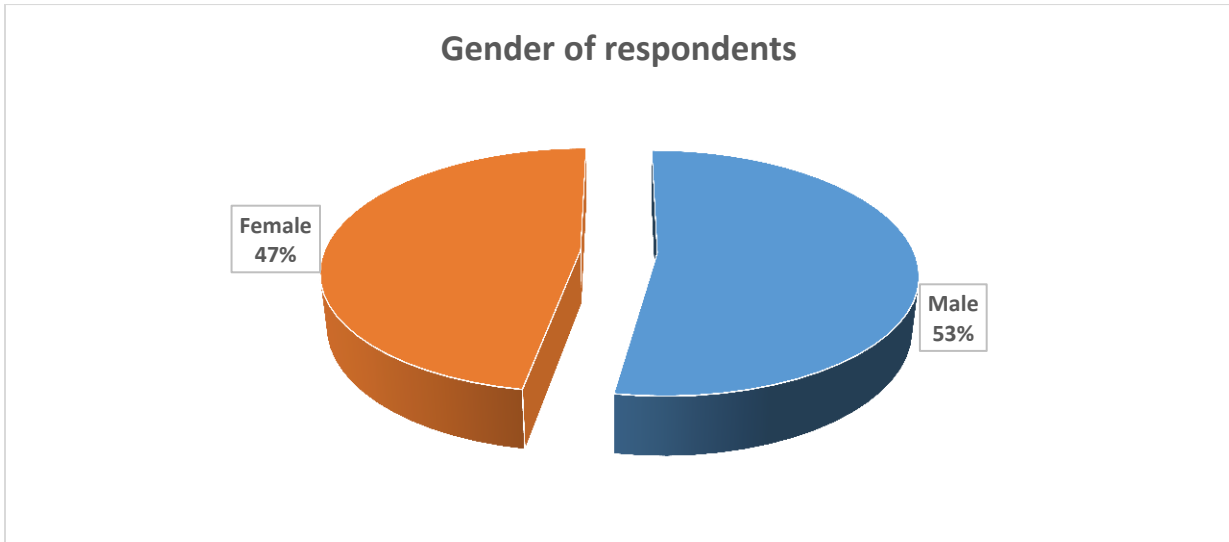


Figure 4.1: Distribution of respondents by gender

This shows that both men and women were interested in watching ‘*Uria Ndagitari*’ program and this distribution ensured that the responses were not biased to one gender only.

4.3.2 Age of respondents

The study also sought to establish the age distribution of the respondents. This was vital in evaluating the trends of viewership of the program.

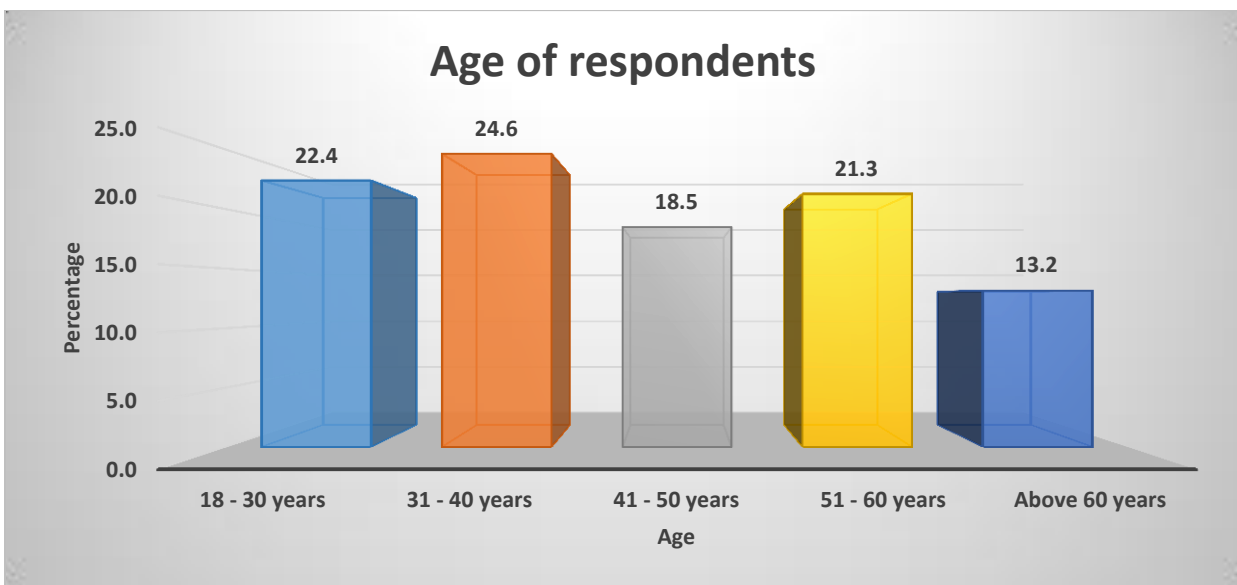


Figure 4.2: Distribution of respondents by age

Based on the figure above, the distribution of respondents by their age was almost even with the young respondents (18 – 30 years) accounting for 22.4%, those aged between 31 and 40 years were

24.6% while the least proportion of participants were the elderly (above 60 years) who accounted for 13.2% of the total respondents.

4.3.3 Marital status of respondents

Respondents' marital status was also established. From the results, most of the respondents were married, 18% were single, 17% indicated that they were either separated or divorced while 12% were widowed.

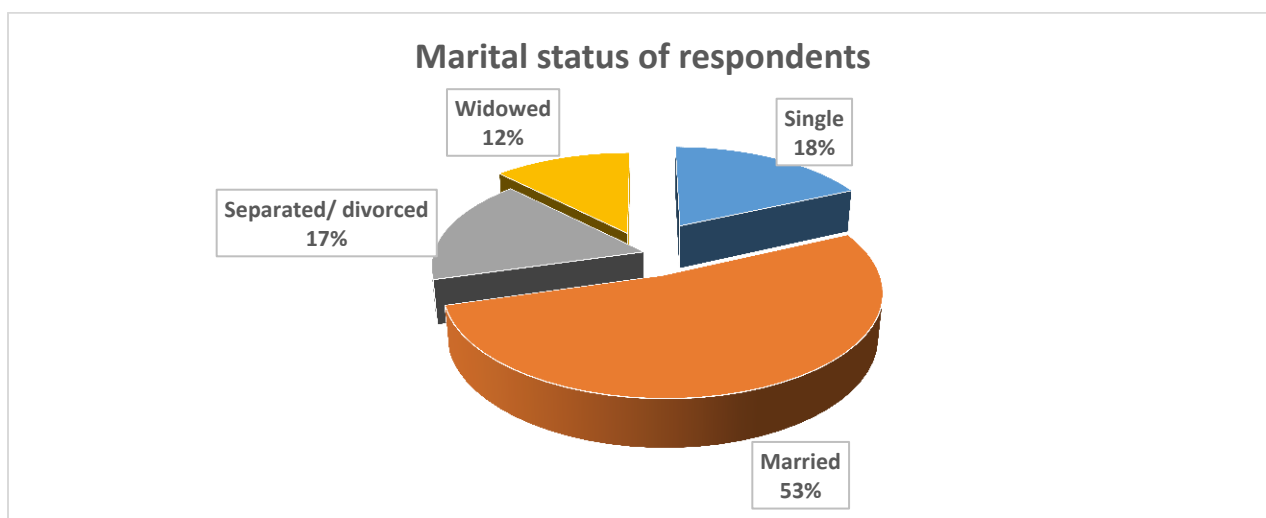


Figure 4.3: Distribution of respondents by marital status

4.3.4 Level of education of respondents

The study sought to establish the level of education of the respondents. This was a vital variable as it would inform on the level of audience understanding of the program content as well as comprehension of study questions.

Table 4.2: Distribution of respondents by level of education

	Frequency	Percent
No formal education	40	11.2
Primary	51	14.3
Secondary	102	28.6
Tertiary	164	45.9
Total	357	100.0

Based on Table 4.2, the results indicate that almost half of the participants (45.9%) had attained tertiary level of education, 28.6% had completed secondary school education, 14.3% had attained primary school education while 11.2% had no form of basic education. This implies that most of the respondents were literate and this enhanced their levels of understanding both the *'Uria Ndagitari'* program content and the study questions.

4.3.5 Occupation of respondents

Similarly, the study sought to establish which occupations the respondents were involved in. This helped in understanding the viewership trends in terms of availability and ownership/ access to TV which is the main medium within which the program is aired.

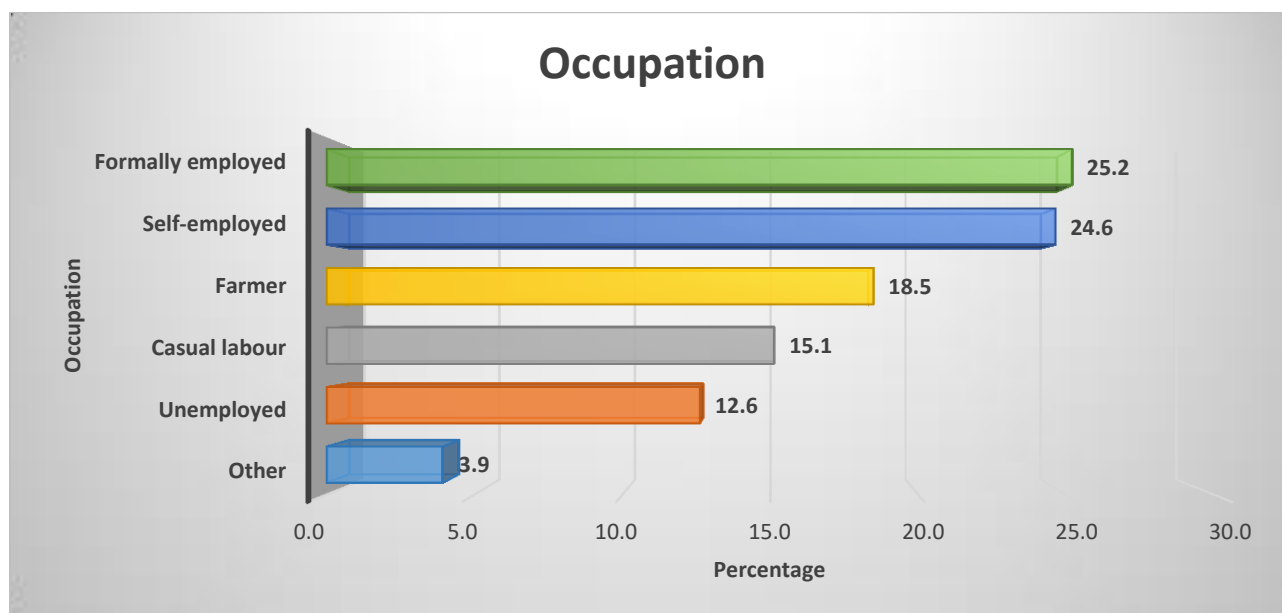


Figure 4.4: Distribution of respondents by occupation

The results indicate that one in every four respondents was formally employed while 24.6% were self-employed. Moreover, 18.5% of the respondents were farmers, 15.1% were engaged in casual jobs while only 12.6% were unemployed. This implies that most of the respondents had some income and would probably be able to purchase a TV. This would also mean that most of the respondents were busy and based on the nature of their work, would not find time to watch the program.

4.3.6 History of chronic illness in respondents' families

Finally, the study sought to establish whether the respondents had family members suffering from chronic illnesses. This was thought to be one of the motivations for watching the program in order to know how to deal with the ailments.

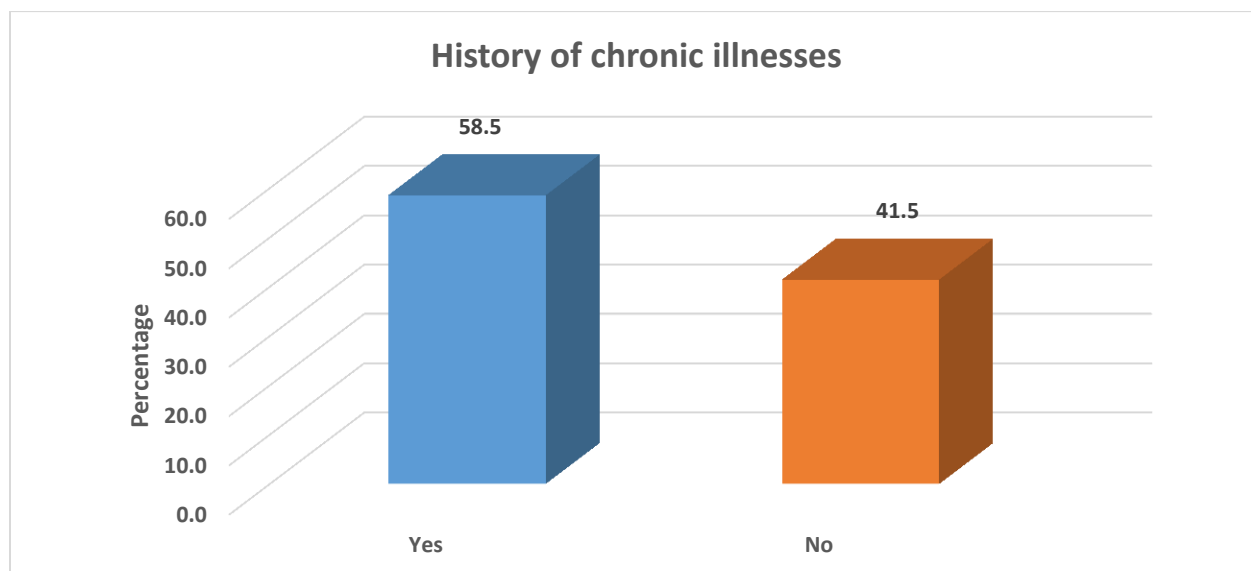


Figure 4.5: Distribution of respondents with chronic patients

As shown in Figure 4.5 above, most of the respondents (58.5%) reported that there were family members suffering from chronic illnesses while 41.5% did not have history of chronic illness in their families. These ailments include High Blood Pressure/ Hypertension (n=39), diabetes (n=36), Arthritis (n=20), Asthma (n=16), Cancer (n=14), Ulcers (n=9), Heart problems (n=8), Mental problems (n=6), Back pain problems (n=5), and Obesity (n=4). Other illnesses reported included Allergies, Kidney Disease, Dementia, Thyroid, smoking related issues, Rheumatism, Fibroids, Goitre, Consistent Headache, hearing problem, Pneumonia, Tumor, Hepatitis A, Stroke, Tuberculosis, Osteoporosis, Low blood pressure, Liver problem, Hernia, ALS lou gehrigs disease, Alcohol related health issues, Elephantiasis, Joint problems, Lupus, Menstrual problem, Schizophrenia, Reflex syndrome, and Visual impairment.

4.4. Data Presentation, Analysis and Interpretation

This section presents the study findings based on the objectives.

4.4.1 Patterns of viewership of 'Uria Ndagitari' program on Inooro TV

The study aimed at identifying the trends and patterns of viewership of the 'Uria Ndagitari' program on Inooro TV. The first objective of this study sought to establish the patterns of viewership of 'Uria Ndagitari' in Inooro TV. This objective focused on determining the proportion of respondents who watched the program, access to TV for watching the program, frequency of watching the program and the reasons for watching 'Uria Ndagitari' program.

4.4.1.1 Viewership of 'Uria Ndagitari' program

The study sought to establish the proportions of respondents who had access to television since the program is only aired on TV. Further, it was important to establish the proportions of respondents who watched the program. The results were as illustrated in Figure 4.6 below.

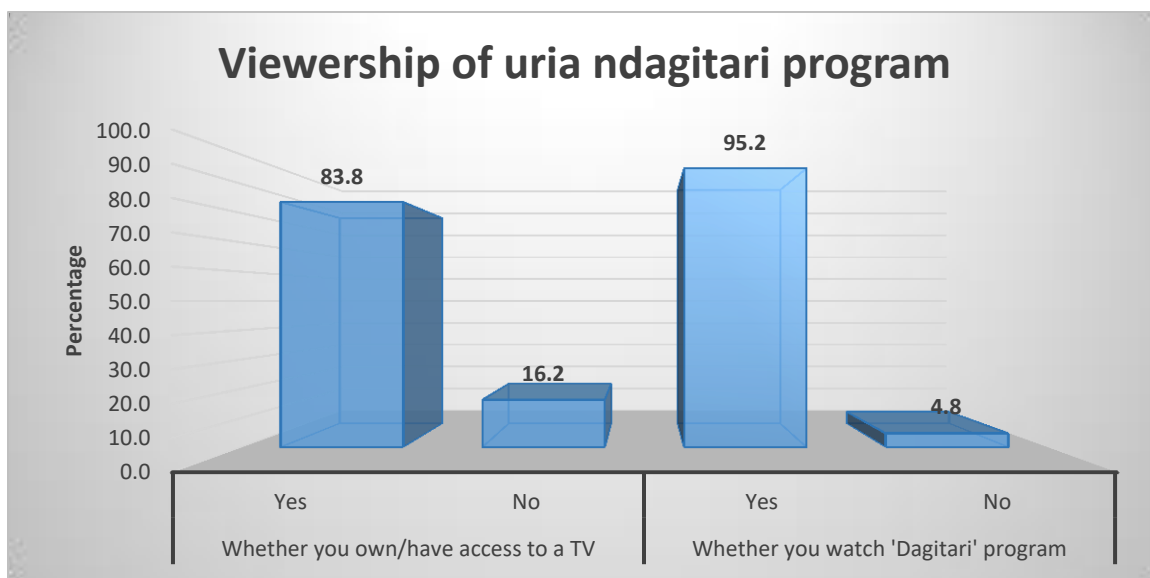


Figure 4.6: Viewership of 'Uria Ndagitari' program

Source: Researcher, 2021

Based on the results in Figure 4.6 above, most of the respondents (83.8%) owned a TV set and only 16.2% did not either own or have access to a TV. In addition, 95.2% of the respondents stated that they watch the 'Uria Ndagitari' program showed in Inooro TV. In this regard, therefore, it was evident that majority of the respondents watched the program and it was even clear that some of the respondents who had no access to a TV set also watched the program elsewhere. The above findings show that 'Uria Ndagitari' program is a preferred program among a majority of the respondents

even though some of them do not own a Television set. Therefore, it is clear that majority of Inooro TV viewers in the region have a higher affinity to 'Uria Ndagitari' program.

4.4.1.2 Where respondents watch the program

Considering that some of the respondents had no TV but still watched the program, it was important to establish where they watch the program from.

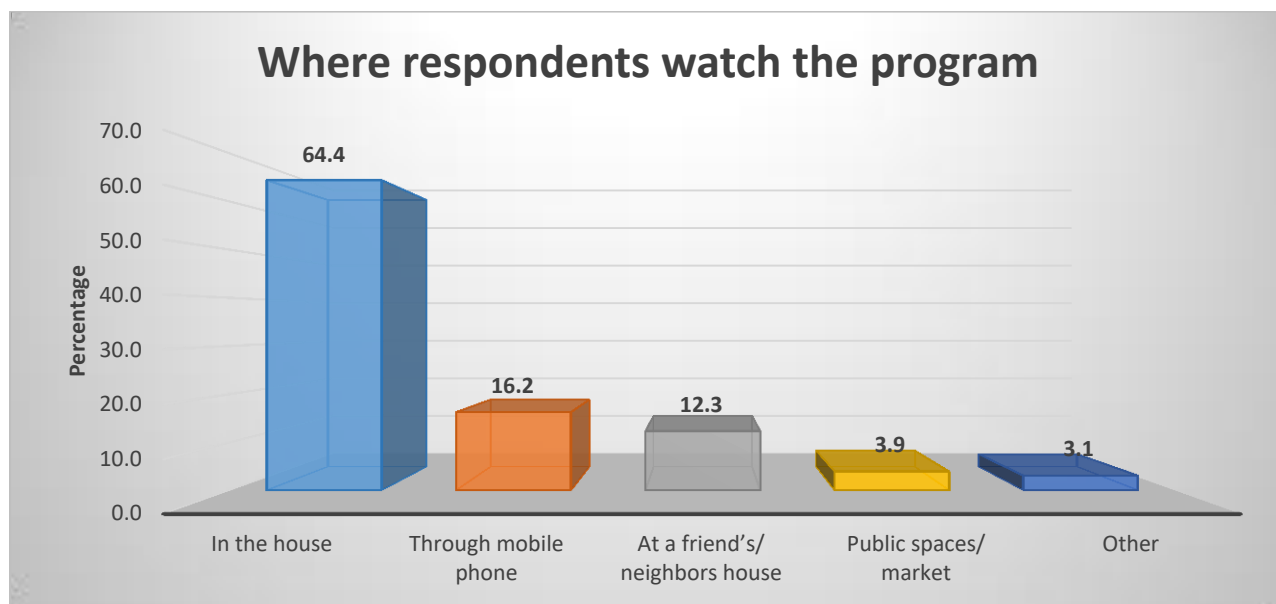


Figure 4.7: Where respondents watched the program

As evidenced in figure 4.7 above, majority of respondents (64.4%) indicated that they follow the program in the house because they own/access television sets. This was followed by 16.2% of the respondents who watched the program via mobile phones. Moreover, a section of respondents without television sets have an opportunity to watch the program from a friend's place (12.3%) or public spaces (3.9%). The places where the respondents watched the program from necessitated the need to understand whether the respondents watched the program alone or in the company of other people. Therefore, the study sought to determine in what company to they watch the program and results were as presented in Table 4.3 below.

Table 4.3: Whether respondents watch the program alone or in a group

	Frequency	Percent
Alone	91	25.5
As a group	131	36.7
Both	135	37.8
Total	357	100.0

The findings revealed that most of the respondents (37.8%) could watch ‘*Uria Ndagitari*’ program both as a group and when they were alone depending on the place they are when the program begins. However, 36.7% of the respondents reported that they have watched the program as a group all along while 25.5% indicated that they have always watched the program alone.

4.4.1.3 Frequency of watching ‘*Uria Ndagitari*’ programme

The study identified that the program was common among the respondents. As such, it was important to determine the frequency of watching the program because this would help to assess the trends and patterns of viewing the ‘*Uria Ndagitari*’ program. The respondents were asked how frequently they watched the program on Inooro TV.

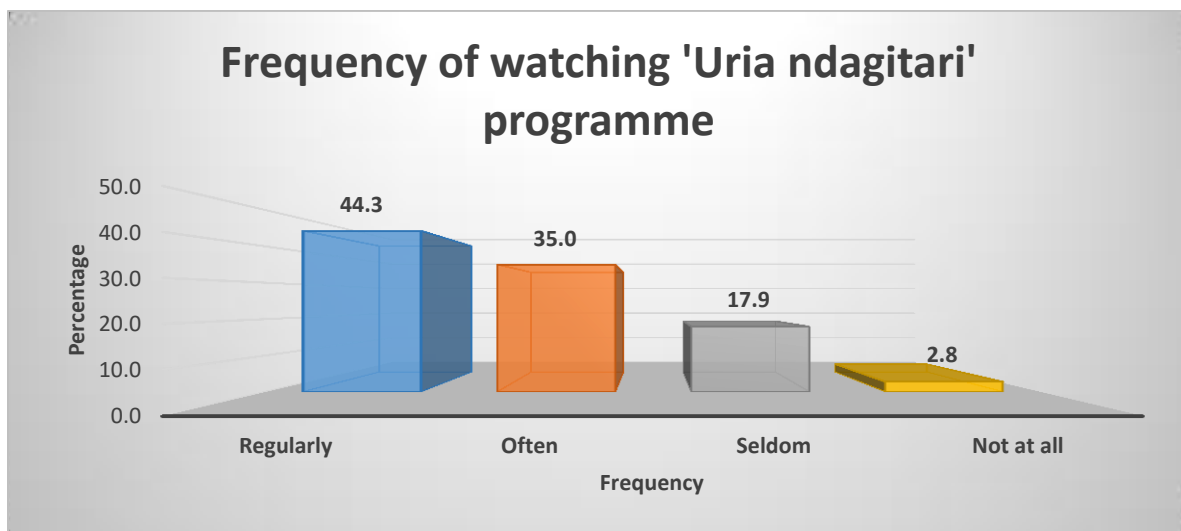


Figure 4.8: Frequency of watching ‘*Uria Ndagitari*’ program

Based on the results above, 44.3% of the respondents stated that they watch the program regularly, 35% indicated that they watch the program often while only 17.3% watch the program seldom. The

findings indicate that majority of the respondents watch the ‘*Uria Ndagitari*’ program on Inooro TV frequently, but some of them did not watch the program daily as a routine. This demonstrate that probably the respondents watch other Television stations that make it difficult to watch the ‘*Uria Ndagitari*’ program on a regular basis.

Further, as a follow up question, the respondents were asked when was the last time they watched the program.

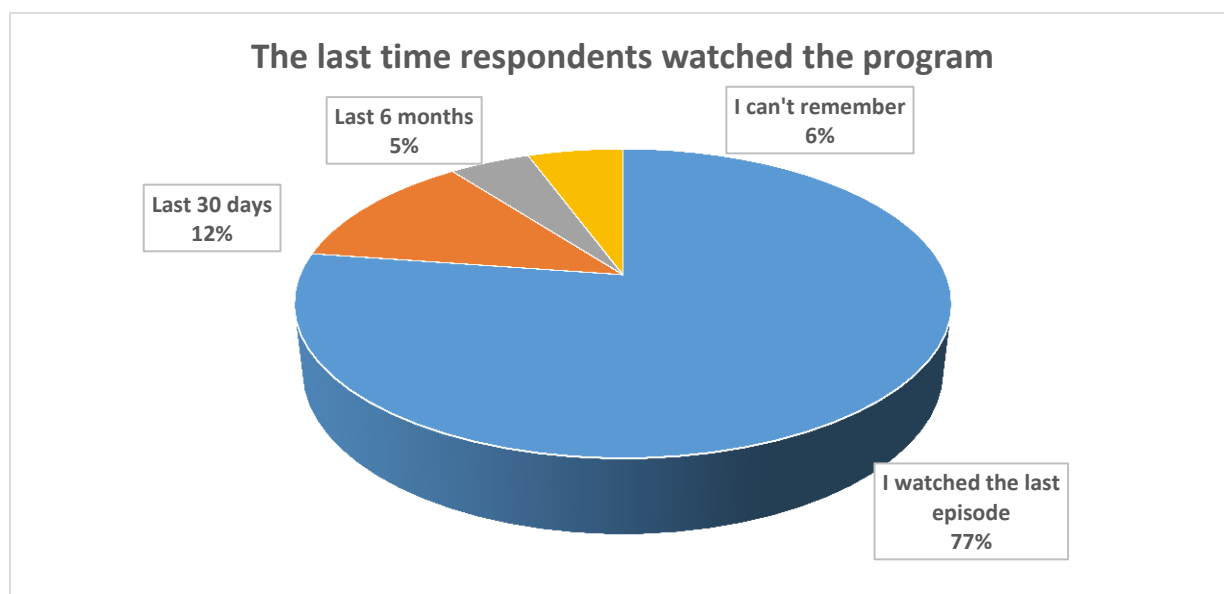


Figure 4.9: The last time respondents watched ‘*Uria Ndagitari*’ program

As evidenced in Figure 4.9, most of the respondents (77%) claimed that they had watched the last episode of the ‘*Uria Ndagitari*’ program by the time the study was carried out. Another 12% of the respondents reported to have watched the programme in the last one month, while the remaining 5% and 6% respondent that they watched the program in the last six months and could not remember the last time they watched the programme respectively. The findings showed that majority of people who watch the ‘*Uria Ndagitari*’ programme in the region do it regularly. As such, the findings demonstrate that the program has a strong affinity to its viewers.

4.4.1.4 Reasons for watching ‘*Uria Ndagitari*’ program

Since this study has established that ‘*Uria ndagitari*’ programme on Inooro TV watched by most of the respondents, it was important to assess the reasons that makes it common and preferred. The

respondents were asked the main reasons that motivated them to watch the program on Inooro TV and the reasons were as shown in Figure 4.10 below.

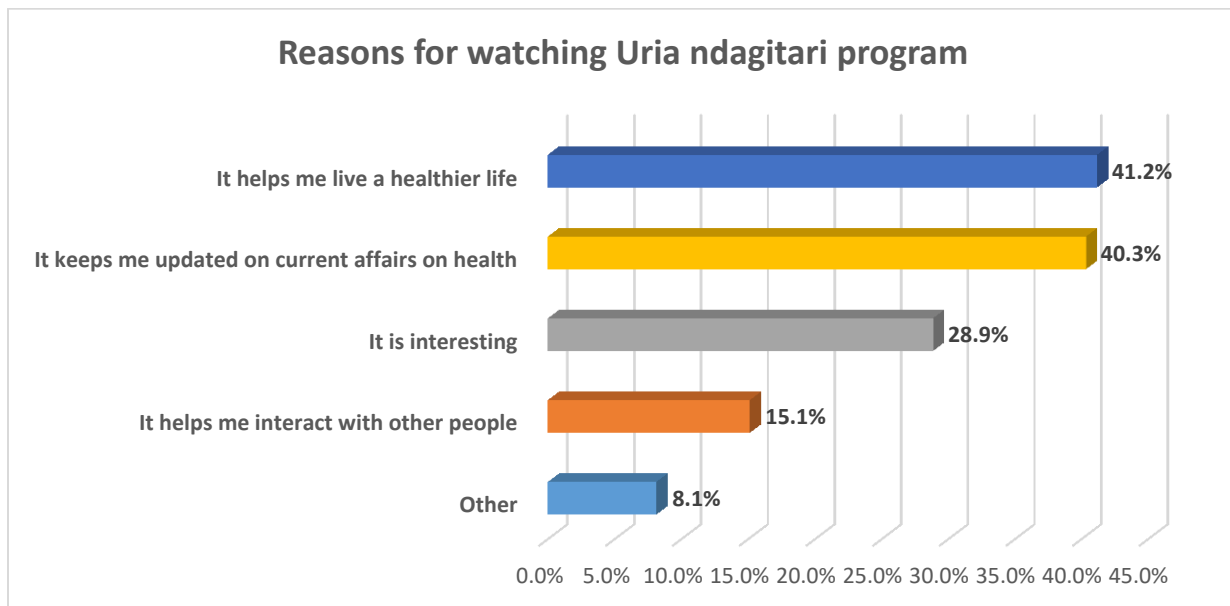


Figure 4.10: Reasons for watching ‘Uria Ndagitari’ program

Based on the results, a large proportion of respondents watched ‘Uria Ndagitari’ program because it helps them live a healthy life (41.2%) and that the program keeps them updated on the current affairs on health (40.3%). In addition, 28% of the respondents argued that the program is interesting while another 15% preferred watching the programme because it offered an opportunity for them to interact with other people. Only, 8% of the respondents were not clear on the main motivation that makes them watch the program on Inooro TV. During the key informant interviews (KIIs), it was clear that the programme is largely educative and provides a good platform for the viewers to get vital information about health issues. The programme also offers fun and a platform for people to interact with each other. Therefore, many people are motivated to watch the programme regularly because of these benefits.

4.4.2 Demographic preferences on the viewing of the ‘Uria Ndagitari’ program

The second objective of the study sought to determine the impact of demographic preferences to the trends and patterns of watching ‘Uria Ndagitari’ program on Inooro TV. This was crucial because it provided important data for the researcher to make informed judgement of the role of demographic data on the trends and patterns of viewing the programme on Inooro TV.

4.4.2.1 Whether respondents watch 'Uria Ndagitari' program

The first question for this objective was to confirm from the respondents whether they watched the program on Inooro TV and compare the statistical significance of the responses in terms of their chi-square values and the P-values. The responses were as shown below.

Table 4.4: Whether respondents watch 'Uria Ndagitari' program

		Do you watch 'Uria ndagitari' program on Inooro TV?		X^2 value	p-value
		Yes	No		
Gender	Male	93.6%	6.4%	2.301	0.129
	Female	97.0%	3.0%		
Age	18 - 30 years	90.0%	10.0%	9.351	0.053*
	31 - 40 years	94.3%	5.7%		
	41 - 50 years	95.5%	4.5%		
	51 - 60 years	98.7%	1.3%		
	Above 60 years	100.0%	0.0%		
Level of education	No formal education	100.0%	0.0%	2.552	0.466
	Primary	96.1%	3.9%		
	Secondary	94.1%	5.9%		
	Tertiary	94.5%	5.5%		
Occupation	Unemployed	86.7%	13.3%	9.769	0.082*
	Casual labour	98.1%	1.9%		
	Farmer	95.5%	4.5%		
	Self-employed	95.5%	4.5%		
	Formally employed	97.8%	2.2%		
	Other	92.9%	7.1%		
Presence of chronic illness	Yes	97.1%	2.9%	3.975	0.046**
	No	92.6%	7.4%		

The above findings show that gender of respondent did not influence viewership of 'Uria Ndagitari' program. This is because 93.6% of men watched the program compared to 97% of the females who also watched the program. The proportions of male and female respondents who watched 'Uria Ndagitari' program were not statistically different (p-value > 0.05). With regard to age of respondents, the results revealed that the proportions of those who watched the program gradually increased with age where 90.0% of the younger generation (18 - 30 years) compare to those over 60 years where all the respondents watched the program. This was statistically significant at 10%

confidence interval (p-value = 0.053). this finding was similar to the influence of occupation on viewership of the program where 86.7% of the unemployed watched the program which was statistically different from the formally employed respondents where 97.8% watched the program (p-value = 0.082). This finding might be supported by the fact that those employed have incomes to purchase a TV compared to the unemployed.

Regarding level of education, the results revealed that this variable had no significant influence on the viewership of 'Uria Ndagitari' program. However, presence of chronic illness in the family had a significant influence on viewership of the program. On this, 97.1% of respondents whose family members had chronic illnesses reported watching the program compared to 92.6% of those who did not have family members with chronic illnesses. This was statistically different at 95% level of confidence (p-value < 0.05). This might be that most of the people watched the program so that they can get information on how to deal with health problems affecting them and their loved ones thus more viewership for those with family members suffering from chronic illnesses.

4.4.2.2 Respondents participation in 'Uria Ndagitari' program

The second question was to assess the level of participation of the respondents in the 'Uria Ndagitari' programme. This question was important to determine whether the demographic factors enhance or prevent the respondents from participating in the programme. The results were as shown in Table 4.5 below.

Table 4.5: Respondents participation in 'Uria Ndagitari' program

		Participation in the program		X ² value	p-value
		Yes	No		
Gender	Male	54.3%	45.7%	0.677	0.411
	Female	58.6%	41.4%		
Age	18 - 30 years	47.5%	52.5%	8.652	0.070
	31 - 40 years	62.5%	37.5%		
	41 - 50 years	65.2%	34.8%		
	51 - 60 years	57.9%	42.1%		
	Above 60 years	44.7%	55.3%		
Level of education	No formal education	40.0%	60.0%	5.370	0.147
	Primary	54.9%	45.1%		
	Secondary	60.8%	39.2%		
	Tertiary	57.9%	42.1%		

Occupation	Unemployed	44.4%	55.6%	13.468	0.019
	Casual labour	61.1%	38.9%		
	Farmer	48.5%	51.5%		
	Self-employed	67.0%	33.0%		
	Formally employed	58.9%	41.1%		
	Other	28.6%	71.4%		
Presence of chronic illness	Yes	58.9%	41.1%	1.332	0.249
		52.7%	47.3%		

The results showed that there was no significant difference on gender, level of education and presence of chronic illness in the family as demographic factors on the respondents' participation in the '*Uria Ndagitari*' programme. On the other hand, age and occupation were significant influencers of respondents' participation. The findings indicate that as the age increases, the level of participation in the programme increases up to a certain point then the level of participation decreases. Thus, participation of young people is low but gradually increases such that those who are aged between 41 - 50 years are more involved in the programme and then decreases where the elderly (above 60 years) least participated in the program.

Further, based on the findings, it was evident that occupation influenced participation in the '*Uria Ndagitari*' programme. Majority of the unemployed and farmers do not participate in the programme compared to the other demographic segments. This indicates that the programme might be aired at a time when they are working or committed to their duties compared to the other occupations. However, casuals and the self-employed were found to be the segment with the highest level of participation in the programme. Consequently, this kind of people are able to adjust their routines and job requirements and create time to watch the programme. Also, the findings show that 58% of formally employed respondents participated in the programme. The high number of formally employed people participating in the programme shows they have an opportunity to watch the programme, ask questions or even create time to physically attend the show.

4.4.2.3 Satisfaction with the content in the programme

The third question about influence of demographic factors in the trends and patterns of watching '*Uria Ndagitari*' programme on Inooro TV focused on respondent's level of satisfaction with the program content. Prior findings have shown that demographic factors influence how respondents are involved or participate in the programme. However, it was important for the researcher to evaluate

the level of satisfaction with the content provided in the programme once they watch and/or participate.

Table 4.6: Satisfaction with the content of the programme

		Satisfaction with the programme content			X ² value	p-value
		Not satisfied at all	Somewhat satisfied	Very satisfied		
Gender	Male	6.9%	30.9%	62.2%	6.016	0.049
	Female	3.6%	22.5%	74.0%		
Age	18 - 30 years	11.3%	35.0%	53.8%	18.101	0.020
	31 - 40 years	4.5%	31.8%	63.6%		
	41 - 50 years	6.1%	19.7%	74.2%		
	51 - 60 years	1.3%	22.4%	76.3%		
	Above 60 years	2.1%	21.3%	76.6%		
Level of education	No formal education	2.5%	42.5%	55.0%	14.059	0.029
	Primary	11.8%	33.3%	54.9%		
	Secondary	4.9%	25.5%	69.6%		
	Tertiary	4.3%	22.0%	73.8%		
Occupation	Unemployed	11.1%	24.4%	64.4%	11.561	0.316
	Casual labour	9.3%	27.8%	63.0%		
	Farmer	3.0%	27.3%	69.7%		
	Self-employed	3.4%	28.4%	68.2%		
	Formally employed	2.2%	24.4%	73.3%		
	Other	14.3%	35.7%	50.0%		
Presence of chronic illness	Yes	4.3%	25.4%	70.3%	1.900	0.387
	No	6.8%	29.1%	64.2%		

Based on the results in Table 4.6 above, three demographic factors significantly influenced respondents' level of satisfaction with the content aired in the program. These were gender, age and level of education. The findings show that females (74.0%) were significantly more satisfied with the content compared to their male counterparts (62.2%). This shows that the content shared on the 'Uria Ndagitari' programme is both suitable for male and female participants but with little bias on ailments affecting females. Concerning age, it was clear that as the age increases the level of satisfaction with the content also increased. However, the prior findings have shown that majority of the participants rely on the programme to obtain health information. As such, the aged people have higher chances of suffering from chronic illnesses and find the programme suitable compared to the young individuals. Conversely the young participants are satisfied with the content of the programme

because it provides entertainment and a platform to interact with other people which is good for young people.

In terms of education level and satisfaction with the content provided in the programme, the findings have shown that as the education qualifications increases, the participants are more satisfied with the content provided. Here, it is clear that people with higher education qualification are able to internalize, understand and relate the content in the programme to their life experiences compared to people with no formal education, who just watch the program for entertainment. Also, the findings support the initial findings that the programme is educative based and it targets to equip the participants with health education knowledge.

Conversely, occupation and presence of chronic illness in the family did not influence respondents' satisfaction levels with the program content. It is clear from the findings that respondents working from all the occupations find the content provided on the programme as useful with no difference in satisfaction for the different occupations.

4.4.3 Strategies employed to ensure '*Uria Ndagitari*' program increases viewership

The third objective of the study sought to establish the strategies employed by the production team to increase viewership of '*Uria Ndagitari*' program. Under this objective, various strategies such as interaction with audience, use of different experts, presentation of different topics, time of airing the program and feedback mechanisms were discussed.

4.4.3.1 Audience participation with '*Uria Ndagitari*' program

The first question was to determine whether the audience interact with/participate in the programme. The results were as illustrated in Figure 4.11 below.

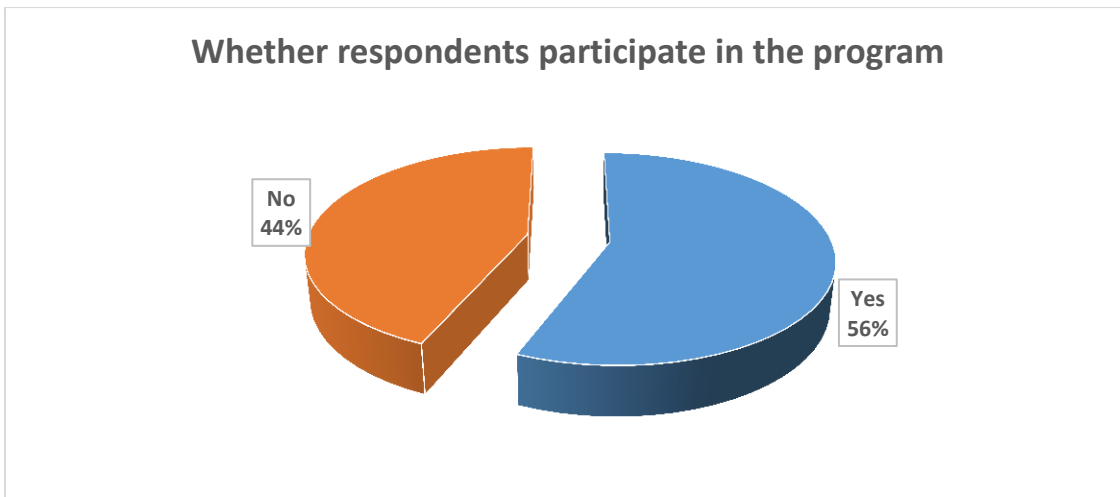


Figure 4.11: Whether respondents participate in ‘Uria Ndagitari’ program

Based on the results above, majority of the respondents (56%) reported that they had been involved in the programme while 44% had not participated in the program. This implies that the programme allows audience to participate in one way or another.

There were various ways in which the audience can participate in the program. These include sending short messages, interactions through social media platforms (facebook, WhatsApp and Twitter), call ins during the show, emails and attending the show physically (in studio).

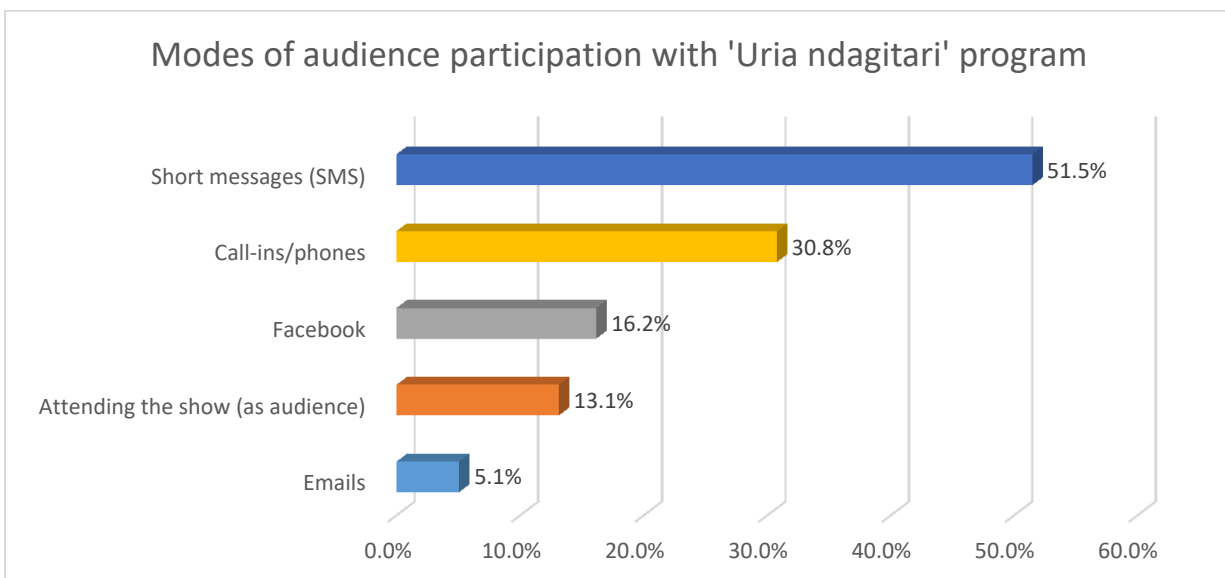


Figure 4.12: Modes of audience participation in ‘Uria Ndagitari’ program

The results indicate that SMS was the main mode of participating in 'Uria Ndagitari' programme. This was followed by call ins through mobile phones (30%) while other modes of participating included Facebook (16.2%), physical attendance of the show (13.1%) and 5.1% through emails.

The findings show that mobile phone SMS are the dominant mode of participating the programme because it is comparatively cheaper and convenient to the majority of the respondents. The text messages can be access at the comfort of the house where majority of the respondents watch the programme. Secondly, calls are another major mode of participating in the programme because it is convenient and can be used anywhere the audience find suitable. However, calls are limited compared to text messages because the Inoro TV telephone lines gets overloaded with many calls from the audience. As such, only a few respondents successful are able to get their call through because of time constraints and network jam. Also, telephone calls are comparably expensive compared to the SMS and this makes it suitable to the respondents. Social media platforms like Facebook is another mode of participation that are commonly used by audience of this programme. Basically, these modes are common to young people who are not the majority audience of the programme and it provides real time interaction with the doctor and other participants (See screenshot below).

Dr Karanu- 'Uria ndagitari' - Facebook

*Yesterday's show was about wound infection, the interaction with the audience was lively.
My next show is on Thursday, what would you like us to talk about?*

Ann Wanyaga

I would like to talk with you about pain in the throat

Emily Wanjiru

Worn out muscles. Unbearable pain when I strain working eg when I bend washing clothes or digging. Lower abdomen for years now

Chaplin Moha Xij

your number doctor

Wincate Wandiri

Best Diet for cancer patients

And preventive measures

Emilt Rwamba

Where is your hospital located?

Terry Ivy Wahito

pneumonia and allergies in babies

Wamuyu Ngare

Arthritis arthritis my mum is really suffering we've gone to many pathologists but we don't seem to get the best medication for pain management

Figure 4.13: A screenshot of audience interaction with expert in Facebook

Physical attending of the programme is expensive and not convenient to majority of the respondents because it involves travelling to the studio. However, formally employed people in utilize this mode of participation because they travel on daily basis and are more likely to drop and watch their favorite programme after work.

During discussion with ‘*Uria Ndagitari*’ program production staff, it was revealed that they greatly rely on audience feedback and suggestions on the topics to discuss in the next show and this has strengthened the interaction between the experts and the audience. In most cases, they analyze the audience opinion and use it to decide the next expert to invite in the show.

4.4.3.2 Level of agreement with key features of the programme

Then, the study sought to determine respondents’ perceptions with regard features of the programme. The section used close ended questions that were measured on a five-point Likert scale to elaborate on some of the key features of the programme. These features included relevance of topics addressed, simplicity of the program, opinions on experts used in the program, suitability of the format used to present the program, appropriateness of time the program airs as well as the opinion on the amount of time the program airs. The results from the respondents is show in Table 4.7 below.

Table 4.7: Level of agreement with key features of the program

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	Mean	Std. Deviatio
The topics addressed in the program are relevant to my health needs	47 13.2	88 24.6	13 3.6	25 7.0	184 51.5	3.59	1.601
The program is simple to understand	46 12.9	89 24.9	11 3.1	34 9.5	177 49.6	3.58	1.586
The experts used in the program to explain issues understand health issues	54 15.1	79 22.1	13 3.6	29 8.1	182 51.0	3.58	1.619
The format used to present the program is suitable	58 16.2	76 21.3	15 4.2	38 10.6	170 47.6	3.52	1.615
The time the program airs is appropriate	68	70	14	70	135	3.38	1.592

	19.0	19.6	3.9	19.6	37.8		
The amount of time the program airs is sufficient	79	53	21	85	119	3.31	1.585
	22.1	14.8	5.9	23.8	33.3		

Based on the findings, majority of the respondents (58.5%) agreed that indeed the topics addressed in the program were relevant to their health needs. However, a substantial number of respondents (37.8%) felt that the topics presented were not relevant to their health needs. Similarly, most of the respondents (59.1%) indicated that the program was simple and thereby easy to understand, yet, there was still a considerable number of respondents who believed that the content was not easy to understand (37.8%). This is consistent with the prior findings that showed level of education does limit respondents from watching the programme. As such, respondents with low levels of education may find it difficult to understand the content especially where non-familiar language is used from time to time.

The third aspect focused on whether respondents thought the experts invited to the show were knowledgeable. Majority of the respondents in the study (59.1%) agreed that the programme has substantial medical information because the experts used in the program to explain issues really understand health issues. Besides, majority of the respondents (58.2%) argue that the format of the program is suitable while 37.5% held a contrary view. Since the programme combines entertainment and a platform for interactions, many things are involved in developing the format. Thus, incorporating other aspects like entertainment auger so well with the audience. Again, the program incorporates questions and answer session which provides more in-depth understanding of the issues being explained. The other aspect was the use of illustrations such as diagrams and dummies that enabled the audience to figure out the issues cognitively.

The other features focused on finding out whether the time of airing the programme is suitable for the respondents and whether the amount of time allocated to the programme was sufficient. With regard to the time the program is aired, majority of the respondents (57.4%) indicated that the time for airing the programme was suitable while 38.6% opined otherwise. Probably, the programme is aired at a time they are required to attend to their occupational duties and it reduces the possibility of watching the programme. Similarly, most of the respondents (57.1%) reported that the amount of time allocated to the programme was sufficient to cover all the requirements of the programme

whilst 36.9% contradicted this opinion. This is a key limitation to the undecided number of respondents who were not clear on the mode they watch the programme.

4.4.3.3 Level of satisfaction with the programme content

It was important for the researcher to determine whether the strategies used by Inooro TV improved the level of satisfaction with the programme content. The findings are show in the Figure below.

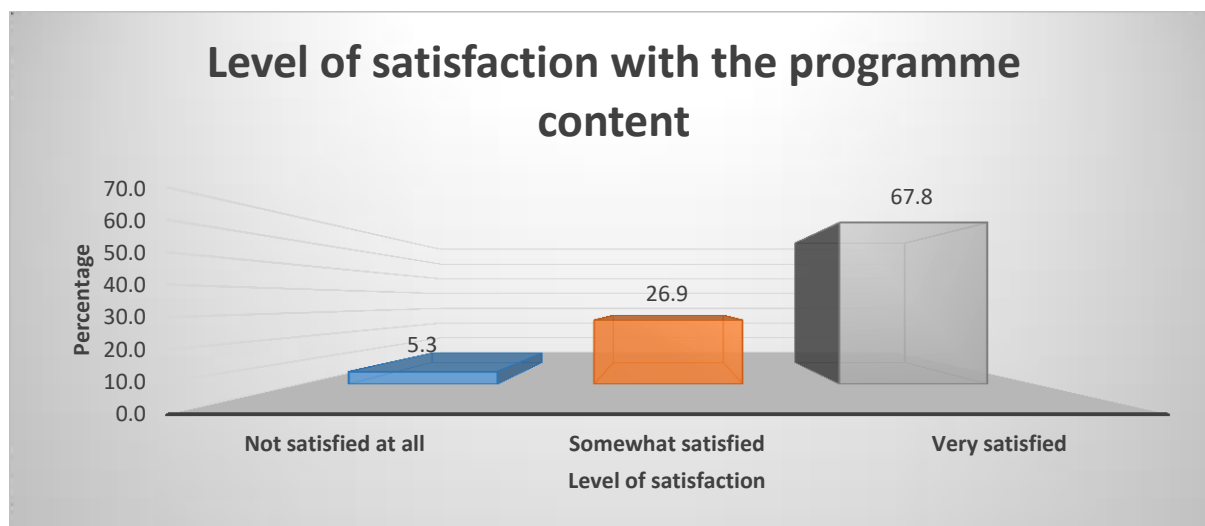


Figure 4.14: Level of satisfaction with program content

As evidenced in Figure 4.14 above, majority of the respondents (67.8%) reported that they were very satisfied with the content aired on the programme, while 26.9% claimed they were somewhat satisfied with the programme. Only 5.2% reported not being satisfied at all with the programme content indicating that to a greater extent, the programme was satisfactory.

The respondents were further asked to give reasons for their satisfaction levels. The first group of respondents who indicated that they were somewhat satisfied gave reasons such as; the programme was very informative especially on family health and that gives a lot of information on different health matters, experts who addresses the people are qualified, the program had helped them interact with others, and that the program is loved by many people and many people tune to Inooro TV at 6pm every weekday. In addition, they argued that the program is placed at a very key time when people are just from work which means it is important, it responds to real and current health issues people are going through in life in the modern days, it is interesting to watch, language used was

simple to understand, the topics are relevant, the format used to present the programme is appropriate and they discuss matters on human health thus it is easily relatable.

The second category of respondents who were very satisfied responded with several factors as their main motivation. Their reasons for satisfaction were; deep exposure on understanding medical matters, diverse, simple and engaging, easy to talk to a specialist, educates on effects of illnesses as well as on the best ways of maintaining good health, gives audience the chance to ask questions and the questions are answered in a satisfactory way. Also, the health issues are explained in way anybody can understand from a professional perspective, the way the program is produced, presented and even the doctors that are brought into the show are quite knowledgeable. Others claimed that the programme is informative, objective, detailed information, it connects people to good doctors, brings in very good doctors and considers taking questions from the viewers.

In another scope, those highly satisfied claimed that it helps to understand the sources of some illness, it is detailed and has a variety of topics and guests, it talks about health issues we go through everyday personally and also in our society, so at least you are able to respond to different health situations, it teaches how to understand what to do if you come across some diseases discussed, personally or with my immediate family, and simplicity of the programme hence easy to understand. The audience have an opportunity to ask the right questions, the dummies and diagrams used as examples helps me to understand more, the information provided is from the doctors and specialists entrusted in medical and health issues. In addition, they are highly satisfied because of the continuity and timely airing of the program over the years. This has created interest and desire to learn understand health issues to many viewers, it provides easy mean of communication and interaction with the doctors and specialists through calls and text messages, the time is suitable, you can quickly pick what is bothering you when unwell and get doctors/ health facility to be treated.

4.4.3.4 Impact of the program to the audience

The study also sought to determine the impact '*Uria Ndagitari*' program to the audience. The respondents were asked to state the impact of the program to their individual lives and the first part focused on whether it was possible to implement the information provided through the programme.

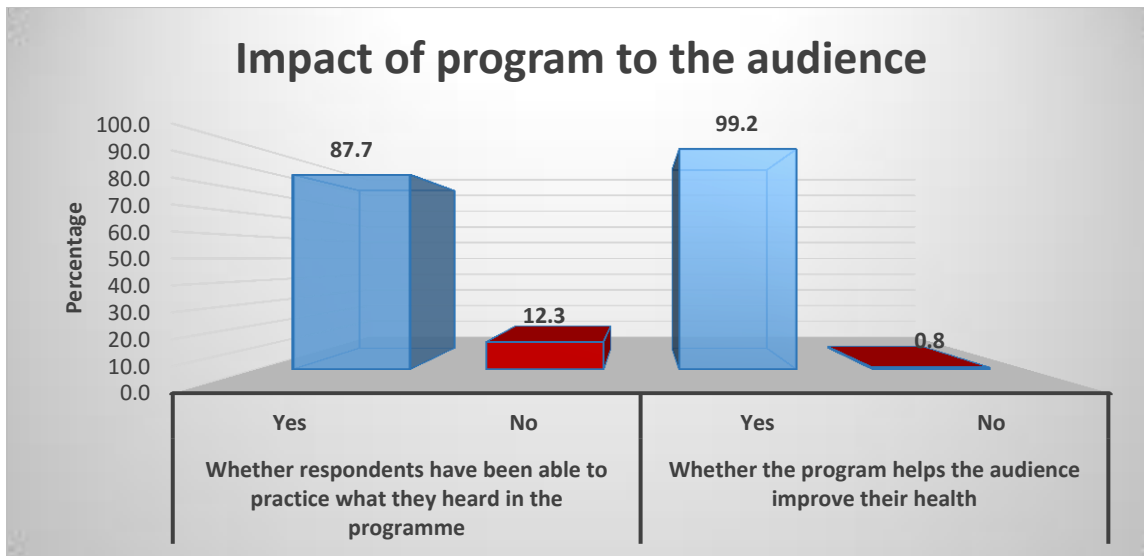


Figure 4.15: Impact of ‘Uria Ndagitari’ program to the audience

Based on Figure 4.15 above, the findings show that most of the respondents (87.7%) agreed that they had been able to implement the content of the programme in improving their health while only 12.3% were not able to implement the content learned. Therefore, the study shows that the programme was effective in achieving its objective of dissemination health information to the audience.

The other part of the question was to evaluate whether the programme was sufficient to improve the health of majority who are able to implement the content. The findings have shown that nearly all the respondents (99.2%) had benefited from the content of the programme (See figure 4.15). Thus, it is clear that the ‘Uria Ndagitari’ Programme on Inooro TV has effectively helped people to access and implement critical health information besides providing platforms for interacting with other people as well as health experts.

There were several people who had recovered or become better after using the information from the programme. One of the respondents upon benefiting from the program (See figure 4.16 below), stated that:

“These are doctors who are caring and compassionate. May God bless them and everything they do. It was through them and their expertise that I have been able to slowly regain my sight, something I had completely given up on.”



Figure 4.16: A photo of a participant before and after linking with doctor through ‘*Uria Ndagitari*’

Courtesy of Kijabe hospital (<https://kijabehospital.org/i-saw-the-light/>)

4.5 Discussion of results

This section discusses the findings above in relation to other research studies conducted. It is organized as per the objectives and include comparison with other studies.

4.5.1 Demographic factors influencing viewership of ‘*Uria Ndagitari*’ program on Inooro TV

The findings of the study have shown that demographic factors have an influence to the viewership of the ‘*Uria Ndagitari*’ programme on Inooro TV. This is consistent with the findings of a study in India that found out Television programmes play a critical role in communicating and disseminating information to people from different demography irrespective of their income levels, occupation and level of education (CMS, 2011). However, the respondents argued that they were not satisfied with the time when the programme is aired and its format. This is an indication that, ‘*Uria Ndagitari*’ viewers, just like other TV audience have demands for programme producers.

Respondents in the study revealed they were satisfied with the programme because it relies on qualified professionals to provide information to the audience. The doctors in the program are professional and have sufficient knowledge and information about the conditions they advise the audience. This shows that Inooro TV has remained professional in airing their programme ‘*Uria*

Ndagitari'. This supports an earlier finding by Eisenlohr (2012) that showed programmers being worried and concerned about their viewers due to the implication of the information provided. As such, Inooro TV has strictly ensured that it uses competent doctors and provides accurate information that will positively improve the concerns of the audience. This is illustrated by Muhoro who found useful information about his eye problem and was able to get proper medical attention for his eye after listening to the '*Uria Ndagitari*' programme.

'Uria Ndagitari' programme on Inooro TV had many old people viewing the programme compared to the youthful audience. This finding supports those demographic factors of age influence the viewership watching patterns and trends of television programmes. This is consistent with the finding by Esteves-Sorenson and Perretti (2012), that found age and sex to influence TV watching patterns due to the consequences created by life cycle. The study shows that older people have more time to watch the programme and also have a possibility of chronic illnesses that make them concerned about their health. The study also showed that more females than men watch the programme because being a local television programme, it is a platform to learn about culture. Also, the '*Uria Ndagitari*' programme had older people in its audience because they find it a useful platform to obtain information (Mares et al., 2008).

The study has confirmed that demographic factors have resulted in variations of viewing habits among the audience. More women preferred to watch the programme compared to men because it offered classified information instead of real-life entertainment that is required by male audience (Nabi et al., 2006). Therefore, the variation of viewership that is influenced by demographic factors like age and sex was consistent with an earlier finding by Bagdasarov et al. (2010) who posited that the attention of men and women towards television programmes vary. As such, women preferred the programme because it had a lot of health education compared to entertainment favored by male audience. Also, the low number of young people watching the programme is an indication that they are not concerned with vernacular television programmes and prefer to watch programs with youthful content or those with international appeal (d'Haenens et al., 2004).

4.5.2 The effect of '*Uria Ndagitari*' Content on the Inooro TV to the viewers

The study has shown that majority of the respondents are satisfied with the content provided by the '*Uria Ndagitari*' programme. However, it is clear that some of the respondents were somewhat satisfied

with the content in the programme. These findings indicate that content is an important factor that producers need to be considered before airing any programme on television. Ashuri (2007) argued that accessibility of premium content is a major factor that hinders consumption of content from television programmes. In the '*Uria Ndagitari*' program, the format of producing the content was identified as a bottleneck that limits access of content. Also, the findings showed that some respondents did not disclose their mode of viewership of the program because they lacked a television set or did not have access to internet. Thus, their frequency of watching the programme was somewhat affected. Therefore, the findings are consistent with the assertion by Ashuri (2007) that accessibility to premium content can be a bottleneck to viewership. However, when asked about the satisfaction level with the content provided in the programme, the majority of the respondents argued that it was satisfactory because it offered an opportunity to obtain health information, entertainment and a platform for interaction. Provision of relevant content to the target audience was a major factor that increased the appeal of the programme to the old people compared to youths. This is consistent with an earlier finding by Ashuri (2007) that found out content as being a factor in increasing the appeal package of a programme.

The demographic factors have influenced viewership patterns of the '*Uria Ndagitari*' programme on Inooro TV. The audience has been fragmented into different ages, gender, occupation and level of education because of the content provided on the programme. This is consistent with an assertion by Mast (2009) that exclusive content can be used as a strategy for multiplication of fragmentation. Considering that Inooro TV is the largest vernacular station in central Kenya, it has been able to enjoy contractual duty of its audience. This has helped to reduce possibilities of piracy because the content is only provided in the local vernacular language that is difficult with the mainstream media stations. This supports the finding by Polan (2010) that piracy has lowered the value of premium content in television programmes in Egypt. Therefore, '*Uria Ndagitari*' programme has remained successful because it is difficult to pirate and broadcast to other audience.

According to Alhassan (2013), the main responsibility of a television program was to present education, entertainment and provide assistance to the audience. This is supported by the findings of the study because majority of the respondents agreed that they were able to implement the information provided to them by '*Uria Ndagitari*'. As such, the information is more educative and it has improved the life of viewers to certain degrees. Majority of the audience in the '*Uria Ndagitari*' programme viewed it to get health education, interact with others, seek assistance and entertainment. In addition, simplicity of the

programme and language used was major factors that influence satisfaction with the content. Therefore, viewers prefer a program that is simple and easy to understand. This is consistent with an earlier finding by Anyaruvu (1998) that revealed ease of understanding and consistency in information as the main factors leading to satisfaction. Thus, content is a pillar in promoting a television programme because it is the major factor that promotes satisfaction and viewership among the audience.

4.5.3 Strategies that ‘*Uria Ndagitari*’ program uses to reach out to their audiences

According to Arkin (1981), traditional methods of communication are provided in three phases of message, channel and receiver factors. Some of the strategies used in developing a television programme can be controlled, but the message and channel is determined by the ease of understanding from the target audience (Kiambati, 2009). A particular source can act as an ideal epicenter to obtain content that suits a particular age group, but it may be limited to its suitability for another social group. As such, it is important for producers to group the audience into segments based on a criterion determined by the demographic data. According to the usage and gratification theory, it is important to segment the audience because it permits easy recognition of usefulness of the information created and can make an impact to the audience. The ‘*Uria Ndagitari*’ programme provides a content about health and this is sufficient to segment its audience. For example, people with chronic illness or old are inclined to the programme because it gives them an opportunity to obtain important health information. Also, learned people find this programme ideal because it incorporates professionals and specialists with sufficient knowledge about different topics. As such, the audience of the programme are gratified by the content they receive because it is useful and relevant. Thus, this study has confirmed the theory of usefulness and gratification as an important strategy in promoting satisfaction of the audience.

Inooro TV has employed several strategies to satisfy its audience with the ‘*Uria Ndagitari*’ programme. For example, it has offered several medium of transmitting the content like television, mobile phone, and internet. The finding of the study showed that cost and effectiveness of the transmitting contents is a determinant of the number of people who watch the programme. The multiple channels of broadcasting the programme include physical attendance in studio has ensure high success of the programme. according to Mytton (2000), digital television can be used as a strategy to provide large amounts of content at an affordable cost. Therefore, the popularity of ‘*Uria Ndagitari*’ programme among the respondents was due to its affordability in access. Also,

incorporating the audience to be part of the programme is another important strategy that is used to create trust. In the study, it was clear that respondents interact with the presenters using SMS, phone calls, emails and Facebook where they can raise a question and get an answer. This is consistent with an earlier finding by Hambly and Kassim (2002) that incorporating audience in planning, preparation, formatting and evaluation of a programme results in expansion of the program. Incorporating audience is critical because it provides an opportunity for feedback about the programme and this can be used as a strategy for future improvements to increase the level of satisfaction.

Another strategy used by Inooro TV is incorporating specialized doctors to provide content for the programme. This is important because journalists are denied the opportunity to exaggerate or disseminate content that is unfounded. As such, the findings support an earlier claim by Muhoro (2003) that journalists should refrain from exaggerating reports and broadcasting individual opinions and misconceptions about a particular issue of concern. Use of professional doctors in the programme provides an opportunity for the audience to benefit from their skills and experience in vernacular language. As such, the audience are able to engage with the presenters in detail because they understand better vernacular language as opposed to the official languages. This is consistent with the claim by Dennis and Merrill (2006), that local language in media improves trust and creates a platform for engagement. Also, Parvizian (2011) argued that vernacular TV enhances constructive viewer engagement and this was supported by the '*Uria Ndagitari*' programme on Inooro TV. Therefore, the strategy used by Inooro TV to broadcast the '*Uria Ndagitari*' programme in vernacular language has achieved its success because it successfully engaged the audience and this is an opportunity for creating employment, exposing a bad society and advancing social, political and economic agenda of the region (Asego, 2014).

'*Uria Ndagitari*' audience are satisfied with the programme in providing health education, entertainment and a platform for interacting. According to Kiraguri (2015), the design of a television programme is fundamental in ensuring its success because it supports urgency and significance of the programme. '*Uria Ndagitari*' programme has effectively caught the attention of its intended audience through the information provided and this has created an ideal atmosphere to deliver the message. Thus, creation of relevant, meaningful and helpful content is important for success of vernacular television stations like Inooro.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION AND RECCOMENDATION

5.1 Introduction

This section provides a summary of the findings, conclusion and recommendations to support the three objectives set in this particular study. Particularly, the objectives of the study were; To analyze the patterns of viewership of '*Uria Ndagitari*' program on Inooro TV, to investigate the demographic preferences on the viewing of the '*Uria Ndagitari*' program on Inooro TV and to investigate the strategies Inooro TV employs to ensure the '*Uria Ndagitari*' program's increase in viewership.

5.2 Summary of findings

This part was organized per the study objectives.

5.2.1 Patterns of viewership of '*Uria Ndagitari*' program on Inooro TV

Considering the findings of this study, it is clear that '*Uria Ndagitari*' is a favorite programme on Inooro TV because it is selected by a majority of the respondents. The study has shown that majority of people who watch the programme own or have access to a television set. Secondly, the viewership is not influenced by gender. Education level, and occupation. However, age has an influence in the pattern of viewership because the number of viewers increases with an increase in the age of the respondents. Basically, the findings imply that old people find the programme more useful because it gives the access to vital health information compared to young people. In addition, the findings have shown that the programme is majorly viewed from the home and through the mobile phone because they are convenient to the respondents.

5.2.2 Demographic preferences on the viewing of the '*Uria Ndagitari*' program on Inooro TV

The findings have shown that the programme provides health content, entertainment, and a platform for people to interact, which resonates with people from all occupation. All people across gender prefer watching the programme because it is not gender specific, but it focuses on providing entertainment and health information. The level of education increases the preference to watch the programme because it provides an easy platform to understand the content that is provided by the programme. older people watch the programme more than younger people because it gives them more relevant information that can be used to solve their medical issues. Self-employed people form

the part of people who watch the program while farmers and casual workers are the least segment of people who watch the program. Farmers do not watch the programme because it is aired at six when they are still working on looking after their daily chores.

5.2.3 Strategies Inooro TV employs to ensure the ‘*Uria Ndagitari*’ program's increase in viewership

One of the strategies used by Inooro TV to air the programme is providing the programme using multiple platforms like TV, mobile phones, and social media. The programme can be accessed through several mediums that are easily available to the respondents like through owning a TV set, through mobile phones, watching from public spaces and watching from a neighbor’s place. This makes it possible for a large number to watch the programme even when they are not at the comfort of their home. The second strategy used by Inooro TV is to provide multiple platforms for the audience to interact while watching the programme the ‘*Uria Ndagitari*’ programme allows the audience to interact through SMS, calls, Facebook, physical attendance of the show and through emails. Thus, modes of availability make participation in the programme easy, cheaper and effective depending on the nature of respondent. The third strategy used by Inooro TV to air the programme is creating relevant content to the audience. The relevance of the content and simplicity of the programme makes it understood by all people irrespective of their education levels.

5.3 Conclusions

The findings of this study are consistent with the provisions of the Uses and Gratification Theory that avers that people have specific needs, which are gratified through the media (Griffin, 2011). Secondly, the findings of the study are consistent with the postulation of the theory that people have authority over the kind of content they consume from the media organizations. In this case, respondents chose to watch the ‘*Uria Ndagitari*’ programme for obtaining health information, entertainment and a platform for interacting with other people. Similarly, people who watch ‘*Uria Ndagitari*’ programme have an active role of interpreting and incorporating media content into their daily life as a way of obtaining gratification. The respondents have the determination to select the programme to watch on Inooro TV irrespective of their occupation, level of education, gender, age and time the programme is aired. Therefore, this study can effectively conclude that respondents watched ‘*Uria Ndagitari*’ programme on Inooro TV as a source of entertainment, education on health issues and a platform to link and interact with other people in the society.

5.4 Recommendations

The findings of the study have provided important information about the '*Uria Ndagitari*' programme and the strategies used by Inooro TV to reach the audience. However, there are some sections and issues that require to be improved to ensure that the programme is suitable and effective. As such, i recommend as follow;

- a. There is a need for additional research to investigate changing viewership habits and demographic specific preferences for people below 20 years because they were not adequately covered in this particular study. This will play a critical role in ensuring that strategies are developed to incorporate this segment into watching the programme although they are inclined towards viewing youthful programmes.
- b. Mainstream media should incorporate content specific programs like '*Uria Ndagitari*' into their channels so that they can enhance culture, vernacular language and disseminate critical health information using a language that can be understood easily.
- c. Inooro TV should work on additional strategies to engage and create participation of viewers into their programs because demographic factors have an effect and likely to change viewership and preferences for programmes in the future.

5.5 Suggested areas for future studies

The researcher recommends that future studies should focus on identifying the changing television programme viewership habits and preferences among the potential clientele of persons below 20 years old. This is an important area of study because this group of individuals have shown a high tendency of preferring programmes with youthful content and favor international channels. If this is not checked through research, it is clear that it can have a negative effect to culture, traditions and behavior because of increased digitization of the media and world.

The findings showed that some of the respondents are using mobile phones to stream live the '*Uria Ndagitari*' programme. therefore, future studies should look at the impact of online streaming and how they influence viewership patterns so that Inooro TV can be able to develop proper strategies to deal with competition in the future.

Lastly, the media world is largely influenced by technology development and digitization. Therefore, television stations like Inooro need to research and explore the impacts of globalization on content development and consumption across the reach.

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APPENDICES

Appendix I: Introduction Letter

School of Journalism and Mass Communication,

University of Nairobi.

Dear Respondent,

Re: Research Study

I am a student of the University of Nairobi, pursuing a Master of Arts Degree in Communication Studies. I am currently in the process of undertaking a study on **Analysis of audience consumption of ‘Uria Ndagitari’ television program on Inooro TV**, Kiambu Town Sub-County.

Please find attached a questionnaire and an interview guide to facilitate data collection for this study. Note that the information you provide will only be used for academic purposes while maintaining strict confidentiality.

Your co-operation towards the achievement of this endeavor will be highly appreciated.

Thank you,

Christine Waringa Njihia

Appendix II: Questionnaire for General population

My name is Christine Waringa, a Masters of Arts student in Communication Studies at the University of Nairobi. Thank you for agreeing to participate in this study. The objective of this study is to analyze the audience consumption of 'Uria Ndagitari' program that is aired on Inooro TV among the residents of Kiambu Town Sub-County. The questions are designed to get a sense of what you think about the program and what influences its viewership. All responses will be kept confidential and will be used solely for the purpose of this study. I will ensure that any information included in my report does not identify you as the respondent. Remember, you do not have to talk about anything you do not want to and you may end the interview at any time.

SECTION 1: DEMOGRAPHICS

1. Gender:
Male 2. Female
2. Age of respondent
(a) 16-24 (b) 25- 33 (c) 34-42 (d) 43-51 (e) 52- and above
3. Level of education:
(a) None (b) Primary (c) Secondary (d) Graduate
4. Marital status
Single Married Separated/divorced Widowed
5. Occupation
Unemployed Casual labour Farmer Self-employed Formally employed
6. Do you or anyone in your family suffer from a chronic illness?
Yes No

VIEWERSHIP TO 'URIA NDAGITARI' PROGRAMME

7. Do you own/have access to a TV?
Yes No
8. Do you watch 'Uria ndagitari' program on Inooro TV?
Yes No
9. Where do you watch the program from?
a) In the house b) At a friend's/ neighbor's house c) Public paces/ market d) Others (Specify)

10. In most instances, do you watch in a group or alone? (Tick as appropriate)

Alone [] Group []

11. How often do you watch the ‘*Uria Ndagitari*’ programme?

Regularly Often Seldom Not at all

12. When did you last listen to the programme — ‘*Uria Ndagitari*’?

.....

13. Why do you watch the ‘*Uria Ndagitari*’ program?

- i. It is interesting ()
- ii. It helps me live a healthier life ()
- iii. It keeps me updated on current affairs on health ()
- iv. It helps me interact with other people ()
- v. Others (specify)... ..

14. Do you participate in the program?

Yes [] No []

a) If yes, which modes do you use?

- a) Call-ins/phones [] b) Short messages (SMS) [] c) Emails [] d) Facebook []
- e) Attending the show (as audience)

b) If No, explain why.....

15. The following statements relate to the features of the programme. Kindly give your level of agreement with each of the statements by ticking one of the boxes against the statement. The responses range from 1-5 where 1=strongly disagree (SD), 2= Disagree (D), 3= Neutral (N), 4= Agree (A) and 5= Strongly Agree (SA)

		SD	D	N	A	SA
i.	The topics addressed in the program are relevant to my health needs					
ii.	The program is simple to understand					
iii.	The experts used in the program to explain issues understand health issues					
iv.	The format used to present the program is suitable					
v.	The time the program airs is appropriate					
vi.	The amount of time the program airs is sufficient					

16. How satisfied are you with the programme content?

- a) Very satisfied [] b) Fairly satisfied [] c) Not satisfied at all []

17. a) What are your reasons for finding the programme satisfactory?

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

b) If not why?

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

18. Have you been able to practice what you heard in the programme?

Yes [] No []

19. Do you think the program helps the audience improve their health?

Yes [] No []

a) If yes, please mention some of the benefits of the program.....

.....

b) If No, please explain why.....

20. How helpful (if at all) did you find what you heard in the programme to your health needs?

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

21. What aspects of the programme would you like to be improved?

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

22. Apart from this programme (‘Uria Ndagitari’), which other sources do you obtain health information from?

- a)
- b)
- c)

Thank you for your time and responses

-End-

Appendix III: Interview questions for the program producer

My name is Christine Waringa, a Master's student at the University of Nairobi's School of Journalism. I am studying the viewership of 'Uria Ndagitari' programme. This questionnaire seeks to gather data about the strategies employed to ensure viewership and its contribution to health of audience. The information will be used exclusively for academic purposes.

1. Which tenets do you follow when creating the program?
2. How do you decide on the content that you air?
3. Whom do you target in your program ('Uria Ndagitari')?
4. Do you think the time of the day that the program airs are appropriate for the Target Audience? Kindly explain
5. What do you consider when choosing an interviewee/expert for your program?
6. What is the percentage listenership of your program? Kindly explain
7. Does the target audience contribute in deciding the content for your program?
8. What are some of the achievements the program has made to the target audience?
9. What are some of the barriers that you face in the whole production process of the program?
10. How do you intend to increase viewership of the program in future?

Thank you for your time.

Appendix IV: Map of the Study Area

