

**THE IMPACT OF LOCALLY GENERATED TELEVISION PROGRAMMES ON THE
KENYAN TELEVISION VIEWERS IN DAGORETTI SUB-LOCATION OF NAIROBI**

A CASE STUDY OF CITIZEN TELEVISION

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DECLARATION

I Jefferson Were Maende, declare that this project is my original work and has not been submitted for the award of degree in any university/institution. To the best of my knowledge and belief, this study contains no material previously published or written by any other person, except where due citation has been done in the project itself.

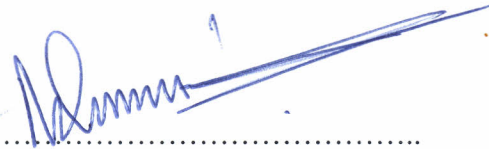
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The research project has been submitted for examination with my approval as the University supervisor

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DEDICATION

This research project is dedicated to my family and close friends. Mum and dad, for the financial and moral support they have given me during this season. I will forever be indebted to you.

ACKNOWLEDGEMENTS

I am grateful to God for his unlimited grace and for enabling me to start and complete my studies without a hitch. I am most indebted to my project supervisor Dr. Davis Mokaya who gave me invaluable guidance, patience, support and tireless assistance with this project.

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ABSTRACT

This study investigated possible impact of locally generated television programmes on selected Kenyan television viewers in Dagoretti sub-location of Nairobi with particular focus on *Tahidi High* and *Machari* programmes of Citizen Television. The objectives that guided this study included: To establish the level of awareness of viewers of locally generated TV programmes of Citizen TV, to examine the nature and the impact of information consumed by viewers among Dagoretti location residents and to establish motivational factors for watching locally generated TV program among Dagoretti location residents. The study utilized the uses and gratifications and the social learning theory in examining the locally generated TV programmes. The study adopted a case study design with questionnaire and interviews being used as instruments of data collection. The researcher analyzed both primary and secondary data that provided information for the study. The study used a sample of 220 and response rate was good at 84%. The findings indicated that local programmes impact positively on viewers by transferring positive messages to them like good parentage, drug abstinence and responsible youth behavior among others. With reference to the findings of this study, it is recommended that there should be an increase in locally generated programmes since majority of the viewer's upheld the positive themes that they deduced from the programmes and thus parents and guardians should encourage their children to watch locally generated programmes. Since both *Machachari* and *Tahidi High* have an impact on the viewers, the positive contents in the programmes should be emphasized while the negative contents should be de emphasized.

LIST OF TABLES

Table 1 Target population.....	34
Table 2 Sample Size	35
Table 3 Age bracket.....	41
Table 4 Occupation.....	42
Table 5 Years watched Citizen TV.....	45
Table 6 Overall descriptions of local programmes in Citizen TV.....	49
Table 7 Influence of TV Characters on the individual’s behaviour.....	51
Table 8 Perception on How Citizen TV Programmes Shape Social Behaviour in Their Environment.....	52
Table 9 Distribution of motivational factors for watching Tahidi High and Machachari	55

LIST OF FIGURES

Figure 1 Organizational chart	17
Figure 2 Response rate.....	39
Figure 3 Gender	40
Figure 4 Highest level of education	43
Figure 5 Accessibility of TV programmes	44
Figure 6 whether respondents watch local programs on Citizen TV.....	46
Figure 7 Frequency respondents watch the programs	47
Figure 8 Relationship between gender and Citizen TV programmes	48
Figure 9 local programs influences my strong choice for viewing Citizen TV.....	50
Figure 10 Viewer’s Frequency of Exposure to locally generated TV programme Shape’s Their World View Concerning Social Behaviour	54

ABBREVIATIONS AND ACRONYMS

TV:	Television
DSTV:	Digital Satellite Television
UNESCO:	United Nations Educational, Scientific and Cultural Organization
KBC:	Kenya Broadcasting Corporation
KTN:	Kenya Television Network
NTV:	Nation Television
KNBS:	Kenya National Bureau of Statistics

DEFINITION OF TERMS

U & G:	Uses and Gratifications
Local Programme:	A television programme that features players and content from within the broadcaster's transmission area
Viewers:	Consumers or people who watch television
Broadcasting:	Transmission of video content through electronic mass communication
Children:	Viewers between the ages of 8-18 years
Adults:	Viewers above the age of 18 years
Respondents:	People who are called upon to give answers to a set of questions.

TABLE OF CONTENTS

DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
CHAPTER ONE	1
INTRODUCTION AND BACKGROUND OF THE STUDY	1
1.0 Introduction.....	1
1.1 Background of the Study	1
1.2 Statement of the Problem.....	5
1.3 General objective of the study	6
1.4 Hypotheses of the study	7
1.5 Significance of the Study	7
1.6 Scope of the study	8
1.7 Justification of the Study	8
CHAPTER TWO	10

LITERATURE REVIEW AND THEORETICAL FRAMEWORK	10
2.0 Introduction.....	10
2.1. Emergence of local TV	10
2.2 Locally Generated TV programmes as a Brand.....	13
2.3 A Profile of Citizen Television.....	15
2.3.1 Machachari programme of Citizen TV	17
2.3.2 Tahidi High programme of Citizen TV	22
2.4 Theoretical Framework.....	27
2.4.1 The Uses and Gratifications theory	27
2.4.2 The Social Learning Theory	30
CHAPTER THREE	32
RESEARCH DESIGN AND METHODOLOGY	32
3.1 Introduction.....	32
3.2 Research design	32
3.3 Location of the study	33

3.4 Target population	33
3.5 Sampling and sampling procedures	34
3.6 Data collection tools and instruments	35
3.7 Data validity and reliability	36
3.8 Data analysis	36
3.9 Ethical considerations	37
CHAPTER FOUR.....	38
DATA ANALYSIS INTERPRETATIONS AND PRESENTATION	38
4.1 Introduction.....	38
4.2 Response Rate.....	38
4.3 Personal information.....	39
4.3.1 Distribution of Respondents by Gender.....	39
4.3.2 Distribution of Respondents by Age.....	40
4.3.3 Distribution of Respondents by Occupation.....	41
4.3.4 Distribution of Respondents by Highest level of education	42

4.4 Level of Awareness of Audience on Locally Generated Citizen TV programmes	43
4.4.1 Respondent’s Accessibility of TV Programmes	43
4.4.2 Years watched Citizen TV	44
4.4.3 Whether respondents watch local programs on Citizen TV	45
4.4.4 Frequency at which respondents watch Tahidi High and Machachari	46
4.5 The Nature and Impact of Information Consumed by Citizen TV Viewers.....	49
4.5.1 Overall description of the information consumed from watching local programmes	49
4.5.2 Information I consume influences my strong choice for watching Citizen TV.....	49
4.5.3 Influence of TV Characters on the individual’s behaviour.....	50
4.5.4 Perception on How Citizen TV Programmes Shape Social Behaviour in Their Environment.....	52
4.5.5 Viewer’s Frequency of Exposure to locally generated TV programme Shape’s Their World View Concerning Social Behaviour	53
4.6 The Motivational Factors for Watching Locally Generated TV Program among Dagoretti Location Residents.....	54
CHAPTER FIVE	57

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	57
5.1 Introduction.....	57
5.2 Summary of Findings.....	57
5.3 Conclusions.....	61
5.4 Recommendations.....	63
5.5 Suggestions for Further Studies	64
REFERENCES	65
APPENDICES	69
Appendix I: Questionnaire for Household in Dagoretti Sub-Location.....	69
Appendix II: Interview Schedule for Citizen TV Management Staff.....	73

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

1.0 Introduction

This chapter introduces the reader to the topic being studied, the statement of the problem, the general objectives that guided the study, hypothesis, significance of the study the scope and the justification of the study.

1.1 Background of the Study

Media has been part of the people and the world. As a significant part of most people's lives, media had undergone extreme transitions making it a progressive industry. For example in Kenya, since 1998 a remarkable change in TV Broadcasting has occurred, but it has not affected the majority of the population as television sets still remain the preserve of urban middle-class dwellers. In developed countries such as the United States and Japan, the media industry has greatly progressed as well. In most parts of the world, television is considered as the most popular and ubiquitous public medium, offering diverse and accessible entertainment that remains unmatched by print media (Abu-Lughod, 1993). Mass media, and television in particular, are forces which provide audiences with ways of seeing and interpreting the world - ways which ultimately shape their very existence and participation within society.

Many viewers choose to ignore or actively oppose television's representations of the world (Brookfield, 1987). As a result, various researchers have conducted numerous reception studies so as to discuss the decoding process applicable to TV viewing (Van Reeth, 2011; Mittell, 2009)

had initially mentioned the process involved in the encoding and decoding theory in television discourse. In this interpretation, three positions were pointed out in interpreting audience message. These are dominant-hegemonic position, negotiated code or position and oppositional code. In fact, the three positions can be seen as a process of audience constructing. Each can be associated with life experience and the sense of reading by the audience themselves. An audience with a high level of education may be inclined to the situation of oppositional code. Dominant values are broadly accepted but are interpreted within the viewer's idiosyncratic context (Brookfield, 1987). In addition to analyzing the audience, television viewing is also analyzed based on conceptualism. This served as a useful analytic tool in understanding how audiences perceive television as a medium (Barker, 2000).

The liberalization of airwaves in Kenya in the 1990s by the Communication Commission of Kenya (now Communications Authority) has led to the emerging of many television stations that are competing for viewership. Consequently, the viewers are exposed to different stations ranging from free-to-air stations to Pay TV stations (such as Startimes, GoTV, DSTV) depending on viewer's choice in addition to alternative sources of information and entertainment such as the internet. This expansion of television networks has made competition for audiences increasingly fierce as television channels are seeking to consolidate the limited number of viewers available in the market. In this intense competition, it is important that television channels create a unique image of themselves that will help them stand out and be different from their competitors in order to make viewers easily identify them. This has necessitated the need for creation of a brand that is attractive and appealing to the viewers through branding.

1.1.1 Why People Watch Television

The advent of so many new media technologies has powered the worldwide explosion of media usage among youths in the last decade. Today, so many technologies are competing for their attention and the only way to get it is to provide them with something very relevant to their lives. Broadcasters acknowledge the fact that people “split their enormous media time among many activities – social networking, viewing video, exchanging Instant Messages, viewing graphics and photos, listening to music, watching TV, playing games, looking up things, even catching up on the news – often simultaneously, (Vahlberg, 2010). Hence, broadcasters tailor their programmes for so many platforms – TV, the internet, mobile devices, and desktop computers.

Without a doubt, television plays a significant role in the socialization process of today’s child. Most children are exposed to watching television long before they are able to read. According to the UNESCO, when a child begins to watch television at an early age, they usually begin with children programmes – revolving around puppets, animals, story-telling, and children’s songs (Carlsson & Von feilitzen, 1988). With time however, they discover adult programmes, and develop a liking for them. More importantly, they prefer the more local programmes often originating from within the society. However, when choices are available at the same time, children tend to choose the type of programme which they have previously found interesting, and thus their tastes are hardened and narrowed.

1.1.2 Media organizations in Kenya

An industry can be defined as a group of firms that offer products that are close substitute of each other to a market Grant (2000). The media industry is generally composed of media firms

that engage in print media (daily newspapers, the magazines, and the regional newspapers), broadcast (Radio and television) and electronic media (Internet).

Kenya's media industry is noteworthy given the continent's history that has a devastating effect on the industry. At independence, most African states had media that could have been developed into vibrant institutions (De Beer, Megwa & Steyn, 1995). In most cases, however, as Ayittey (1992) observes, African nations engineered systematic schemes that decimated the industry.

According to Abuoga and Mutere (1998), the media industry in Kenya was largely state controlled during the period 1963 (when Kenya achieved independence) to the late 1990's. The Kenya government had total control over the one and only television and radio network, the then Voice of Kenya (VoK) now the Kenya Broadcasting Station (KBC) which has both radio and television broadcasts in both English and Kiswahili, as well as most local languages of Kenya (Gethii, 1971).

Kenyans if compared to people in other developing countries, now enjoy a vibrant media industry, offering opportunities for entrepreneurs, both local and foreign. The Kenyan media industry describes the once very distinct, but today interactive, mass media business of newspapers, magazines, books, radio, internet and TV industries. Kenyans today have access to over fourteen TV channels (KBC, KTN, NTV, EATV, Family TV, Kiss TV, Q TV, K-24, UTV, God TV, KASS TV, GBS, SYR TV, CNBC and Citizen TV); up to twenty eight radio stations including vernacular stations; the print media is at seven with four alternative media i.e. The independent, The Leader, The confidential and Citizen.

The Kenyan media industry has undergone tremendous growth. The late 1990's saw the liberation of the media industry. Internal and external pressures have brought about the positive change. The FM stations especially have increased drastically and are providing the audience and advertisers a wide range of choices. The government continues to keep a close eye on these developments. The print media has improved over the last ten years especially after the government opened the economy to market forces. By 1994, the government had dismantled most foreign exchange rates, removed importer licensing and liberalized domestic marketing of major products. The Kenyan media has since become vibrant, dynamic and economically sound. The issue of growth presents both opportunities and threats for the media houses. Any media houses must therefore formulate appropriate strategies to exploit the emerging opportunities and face the inherent threats in order to reap the potential benefits. Some of such firms are KTN, Citizen, Nation TV and QTV.

1.2 Statement of the Problem

A number of studies have been done on the media and effects that competition has on different segment of media. For example, competitive intelligence practices by FM stations in Kenya, Sang (2001), there was a survey on advertising agencies in Kenya (Mbutia,2003), competitive strategies adopted by KTN of the Standard Group (Karoney, 2008), competitive strategies adopted by mainstream daily print media firms in Kenya (Mbugua, 2006) and Competitive strategies adopted by Nation Media Group Limited (Muganda, 2007). Other studies by Kandie (2001) and Kiptugen (2003) show the effects of environmental changes to firms in specific industries. However, no study has been done on impact of locally generated programmes. Yet this is a very important aspect in the broadcast industry due to the entry of many competitors.

This study seeks to fill the gap in the study of television broadcast by looking at the impact of locally generated programs on Kenyan television viewers.

1.3 General objective of the study

The main objective of this study was to explore the impact of locally generated television programmes Kenyan television viewers in Dagoretti Sub-Location of Dagoretti Constituency, Nairobi County.

1.3.1 Specific Objectives

The study was based on the following specific objectives:

- i. To establish the level of awareness of viewers of locally generated TV programmes of Citizen TV in Dagoretti location.
- ii. To examine the nature and the impact of information consumed audience among Dagoretti location residents.
- iii. To establish motivational factors for watching locally generated TV program among Dagoretti location residents.

1.3.2 Research Questions

The following research questions guided the study:

- i. What is the level of awareness of Kenyan viewers on locally generated TV programmes of Citizen TV?
- ii. What are the nature and the impact of information consumed by the audience among Dagoretti location residents?

- iii. What are the motivational factors for watching locally generated TV program among Dagoretti location residents?

1.4 Hypotheses of the study

According to Adaramola (2001), hypotheses are statements of arguable assertions formulated about the characteristics of a defined population which may be accepted or rejected after critical investigation and tests. Every research work must be hinged on two forms of hypotheses namely: null hypotheses (H_0) and alternative hypotheses (H_1).

The testable hypotheses for this study are:

1. H_0 : Locally generated TV programmes have insignificant impact on Kenyan television viewers.
 H_1 : Locally generated TV programmes have significant impact of Kenyan television viewers.
2. H_0 : Information consumed by audience will most likely increase Kenyan viewer's preferences of their programmes.
 H_1 : There is significant relationship between motivational factors and viewer's intent of watching locally generated TV program.

1.5 Significance of the Study

This study seeks to contribute to the development of knowledge and literature on locally generated programmes. The need for local programs can be attested to the rapidly changing broadcast environment characterized by ever rising competition and uncertainties of audience

behavior and attitudes. Therefore, this study will also be a significant source of information for organizations in their attempts to successfully implement local content. For Citizen TV, the findings in this study will be of help in assessing how their programmes affect viewers.

1.6 Scope of the study

The study focused on Dagoretti location in examining local TV programmes. The study targeted the staff and audiences of Citizen TV. Considering there are several locally generated programmes, this study focused on two programmes: Tahidi High and Machachari. The target population was residents of Nairobi town specifically Dagoretti location who own television sets. Being Kenya's capital city, Nairobi is ideal since the proliferation of television sets is higher among its residents. The town also harbors the channels headquarters. Nairobi is also a cosmopolitan municipality and thus there will be a good representation of the sample population.

1.7 Justification of the Study

It has been observed in recent times that the local TV content in Kenya is blossoming especially in its dominance in the contents of the programming of most television stations in Kenya, especially the major towns (Nairobi, Mombasa, Kisumu, Eldoret etc (Githige, Sakwa and Kihoro, 2014). Therefore, this study seeks to draw the attention of media practitioners and owners (especially television) to the impact of locally generated TV programmes with special focus on Citizen TV. Having this fact in mind, television media practitioners and owners will be mindful of the kind of locally generated programmes they air, most especially at prime time, knowing fully the vulnerable and gullible nature of teenagers.

A research into how locally generated television programme shapes the social behaviour of public whether positively or negatively appears novel, especially in television media studies. This is a contemporary issue which scholars in the field of media studies have paid little or no attention to. Therefore, part of the uniqueness of this study is that it will be of immense significance to researchers in the academia in the 21st Century. It does not only aim at contributing to knowledge but also providing a foundational basis for further studies into the socialization role of the locally generated television programmes.

Nonetheless, employees of Citizen TV and the public who are at the heart of this study will understand fully the impact of locally generated TV programmes in contributing to shaping their social behaviour in their immediate environment. It will also avail counselor's viable information on where and how teenagers draw inferences for their social behaviour. This is because teenagers might not only behave in a certain manner because of mere peer influence, but also from what they watch on television, especially from people or celebrities they see as role models. It is also believed that the findings of this study will be an added resource to available literature and will be used to promote informed decision-making and policies by the regulating bodies of the broadcast and entertainment industry.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter will critically examine the available literature and studies that have been previously carried out and are relevant to this research. First the chapter discusses emergence of local TV and examine locally generated programmes as brand. The study also has discussed profile of Citizen TV as well as the theories utilized by the study.

2.1. Emergence of local TV

The emergence of local TV may therefore increase competition with existing broadcasters and local media for advertising revenues. Total television revenue across the country would likely be broadly the same, but the split would increase with the addition of market players at a local level. However, there remains a question over how far local TV programmes will take a share of the national revenues. This is something the Government is continuing to explore as it could prove to be a valuable revenue source for local TV. In Lim's (2008) study on the reinvention of nationalism through Malaysian Idol, she argues that the reality television format "has visibly influenced the 'identity' of both audiences and broadcast stations.

Furthermore Lim (2008) that the relationship of globalization and nationalism articulated by this format, together with the typical reality TV strategy of blurring the boundaries between entertainment and ordinary life, work together to concurrently construct a desirable 'national identity'. Her research found that audience members find a sense of national pride in Malaysian

Idol despite the disjuncture of contestants performing international, non-Kenyan styles such as Rhythm and Blues.

Turning now to the broader context of reality TV scholarship, it should be noted that while numerous studies have focused on reality game shows such as *Survivor* (Foster, 2004; Wright, 2006) and *Big Brother* (Aslama, 2009; Barron, 2010), contemporary western-focused scholarship has expanded recently to take in the ever-growing proliferation of reality shows. However, there are a relatively limited number of studies on the subgenre of the reality talent contests. Furthermore, the studies on the former are predominantly dealing with European (*Pop Idol*) (Holmes, 2004), American (*American Idol*) (Cowell, 2003) and Australian (*Australian Idol*) (Roscoe, 2001) cultural contexts. Those studies that do research on reality talent contests within an Asian context have tended to concentrate on the format, from production and industrial perspectives; for example, the study of *Supergirl* (Keane, Fung, & Moran, 2007; Jian & Liu, 2009).

Different broadcasting environments across countries have also shaped and produced different types of reality programming. For example, in the UK, the strong historical presence of public service broadcasting and documentary television has ensured that certain types of reality formats are related to public service and documentary ideas and practice (Hill, 2005). In contrast, the U.S. reality TV types are more geared towards ‘commercial and entertainment ideas’ as the U.S. broadcasting history developed in the ‘commercial broadcasting’ mode rather than the ‘documentary television’ mode.

A study conducted by Nabi et al. (2003) among 252 residents in Tucson, Arizona found that younger people and “people with less formal education” were regular viewers of reality TV but gender and race were not significant criteria. But the study also adds that each type of reality TV attracts different types of audience age groups. Raphael (2009) notes that advertisers believe that reality TV, especially tabloid, crime-time and emergency programs appeal more to pre-teenagers, seniors, and low-income viewers and fail to draw the attention of wealthy 18 to 35 year-olds.

It is also worth noting that the target audiences of reality TV programs are closely aligned to the target audience of the channels on which they are aired. For example, Big Brother Australia’s target audience runs parallel with Network Ten’s target audience of people from 19 to 39 years old (Roscoe, 2001). However, Big Brother UK has a slightly different target audience of viewers aged 16 to 34, that is, an “educated, upwardly mobile viewer” that fits with the Channel 4 target audience (Hill, 2002).

The enjoyment of watching reality TV also has been connected with the opportunities of socialization that it affords between viewers as they discuss the performance of a particular contestant or develop mutual preference for a certain contestant to build ‘social affiliation’ (Lundy et al., 2008). In other words, this capacity of reality TV to enable ‘social affiliation’ impacts how viewers have conversations, watch and participate in reality TV. Hill (2002) in his research on Big Brother audiences also found that “the social and performative aspects” make it popular among the audience who most enjoyed “watching the live ‘eviction’ show..., followed by seeing ex-contestants talk about their experiences ..., watching the nightly TV program ..., and talking about the program with friends/family” (Hill, 2002).

2.2 Locally Generated TV programmes as a Brand

The media are considered a fundamental pillar of any democracy. Democracy is measured partly by how free the media are as well as how well the government protects freedom of expression as envisaged in constitutional law. The media also have the power to shape or destroy a country. This is evident in the case of Rwanda, where the media engaged in biased reporting and helped instigate the genocide. As a result, some 800,000 people were killed during the hundred days of “ethnic cleansing”. Later, three journalists – Ferdinand Nahimana, Hassan Ngeze and Jean-Bosco Barayagwiza – were charged on counts of genocide, conspiracy to commit genocide, direct and public incitement to commit genocide, complicity in genocide, and crimes against humanity. The accused were also charged with individual criminal responsibility under Article 6(1) of the Geneva Conventions and the Additional Protocol II. This demonstrates the impact of locally generated programmes such as news report, shows which affects the local people. Kenya’s experience in post-election violence 2007/07 provides an example in which the media was accused of providing the public and opportunity to exchange ideas regarding the violence and this accelerated the violence further (Waki Report on post-election violence 2008)

Branding in the media industry is mostly done to capture new audience, improve audience satisfaction and loyalty. The origins of these effects are easier recognition and lower perceived risk of purchase, less price sensitivity and larger profit margins, less vulnerability to competitive actions, as well as better and more integrated communicative strategies (Keller, 2008). McDowell (2006) claims that not all these benefits apply for media companies since many of them use advertising-based business models. He argues that *price* is not a point of differentiation between media brands since the audiences’ only investment is their time and effort. For this

reason also risk is low, since no money is lost for the viewer who did not like a TV-show. As suggested by Chan-Olmsted (2006), one possible conclusion to draw from this could be that consumers have less incentive to rely only on familiar media brands since sampling of other brands is available at no additional cost and only a click away on the remote control.

However, one could also take the opposite position, arguing that in the abundance of choice facing the information-overloaded consumers of today, brand familiarity is vital for selection, especially when product involvement is low. Hence, customers will not be interested in extending the search for options beyond what they already know. The time and attention invested is, in other words, as valuable as, and sometimes even more valuable to us than our monetary sacrifice when we search for news and entertainment. Overall, the importance of branding for media companies does not appear to differ too much from other consumer industries, but two features stand out as unique: that they through their products own powerful mass-marketing tools which can both build the existing brand and help launch new brands or new products, and that they act on dual markets, in parallel building brands towards consumers but also selling the effects of this brand loyalty to advertisers.

2.2.1 Local Programmes

The term local programme, refers to a television program produced by a television station or independent television producer for broadcast only within the station's transmission area or television market. Local programmes can encompass the whole range of programme genres but

will usually only cover subjects or people of particular interest to an audience within the station's coverage area.

For example, a local sports programme will present results, interviews and coverage of games or matches, just like a network sports programme, but it would only feature teams and players from within the broadcaster's transmission area. Many countries have passed laws to protect and promote both the local broadcasting sector and local programming. In those countries, local control over and ownership of broadcasting as well as the production and broadcasting of local programming are seen as essential to promote pluralism, and to protect the identity, unity and sovereignty of the nation.

In Canada, for example, the Broadcasting Act provides that the broadcasting system "shall be effectively owned and controlled by Canadians, contribute to "the maintenance and enhancement of national identity and cultural sovereignty,"

2.3 A Profile of Citizen Television

Citizen TV is owned by royal media an umbrella of fourteen radio stations that cover different groups of the diverse Kenyan communities; two broadcasting in national languages while the rest are vernacular.

It was started in 1999 and re-launched in June 2006 with their slogan being the home of local programming. Since 2006 its viewership has grown to be the country's most popular in terms of audience preference commanding an unassailable 52% of television audience (Steadman Synnovate Report 2013)

In October 2014, Citizen TV was once again the clear leader in terms of both share and viewership, with an average of 1.42 million viewers per 30-minute time block. In a distant second was KTN with 535,000 viewers per time block, and third is NTV with 442,000 viewers. K24, QTV, and KBC are fourth, fifth, and sixth in terms of viewership, all with an average viewership of less than 300,000 per half-hour.

While Citizen's viewership stays much higher than it's' competition throughout the day, the channel does have daily peaks in audience size, most notably during the weeknight evening hours of 7pm-10pm. At 7pm during the nightly news show *Citizen Nipashe* and the weekend version *Nipashe Wikendi*, Citizen's average viewership in October was over 2.2 million, and audience numbers stay high through the primetime schedule, never dipping below an average of 2 million viewers before 10pm (Geopoll Research 2014)

The growth of citizen TV has largely been attributed to their strong focus on use of local actors and talent in their programs. The use of local programs is said to have resonated well with the local viewers who easily associate with the content being broadcasted. With this in mind, the study purposively picked on *Machachari* and *Tahidi High* for the purpose of the study.

Figure 1 Organizational chart



2.3.1 Machachari programme of Citizen TV

Machachari is a Swahili name that can translate to one being hyper, active, bold and confident. *Machachari*, written by Naomi Kamau, is a children comedy/ adventure series that depicts the friendship between Govi, Baha and Stella who live in the ghetto neighboring the suburban estate where their friends Almasi, Joy and Fatso live in. Theirs is a friendship that transcends society's divide of the rich and poor. The cast includes four children: Baha, Govi, Almasi and Joy. At some instances, the screenwriter foregrounds Fatso, a heavily built child who is considered the Estate's bully, or Stella, a slum lass. In this TV drama, adults are the supporting cast or

secondary characters. In this respect there is Baha's and Govi's father and mother and Almasi's and Joy's mother. The latter's father seems totally absent, busy making money because he believes that providing a good life is everything for a child. Other key adult characters in *Machachari* include MaDVD; a youthful enterprising adult who vends cheap film DVDs and has also rented a public toilet in the slum for which he charges every visiting slum dweller. Another grown-up character is Sophia, house help to Almasi's family and girlfriend to MaDVD. The last central adult is certainly Mzee Kobe; a gardener in Almasi's home.

As a children's programme, *Machachari* too has a plot with a beginning, middle and end. The major plot is the juxtaposition of children from two different backgrounds. Almasi and his sister Joy emanate from an affluent family. Bahati (Baha), Govi and Stella derive from lowly. The drama is heightened by the friendship of these children in spite of the polarities of their upbringing. As an episodic television drama, *Machachari* has no linear plot and each episode has its own major plot with the incorporation of sub-plot involving adult characters alongside the children's plot(s). In *Machachari*, all the major six children may be considered lead characters and indeed each episode spotlights more on one or two of the six children. In terms of plot, the screenwriter has ensured that the plots in one episode do not exceed two and are definitely not overloaded.

The setting is in a slum locality and an affluent estate. This is the true depiction of Kenya's capital town Nairobi where the poor who live in slums border the rich who reside in leafy suburb estates. The programme aptly captures its title since we see the children in the program being on toes with whatever happens around their environment. For example, they are not shy to relate with their parents, the authority and their peers. This can be seen in the program when they do

take it upon themselves to report vices to their parents, and the highest authority which mainly according to the program is the area chief.

The costuming of the actors is also realistic in depicting the setting and bringing out the characters in a more Kenyan environment. In the program, the slum dwellers are costumed in what is perceived as second hand clothes while the rich are costumed in classy outfits. The story also follows the adventures of the common struggles that children undergo in their daily upbringing. In order to have a full package, the screen writer has used different stylistic devices that aid in the overall achievement of the programme. The major styles the screen writer has employed are humor, music and child centeredness.

Humour: Humor or comic relief has greatly been used in the programme to calm down tense situations, to pass a message and to kill boredom by eliciting laughter. Humour and laughter are central thoughts in children. Children themselves exhibit humour and laughter and therefore enjoy and are in fact best taught through these. Like other children, the children in *Machachari* bring out humor by imitating adults, and through their actions. For example, there is an episode where Baha wanted to earn some money and so he took his father's old shoes to a cobbler in exchange for some few coins. When the father returns, he starts looking for his old shoes for he had hid the house rent in the old shoes and thus Baha is forced to remember whom he gave the shoe to.

Music: Music as a style serves many purposes in drama from breaking monotony, joining of two scenes, background effects and as a medium of passing message. While music is employed sparingly in *Machachari*, whenever it is utilized, it not only entertains but also emphasizes the

narrative development. Indeed, the song by the children that begins the programme, humorously recounts the various roles that the children play in the television drama.

Child centered: The screenplay should be about the “child world”: either centered on childhood or dealing with issues from a child’s angle of vision. It is doubtful that a work of art for that matter that centers on wife-inheritance, or giving birth (Alembi 2003), drugs, alcohol, death, graphic violence and sex, would be of interest to a child, unless the child is already coarse due to regrettable nurturing. In the program, the sensitive issues like physical violence, early sexual relationships, and unruly behaviour among others have been tackled from a child’s perspective in the sense that though children in real life do participate in such vices, the program has given such vices less glory in order to pass a message that such vices leads to a character’s downfall.

The themes highlighted in the weekly episodes border on the following areas;

Responsible parentage: in the program, parents face the difficulty of raising children in these ever changing times where children are exposed to harmful worldly contents like pornography, cyber bullying, insecurity and the allure of drug abuse. In the episodes, parents are seen to be keenly paying attention to their children’s change of social behaviour as a way of detecting a problem in their children’s lives. A major highlight of responsible parentage is the need for elders to listen to the child’s voice and not to assume that they (adults) are always right.

Schooling: this is also another pronounced theme in *Machachari*. Children who have performed well are often rewarded with gifts and favours while those that have not performed well, are denied favours like watching television, visiting their favourite

places and even being denied monetary favours. This tends to encourage children to work hard in school so as not to miss out on favours.

Children rights: this is a major theme where the plight of children in modern day society is highlighted. This ranges from corporal punishment, child abuse, child neglect, sexual abuse, right to education and identity among others.

Poverty also speaks out as an outstanding theme. The challenges slum families undergo to survive the harsh economic times is clearly seen as the social class scenario is depicted where the haves and the have not co-exist together. Despite the difference in the hierarchy of needs, the poor parents in the slums manage to raise their children by inculcating in them the need to live within their means. The rich are also seen to caution their children against spending lavishly and asking for more luxurious items that are not basic for survival.

The language used in the program is mainly Kiswahili which scores highly in the program since its Kenya's national language. *Machachari* also relies heavily on the use of *sheng* which is Kenya's slang language spoken mainly by urban population and mostly in the slum area. The use of all these local elements in the production of *Machachari* makes the target audience (children) to easily associate with the program as it mirrors their life.

In conclusion, the program is a good mirror of the present Kenyan family and their day to day struggles of bringing up the next generation. The positive themes that are communicated are also ideal to keep the balance of good versus evil in our children's lives. However the major setback

of the program can be attested to the use of *sheng* as this greatly deteriorates the language of school going children since they will tend to model the behaviour of their favorite actors.

The program schedules on Friday 7:45pm-8:15 pm after the 7 o'clock news. This is prime time since all the family members are believed to be present in their homes. Machachari also has a repeat version that airs on Sunday 3:00pm – 3:30pm this gives opportunity to those that missed the Friday version to catch up with the program. Being a Sunday, most people are in their homes preparing for the new week and thus the program succeeds in reaching their target audience.

2.3.2 Tahidi High programme of Citizen TV

Tahidi high is an action packed high school drama; full of intrigue, love, and infighting as well as the usual battle of the sexes. Tahidi means struggle in the English dialect. The title already scores highly since its translation means to struggle for higher academic grades. The main characters in Tahidi high include Miss Morgan, Omosh, Mr. Tembo, Teacher Kilunda and Mama Jimmy, OJ, Tanya, Freddy and Shish. The adult actors which in this case include the schools teaching and subordinate staff are the most consistence characters since students are often replaced due to the programs nature of students completing school and some dropping out. The setting of the programme is in a school environment although at times sneak previews are used as establishment shots in order to introduce the conflict at play.

The plot mainly revolves on the generational clash between the youth and their guardians. This clash is mainly contributed by the teenager's quest to be independent in society.

The student characters in the television drama speak the way they do because of an inherent desire to have their own identity. In *Tahidi High*, this search for identity partly takes the form of linguistic expression by use of *sheng* instead of the prescribed English or Kiswahili. The dressing is also a mode of expression to show rebellion. In *Tahidi high*, students defy the dress code ethics in school by having un tucked shirts, boys sagging their trousers, having tattoos and not having school uniform. The plot however is episodic in the sense that each episode has its own plot that will be supported by minor plots in order to culminate to a climax. The major stylistic devices employed in the programme include humor, costuming, sound effects, narration, monologue, props, satire irony and sarcasm.

Humor: Humor is greatly achieved in the program when students in the school struggle to do mischievous activities under their teacher's supervision. This range from collaborating with subordinate staff to procure services like exam leakage, bringing in fake parents during disciplinary sessions in school, and blackmailing their colleagues in order to gain favours.

Costumes: Costuming is another major style that has been employed in *Tahidi High*. Students are costumed in semblance with the normal school going children that we often meet in our day to day activities. The subordinate staff (gardeners, security personnel and the kitchen staff) is also appropriately costumed. Credible costuming helps in defining a character and his role and thus makes it easy for the viewer to follow the programme with ease. In *Tahidi High*, the viewer can clearly identify a student and a teacher.

Sound effects: Sound effects have been used to effectively achieve the mood in the program. Sound effects can help heighten tension, depict sorrow and happiness at the same time. The

introductory sound effect is a lively sound one that clearly communicates that the programme is full of intrigues and also helps in capturing the viewer's attention.

Monologues and narration: Monologues are instances where a character speaks to his/her inner self while narration is the use of a written or spoken commentary to convey a story to an audience. Though the two are different stylistic devices, more often in the program, the two have been used symbiotically to achieve the same effect. In *Tahidi High*, monologues have been used by characters to show regret, thought process before the execution of an action plan while narration has mainly been used when characters want explain why the situation is as it is. Mainly students in the programme have used narration when trying to get out of a mistake.

Props: A prop plural props is an object used on stage or on screen by actors during a performance or screen production. In practical terms, a prop is considered to be anything movable or portable on a stage or a set, distinct from the actors, and scenery. Props help in establishing scenery and a characters profile. The use of props in *Tahidi High* has helped the viewers in understanding where actions take place. For example, the use of blackboards, chalks, board dusters and student lockers clearly sets a class scene in the viewers mind.

Satire: Satire is a technique employed by writers to expose and criticize foolishness and corruption of an individual or a society by using humor, sarcasm, irony, exaggeration or ridicule. It intends to improve humanity by criticizing its follies and foibles. A writer in a satire uses fictional characters, which stand for real people, to expose and condemn their corruption. Satire and irony are interlinked. Irony is the difference between what is said or done and what is actually meant. The screen writer has frequently employed satire to point at the dishonesty and

silliness of individuals and society and criticized them by ridiculing them. For example, in the programme, it is ironical for teachers to warn students against drug abuse and yet they themselves are abusing the same drugs in the presence of the students. Parents have also not been spared as some episodes highlight parents who are involved in wife battering and yet when they come to school they reprimand their children who have been caught fighting.

The themes highlighted in *Tahidi High* are as follows;

Teacher student relationship: Teacher student relation greatly affects a student's life in school the program emphasizes that healthy and quality grades can be achieved when there is a positive relationship between a teacher and the student. Students are encouraged to be free with teachers and not to shy away from consulting their academic matters. On the other hand, teachers are also taught to adopt friendlier teaching methods in order to endear themselves to students. However, the relationship should have limits and should not extend to sexual encounters.

The role of a parent in a child's education: Students from stable families are seen to perform well unlike their counterparts from troubled families where the infighting of parents constantly spills to their children. The constant infighting makes children not settle psychologically with their academics as they are always worried of what might happen at home. When parents (those from troubled families) are summoned in school to solve an educational crisis, more often they shift blame to each other on who bares the responsibility. This blame games remains to be the proverbial two elephants fighting with the grass (student) suffering.

Student sexual relationship: students are encouraged to avoid early sexual relationships and instead focus on academics. However, the scripter's of the program relay to us the challenges that make it impossible for teenagers to avoid early relationships due the prevalence of the new technology that allows teenagers to get intimate online away from the watchful eye of their guardians. With this in mind, *Tahidi high* advises their students to abstain or use protection in order to avoid teenage pregnancies and sexually transmitted diseases.

Drugs and substance abuse: in the program, students are sensitized against drug and substance abuse and to also avoid activities that put them at risk of consuming drugs. Such activities include house parties, jam session and concerts where alcohol is served in plenty

The program uses both English and Kiswahili as the acting language since the two are Kenya's official languages. However, the students in the script occasionally use *sheng* which is common among the Kenyan teenagers and thus it helps create the realism that indeed the program is made of and for the Kenyan audience. The choice of costume for the student actors is a simple school uniform with a colour that nearly matches with real school uniforms in Kenya. *Tahidi High* also has an online presence on social media where viewers do give their feedback about the show and the topics they want covered.

In conclusion, *Tahidi high* positively impacts on the youth by encouraging the overall theme of youth and responsible behavior. Being a television program, it offers edutainment as the youth are entertained but at the same time getting informed of what is expected of them. On the other

hand, the program has its own flaws. For example, it has been noted that the impact of the students transiting from high school is never focused upon. Once students write their final exam, they get cut from the audience. Of which, it would be key to show how the grades they scored from high school has helped shape their future.

Finally, the program schedules on Tuesday 7:35pm-8:15 pm after the 7 o'clock news and a repeat version on Sunday 2:30pm-3:00pm. The scheduling of this program is very strategic in tune with the targeted audience. Sunday for example being a weekend allows family members to relax in their comfort of their homes and thus people will opt to watch a program that is cuts across all age groups.

2.4 Theoretical Framework

In the examination of the impact of locally generated TV programmes on Kenyan viewers, this study utilizes The Uses and Gratification theory, and Social Learning theory. The study has discussed in detail in the following sections.

2.4.1 The Uses and Gratifications theory

What mass communication scholars today refer to as the *uses and gratifications* (U&G) *approach* is generally recognized to be a sub tradition of media effects research (McQuail, 1994). Early in the history of communications research, an approach was developed to study the gratifications that attract and hold audiences to the kinds of media and the types of content that satisfy their social and psychological needs (Cantril, 1942). Wimmer and Dominick (1994)

proposed that U&G began in the 1940s when researchers became interested in why audiences engaged in various forms of media behavior, such as listening to the radio or reading the newspaper. Still others credit the U&G perspective with Schramm's (1949) immediate reward and delayed reward model of media gratifications (Dozier & Rice, 1984).

Regardless, early studies were primarily descriptive, seeking to classify the responses of audience members into meaningful categories (Berelson, Lazarsfeld, & McPhee, 1954; Katz & Lazarsfeld, 1955; Lazarsfeld, Berelson, & Gaudet, 1948; Merton, 1949). This latter focus of research, conducted in a social-psychological mode, and audience based, crystallized into the U&G approach (McQuail, 1994). Some mass communication scholars cited "moral panic" and the Payne Fund Studies as the progenitor of U&G theory. Undertaken by the U.S. Motion Picture Research Council, the Payne Fund Studies were carried out in the late 1920s. Leading sociologists and psychologists including Herbert Blumer, Philip Hauser, and L. L. Thurstone sought to understand how movie viewing was affecting the youth of America (Lowery & DeFleur, 1983).

The Uses and gratifications theory (Blumler and Katz Date, 1974) posits that people actively choose media Audiences choose media and the types of content that satisfy their social and psychological needs. In relation to this study, this theory best explains as to why people do change channels when watching television and settle on a program in a different television channel.

Gratification is mainly obtained from the mediums content this ranges from watching a specific program to the familiarity with the genre of the program. However, the same content in a

medium may gratify people differently as different needs are associated with individual personalities, stages of maturation, social backgrounds and gender. Zillmann (cited by McQuail, 1987) has shown the influence of mood on media choice: boredom encourages the choice of exciting content and stress encourages a choice of relaxing content. With regard to this study, the theory helps us to understand why the respondents prefer watching the local programs; this might be motivated by the need to watch their favourite local characters, the educational themes being conveyed in the programs or the familiarity of the content in the programs. It is also important to note that programming is a broadcast strategy aimed to tap viewers and this theory helps in guiding the programming strategy in the sense that before a programme is created; content producers should first identify the needs of the audience and later create a program that satisfies the need. To fully satisfy the needs of the viewers, the programme should bear content that resonate with the needs of the audience.

However, there are several criticisms to this theory. First and foremost, it is hard to gauge how each audience, individual and group perceives a given media. Morley (1992) says that creators of media content have a preferred reading that they would like the audience to make out of the text. However, the audience might reject it, or negotiate some compromise interpretation between what they think and what the text is saying, or contest what the text says with some alternative interpretations. The theory also underlies the uses and gratification that audiences derive from the media rather than the outcome of the needs they seek to be gratified by the media.

2.4.2 The Social Learning Theory

The Social Learning Theory was propounded by Albert Bandura who was a psychologist at Stanford University. The theory suggests that much learning takes place through observing the behaviour of others (Anaeto, et al, 2008). Bandura (1986) says that “people learn behaviours, emotional reactions, and attitudes from role models whom they wish to emulate.” In his earliest studies to support this theory, fondly called the “Bobo Doll Studies”, pre-school children watched a film in which an adult pummeled, kicked, threw, and hammered a 3.5 feet tall, inflatable Bobo the clown doll. One-third of the children watched the film that ended with the adult aggressor being rewarded; one-third watched a film that ended with the adult aggressor being punished and one-third saw a no-consequence version of the film. All the children were then turned loose in a playroom filled with attractive toys, including a Bobo doll. Children who saw rewarded or inconsequential aggression were more likely to beat up the Bobo doll than were children who saw punished aggression.

The results therefore, showed that whether or not the children acted aggressively depended on their observations of another person’s experiences with reward and punishment, and not on their own personal experiences (American Psychological Association, n.d.). Bandura as cited in Wirtz (2009) said that “children and adults acquire attitudes, emotional responses, and new styles of conduct through filmed and televised modelling”. Therefore, he placed a caution that TV viewing might create a violent reality, which has to be feared for its capacity to influence the way we deal with people every day. His theory can be summarized as follows: that we learn by observing others through modeling of behaviour and that vicarious behaviour are a means of modifying behavior.

In relation to the study, this theory helps in understanding the impact the local programmes have on viewers, in the sense that viewers adopted various models of action as it applies to everyday lifestyle such as clothing, appearance, style, eating and drinking, modes of interaction and personal consumption. These social effects are adopted by viewers since they are modeled by desirable actors as being fashionable, socially correct and as a way of gaining societal acceptance. This can also be attested to the fact that most organizations and companies use actors in the local programs to pass product information and for advertisements. The theory also befits this study since the televisions programs offer both audio and visual texts and thus it is easy for audiences to observe and adopt modeled behaviour. However, the major criticism of the theory is that television is rarely the only source of social learning and its influence depends on other sources such as parents, friends, teachers, etc (McQuail, 2005).

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter presents the research design and the methodology that was used in carrying out this research. In particular, the chapter discusses research design, the target population, sampling design and procedure, data collection instrument, data analysis and presentation.

3.2 Research design

The study used a case study approach. Researcher Robert K. Yin defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin, 1984). Case study is an ideal methodology when a holistic, in-depth investigation is needed (Feagin, Orum, & Sjoberg, 1991). Case study research, with its applicability across many disciplines, is an appropriate methodology to use in communication studies (Robins, Dautenhahn & Dickerson, 2009). In media and communication field, case study research has been used to study reasons why local TV programs affect particular people (McDowell & Sutherland, 2000). As in all research, consideration in this study is given to construct validity, internal validity, external validity, and reliability. Levy (1988) established construct validity using the single-case exploratory design, and internal validity using the single-case explanatory design.

The primary purpose of the case study is to determine factors and relationships among the factors that have resulted in the behavior under the study. The advantage of the case study method is its applicability to real-life, contemporary, human situations and its public accessibility through written reports. Case study results relate directly to the common reader's everyday experience and facilitate an understanding of complex real-life situations. It was also appropriate for the study given the anticipated mass of numerical data to be collected and interpreted. The main advantage of this study design is that it allowed the researcher to be flexible in the data collection exercise, by using both open and closed ended questions hence providing the target group with opportunity to give additional information. Both primary and secondary sources of data were used.

3.3 Location of the study

The study was carried out in Dagoretti sub-location, in Dagoretti Constituency, Nairobi County with specific target being Citizen TV's audiences and staff. The choice of Dagoretti sub-location was driven by the fact that it is a cosmopolitan region in Kenya thus representative. Nairobi also has the highest proliferation of television sets and in addition, it hosts Citizen TV's headquarters.

3.4 Target population

Mugenda (2003) defines population as the sum of the elements for study. The target population was residents of Dagoretti location including both adults and children who own television sets as well as employees of Citizen TV. The Kenyan population census of 2009 shows that Dagoretti Sub County has an estimate population of 119,020 who own television sets (Kenya National Bureau of Statistics (KNBS), 2014)

Table 1 Target population

Frequency	Male	Female	Total
Adults	25000	21500	46500
Children	36000	36500	72500
Employees of Royal Media Service	11	9	20
Total	61011	58009	119,020

Author (2015)

3.5 Sampling and sampling procedures

Stratified Random sampling was adopted in selecting study participants especially residents of Dagoretti sub location. Stratified random sampling is a method where the population is divided into smaller groups called strata. This method is suitable since the nature of programming usually fragments viewers into target audiences and thus representation of audience fragments will be achieved. In this study, the population was divided into two strata's namely children and adults. In addition a purposive sampling was used to select employees of Citizen TV who participated in this study. Purposive sampling is a sampling technique that allows a researcher to use cases that have the required information with respect to the objectives of his or her study present Mugenda and Mugenda (1999).

The researcher made contacts with the selected respondents with the use of telephone and face-face for the participation of this survey research. The process continued until the researcher had at least 220 respondents willing to participate in this research. A questionnaire was sent out to

each respondent with a letter explaining the purpose of this research and to complete a survey. Each selected respondent received a summary of the research result for the participation.

The researcher picked 30% of the total population which 119,020 and the sample are 35,766 respondents. However due to the nature of the study, the researcher selected 220 members of the public and 20 employee of Royal Media Services to participate in the study.

Table 2 Sample Size

Frequency	Male	Female	Total
Adults	42	38	80
Children	50	70	120
Employee of Royal Media Service	11	9	20
Total	101	79	220

Author (2015)

3.6 Data collection tools and instruments

The study used both interviews and questionnaire to obtain primary data because they are fast, cheap and can be self-administered (Mugenda & Mugenda, 2003). The instrument was used since it was considered reliable and capable of obtaining detailed information on the topic of

study. The questionnaire contained both open and closed ended questions for the purpose of giving the respondents a chance to provide more detailed information. The questionnaire was used to obtain data from people residing in Dagoretti sub-location while interview schedule was used to obtain information from selected employees of Citizen TV who included: program developers, editors and TV producer and some children to get in-depth information on the programmes.

3.7 Data validity and reliability

Gay (1992) asserts that reliability is the degree to which a test consistently measures. Mugenda and Mugenda (1999), defines reliability as a measure of the degree to which a research instrument yields results after repeated trial. Before the actual data collection, piloting of 10 questionnaires was done to test if the readers will understand the questions. This will help to find out if the questions asked would be interpreted as the researcher intended them to be.

3.8 Data analysis

The study analyzed both quantitative and qualitative data. Data analysis began with editing, coding and tabulation of data according to research questions. Achola (2007) states that analysis means ordering, categorizing, manipulating and summarizing of data to obtain answers to research questions. The data was analyzed using Statistical Package for Social Sciences (SPSS). Information will be presented using frequency tables, bar graphs, pie charts and graphs.

3.9 Ethical considerations

This study avoided bias by reporting facts as received from the respondents. This was done by use of questionnaires and interview schedule that collected data from respondents regarding the topic under study.

The study was purely academic and the findings of this research were not for commercial purposes. This helped in collection of data from the respondents especially from citizen television staff since they knew that the information will not be used against them by competitors. The researcher avoided fabrication of data and plagiarism since all sources of information in the study were acknowledged.

CHAPTER FOUR

DATA ANALYSIS INTERPRETATIONS AND PRESENTATION

4.1 Introduction

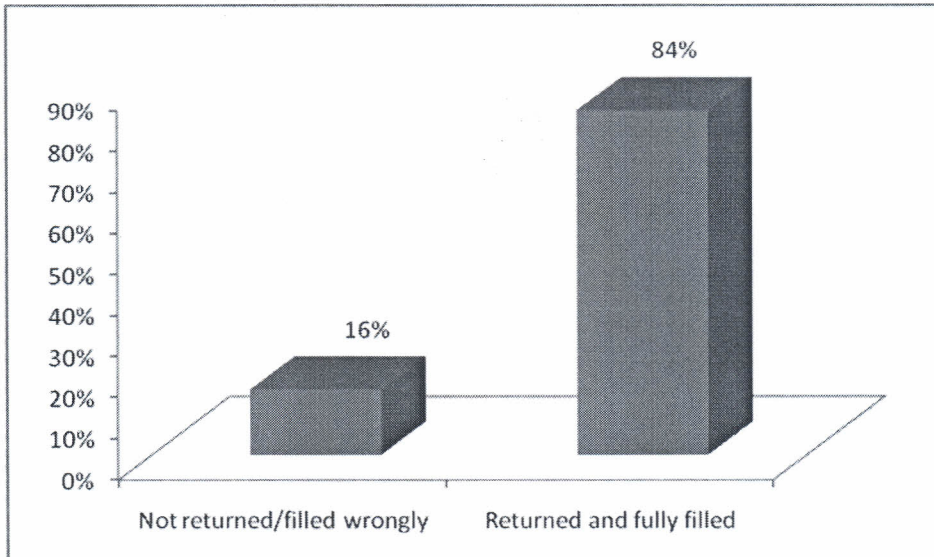
The study sought to evaluate of the impact of locally generated television programmes among selected Kenyan viewers in Dagoretti sub-location. The data was collected through structured questionnaires with both closed and open ended questions from the surveyed respondents. Data editing and reconciliation were undertaken before data analysis was done. This was essential to avoid reaching or making wrong conclusions and drawing wrong inferences. This analysis adopted a quantitative and qualitative method. Data was entered using excel sheets to get the required data for presentation.

4.2 Response Rate

A total of 220 questionnaires were constructed, administered to the respondents (members of the public) for the researcher to collect them at a later date. At the end of the study, only 185 questionnaires were returned with 35 not returned or unfilled making the researcher to regard them as spoiled. Returned questionnaires were coded, entered into the computer and analyzed; the overall response rate was 84%. The relatively high response rate for this type of study was thought to be attributed mainly, to three factors: a clear and simple design questionnaire translated into ordinary Kenyan system, respondents were briefed about the content and purpose of the survey and were guaranteed that their replies would be treated in strictest confidence. Lastly, the high response rate was also attributed to the respondents' enthusiasm or willingness to participate obviously, to what they considered as an interesting subject to put their views

across considering that this is their field of expertise which will contribute to the improvement of the sector.

Figure 2 Response rate



Author (2015)

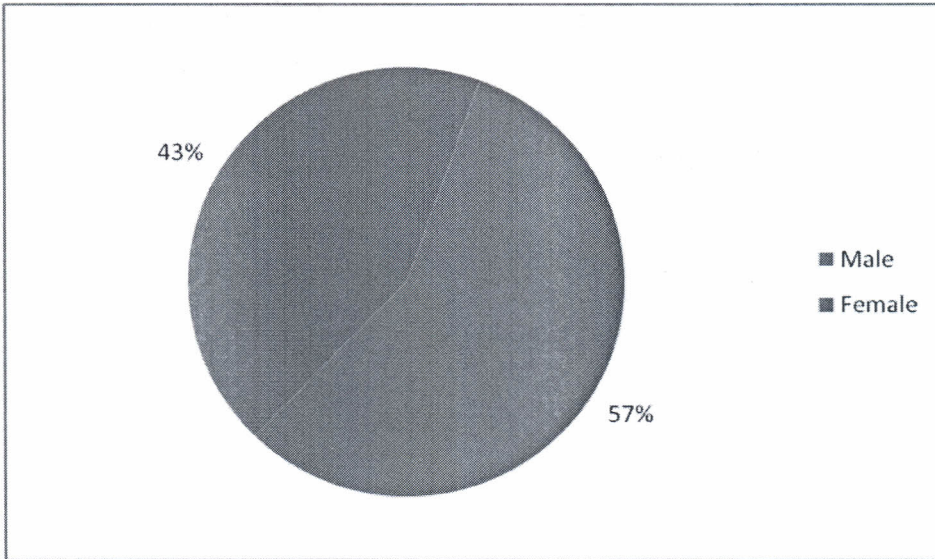
4.3 Personal information

4.3.1 Distribution of Respondents by Gender

The findings from this study reveals that resident of Dagoretti location accessed various media. But what are the experiences of the locals regarding citizen TV local program? In addition results show that even though females were the least, majority of them prefer Citizen TV local Program. And as shown in table 2 the study found that majority of the respondents were male (57%), compared to female (43%). This can be attributed to the fact that the programs in this study namely *Machachari* and *Tahidi High* broadcast during prime time immediately after the

seven o'clock news. During this time, most of the respondents of the female gender are engaged in house hold chores like preparing meals for the family.

Figure 3 Gender



Author (2015)

4.3.2 Distribution of Respondents by Age

The local TV programs are the most powerful and influential especially among the young people aged between 8-18 years (See table 3). Furthermore the local TV programs are popular among people below 40 years and most all these programs are targeting those groups. Table 3, shows that local TV programs are not popular among people aged 42 years. This implies that they are likely disinterested on local program or watch TV at a specific time, for example news time and emerging issues.

Table 3 Age bracket

Description	Frequency	Percentage
8-18 yrs	68	37%
19-29 yrs	30	16%
20-30 yrs	55	30%
31-41 yrs	20	11%
42> yrs	12	6%
Total	185	100%

Author (2015)

4.3.3 Distribution of Respondents by Occupation

The findings from this study suggest that students prefer the local TV programs. As shown in Table 4 majority (49%) of the students were likely to watch the local TV programmes compared to business people who accessed television. Similar people in formal employments prefer local TV programs. Moreover other groups' travelers and informal job comprised 12% of the total respondents. This shows that occupation also determines ones liking to local programmes for examples, students preferred the local programs since they revolve around issues that affect them daily.

Table 4 Occupation

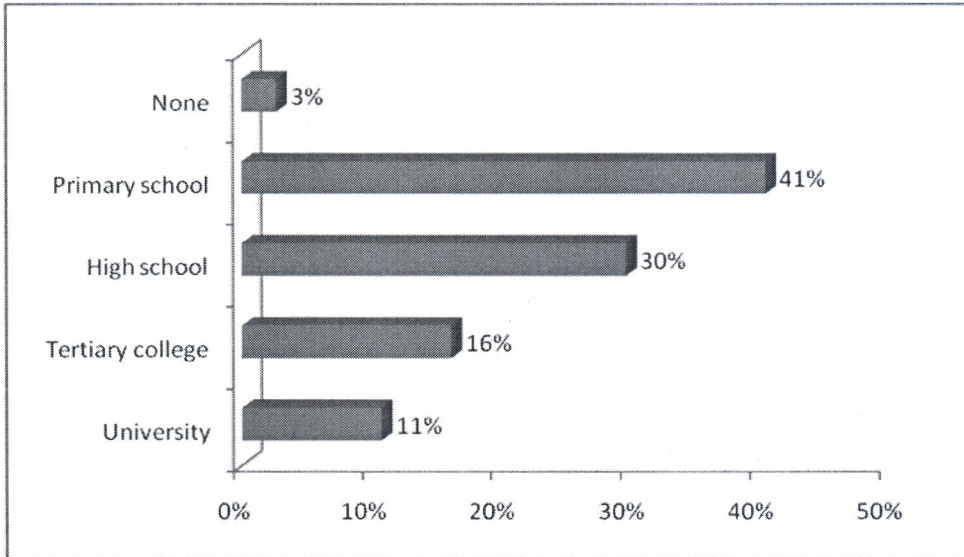
Description	Frequency	Percentage
Formal employment	25	14%
Business	50	27%
Student	90	49%
Others	20	11%
Total	185	100%

Author (2015)

4.3.4 Distribution of Respondents by Highest level of education

The data analyzed shows that majority 39% of the respondent were students either in high school or had completed. This was closely followed by those with primary school education. Those who had university and tertiary college were 12% and 18% respectively. It is important to mention that respondents undivided even those without education. TV is the most effective medium as it penetrates its contents in all groups in the society.

Figure 4 Highest level of education



Author (2015)

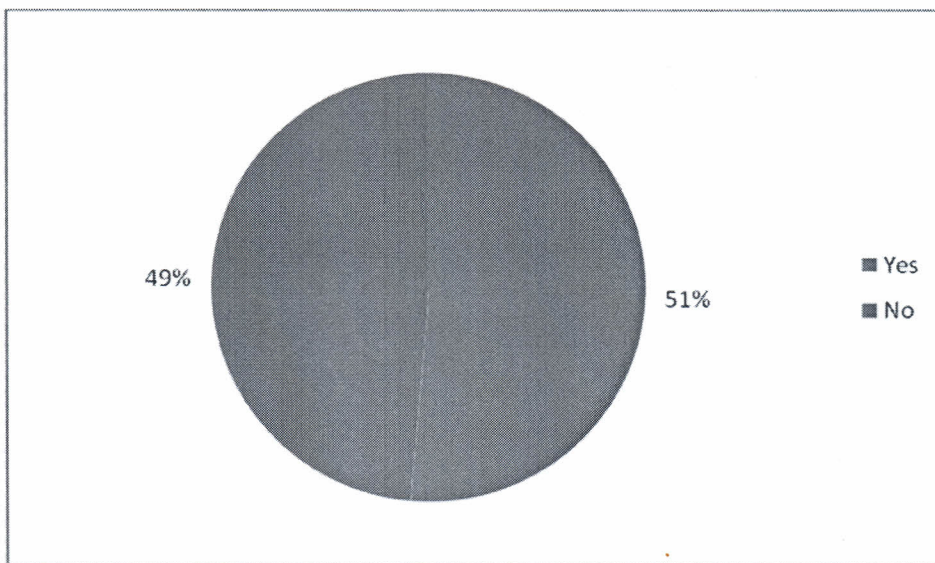
4.4 Level of Awareness of Audience on Locally Generated Citizen TV programmes

4.4.1 Respondent's Accessibility of TV Programmes

The local programme awareness injects sense of security to the lives of the local residents in Dagoretti location. Results from this study show that majority of the respondent's accessed TV programmes. However according to the study participants, digital migration affected accessibility of TV among the residents and as shown 49% of the respondents didn't have TV set but examined critically, it appears they had TV sets but since they did not have decoders, they claimed TV set to them were not necessary. Some of those interviewed noted they watched Citizen TV programmes at coffee joints and local restaurants. An interview with Citizen TV

management unit shows that the media organization values its viewers and in fact they consider their locally generated programmes popular among Kenyan viewers. As one male respondent explains this is *“because they are tailored towards entertaining and educating the Kenyan audience”*. Another female respondent adds *“they are popular among Kenyans because the content is based on real issues which they face in their lives”*.

Figure 5 Accessibility of TV programmes



Author (2015)

4.4.2 Years watched Citizen TV

Data analyzed shows that most people in Dagoretti location have been watching Citizen TV for quite some time. Citizen TV was started in 1999 and relaunched in June 2006 and to demonstrate the station as pioneer brand for Royal Media services. This study found that majority (41%) has watched citizen TV from almost its existence. Generally as shown in Table 8, the station has penetrated into deep parts of the county.

Table 5 Years watched Citizen TV

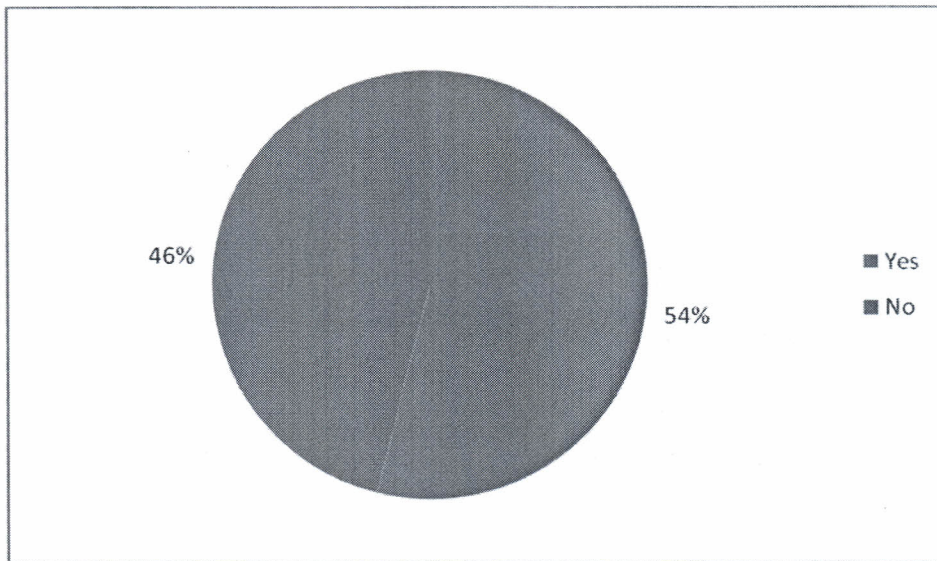
Description	Frequency	Percentage
<2 yrs	18	10%
3-5 yrs	46	25%
5-10 yrs	88	48%
10> yrs	33	18%
Total	185	100%

Author (2015)

4.4.3 Whether respondents watch local programs on Citizen TV

According to McDowell (2006), Media maintains its brand management. In fact 54% of the respondents interviewed maintained that they prefer Citizen TV's local programs and have been watching. And perhaps considering the competition for viewers there is an attempt by Citizen to tailor its programs to suit the needs of local residents, most certainly to offer them an edge in maintaining its market. In addition the findings reveal that people watch Citizen TV but only news. This implies programs developer's wants consumers perceive their brand and their association.

Figure 6 whether respondents watch local programs on Citizen TV

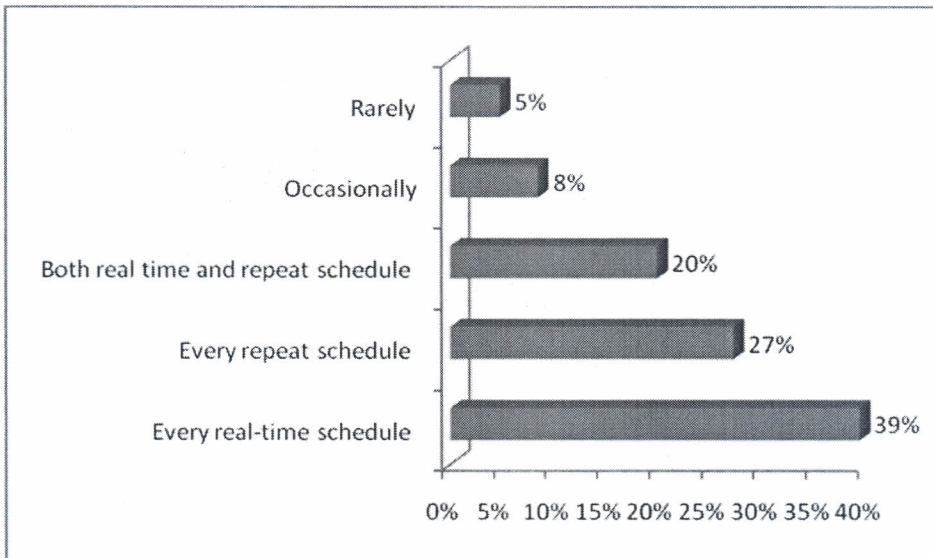


Author (2015)

4.4.4 Frequency at which respondents watch Tahidi High and Machachari

The frequency of which viewers watch local program varied but generally few recollections of TV programs dealing with their choice. This is without doubt linked with both the variable proportion of local content. As shown in table 10, Majority 39% of the study participants indicated they watch every real-time schedule, every repeat 27% both real time and repeat 20%. Occasionally 8 and those watch local programs on a rare basis constitute 5%.

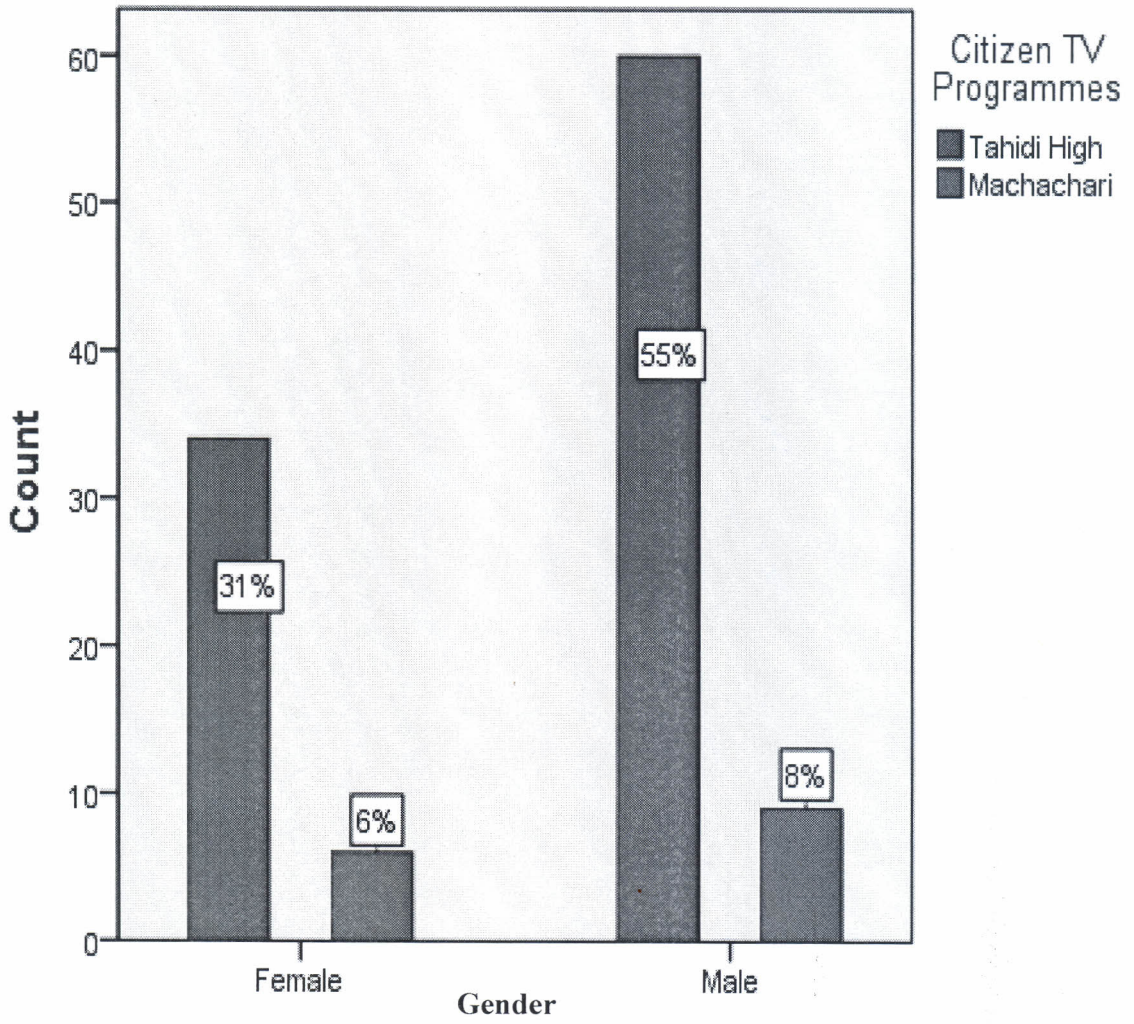
Figure 7 Frequency respondents watch the programs



Author (2015)

The study sought to understand comparatively how various genders watched by different Citizen TV programmes, in particular, *Tahidi High* and *Machachari*. Figure 7 below shows that *Tahidi High* was the most watched program by female than male. Most likely *Tahidi High* was seen as the favourite programme because it cuts across all ages. It is a programme which targets youth and children who are school going and hence they were more likely to watch as opposed to *Machachari* whose main target age is young children and in fact majority of the characters are young children assisted by older persons who play different roles. The study also established that even parents watch these programmes most certainly influenced by their children. According to one parent all these programmes are more educative compared to the foreign programmes whose content can impact negatively on children.

Figure 8 Relationship between gender and Citizen TV programmes



4.5 The Nature and Impact of Information Consumed by Citizen TV Viewers

4.5.1 Overall description of the information consumed from watching local programmes

Media organization have learned that the ability to communicate effectively and efficient with their targets markets is critical to their success, local TV programs therefore occupies an important place in the framework of modem-day broadcasting. The findings from this study shows that 58% of those interviewed described citizen TV local programs as fairly interesting with 33% who view the programmes as very interesting arguing that Citizen TV local programming makes them own the programs. Furthermore less than 10% were not very interesting and disinteresting.

Table 6 Overall descriptions of local programmes in Citizen TV

Description	Frequency	Percentage
Very interesting	55	33%
Fairly interesting	95	58%
Not very interesting	20	6%
Disinteresting	10	3%
Total	185	100%

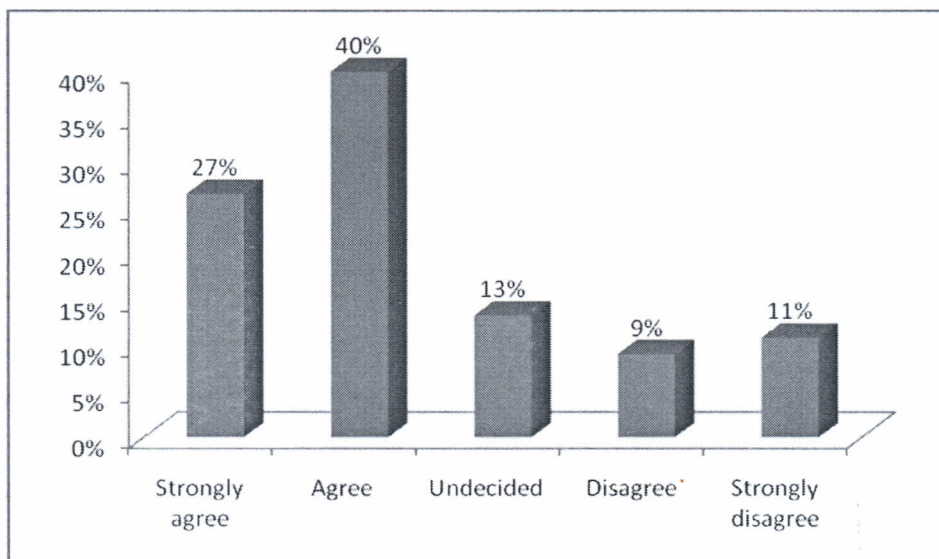
Author (2015)

4.5.2 Information I consume influences my strong choice for watching Citizen TV

As shown in table 12 this study suits Rusell (2002) description of the concept of products placement a method that is being integrated frequently in the content of mass media

programming. By looking into Kenyan consumers, results from this study clearly shows development of local program as Citizen TV preferred brand. Considering the media segmentation in Kenya, majority 40% of the respondents agreed that the information they consume through watching Citizen TV local programme influenced their strong choice for viewing similarly 27% indicated strongly agree, 40% indicated agree, undecided constituted 13% those disagreed comprised 9% and lastly 11% strongly disagreed.

Figure 9 local programs influences my strong choice for viewing Citizen TV



Author (2015)

4.5.3 Influence of TV Characters on the individual's behaviour

Russell et al (2004) have presented evidence that products placed in a program do affect cognitive measured in relation to Para social relationship but point out the need to study these

effects at the effective and donatives level. Consequently this study explores to what extent viewer-character relationship influence awareness associations attitudes and attachment. It is believed that the stronger the relationship between viewers and characters, positive associations and attitudes are more likely to be developed. Moreover the stronger the relationship the more likely is to influence attachment as viewers are believed to have a stronger desire to copy the characters and hence the media tend to maintain or develop more local programs brand identity. In the study, children who watched *Machachari* confessed to copying the actors morals by being obedient to parents, dedicated to school work and knowing of their responsibility both in school and at home.

Table 7 Influence of TV Characters on the individual’s behaviour

Description	Frequency	Percentage
Strongly agree	66	34%
Agree	45	27%
Undecided	35	21%
Disagree	22	7%
Strongly disagree	17	10%
Total	185	100%

Author (2015)

4.5.4 Perception on How Citizen TV Programmes Shape Social Behaviour in Their Environment

In order to find out how the Citizen TV locally generated programmes shown on the TV stations shape viewers world view concerning social behaviour, Table 9 below shows a distribution of the respondent's responses. It is important to also note that the viewers indicated that in learning how to interact with their peers, other social institutions also play a role.

Table 8 Perception on How Citizen TV Programmes Shape Social Behaviour in Their Environment

Responses	I learn how to interact with my peers from local programmes on TV	I learn from other social institutions	Locally generated programmes keep me informed on happenings in my environment
Strongly agree	22.6%	19.9%	34.4%
Agree	36.8%	40.9%	34.7%
Undecided	24.0%	26.7%	19.0%
Disagree	11.6%	9.8%	9.8%
Strongly disagree	5.0%	2.7%	2.1%
Total	100.0%	100.0%	100.0%

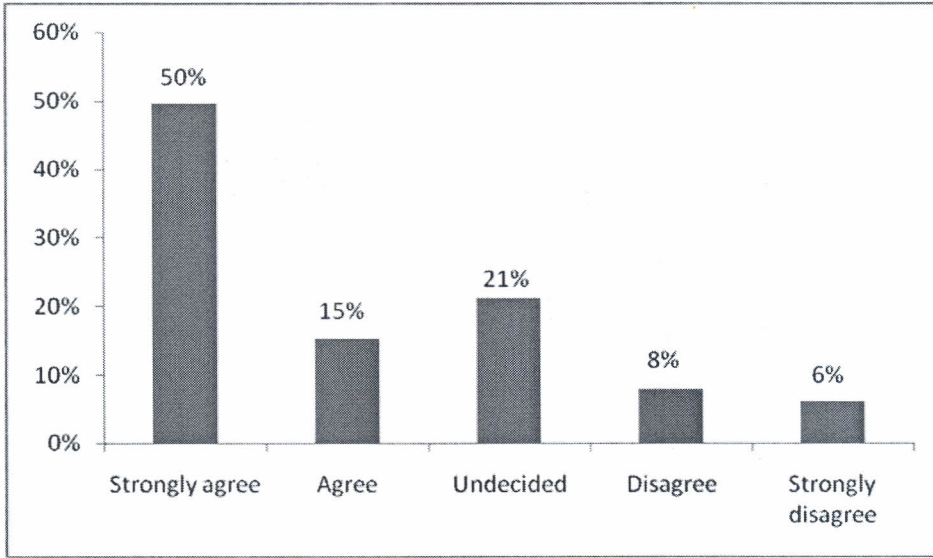
n=185

Author (2015)

4.5.5 Viewer's Frequency of Exposure to locally generated TV programme Shape's Their World View Concerning Social Behaviour

This study, nevertheless sought to find out the perception of viewers on the role Citizen TV local programmes plays in shaping their social behaviour. The result is summarized in figure 8 below. For example majority of the respondents strongly agreed, 15% agree with 21% undecided and while 8% disagree, only 6% indicated strongly disagree. This means that respondents who are exposed to *Tahidi High* and *Machachari* programmes acquire certain behavior. Respondents who were parents indicated that they have changed the way they handle teenagers especially at adolescence stage. Previously they thought that teenagers are always rebellious but they have learned that the rebellion might be as a sign of depression, or a problem they face maybe at home or at school of which talking to teenagers solves problems more than rebuking them. Parents who were exposed to *Machachari* said they have stopped stigmatizing slum dwellers as dirty people and insecure people.

Figure 10 Viewer’s Frequency of Exposure to locally generated TV programme Shape’s Their World View Concerning Social Behaviour



Author (2015)

4.6 The Motivational Factors for Watching Locally Generated TV Program among Dagoretti Location Residents

Table 10 below shows the distribution of the different motivational factors for watching Citizen TV *Tahidi High* and *Machachari* programmes. Majority 29% of respondents especially children affirmed that watching the programmes keep them informed on happenings in their environment and more so made them relate with the character. In addition 22% of the respondents indicated that they learnt how to interact with their peers from entertainment programmes they watch on TV. The findings further shows that 19% of the respondents indicated they watch for social interaction, entertainment 13%, 7% for arousal (drama) and character progression 9%.

Table 9 Distribution of motivational factors for watching Tahidi High and Machachari

Description	Frequency	Percentage
Relate to character	58	29%
Social interaction	41	19%
Entertainment	22	13%
Learning	37	22%
Arousal (drama)	12	7%
Chratacter progression	15	9%
Total	185	100%

Author (2015)

The answers to the question were further elaborated in the in depth views of the children on how *Tahidi High* and *Machachari* programmes shape their social behaviour were sought. They were asked what social values they learnt from the programmes they watched. According to Milicent Ochieng, she has learnt to respect other people's views and it has become her philosophy in life. This she learnt from '*Tahidi High*' shown on Citizen TV every Tuesdays. She further, gave a practical example of how their brother watched an episode in *Tahidi High* where some school boys poisoned people by putting shaving powder inside alcohol bottles and her brother got scared in their house. Therefore, her brother learnt that alcohol is dangerous for young people of her age. John Kariuki said:

I have seen many *Machachari* characters that fight, disrespect their parents, and abscond classes in school. In the programme, such characters suffer the repercussions.

The findings of this research is in line with the Social Learning theory that suggests that much learning takes place through observing the behaviour of others, especially through the medium of television. Severin and Tankard (2001) were of the view that many of the effects of the mass media might take place through the process of social learning. These effects according to them might include but not limited to people learning how to wear new fashions, people getting lessons on how interact on dates, and people assimilating behaviours that may be identified with masculinity or feminists.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter discusses the summary of the findings on the study, “The Impact of Locally Generated Television Programmes on Selected Kenyan Viewers in Dagoretti Sub-location of Nairobi”. The chapter provides the summary of the findings, conclusions and recommendations based on the results discussed on the previous chapter.

5.2 Summary of Findings

Results from the study shows a response rate of 84% and this was deemed fit. Furthermore majority 57% of the respondents were male while generally 30% of them were aged 8-18 years old. The findings also indicate that majority 49% were students in various academic institutions with 41% in primary school.

This study sought to find out the impact of locally generated TV programmes with special focus on Citizen TV *Tahidi High* and *Machachari*. It attempted at examining whether these local television plays a significant role in the behaviour learnt and exhibited by the viewers in their immediate environment. From available literature reviewed, television has become a part of the daily life of its audience and has transformed the traditional functions of the mass media which is to inform, educate and entertain due to its potential of sight and sound. It was also discovered from available statistics that more than 95 per cent of households in Kenya urban own at least

one television set and television plays on an average of about seven hours daily and most of its audience are young people.

The research findings indicate that local broadcast programs especially for Citizen TV are greater in influencing viewer's awareness on their environment. Results showed that respondents were able to recall and recognize local program to a much greater extent, which supports Paivio's (1990) dual coding theory, that brands are more easily recalled and recognized when both the visual and verbal subsystems are activated.

The results of the study showed that Kenyan viewers especially youth and children frequently watched *Tahidi High* and *Machachari* as their favourite programmes. In addition parents also watched these programmes because they believe such programmes can add value to their children compared to the foreign which can impact the young ones negatively. This programmes impacted positively on parents especially on parenthood responsibilities. Parents pointed out that they understood how to handle challenges faced by their school going children. Most learned to respect the views of their children unlike in the past where a child was not supposed to talk their mind to their adults. With this in mind, they have been able to find a balance between their children desires and their aspirations. Parents have also been motivated to pay more attention to their children's academics. This was due to an episode they watched where students in *Tahidi High* procured false parents on academic day and disciplinary meetings. Others learned that a stable family life provides a conducive environment for their children to perform well in school since they are able to concentrate in school without the fear of thinking about family squabbles. In general, both *Machachari* and *Tahidi High* impacted the need of responsible parenthood to

parents. This establishes the fact that the frequent exposure of viewer's to television plays a significant role in shaping their social behaviour.

Children and adults (excluding parents) also learned and practiced a lot of themes that the local programs conveyed to them. Primary school children have learned that social classes should not create a barrier when it comes to friendship. This they learned when they saw children in *Machachari* playing with their peers both in slums and rich estates. Children also learnt on the importance of sanitation by keeping the environment clean. This they attribute to an episode where they saw children having running stomachs due to the poor hygiene and a dirty environment around them.

National cohesion and integration has been fostered among children since they watch people in *Machachari* living together peacefully regardless of their age, ethnic and social backgrounds. One child recalls of an episode where the children were calling for peace in the run up to elections since they did not want violence that will separate them from their friends and neighborhoods. In general, *Machachari* has been able to instill positive morals to children at a very young age and this has shaped their morals.

Tahidi high which mainly was preferred by teenagers inculcated various social and personal values to viewers. It is important to note that most teenagers are undergoing a stage of adolescence which comes with a lot of challenges to teenagers. Those interviewed (especially the female gender) cited that their self-esteem was boosted since they learned that some physiological changes in their bodies was only a stage in life that they should not feel shy about for example having pimples and experiencing a menstrual cycle.

Values of public participation in governance (fair democratic processes) were also passed to viewers, since they watched as students in *Tahidi high* vote for their leaders and the results being embraced by both parties. However, they also noted that some candidates had electoral malpractices such as bribing and intimidating other students to vote for them. But a notable thing is that leaders of integrity carried the day. Viewers also learned on the dangers of drug abuse at a tender age since it distracts them from studies. Teenage boy girl relationship also was a major highlight; teenage viewers learned a lot of the pros and cons of such affairs from these local programmes since it is a topic that their parents shy away from engaging with them. Parents also learnt on how to handle children entangled in such affairs by talking to them.

Respondents also learnt on the importance of responsible use of social media. This they deduced from different episodes in the local programmes where people were kidnapped, conned, blind dated and bullied online on social media sites. With these findings, it is evident that local programmes impact heavily on viewers since the stories being told revolve around their social lives that they easily relate with.

Wilson (2002) argues the economics of local television is fragile, with its subordinate status in the ownership regime and thus in power over programming and its elaborate mechanisms for truly local advertising. Aggregation has not delivered the economic benefits foreseen.” I should note here, the term “fragile” is open to varied interpretations. By their nature, and often restricted industry-base, individual regional economies can certainly be classed as fragile, but there is a strong argument to be advanced that in the years since Wilson’s critique of the regional commercial television industry, the economic landscape as pointed out by Baker, has changed significantly for the better.

The influence of locally generated programmed showed that viewer-character relationship had the strongest correlation, relative to character liking and placement fit. Even though the relationship is still considered weak according to Hair, Bush & Ortinau (2009), the relationship between these two variables showed to be the strongest overall. This indicates that respondents' connection to the brand might have resulted by the character usage of the brand. The reasoning for the correlation between the three variables can be explained that viewers are usually highly involved with a TV show when they like or are fan of the characters. Regardless of how involved the viewer is with the show, it is the strong relationship with the character that has the power of influencing viewers.

Furthermore, results showed two other correlated factors; local program involvement and TV viewership that were proven to influence brand awareness. Meaning that being involved with a specific TV show increases the chance of noticing a placed brand, since viewers pay more attention to what is going on in the show. Being highly involved with a TV show also indicates that viewers are fan of the characters in it, which explains the correlation between these two factors. Therefore, the main factors in influencing brand awareness are brand familiarity and program involvement.

5.3 Conclusions

Respondents who were included in the research were 8 years and older, living in Dagoretti location in Nairobi County. To participate in the research, respondents had to have been regular consumers of the specific TV program within the product category, which in this case meant that they had to have consumed the product within a week prior to being interviewed.

From the data gathered and analyzed, it was evident that there was a significant relationship between the exposure to locally generated television programmes and its role in shaping their social behaviour. It was also noted that the influence of the programmes on the viewers could be negative or positive depending on the individual and the nature of TV programmes they are exposed to. Moreover, the respondents admitted that the programmes shown on Citizen Television portray the modern lifestyle, although some of them declined that it was the ideal lifestyle which they will like to emulate. Further based on the findings presented above, it was observed that some respondents agreed that there are some aspects of the lifestyle of characters that they learn from such as celebrities. One respondent, Brian Kimani said “I don’t think I have actually seen any but there are some parts that I just pick. There’s actually no one that is a complete epitome of how I want to live my life... Most celebrities, their marriages don’t usually last that long. You find them getting married like five times in ten years.”

It is also necessary to point out that it was established in this study that there was heavy exposure to locally generated TV by the teenagers, as they admitted that they spent a minimum of much time watching it. This was particularly more for those who prefer *Machachari*. During the interview some of them stated that they could spend all day watching Citizen TV’s *Tahidi High* and *Machachari*. Therefore, they learnt some social values from TV such as behaving in school, relating with parents, communication, family life, etc.

5.4 Recommendations

From the study it was observed that locally generated TV programmes (such as *Tahidi High* and *Machachari*) plays a significant role in shaping the social behaviour of viewers as a result of the nature of TV programmes they are exposed to. However, the influences of these programmes are insidious. They cannot be hindered from consuming these programmes; nevertheless, the following recommendations should be taken into consideration in order to minimize its negative influence on the viewer's social behaviour:

- i. This study advocate's for increased locally generated television programming. TV viewers cannot be hindered from watching these programmes, even though not all the programmes have negative contents, but the entertainment TV stations as part of their social responsibility must ensure that entertainment programmes with demoralizing contents are not shown at prime time.
- ii. Locally generated TV programmes such as *Tahidi High* and *Machachari* with high positive social values should be emphasized, while the negative social values should be de-emphasized.
- iii. The family is one social institution that also plays a vital role in shaping the social behaviour of teenagers. Therefore, parents and guardians should devote adequate time to educate their children on what they watch on the television stations. This is because most times they cannot effectively regulate or monitor what their teenagers watch.

- iv. The regulatory bodies should put all hands on deck so as to ensure that broadcasting standards are not compromised. The government through Communication Authority of Kenya has the statutory responsibility of “regulating and controlling the broadcast industry; promoting Kenya indigenous cultures, moral and community life through broadcasting.

5.5 Suggestions for Further Studies

The study on the impact of locally generated TV programmes on viewers in Kenya is nevertheless inexhaustible. Therefore, based on the findings of this study, the following areas were suggested for further studies:

- i. A study should be conducted on the role of the Kenyan viewers in development of these locally generated TV programmes.
- ii. This study used a sample of 180 and to increase the generalization, there is need to carry another study with a larger sample size.

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APPENDICES

Appendix I: Questionnaire for Household in Dagoretti Sub-Location

Section A: Personal Information

1. Gender

Male

Female

2. Age bracket

8-18 yrs

19-29 yrs

30-40 yrs

41-51 yrs

52> yrs

3. Occupation

Formal employment

Business

Student

Others

4. Highest level of education

University

Tertiary college

High school

Primary school

Section B: The level of awareness of Kenyan viewers on locally generated TV programmes

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

Yes ()

No ()

6. Do you often watch Citizen TV?

Yes ()

No ()

7. For how long have you watched Citizen TV?

Less than 2 yrs ()

Between 3-5 yrs ()

Between 5-10 yrs ()

More than 10yrs ()

8. Would you say you watch Citizen TV local programs?

Yes ()

No ()

Section C: The nature and impact of information consumed by Citizen TV viewers

9. How do you describe the kind of information you consumed from watching Citizen TV local programmes?

Very interesting ()

Fairly interesting ()

Not very interesting ()

Disinteresting ()

10. Would you say local programs influence your strong choice for viewing watching Citizen Television?

Strongly agree ()

Agree ()

Undecided ()

Strongly disagree ()

Disagree ()

11. State whether you agree or disagree in the following statement: My favourite actors are my strong influence viewership.

Strongly agree ()

Agree ()

Undecided ()

Disagree ()

Strongly disagree ()

Section D: The Motivational Factors for Watching Locally Generated TV Program among Dagoretti Location Residents

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

Very important ()

Some what important ()

Important ()

Not important ()

13. Which is you most preferred local program?

Machachari ()

Tahidi high ()

14. What are the challenges faced by Citizen TV

i) -----

ii) -----

iii)

Appendix II: Interview Schedule for Citizen TV Management Staff

1. Name.....
2. Your designation.....
3. For how long have you worked in this media house?.....
4. How do you describe your locally generated programmes? Do you consider them popular among Kenyans and why do you think so?
5. Would you say Citizen TV locally generated programme have faced steep competition from foreign programmes?.....
6. Do you have specific programme considered dominant among your audience among Kenyans?.....
7. Are all your locally generated programmes produced internally? If not, who produces them and where are they produced?.....
8. Does your audience participate in the development of your locally produced programmes?.....
9. How often do you conduct audience analysis? Are there any locally produced programme considered by your audience as they preferred brand?.....
10. How often do you produce new local programme or rebrand?.....

Appendix III: Questionnaire for Children

1. Name.....
2. What class are you in?.....
3. **What is the level of awareness of Kenyan viewers on locally generated TV programmes of Citizen TV?**
4. What locally generated programmes do you watch the most on the TV stations? (Tahidi High or Machachari? How often do you watch these programmes?
5. **What is the nature and the impact of information consumed audience among Dagoretti location residents?**
6. How much time do you spend watching locally generated programmes in Citizen television?
7. **Which are the motivational factors for watching locally generated TV program among Dagoretti location residents?**
8. What do you pay attention to in the locally generated programmes you watch?
9. Has the desire to live the glamorous kind of lifestyle you watch on the Citizen TV programmes motivate you to engage in some social vices?
10. Do you learn how to interact with your peers from the Citizen TV programmes you watch?
11. What is your perception about the role of locally generated Citizen TV and its programmes in shaping social behaviour amongst teenagers? Is it negative? Why? If it is positive, how?



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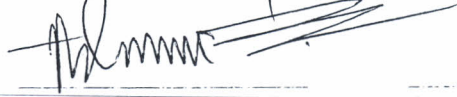
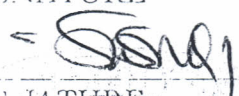

This is to certify that all corrections proposed at the Board of Examiners' meeting held on 28/10/2014 in respect of M.A./Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

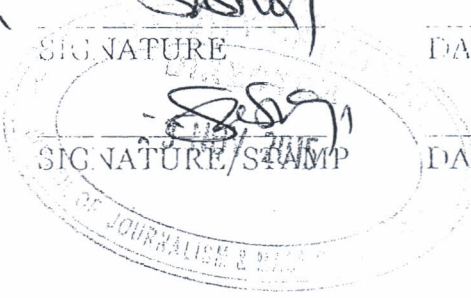
Reg. No: KS0169352/2011

Name: JEFFERSON MACHENDE WERE

Title: THE IMPACT OF LOCALLY GENERATED TELEVISION PROGRAMMES ON THE KENYAN

TELEVISION VIEWERS IN DAGORETTI SUBLOCATION OF NAIROBI
A CASE STUDY OF CITIZEN TELEVISION

<u>Mokaya Davis</u>		<u>28/10/2015</u>
SUPERVISOR	SIGNATURE	DATE
<u>Dr Samuel Singo</u>		<u>20/11/2015</u>
PROGRAMME COORDINATOR	SIGNATURE	DATE
<u>Dr Samuel Singo</u>		<u>20/11/2015</u>
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 Kenya

REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on 6/11/2015 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can now be prepared for binding.

Reg. No: KS0/69382/2011

Name: JEFFERSON WERE MANG'ENI

Title: TITLE IMPACT OF LOCALLY GENERATED TELEVISION PROGRAMMES ON THE KENYAN TELEVISION VIEWERS IN DARESBURI SUB-LOCATION OF NAIROBI
A CASE STUDY OF CITIZEN TELEVISION

Mokaya David [Signature] 6/11/2015
 SUPERVISOR SIGNATURE DATE

Dr Samuel Singi [Signature] 20/11/2015
 M.A. COORDINATOR SIGNATURE DATE

Dr Samuel Singi [Signature] 20/11/2015
 DIRECTOR SIGNATURE/STAMP DATE

