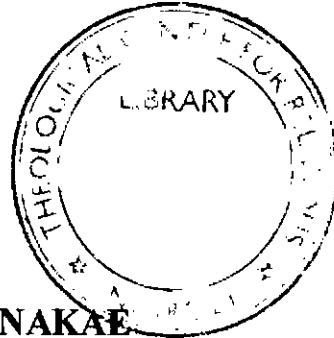


INSTITUTE OF SOCIAL COMMUNICATION

TANGAZA COLLEGE

THE CATHOLIC UNIVERSITY OF EASTERN AFRICA



SANTEYA LOISE NAKAE

**PROMOTING LOCAL PRODUCTIONS AND ARTISTS
ON LOCAL TELEVISION**

SUPERVISOR

Fr. MAURICE SCHEPERS

**A Final Project Submitted in Partial Fulfillment of
The requirements for a Degree in Social Communication**

NAIROBI 2009

ACKNOWLEDGEMENT

I would like to acknowledge the following for enabling me to come this far in accomplishing my thesis. Firstly, to The Almighty God for the gift of life and sound health and the grace to accomplish all that I have, My supervisor Maurice Schepers, I would not have finished without his support and commitment in this challenging journey, My Parents who gave me their support and love, Tangaza College for its facilities, library and the Cyber Café for information. Lastly all my good and supportive friends Fr. Steve, Fr. Joseph, Leo, Shiro and Josephine who have in their own way supported and assisted me in finishing this long essay. For those I have not mentioned, thank you and may God bless you endlessly and abundantly.



STUDENTS DECLARATION

I, the under signed, declare that this final project is my original work achieved through my personal reading, scientific research method, personal observation and critical reflection. It is submitted in partial fulfillment of the requirements for the Award of a Degree in Social Communication. It has never been submitted to any other college or university for academic credit. All sources have been cited in full and acknowledged.

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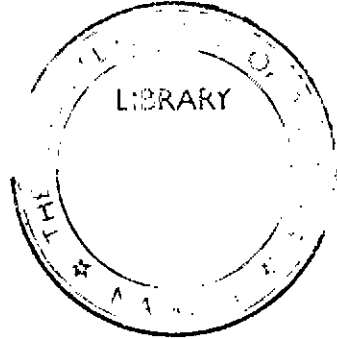
Date: 26/06/2009

This final project has been submitted for examination with my approval as college supervisor.

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Date: 26.06.2009

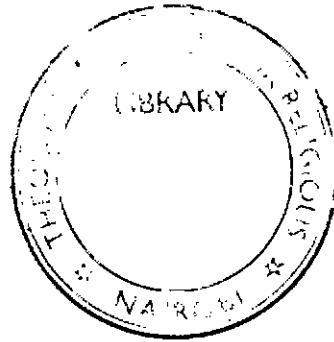


Dedication

First I want to thank the Almighty God for his Strength, Wisdom and great patience to reach where I am today. I dedicate this work to my Family and Friends: My Mum for her support and prayers, my dad for his encouragement, my sister Eliza, my brothers Tony, Franco and John for their great support.

Also to my friends and neighbours for their encouragement and support. Be blessed always.

Lastly I would love to dedicate this work to all youths in Kenya.



QUOTE

“IF ART IS TO NOURISH
THE ROOTS CULTURE,
SOCIETY MUST SET THE
ARTIST FREE TO
FOLLOW HIS VISION
WHEREVER IT TAKES
HIM”

(John F. Kennedy)

TABLE OF CONTENTS

Acknowledgement.....	ii
Declaration.....	iii
Dedication.....	iv
Quote.....	v
GENERAL INTRODUCTION.....	3
0.1 Statement of the problem.....	6
0.2 Background of the project.....	7
0.3 Objectives of the project.....	7
0.4 Motivation.....	8
0.5 Context of investigation.....	8
0.6 Target Group.....	9
0.7 Limitations.....	9
0.9 Methodology.....	10
0.10 Structure of the paper.....	11
CHAPTER ONE.....	12
Introduction.....	12
1.0 Definition of Terms.....	13
1.1 Local production.....	13
1.2 Artists.....	14
1.3 Television.....	14
1.4 Television programme.....	15
1.5 Quality.....	16
1.6 Promoting.....	16
1.7 Soap Opera.....	16
1.8 The nature of television programming in Kenya.....	17
1.8.1 Kenya Television Network (KTN) programming.....	17
1.8.2 Kenya Broadcasting Corporation (KBC) programming.....	19
1.8.3 Citizen TV.....	20
1.8.4 Nation Television (NTV) programming.....	22
1.9 Impact of promoting local TV productions.....	23
1.9.1 Positive aspects.....	23
1.9.2 Negative aspects.....	23
1.10 Challenges involve in promoting local productions in Kenya.....	24
CONCLUSION.....	25
CHAPTER TWO.....	26
1. Research Design Methodology and Data Analysis and Relevant Communication Theories.....	26
Introduction.....	26
2.0 Research purpose.....	26
2.1 Research methodology.....	26
2.2 Qualitative Research Methods.....	27
2.2.1 In-depth interview.....	27
2.2.2 Participant observation.....	27
2.3 Quantitative Research Methods.....	28
2.3.1 Questionnaires.....	28
2.4 Data findings and Analysis.....	28

11. MASS MEDIA THEORIES	41
Introduction.....	41
2.5 Cultural imperialism theory	42
2.6 Agenda setting theory.....	44
2.7 Cultivation Theory.....	44
2.8 Uses and Gratifications Theory.....	45
CONCLUSION.....	47
CHAPTER THREE.....	48
3.0 COMMUNICATION STRATEGY	48
3.1 Objective of the Campaign	48
3.2 Aim of the Campaign	49
3.3 Content of the Campaign	49
3.4 Target Audience	50
3.5 The Campaign Medium	50
3.6 Campaign Design	50
3.7 Key Messages of the Advert	51
3.8 Language.....	51
3.9 Communication Methods and Techniques	52
3.9.1 Production process.....	52
3.9.2 Types of Shots	52
3.9.3 Camera Angles	52
3.9.4 Post-Production Techniques.....	53
3.10 Sustainability.....	53
3.11 Strong Elements of the Campaign.....	53
3.12 Evaluation	54
3.13 Budget.....	54
3.14 Ethical values of advertising	55
4.0 GENERAL CONCLUSION	56
BIBLIOGRAPHY	58
APPENDICES	61
Appendix 1	61
APPENDIX 2.....	62
Questionnaire	62
Appendix 3	65
In-depth interviews.....	65

GENERAL INTRODUCTION

The local Kenyan TV industry traces its history back to 1959 when KBC was established by the British colonial administration. This Kenyan TV industry was modeled on British Broadcasting Corporation (BBC). This being the case, it bore a striking resemblance of their programming and presenting of news to BBC. In June 1964, after independence the corporation was renamed Voice of Kenya (VOK). This TV became a government's mouth piece that provided information, education and entertainment. The station dominated the TV industry between 1964 and 1990, a period when TV and radio were owned and controlled by the state. During this period, there was a politically inspired initiative for increased local content and a sharper nationalistic outlook. However, only 40% of the 70% targeted local programmes content was able to be achieved by mid 1980.¹

The liberalization of the airwaves in 1990 saw the entrance of Kenya Television Network (KTN) a privately owned media house into the market. This station was licensed in March 1990. About 75% of KTN's programmes were foreign. It paved way to the entrance of other private TV stations among them included, Nation TV, Citizen TV, STV and Family.² The latest entrant in the market is K24 which is about one year old.

Interestingly, most of the local Kenyan TV stations air a higher percentage of foreign programmes than local content programmes. This leads one to ask, is the Kenyan TV broadcasting industry really Kenyan? If not, what can be done to make it Kenyan?

This paper wishes to highlight the influx of foreign programmes in the Kenyan TV industry. It underlines the effects of foreign programmes on the audience and the local TV industry. It further promotes production and airing of local programmes. In doing so, it is optimistic that this will not only transform the Kenyan TV industry but also improve the lives of the citizens.

¹ Cf. H. Newcomb, Museum of Broadcast Communications, 1260.

² Cf. H. Newcomb, Museum of Broadcast Communication, 1261.

First, local productions have a variety of genres ranging from documentaries, to TV plays, game shows, advertisements, soaps and 'news'. News has become the production from where the local 'story teller' (newscaster) prominently sells his 'artistry' (events of the day). Yet 'news' in its quest to be objective, truthful, and fresh cannot be relied upon to effectively satisfy the viewers' quest for artistry. The fact that news is the most watched of all local productions in Kenya TV should be instrumental to artists involved in other genres.³ Therefore, this invites us to the realization that there is indeed an overwhelming thirst for our Kenyan stories.

Local productions seem to be the toast of the moment as local programmes reclaim their positions hitherto occupied by their foreign peers on local TV stations. Currently, Kenyans have started to shun soap operas because the local programs established seem to be pulling bigger crowds than the Mexican soaps that have in recent past dominated local TV stations.⁴ This change in the TV landscape has resulted in an audience-oriented turn in broadcasting which highlights the role of programming as the main instrument in broadcasters' struggle for an audience. It is encouraging that the local TV stations are more ready to give local producers a chance despite the fact that the Kenyan TV industry lacks enough programmes that can sustain the interest of its viewers. In the local TV stations that have embraced local programming, Citizen TV has led the pack, closely followed by KBC, then the Nation TV. KTN is yet to follow suit despite having a sprinkling of local productions in its programming.⁵ According to the researcher's thinking KTN may be trying to figure out what the audience needs and what the audience wants before following suit in local programming.

Promoting local production and artists on local television is something of great importance in the Kenyan perspective because the local TV drama is something that each one

³ Cf. F. Mbogo, http://www.artmatters.info/web/?p_802.18/10/2008,1

⁴ Cf. T. Kamuzu, "'Cobra Squad' boosts new interest in local TV drama." 33, 35.

⁵ Cf. T. Mukani, http://www.haiya.co.ke/node/3347_18/10/2008

of us, as Kenyans, can identify with to some extent. In addition, most if not all foreign programmes shown on local television stations present certain issues very uniquely from the way we would present them in the Kenyan context, based on our cultural values. For example, even though 'Cobra Squad', a local detective crime series, to some extent is westernized, nevertheless a Kenyan viewer will not miss out some important values to relate to than the foreign programmes which a viewer can hardly do but only copy cat and try to be or do what the foreign programmes presents.

In this era, TV has become a universal gadget and most people use it for news and entertainment which everyone does not seem to be able to live without.⁶ In the context of this research study, TV is understood to carry something of these changes forward, touching and transforming the social, cultural, and socio-psychological domains of people's everyday life experience.

Before, most media houses in Kenya were very far in promoting local productions on TV. But why the gradual interest in local TV productions? Lucia Shikuku (2007), script writer, argues that the flooding of the Kenyan market with Nigerian movies, though some were of poor quality, suggested that we can do the same if not better. Even though it is not easy to generate programs which can hold an audience because it is difficult to predict the behaviour of both the viewing public and competitors⁷, currently in Kenya, local programmes have become a major force in the industry, so much so that any station that doesn't have several of them risks having its viewer ratings slump.⁸ In any case, everything has a beginning and the foreign producers who produce the soap operas that are flooding our local TV screens had to begin from somewhere, and they made systematic progress to reach where they are today. This should in itself be an encouragement to us Kenyans, to say and have

⁶ <http://www.propertykenya.com> 10/01/2009

⁷ Cf. C. Whitney- J. Ettema, *Individuals in Mass Organization*, 107.

⁸ <http://www.propertykenya.com> 10/01/2009

courage that we can as well begin from somewhere no matter how hard, unsupportive and unpromising the path might appear.

“Although the industry should not be dismissed wholly as incompetent or unworthy, there is need for the growth of a wider pool of professionals within the industry.” Fred Mbogo⁹

The broadcasters themselves and the TV listings in newspapers and magazines, regularly classify programs by the type: news, documentary, sports, action, adventure, western, situation comedy, soap opera, variety show, game show, talk show, children’s cartoon and the like. In Kenya, western programmes are dominating the local programmes. This should not be the case.

Application of my research deals with the policies that the Kenyan government has and needs to adapt in relation to the TV industry so as to improve the indigenous film industry and in turn help reduce foreign programmes. This means that some form of law should be devised and be enacted to ensure that Kenyan broadcasters reserve a place for local productions.

0.1 Statement of the problem

Despite having local artists and local programmes in Kenya, lack of adequate support from the government as well as the local market prevents the development of both the local artists’ talents and the production of local programmes. A rise in the number of local productions is further hampered by the influx of foreign productions which take up most of the airspace, even the space that should be allocated for local productions and further slows down the development of the local film industry in the country. Watching any local television station, especially from 19:45 hours till midnight, one would notice that much of the televised material, with the exception of Prime News, is all foreign soap operas or some other foreign

⁹ Cf. F. Mbogo, *In Search of Vitality in Kenyan TV Sector*, <http://www.artmatters.info> 18/10/2008

programmes, like Wrestling, Comedies, or the American Tyra talk show. This makes Kenya far behind in nurturing local actors and actresses bubbling with talent to participate in production of local programmes.

0.2 Background of the project

TV is a communication medium which is always searching for entertaining material that would compel people (audience) to remain glued to the screen. Everybody can use it to get a message into millions of homes but instead the highest percentage of programmes televised by local television stations in Kenya is not locally produced. Local television station is loaded and saturated with foreign material and programmes and as a result, Kenyan TV industry lacks enough programmes that can sustain the interest of its viewers.¹⁰ Wachira Waruru (2008) highlights the problem of the media, namely, that it treats the mass market as a niche market which can be continuously fed with foreign productions.

0.3 Objectives of the project

- To highlight the importance of local programmes in the country and reasons for promoting local programmes.
- To analyze the communication strategies which the media could adopt in order to promote local artists and the production of local programmes in the country.
- To analyze how Kenyan youths expose themselves to local programmes rather than to foreign programmes and vice versa.

¹⁰ Cf. F. Mbogo, <http://artmatters.info/web/?p=802,18/10/2008,1>

- To encourage the production of local programmes which in turn the media will minimize airing of foreign programmes and instead air variety of local productions.
- To know how Kenyan youth perceive and think about western or foreign programmes and people.

0.4 Motivation

The researcher is motivated to write about this topic by the fact that most Kenyan television programmes are western and not so much time is given to local programmes, and she thought of carrying out a research to find out why this phenomenon could be interesting. Further, she was motivated by the fact that the local talents put in all they can to establish themselves and yet they do not receive the support that could see them reach high standards. This topic is very vital in the community today whereby most of the local television stations are overloaded with foreign material. In this case most of the youths are saturated with foreign product.

Again she has chosen this topic because she knows that researching and doing literature review is possible and it will help to highlight the importance of local programmes in the country.

0.5 Context of investigation

The location of the research is Karen-Langata because it is a place populated by youths. This will help in the collection of different views and individuals thoughts on the promotion of local artists and local productions in the Kenyan TV. In this area I believe I will gather much information to support my research.

0.6 Target Group

The age in which I am interested with is between 13 and 25. In this age, there is an identity crisis where by youths wants to identify themselves with a certain culture. This is the most affected age by foreign content through television which engages their senses into westernization, because they are desperately seeking for a satisfactory sense of belonging.¹¹ Again the youths make up a large part of the audience that watches TV. The youths are known to have their popular culture and are unappreciative of the local TV productions as they are to the local music productions which make it interesting to research on them. Popular culture in this context means certain objects and practices consumed or engaged by all strata of the population which are expressed through artifacts, words, images, and objects that bore meaning.¹²

0.7 Limitations

Some of the limitations encountered include accessing the media people to explain on their TV programme policies which results to more foreign programmes and a few local programmes. Also how do they map out their consumer preferences and provide programmes that might meet viewers demand.

The second limitation concerns access to materials that deal with the local actors and actresses in the production of television programmes. This is because most if not all people who discuss local TV will speak about Mexican soap operas, American sitcoms, reality shows, and of course, soccer. The only chance of hearing anything local is in a discussion of the news bulletins.¹³

¹¹ Kerber, M., "Dynamics of Human Growth", Class notes, Tangaza College- Catholic University of Eastern Africa, Nairobi 2006.

¹² Cf. J. W. Carey, *Media and Popular Culture*, 37.

¹³ <http://www.nation.co.ke> 10/01/2009

The third limitation includes getting access to, as well as objective responses from the government officials and mostly from the Ministry of Information and Communication, on such matters. The government is involved in the passing of legislation which will determine the percentage of local productions and foreign programmes to be aired on the local TV stations. That legislation will also help sustain the capacity of local soaps to stay longer.

0.8 Hypotheses

- The media can play an important role in promoting both the local artists and local productions.
- Foreign programmes create false perception in terms of the quality of life prevalent in other countries.
- Regulating the influx of foreign media products, especially television programmes, can be used to encourage the local artists to get involved in the production of local programmes.

0.9 Methodology

This work will be based on scientific research and review of literature having to do with the development of local television programs in Kenya. Carrying out interviews will bring out clearly the comments of different individuals in line with local production of programs in television. Questionnaires will be used to collect information from appropriate respondents so as to try to establish the exact factors that block the development of both local talents and local programmes in the Kenyan media.

0.10 Structure of the paper

Chapter one will deal with definition of terms, positive and negative impact of local programmes, challenges of promoting local productions and analysis of Kenyan TV programming that manifests the presence of more foreign programmes than local programmes. Literature review will be elaborated in this chapter.

Chapter two will be dedicated to research findings from the field and data analysis which will examine the place of local programmes in the Kenyan contemporary society. Ethical implications of local television programmes will also be dealt in this chapter. This chapter will also present a discussion of media theories linked to the promotion of local artists and productions.

Chapter three will be dedicated to the elaboration of a communication strategy and its justifications vis-à-vis the research findings. Ethical issues related to research findings and the social effects of the media will also be discussed in this chapter.

CHAPTER ONE

Introduction

Before the researcher can go on to look at how television can be used as a tool for promoting local production and local artists, it may be appropriate to understand the kind of medium that we are looking at. Doing so can help us to lay a solid foundation for further analysis of the same medium and how it can be used. Therefore some working definitions may be necessary and appropriate. The researcher will then use this chapter to widen and to discuss the nature and challenges of promoting local productions and artists on local television. In this chapter it is also appropriate to analyze the Kenyan TV programming that manifests the presence of more foreign programmes than local programmes on local television. The bottom line, however, is whether TV viewers in Kenya are currently well catered for. Programme line-ups are littered with foreign programmes where local productions are pushed to the periphery. While viewers often tolerate and even enjoy foreign programmes, there is no way of telling whether viewers from all classes are in agreement with the current setting.

Considering the language factor, there is a gulf that displays itself between the programmes and the viewers whose normal everyday language is Kiswahili, 'Sheng' or anyone of the more than forty two other tongues spoken in Kenya. Language question being an issue, a certain class of viewers whose everyday language is English because of their circle of influence, are the only ones that can watch and enjoy some of the foreign programmes.¹⁴ This is a clear indication of the discriminative nature of the foreign programmes.

It is also important to understand the different categories of TV audiences because different audiences watch TV in different ways and for different purposes. First, audiences can be regarded as Citizens (audience-as-public) in which their programming tends to be

¹⁴ <http://artmatters.info/web/?=802> 18/10/2008

justified within a discourse of what the audience needs. Secondly, audience can be regarded as Consumers (audience-as-market) in which the programme policies are justified within a discourse of what the audience wants. Here programming is characterized by a by a regular and predictable flow of entertainment programmes, so as to secure the prolonged attention of the consumer.¹⁵

1.0 Definition of Terms

1.1 Local production

As defined consists of those programmes that are produced in the local station's own studio or on location with the use of the station's equipment.¹⁶ When we talk about local productions in the context of this paper, we mean those programmes that are produced by the local producers and local artists' with the use of station's equipment. Local productions are mostly done and produced within the country.

Daily newscasts are the most common local production because much of their materials are from the local angle and only a little material from the international perspective. Other local production includes sporting events, interview programmes, music, drama, documentaries and public-affair discussion shows. Even though it would be difficult, however, for a local station to fill its entire schedule with locally produced programming. As a result, most stations turn to programming produced by other sources. The most used source is from foreign programmes. Foreign programmes here mean the programmes from the western nations which have dominated the local TV stations. Using of programming from other sources should be done carefully to avoid foreign programmes from dominating the local TV programmes. Programming is the planning of which television or radio programmes use to

¹⁵ Cf. P. Alasuutari, *Rethinking the media audience*, 106.

¹⁶ Cf. J. Dominic, *Media in the Digital Age*, 9th ed., Mc Graw-hill, 233.

broadcast its programmes.¹⁷ Scheduling can be daily, weekly or seasonal schedule. This programming is very important to capture, maintain and retain the audiences.

1.2 Artists

These are professional entertainers such as singers, dancers or actors.¹⁸ In this context the researcher uses local artists implying the local performing artists in music, dance or drama. Local artists work with local producers in producing local production. Local producers have the greatest involvement to expand the availability of quality, local content and differentiated products. They should produce something that local people can identify with to some extent and something of high quality that will have a long shelf life and of reasonable content. Producers should use local characters and the storyline is supposed to be what most Kenyans encounter every other day. Artists are all those involved with the creation and production of texts that are distributed, spread, broadcasted, narrowcast, cablecast, or beamed by satellite through the mass media.¹⁹

Local artists and producers should continually produce programmes, by picking the trends and issues that concern our society and reflect them in their programmes.

1.3 Television

It is a medium of mass communication that engages both the audio and visual senses. Television set is a piece of electrical equipment with a screen on which you can watch programmes with moving pictures and sounds. The output generated by it needs to be interpreted and it links daily life to other large symbolic orders of social and political

¹⁷ Cf. J. Dominic, *Media in the Digital Age*, 9th ed., Mc Graw-hill, 233.

¹⁸ Wehmeir, S., *Oxford Word Power Dictionary*, 17th ed, 70.

¹⁹ A. Berger, *Essentials of Mass Communication*, 146.

life.²⁰ TV like radio is a universal medium. It has also become the dominant medium in terms of the amount of time spend with it daily for news and entertainment.

After the printing press, the most important invention in communication technology to date has been TV and radio. TV has changed the way teachers teach, governments govern and religious leaders preach and the way we organize furniture in our homes. The business of TV is dominated by a few centralized production, distribution and decision-making organizations. Most programmes that come in mind when we think of TV were conceived, approved, funded or distributed by the broadcast networks.²¹

1.4 Television programme

This is a segment of programming in TV broadcasting which transmits programmes to an audience.²² Programming is basically the practice of organizing TV programmes either in daily, weekly or seasonal.²³ It is important because it helps in giving a programme an attractive chance to retain the audience. When people watch TV, they tend to look for programming that is plausible, programming that rings true with their own experience or with what they take to be “real”. What is real can vary widely from one viewer to the next and even one day to the next for a particular viewer. Most of Kenyans if not all, takes ‘Cobra Squad’ to be unreal and most of them don’t learn much from it. But it is the beginning and we hope to get much to identify with from it in future.

²⁰ P. Dahlgren, *Television and the Public Sphere*, 25.

²¹ Cf. J. Dominic, *Media in the Digital Age*, 210.

²² <http://en.wikipedia.org/wiki/television> 22/02/2008

²³ Booker, N., “Media Management”, class notes, Tangaza College- Catholic University of Eastern Africa, Nairobi 2008.

1.5 Quality

It is a criterion of judgment to be made by actual audiences in actual situations when watching a TV programme, “something that we all do whenever we channel hop in search of an image or sound which we can identify as likely, or most likely to satisfy.”(Brundson, 76) In the context of this paper, quality refers to the programs’ content which can either be worth-watching or not worth-watching. Quality is based on a producer who produces a programme. Most viewers depend on the quality to either watch the program or not. Principle of quality can be divided in to two categories. First, quality may refer to good programming. Secondly, in a general perspective, it refers to an innovative approach. Quality may also be approached as individual viewer’s personal interest, programme appreciation, consumer and demand among others.²⁴ For instance, here in Kenya most of the viewers don’t like watching programmes like Vioja Mahakamani, and Vitimbi among others claiming that they are of low and poor quality.

1.6 Promoting

This refers to encouraging, supporting and sponsoring. In the context of the research, it is referring to promoting local TV programmes which will in turn boost the local production industry.

1.7 Soap Opera

It is an ongoing, episodic work of fiction, usually broadcast on TV or radio or a dramatic serial broadcast mainly intended to entertain its audience.²⁵

²⁴ Cf. P. Dahlgren, *Television and the Public Sphere*, 116.

²⁵ <http://en.wikipedia.org/wiki/Soap-opera> 22/02/2008 pg1-2

1.8 The nature of television programming in Kenya

Local television stations may be said to be more inclined to televising foreign programmes than local programmes. This approach to programming may not prove supportive to the production of local programmes and to supporting the local artists. Even though our local producers and artists try very much in producing local programmes, the local TV stations do not give them enough air time for their airplay. To bring out clearly the manifestation of these foreign programmes in the local TV stations we are going to analyze some of the Kenyan local TV stations and their programming. In this case we will try to analyze programming of some local TV stations in a collective manner, distributed throughout the week in order to prove that the Kenyan television is televising more foreign programs than local programmes. Locally, programming is termed as programme line up or weekly television guide. These local TV stations include KTN, KBC, Citizen TV and NTV. Of all TV stations in Kenya, only KBC is government-owned. The other TV stations are privately owned. This does not mean that they are the only local TV stations in Kenya but the researcher is using them to prove or disprove the hypothesis that the Kenyan local TV stations are saturated with foreign content.

1.8.1 Kenya Television Network (KTN) programming

It is a privately owned television station established in the year 1990. KTN was the first TV station in Kenya to break KBC's monopoly. Its programming ranges from 19-24 hours on a daily basis. The most prevalent programmes are Neighbours, 24, Mientras haya Vida (Until my Last Breath), Heroes, Without a Trace, Sopranos, the Unit, Charmed, Steve Harey show, Law and Order, TNA Wrestling, Bernic Mac, Alias, Less than perfects, The Pretender, Apprentice, CSI New York, E.R, Prison break, Roswell, Fun factory, Tyra banks show, Monk, Navy NCIS, Scrubs, Desperate housewives, 8 Simple

rules, *One tree hill*, *Gilmore girls*, *Yes dear*, *Beyond chance* and *Lost*²⁶. All these programs are foreign programs i.e. the way they address issues is not for us local people. Also when they were created they did not have a local person in mind. For instance, when the, *Desperate housewives*, was launched, KTN made such a big deal out of it yet they never do the same for local programs.

From the analysis above of KTN programming it is clearly that foreign programs have dominated the local programs. First, the foreign programmes are allocated more airtime than the local ones. For instance you find a program like 'Lost' running from 7.35- 8.35 pm while a program like 'Art scene' is given 20 minutes only. Is this a way forward for promoting local productions in Kenya? The answer is 'NO' as Justus Tharao (2007) says, Kenyan viewers are tired of foreign stuff, they yearned to watch and laugh at their own stories being re-enacted on TV. He adds that there is hugely untapped demand for local productions.

The only local programs in KTN are news but not purely local because it has some international content, H2O (music show) which has a little local content, Art Scene a show promoting arts and life of local artists and out and about which is a program venturing the Kenyan geographical, landscape and wildlife. In the year 2008, KTN introduced a new local program, Vibe City, a talk show. It is a programme which offers a chance for the youths to interact with the local artists face to face and asks questions related to the local music and film industry.

²⁶ Sunday Nation, *Weekly Television Guide*, 18-01-2009,pg 15

1.8.2 Kenya Broadcasting Corporation (KBC) programming

KBC is a state-run media which was established in 1928 with the name “Voice of Kenya”, but the name changed in 1989 when the Kenyan parliament decided to reverting the corporation’s name. It is hypothesized by most Kenyans that the to and fro change in corporation’s name was initially caused by bad relations between Kenya and the British government.²⁷ KBC has both TV and radio but in this context the researcher is dealing TV. KBC is the only Kenyan TV station which has been in existence since independence. Since then it has tries to keep up the values of Kenyans by airing more local programmes. KBC enhances development of local cultural values by facilitating the dissemination, preservation and conservation of authentically indigenous values.

KBC has been successful because it produces programmes that are relevant to all Kenyans, no matter which socio-economic class they belong to.²⁸

But since the influence of the international and foreign programmes is pervasive it has fallen into the trap of airing more foreign programmes than local programmes. KBC programming ranges from 17 to 27 on its daily number of programmes. Some of the many foreign programmes are Nilus the Sandman, Smack-down, Everybody loves Raymond, Rebecca, Dallas, Pacific drive, fresh prince of Bel-air, sad love story, Beauty and the Geek, Bold and the beautiful, Code 254, Tarzan, it might be you, Vocal, Generations, The Collector, Earnest Angley, Divas²⁹. They are all foreign programmes which are allocated more air time for their air play than the local programmes. Most of them run for one hour while our local programmes are given fifteen to thirty minutes per programme only.

As I have said earlier that KBC has a variety of local programmes which they are trying to uphold Kenyan values. Before, people were complaining that they are not up to their standards but the modern local programmes produced in KBC are quality

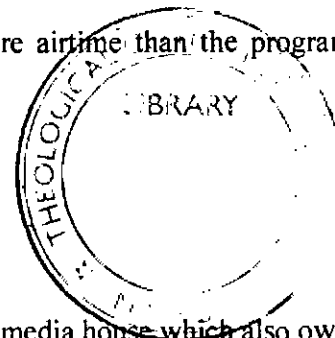
²⁷ <http://www.kbc.co.ke> 22/02/2008 pg 1.

²⁸ <http://www.jump.tv.com/en/node> 15/03/2008. pg 1.

²⁹ Sunday Nation, *Weekly Television Guide*, 18-01-2009, pg 15.

programmes to match the competition and maintain the audience, they are not the same as before. E.g. “Je huu ni Ungwana” a Kiswahili phrase meaning ‘Is it really right and ethical to act in a certain way’; this programme teaches the public dos and don’ts in the society. Its topic changes and it is interesting because it educates every person good conducts in the society be it old or young, man or woman and rich or poor. Local programmes in KBC includes Kivunja Mbavu, Kero, Ujana, Mnazi lane, Vitimbi, Vioja Mahakamani a Kiswahili phrase meaning ‘drama in the court’ which focuses on interpreting the Kenyan civil and criminal law system, , Know your policeman, Santuri, News and Club 1.

These local programmes in KBC TV station try very much to help the upcoming artists to develop their talents and as a result try to improve the local productions market. For instance, programmes like, Code 254 and Divas, focus on artists and prominent people, their life history, successes and challenges. This is one way of encouraging the upcoming artists and also nurturing fresh and new talent. But by comparing the airtime the local TV programmes in KBC are given and the airtime of foreign programmes, foreign programmes still gets more airtime than the programmes produced locally.



1.8.3 Citizen TV

Citizen TV is owned by Royal Media Service, a multimedia house which also owns 8 radio stations, most of them local but together covering the bulk of Kenya. Citizen TV began broadcasting in 1998. It broadcasts both current affairs programmes and entertainment.³⁰ Citizen TV has emphasized their desire to air more local productions and boost their local content portfolio. Citizen TV has variety of local programmes compared to foreign programmes. Some of the foreign programmes which have dominated the local programmes

³⁰ <http://www.kenya-advisor.com> 20/01/2009

in Citizen TV are Pasion, Nunca Te Dire Adios, Popcorn TV, White man's Land, Setanta Sports, Edge of Paradise, Storm over Paradise, Stepping Raser and Kung Fu movie.

The above mentioned foreign programmes are allocated more airtime than the local programmes. A programmes like Pasion plays at 8 pm by this time the children have not yet sleep and they watch it keeping in mind it is a love and romance movie which takes one hour. It does not carry the values which are related to our traditions but the children are ready to imitate what they see. Kung Fu is a program like wrestling which has more violent actions, although it comes at 9.40 pm this does not mean that it is not watched by many especially the youths who afterwards put in to practice what they see. This is how the youths ends up graded as violent.

The many local programmes in Citizen TV include Majaliwa, Inspekta Mwala, Tahidi High, Funiko, Waridi, Mahabahaba, Papa Shirandula, Hatia, Makutano Junction and Mother in Law. Some of the talk shows include Louis Otieno Live, Women's Show, Power Breakfast, Wedding Show and Citizen Extra, among others. The local programmes have a Kiswahili name one, of the main actor, for instance 'Waridi' which means rose flower. It is a story of a girl who is forced by her parents to get married to an old man instead of continuing with her studies. It is a story which many can identify with, especially young girls in the Maasai community. The other reason for the use of Kiswahili names is to make the programme as local as possible because the title of the film decides very much on the reaction of the audience.

The producers of these local programmes did not have pure Kenyan stories told in Kenyan style they have tried for the beginning this is an encouragement. They have copied some Western stories then use the local people to tell the story. It is good because through using local people to act out they nurture and promote talent hence improving the local productions.

1.8.4 Nation Television (NTV) programming

It is a privately owned TV station which was established in 1999. It is having a pocket – sized number of local programmes. Its programmes range from 17-19 on a daily basis. The foreign programmes includes girlfriends which is a sophisticated comedy series that brings viewers into the lives of four American professional women living in Los Angeles who are struggling with the weighty issues of life, love, money and more men. Rubi a Mexican soap opera is a story. It revolves around Rubi Perez, a bewitchingly gorgeous young university student who is driven by the dark ambition to escape from her blighting poverty by any means. Other foreign programmes are Ripleys, Hack, West wing, One on One, Hope and faith, Catarina and Sebastian, The District, MTV Base, Jack and Bobby, Smallville, Courting Alex, Freddie, Brothers Garcia, The Bachelorette, The Bachelor, What about Brian, Jericho, Everwood, Real TV and Miami Phapsody.³¹

NTV is not famous in airing local programmes because the people who are in the programming department go to select their programmes they mostly go for those local programmes which are not long life shelved programmes therefore the episodes finishes before the whole programme is over. Some of these short life shelved programmes includes Wingu la Moto, “Cloud of Fire”, and Cobra Squad among others. These programmes are aired but when the episodes are over they take a break until other episodes are shot. This has contributed so much for NTV to be far ahead in nurturing and promoting local productions in Kenya.

³¹ Sunday Nation *Lifestyle pullout magazine* 17-03-2008, pg 15.

1.9 Impact of promoting local TV productions

1.9.1 Positive aspects

Promoting local TV programmes in Kenya will have a heavy positive impact to our economy.

It will also play a part in promoting heritage and cultural diversity of our own and diminish the mass culture with which the media has taken place over a long period of time resulting to many if not all Kenyan youths to have a placeless culture. By trying to understand both positive and negative impacts of local TV programmes it will provide a strong foundation of where to start and where to stop. These impacts will give direction to our producers. The following are the positive effects.

- positioning the country at the center of the world's spreading technological revolution
- attracting significant levels of foreign spending on services in the country
- providing employment and training opportunities in the audiovisual sector
- boosting the domestic film and television industrial infrastructure by encouraging film production.

1.9.2 Negative aspects

Everything has both good and bad sides, and promoting local programmes is not an exception to have some negative aspects in the society. The following are the negative effects.

- Unrealistic- for example 'Cobra squad', it depict inaccurate portrayals of life e.g. when a person jumping from a helicopter to the ground without a parachute and he/she does not gets hurt. Their shooting with guns it is also not real and as a result leaves an audience with unrealistic perception.
- They primarily intend to attract large audiences but carry undesirable values. For example 'Tahidi High' does not promote good mannerism to students but promote bad habits on how to behave so as to become a 'celeb' or fearful in school.

- They are morally incoherent. Some of them don't draw clear distinction between good and bad behaviours in the society. For example, 'Papa Shirandula' does it try to discourage husbands from cheating their wives or is it suggesting that is the way forward? There is total confusion to the audience.
- Some if not all local productions copy the western ideas and incorporate them to the local audience which results to values erosion and not values enforcement. They are not original ideas from the local producers. E.g. 'Churchill live' is a local talk show program but the settings and ideas are copied from western programmes like 'Tyra Banks'. This encourages the 'copy cat effect' which do not promotes any local value but instill the western culture to the audiences.

1.10 Challenges involve in promoting local productions in Kenya

Kenya is in the process of achieving great heights in the local film industry, although it is faced with various challenges. They include;

- Film expenses are too high
- Producing quality programmes which will glue wide audiences on the screen for a long time
- The flooding of foreign programmes and movies into the Kenyan market
- Local producers being able to churn out more local programmes which can win more support from public that flocks to blockbuster imports from America's Hollywood, India's Bollywood and Nigerian Nollywood
- The producers fear to win the government support in areas such as fighting copyright violations. This is because the movie pirates make cheap copies of video and sell them to the public at low prices depriving film makers their income.

CONCLUSION

We can conclude this chapter by noting that TV is typically viewed by its audience within complex framework of expectations and judgment that is derived ultimately from an appreciation both of the public and social character of TV and of its significance in every day life and the personal pleasure that it can give. It is clearly that the Kenyan TV stations are truly saturated with foreign programmes. This is clear from the analysis of the four Kenyan TV stations. This frame work of evaluation and assessment may not be routinely activated or consciously articulated by the average audience member, but the prescription that arises concerning TV and its contents is usually very familiar. Sometimes because media in general are very dynamic and the audiences are dynamic too in their viewing pattern. As stated earlier in the introduction that, the audience, more especially the local audiences, are more for local productions than for the soap operas which have been in past the number one peoples' choice.

It is now the work of the media to change their programming from that one with higher percentage of foreign programmes and lower percentage of local programmes to the one with more local programmes and few foreign programmes. This is so because the audiences depend so much on the media most of the time they don't decide what to watch and what to be given much time. Television programmes influenced the people's perception. It facilitates categorization whereby the audience becomes too much exposed on to the foreign programmes and as the result they end up thinking that they are everything and also influences how they perceive local programmes. Promoting more local programmes and artists on local TV will change the audience attention that even locally produced programmes can be entertaining and informative too.

Chapter Two

1. Research Design Methodology and Data Analysis and Relevant Communication Theories

Introduction

This chapter deals with research findings obtained from field work. The location of the research was Karen-Langata area. This location I believe had a satisfactory number of youths who helped me to obtain the required information for my research study. This chapter will also deal with the interpretation of the findings against the background of relevant communication theories.

2.0 Research purpose

This research is purposely aimed at exploring the possibility of promotion of local programmes to counteract the influence of foreign programmes on Kenyan audiences. It also investigates the format and content that the proposed local programme should have.

2.1 Research methodology

This project was a descriptive research, i.e., a systematic collection and analysis of data in order to answer questions or test hypothesis concerning the current status of a programme, project or activity.³² In our case it focused on the TV programmes aired on local TV stations. The researcher used both qualitative and quantitative research methods for data acquisition which enable me compile my research.

³² Cf. D. Kasomo, *Research Methods in Humanities and Education*, 5.

2.2 Qualitative Research Methods

2.2.1 In-depth interview

The researcher had the opportunity to conduct interviews with four people, two men and two women,³³ because gender can affect one's opinion even in such matters. These people are from different social backgrounds. One of the interviewee was employed while the remaining three are students from different learning institutions. This was to seek their suggestions on what can be done to promote locals artist and also their personal view of programmes on Kenyan TV stations.

2.2.2 Participant observation

The researcher conducted my participant observation in three hostels for both men and women. She wanted to see and observe for myself different programmes that are preferred to be watched by the youths of these particular hostels. These hostels include the Apostle of Jesus hostel and St. Claire hostel both for ladies and Mazzoldi hostel for males. The observation was done during the day from 4-6pm and at night from 8-10pm. During the day the hall is not full and only a few people are available. This is so because during this time most Kenyan TV stations televise music which is either local or international. This makes them find it hard to predict which kind of music will come. One member who was there confirmed to me that they are trying their luck and if much of the music is local they will leave the hall.

At night the pattern observed is different. From 8-10pm most TV stations airs soap operas and other international programmes. The hall is full and if by any chance the station changes to local they also change the station to the other and if there is no local TV airing

³³ Refer to Appendix 3

international programmes the house goes empty and only few people remain. The remaining ones love both local and international programmes.

This was from both male and female hostels and from this it confirmed to me that these youths together with the media perceived international music and programmes more important and interesting than the local programmes.

2.3 Quantitative Research Methods

2.3.1 Questionnaires

This was one of the research methods which the researcher used to sample diverse views from respondents who live within Karen-Langata area. It is a purposive sampling criterion.

2.4 Data findings and Analysis

Out of the 110 questionnaires administered 105 were returned. 3 of 105 were invalid, leaving 102 valid. The researcher used purposive sampling criteria to administer questionnaires to the youth within the study locale. She targeted youths because from the previous research she had established that they are the most avid viewers of TV and most influenced by it. Majority of the respondents stated that they spend between 3 to 7 hours watching TV on a daily basis. Besides most of them (93.4%), pointed out that most of the programmes televised by local TV stations are of foreign content. This was not pleasant to them thus they desired to view more local content. The current research thus seeks to call for more local programmes that are relevant to the local audience. It explores the possibility of promoting more local production by launching a media campaign for them.

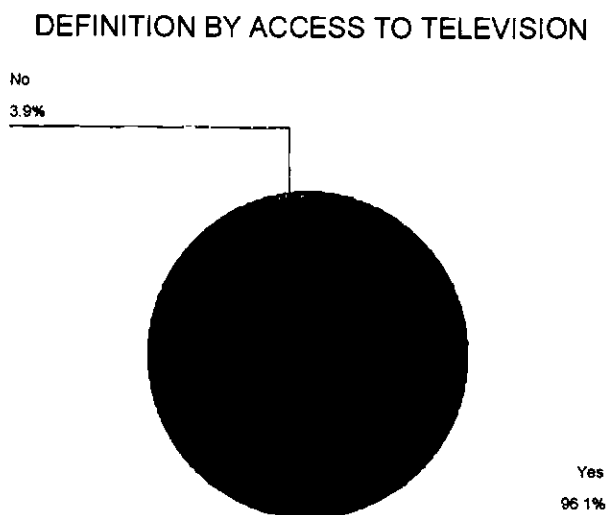
Cross tabulation Table 1

DEFINITION BY AGE * DEFINITION BY LEVEL OF EDUCATION Crosstabulation

Count		DEFINITION BY LEVEL OF EDUCATION			
DEFINITION BY AGE		Primary	Secondary	Tertiary	Total
below 15 years		1			1
16 years- 19 years			3	5	8
20 years- 23 years		1	1	45	47
24 years and above				46	46
Total		2	4	96	102

As the above cross tabulation table 1 indicates, majority of the respondents ranged between 20 and 24 and above. The research purposely targeted the youth ranging the age between 13 and 25 years. Most of these respondents (94.1%) had achieved the tertiary level of education.

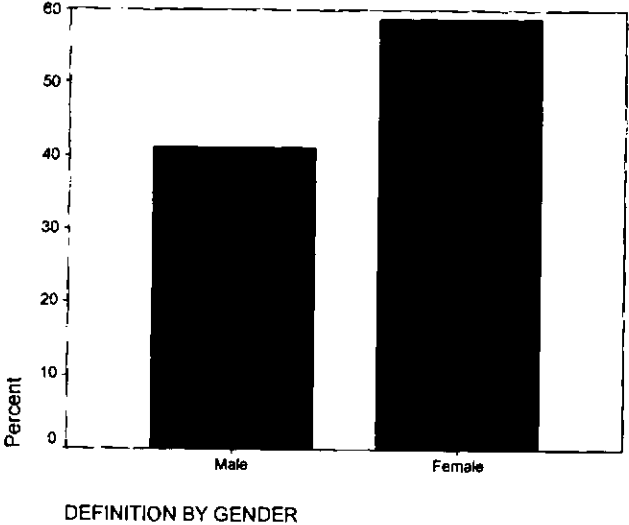
Pie chart 1



The pie chart 1 above indicates that (96.1%) have access to television. This implies that they are directly or indirectly affected by it having in mind that TV requires no literacy. Also as Joyce Jensen (2000) says that, we are a society that has become

increasingly reliant on TV and what it has to offer each day. This shows how powerful TV is in the society today especially at Karen-Langata area the study locale. (3.9 %) of the respondents has no access to television. Even so, as they interact with their peers they can be influenced by them. From the interviews it was established that some of them misinterpreted access with owning a TV set. In that case they still had access whether direct or indirect. It was a very key issue for those who have access to TV because if the highest percentage could not have access to TV they could not offer me the appropriate information that I wanted to obtain. They were also supposed to be watching TV programmes which are being televised on local TV stations.

Bar chart 1



A majority of the respondents (59%) were female as bar chart 1 above indicates. From the interviews, the researcher found out that women are more consumers of TV programmes than male. Some of them argued that men are always occupied with other activities and prefer spending much of their time with friends while the culture demands that women stay indoors. My main desire was to balance the gender but the female gender dominated the research but still I can draw concrete conclusion from the findings obtained from the research.

(73%) of the respondents watched TV for less than three hours as the cross tabulation table 2 below indicates, most probably because most of them were students and their busy study schedule could not allow them more time. Had the research been carried out during holidays the results might have been different. (25%) of the respondents spend 4-9 hours watching TV while 3% of the respondents spend over 10 hours watching TV. The cross tabulation also indicates that most of them (95%) watch TV for entertainment and information. Only (5 %) watch it for educational purposes.

Cross tabulation Table 2

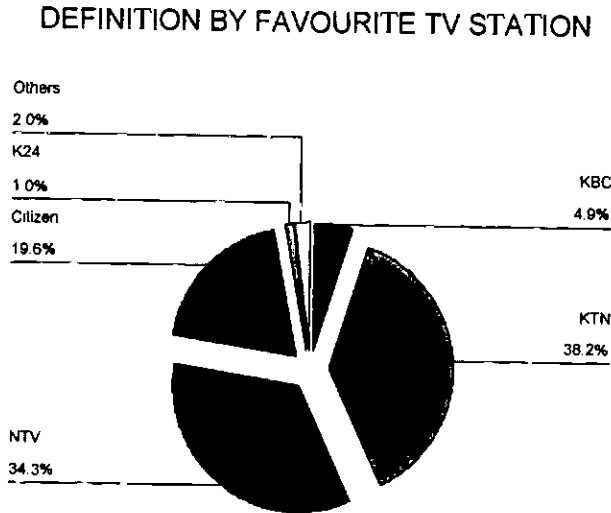
DEFINITION BY HOURS SPEND IN WATCHING TELEVISION * DEFINITION BY REASON OF WATCHING TELEVISION Crosstabulation

Count		DEFINITION BY REASON OF WATCHING TELEVISION			
		Information	Entertainment	Education	Total
DEFINITION BY HOURS SPEND IN WATCHING TELEVISION	1-3 Hours	41	28	5	74
	4-6 Hours	9	9		18
	7- 9 Hours	2	5		7
	Over 10 Hours			3	3
Total		52	45	5	102

Most of the respondents (38.2 %) as the pie chart 2 below indicate prefer watching KTN. They said it is their favorite TV station because it has interesting foreign programmes. Close to it was NTV with 34.3% this. TV station was preferred because respondents pointed out that it has a balance of both local and foreign programmes. Citizen was the third with (19.6%) respondents said it is because it has many local programmes. Even though it has programmes with local content some of the respondents felt that it was not appealing to their age, the local content is full of caricatures that may only appeal to young children. KBC, the national TV had (4.9%) respondents. This was probably because of competition from other privately owned commercial TV stations. Besides some of the respondents said KBC has a conservative attitude and play boring poor quality local programmes. I think if I could carry

out my research on the early 80s and early 90s KBC would be the favourite TV for many. This was the time that KBC was the only TV station in the country and many will not miss watching it.

Pie chart 2



From the findings, (89.2%) preferred to watch local programmes. Even though the Kenyan TV stations have some local programmes, a majority (66%) of the respondents expressed their dissatisfaction with them as the cross tabulation table 3 below indicates. When some were interviewed, they held that they were of poor quality compared to the foreign programmes. Some of the programmes such as Cobra squad had some unrealistic exaggerations which the respondents could not identify and relate to.

Cross tabulation Table 3

DEFINITION BY PREFERENCE OF LOCAL PROGRAMMES * DEFINITION BY SATISFACTION Crosstabulation

Count		DEFINITION BY SATISFACTION		
		Yes	No	Total
DEFINITION BY PREFERENCE OF LOCAL PROGRAMMES	Yes	29	62	91
	No	7	4	11
Total		36	66	102

A follow up question concerning which programmes should be given priority in the local TV stations, as indicated in the cross tabulation table 4 below, (83.3%) suggested that priority should be given to local programmes. This is because majority of the respondents (87.3%) held that there are more foreign programmes than local programmes being televised in the Kenyan TV stations. However, (16.7%) suggested that more priority should be given to foreign programmes. This was because they hold that foreign programmes will help us see the outside world. They added that these foreign programmes have good fiction unlike our local TV channels and will in return help us grow our local TV industry.

Cross tabulation Table 4

DEFINITION BY WHETHER LOCAL PROGRAMMES ARE TELEVISED * DEFINITION BY PROGRAMME TO BE GIVEN MORE ATTENTION Crosstabulation

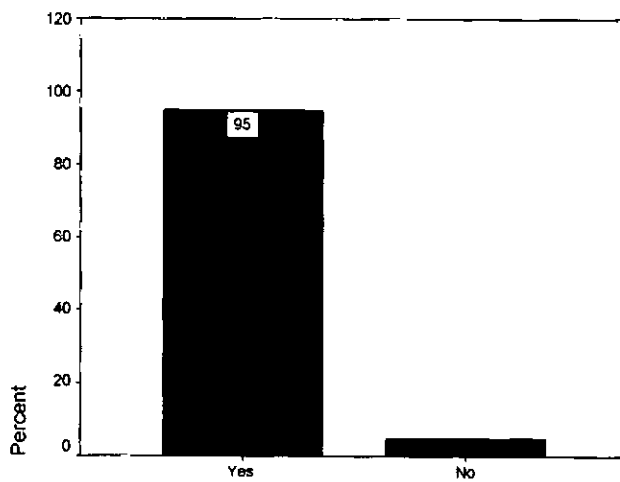
Count		DEFINITION BY PROGRAMME TO BE GIVEN MORE ATTENTION		
		More time to locally produced programmes	More time to foreign programmes	Total
DEFINITION BY WHETHER LOCAL PROGRAMMES ARE TELEVISED	Local Programmes	10	3	13
	Foreign programmes	75	14	89
Total		85	17	102

Most of the respondents (95%) as the bar chart 2 below indicates expressed a need for promoting local programmes. The respondents pointed out that it is very important to promote local programmes because they felt there was need to cultivate and promote our local culture

since the foreign programmes promote foreign culture. Besides, this will boost the Kenyan economy.

A few of the respondents (5%) saw no need of promoting local programmes. They held that such programmes create ethnic tension among Kenyans. They also mentioned that some of them are not serious and do not focus on important issues. Some even felt that these programmes they are of poor quality and are boring compared to the foreign programmes.

Bar chart 2

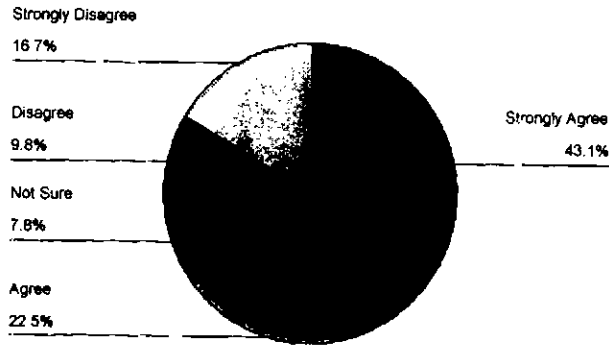


DEFINITION BY IMPORTANCE OF PROMOTING LOCAL PROG

To confirm this minority opinion as in the bar chart 2 above, the pie chart 3 below indicates, majority of the respondents (65.6 %) agreed upon the superiority of the quality of foreign programmes as compared to local programmes, while (26.5%) disagreed with this opinion while (9.5 %) were not sure which one is of higher quality. In my opinion the superiority quality of foreign programmes them every right to dominate our local TV stations.

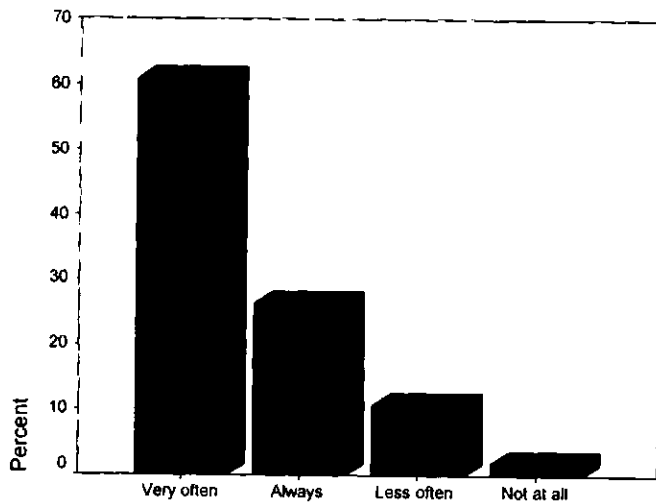
Pie chart 3

**DEFINITION BY COMPARISON OF QUALITY
BETWEEN FOREIGN AND LOCAL**



On the question of how often local programmes should be televised as the bar chart 3 below indicates a majority (61%) pointed out that they should be televised very often, (26%) percent felt that they should always be televised. (11%) pointed out that they should be televised less often while (2%) held that they should not be televised at all. These 2% held this view because they preferred foreign programmes to local programmes and they held the opinion that local programmes are a copy cat of foreign programmes.

Bar chart 3

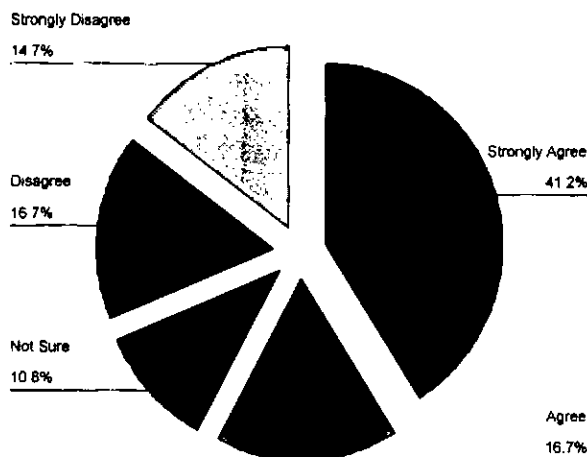


DEFINITION BY HOW OFTEN LOCAL PROGRAM BE AIRED

Most respondents (57.9%) as the pie chart 4 below indicates agreed that the foreign soap operas have effect on its audience. However, (31.4%) disagreed that foreign soaps operas affect the audience. They held that audiences are not passive that accept everything that they see on TV. This is in conformity with the Uses and Gratification theory which points out that audiences are active viewers who have their reasons for watching a particular programme.³⁴ However, (10.8%) were not sure of whether or not soap operas affect the audience.

Pie chart 4

DEFINITION BY EFFECT OF FOREIGN SOAP OPERAS



In a follow up question to find out how foreign programmes influence local programmes, it was established by the majority of the respondents (70.6%) that it has both positive and negative effects. However, (22.5%) of the respondents felt that foreign programmes which have dominated our local TV stations negatively influence local programmes produced locally. They held this view because foreign programmes trumpet western cultures in local actors, and at times they show explicit scenes without considering the suitable age bracket. (6.9%) felt they had positive influence on our local productions. This was because local

³⁴ Cf. R. West- L. Turner, *Introducing Communication Theory Analysis and Application*, P. 332.

programmes used western technologies. Besides, from foreign programmes new important ideas are generated thus helping to build the local TV industry. The cross tabulation table below illustrates these findings.

Cross tabulation Table 5

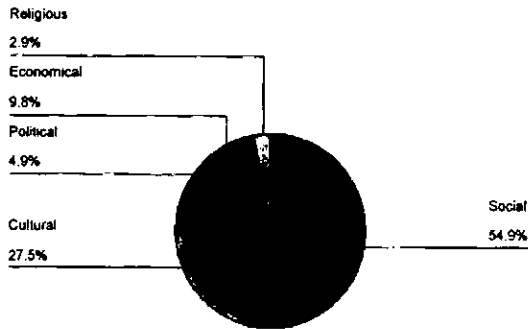
**DEFINITION BY WHETHER FOREIGN PROGRAMMES INFLUENCE LOCAL PRODUCTIONS *
DEFINITION BY THE TYPE OF INFLUENCE FOREIGNS PROGRAMME HAVE ON LOCAL PRODUCTIONS Crosstabulation**

Count		DEFINITION BY THE TYPE OF INFLUENCE FOREIGNS PROGRAMME HAVE ON LOCAL PRODUCTIONS			
		Positive	Negative	Both positive and negative	Total
DEFINITION BY WHETHER FOREIGN PROGRAMMES INFLUENCE LOCAL PRODUCTIONS	Yes	5	20	69	94
	No	2	3	3	8
Total		7	23	72	102

As for which issues should be focused on by a local programme as the pie chart 5 below indicates the majority of the respondents (54.9%) expressed their need of focusing on social issues as they feel that there is a vacuum of social issues currently on the local programmes which are aired. 27.5% wanted it to focus on cultural issues. Some respondents (9.8%) wanted it to focus on economical issues while 4.9% wanted it to focus on political issues and only 2.9% wants it to focus on religious issues. This implies that the miniscule minority (2.9%) respondents don't see the need for religious topics, because watching a religious programme at home is the same as going to church. Some respondents stressed that if it is contribution you will have to give as those programmes enquire for support through M-Pesa services or by depositing the money in the bank. The respondents said that religious topics are found everywhere.

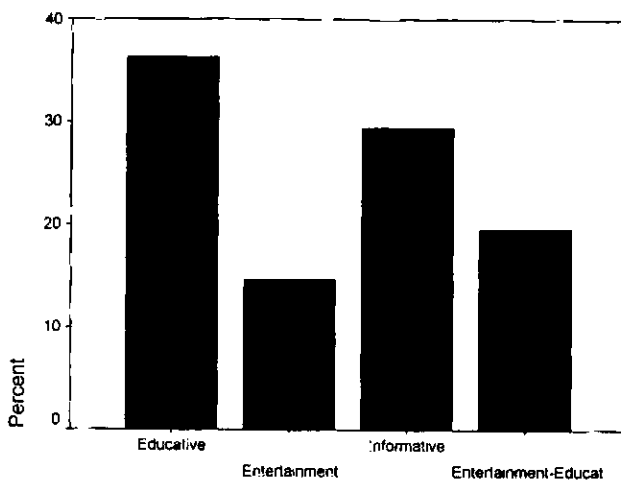
Pie chart 5

DEFINITION BY WHAT ISSUES LOCAL PROGRAMMES SHOULD FOCUS



In a follow up question on what format should be adapted in the programme a majority (36%) as the bar chart 4 below indicates, preferred it to be educative these were followed by (29%) who preferred it to be informative while closer to them (20%) wished it to be both educative and entertaining. (15%) wished it to be entertaining. However from the interviews some of them pointed out that the programme will be more effective if it combines all these elements that is, both entertaining, informative and educative so as the local programmes should not be boring anymore.

Bar chart 4



DEFINITION BY PREFERENCE OF PROGRAM CONTENT

Concerning the respondents' view of what makes a programme local and attracts them to watch local programmes, cross tabulation table 5 below indicates that, a majority (58%) of respondents pointed out that a programme is made local by its content. (22%) felt it is made local by actors while (20%) said it is the language which makes a programme local. (1%) however felt that venue, settings and costumes make a programme local. This means that respondents from Karen-Langata looks for the content of a programme so as to know if it is local so that or they can easily identify with it.

As to what attracts the respondents to watch the local programmes, most of them (66.7%) pointed out that it is the theme that attracts them to watch a local programme. These are followed by (24.5%) of the respondents who felt it is the actors who attract them. (6.9%) felt the language of the programme attracts them to a programme while (1.9%) had no opinion to what attracts them to watch a local programme.

Cross tabulation Table 5

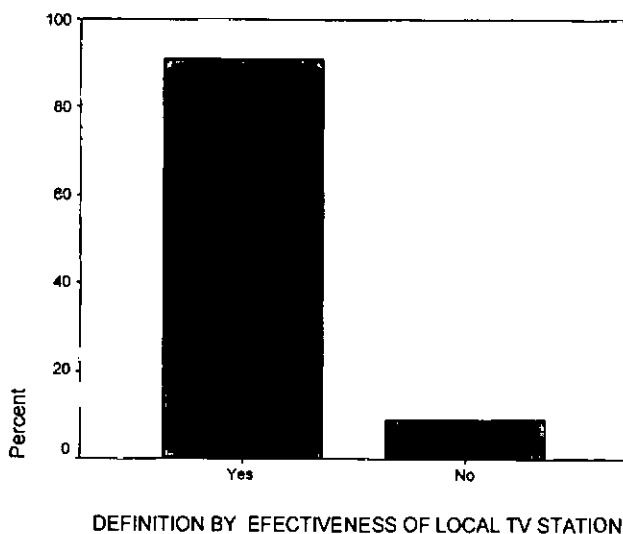
DEFINITION BY WHAT MAKES A PROGRAMME LOCAL * DEFINITION BY WHAT ATTRACTS ONE TO WATCH LOCAL PROGRAMMES Crosstabulation

Count		DEFINITION BY WHAT ATTRACTS ONE TO WATCH LOCAL PROGRAMMES				Total
		Actors	Theme	Language	No response	
DEFINITION BY WHAT MAKES A PROGRAMME LOCAL	Language	5	10	4	1	20
	Actors	9	10	2	1	22
	Content	11	47	1		59
	Other		1			1
Total		25	68	7	2	102

From the previous research it was established that TV is a strong tool of communication. This being the case, the current research wanted to find out whether local Television stations are effective local production promoters. As the bar chart below indicates, (91%) of the respondents agreed that local TV stations are indeed very effective tools of promoting local productions. They supported their views by pointing out that local TV stations promote a spirit of nationalism. Besides they suggested that local TV stations are available in many areas

and thus have a potentiality of changing the viewer's attitudes. However (9%) said local TV stations are not effective in promoting the local productions, they held this because most of the local TV stations are commercial and privately owned. Moreover, they are more profit making oriented. They want a larger number of audiences, thus whichever programme that attracts this multitude be it local or foreign it will be televised.

Bar chart 5



Having established that local TV stations can effectively be used to promote local productions, a follow up question is to how the local industry can be helped to grow and the result generated the following results as indicated by the table 1 below.

(34.3%) of the respondents emphasized that there is need for Kenyans to support local productions because this motivates the local producers and actors. 28.4% of the respondents stressed that the emphasis should be put on improving the quality of local programme productions. This was because they felt the current local productions do not match the quality of foreign productions. 20.6% of the respondents pointed out that there is need for establishing good film and music schools where producers and actors are trained. This will help to produce more professional actors than caricatures. 11.8 % of the respondents felt that foreign programmes should be controlled and local actors should be motivated by being given

a better pay. 2.9% of the respondents felt that local programmes will be promoted by regulating the time allocated for foreign programmes this was because they commented that currently foreign programmes are allocated a full hour while local programmes are always given less time slots ranging from 30 minutes and below. 2% of the respondents pointed out other ways in which local programmes could be promoted: this included tapping early talents from schools especially during school drama festivals which could be incorporated in local TV programmes. They also pointed out that establishing community TV stations would offer an alternative view in the broadcasting sector.

Table 1

DEFINITION BY WHAT CAN BE DONE TO HELP THE LOCAL INDUSTRY GROW

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Better pay for actors	6	5.9	5.9	5.9
	Building good film and music schools where producers and mu	21	20.6	20.6	26.5
	Kenyans should give support to local productions	35	34.3	34.3	60.8
	Restricting the influx of foreign productions	6	5.9	5.9	66.7
	Regulating the time given to foreign productions on kenya TV	3	2.9	2.9	69.6
	Emphasis on improving the quality of local programmes prod	29	28.4	28.4	98.0
	Others	2	2.0	2.0	100.0
	Total	102	100.0	100.0	

11. MASS MEDIA THEORIES

Introduction

This section presents a discussion on media theories related to this study. It provides the definition of a theory and proceeds to explain the theories related to this research in detail. A theory offers an account of what something is, how it works, what it produces or cause it to

happen, and what can change how it operates.³⁵ According to Emile and Irene (2000), a theory is an abstract system of concepts with indications of the relationships among these concepts that help us understand a phenomenon. The two definitions of a theory provides a good foundation of how and what the section will try to deal with in relation to the research findings.

2.5 Cultural imperialism theory

It is also known as media imperialism.

Culture involves specific ideas, arts, customary beliefs, and ways of living, behaviour patterns, institutions and values of a group, transmitted from one generation to another.³⁶

Cultural imperialism/ media imperialism theory alleges that Western European countries dominate the third world countries through their transmission of certain values and beliefs via the flow of media products such as songs, films and TV programmes.³⁷

This theory asserts that media texts produced in western nations have come to dominate media channels all over the world, Kenya not being an exceptional.

These TV programs destroy indigenous cultures and enculturate people in the third world countries with American and western European cultures, further, they brainwash people into accepting western values and beliefs to be superior and important.

From the research findings it has been established that all the Kenyan TV stations are dominated by foreign content programmes. This has adversely impacted on cultural values that were held by most of the ethnic communities. The previous research noted some of these effects more prominently apparent in the Kenyan youths who are the majority TV product

³⁵ J. Wood, *Communication Theories in Action*, 31.

³⁶ A. Berger, *Essentials of Mass Communication*, 172.

³⁷ A. Berger, *Essentials of Mass Communication*, 172.

consumers. Among the changes noted were in their dressing, language and eating habits not forgetting the moral erosion.

The current research explores the possibility to whether this cultural imperialism can be resisted in Kenya. Cultural imperialism theory points out that media, TV in this context, keep the powerful people in control while the less powerful people absorb what is presented to them.

In relation to this research study, it was noted that these western TV programmes have made the Kenyan people and media in Kenya think and believe that the western TV programmes are the only entertaining, educating and interesting programmes. This was expressed by views of some of the respondents' preference rather than of foreign programmes to the local ones. It was also pointed out that among the reasons for their preference was because of their quality. Thus to overcome this bias it was also suggested that promotion of local artists and programmes in the Kenyan TV stations will help reduce the domination of local TV programmes by foreign/western programmes. This will also help Kenyans understand and change their perception to accept the local productions produced in the country.

The research also established that some of the respondents have come to believe that everything foreign is good and anything local is bad. This may have been because of the cultural/media imperialistic ideologies transmitted via foreign programmes. These Cultural imperialistic ideologies are powerful if the recipient gives them a chance to be powerful.

This research proposes that it is our duty as local people, to give less power to media imperialism so as to provide room for development of local productions and in turn promote local artists.

2.6 Agenda setting theory

Agenda setting is the process by which the relative attention given to items or issues in news coverage and programs influences the rank order of public awareness of issues and attributions of significance.³⁸ Agenda setting is divided into two, first, the information from one news organization to the other and secondly, the flow of information from news organization to the audience. In the context of this research, agenda setting is taken as the flow of information from media houses to the audience.

This theory asserts that we judge as important what the media judge as important.³⁹ A local TV station presents foreign programs as important as and more educative than the local programs. Hence, people grow with this ideological idea. Accordingly this theory can be applied to shape people's ideologies by choosing to focus more on local programmes. By so doing, both the media and the media consumers will be in a position of overcoming the influence from the West being transmitted by foreign programs that are currently dominated by the TV stations.

This can be made possible, when the media, especially TV, starts airing more local programs than foreign programs. If these local programmes are of good quality, they will attract many people to watch more local programs than the foreign ones. Thus by giving priority to local programmes we will be setting the agenda, thus giving people not only what to think about but what to think

2.7 Cultivation Theory

Cultivation theory is a theory that predicts and explains the long-term formation and shaping of perceptions, understandings, and beliefs about the world as a result of consumption

³⁸ Cf. D. McQuail, *Mass Communication Theories*.pg 426.

³⁹ Cf. E. Griffin, ed., *A First Look at Communication Theory*. 360.

of media messages. Gerbner's line of thinking in cultivation theory suggests that mass communication, especially TV, cultivates certain beliefs about reality that are held in common by mass communication consumers.⁴⁰

From the research findings, respondents not only agreed that foreign programmes influence the local programmes production but pointed out that they affect them negatively. The previous research had established that majority of the TV consumers were young adults who spent a minimum of three hours watching TV. This exposure influenced and even at times dictated their way of life. Their understanding of the world reflected what they watched. Some changed their eating habits from eating indigenous food to eating fast foods such as chips and Pizza despite their low nutritional value. The current research established that some respondents preferred foreign programmes to local programmes confirming the great influence they have on the audience. Using the same theory, the research suggests that local Programmes if well constructed can impact on the society as the foreign programmes do. The only difference will be that if locally produced, it will be more cultural sensitive and thus care will be taken not to promote and transmit negative values to the audience.

2.8 Uses and Gratifications Theory

Uses and gratifications theory holds that people actively seek out specific media and specific content to generate specific gratifications (results). There are five assumptions which have been attributed to the uses and gratifications theory⁴¹. They include:

Goal orientation as the audience is active and is to the media. This means that people, youths in this case, search for stimulation when bored, relaxation or emotional release in moments of pressure. The research shows that young want local programmes to be educative,

⁴⁰ Cf. R. West- L. Turner, *Introducing Communication Theory*, 319.

⁴¹ Cf. R. West- L. Tuner, *Introducing Communication Theory*, 334.

entertaining and informative. This shows that the youth of Karen-Langata area watch TV with a reason.

Another assumption is of audience. Here, the audiences have a great deal of autonomy and this means that he /she can choose a medium of his/ choice. In the case of this research TV was a medium in consideration but the youths of study locale choose their favourite local TV station. E.g. majority of the respondents (38.2%) chose KTN as their favourite TV station while (34.3%) of the respondents chose NTV.

Competition- The growth of TV industry in Kenya has grown since independence. This has seen increase in TV stations from the dominance of KBC to entrance of other privately owned TV stations. This has brought about competition for the audiences. The media and their audiences do not exist in a vacuum. Both are part of the larger society, and the relationship between the media and audience is very important. As these different media houses compete for the audiences, they are forced to acquire programmes that will suit the taste of these audiences. Among the targeted audiences are the youth whose tastes are given priority among them being foreign programmes. Youths need reliable information of what is happening around them and the media, TV, is ready to provide this information.

Self-awareness- People have enough self-awareness of their media use, interests, and motives for watching TV. Television shapes the mind of the people it acts like a mirror so it is important that an accurate image is reflected through it. Local programmes have a potential of portraying this image thus creating this self-awareness.

Audience value assessment- value judgments of media content can only be assessed by the audience. This is the main reason that the researcher decided to go to the field and carry out a research to get different opinions about media content especially on local TV stations. Among the youths who participated in the research emphasized that foreign TV programs have great impact on to our local TV productions.

From the previous research it was established that different respondents used the media for different purposes, majority used it for entertainment. The young majority love music programmes; others, however, who love the Mexican soap operas use this preference it for socialization purposes and shared and updated each other of different episodes. Some acknowledge the fact that TV was a good informative and educative tool. The current research in seeking the opinion of what a good local programme format should be established that majority pointed out that it should be informative (60%). This was probably because most were students and this influenced their view. However, the research proposes that a good local programme should be informative, educative and entertaining because it has been observed that foreign programmes are carefully designed to educate in a subtle way of entertainment yet the information passed has great influence as it is evidently seen in the behavioral change of young members of society in Karen-Langata area.

Conclusion

The research shows that there is a great need for local programmes, locally produced with local content and actors. This will enable the audiences to identify with them. Different communication theories confirm this position, each from its own perspective.

The research therefore suggests a communication strategy that will incorporate different communication elements that follow from these research findings. The third chapter will explore the possibilities of designing a media campaign that support local programmes.

CHAPTER THREE

3.0 COMMUNICATION STRATEGY

Having established from chapter two the fact that most of the local TV stations are dominated by foreign programmes that these programmes influence not only the audience but the local production industry, the researcher proposes a communication strategy that would promote airing and production of local programmes. She builds her strategy from some relevant communication theories that point out how media and the audience influence each other.

This chapter aims to present the communication strategy, its design and planning with reference to communication theories. A communication strategy removes doubt, emphasizes planning and involves all the project participation in raising visibility of the research.⁴² This programme will be presented through a media campaign and it is intended to be educative, informative and entertaining.

Why media campaign?

- Media campaign communicates a lot within a short duration.
- It gives fleeting messages that can easily change the minds of the viewers
- It intends to achieve specific effects in a large number of individuals within a specified time period through an organized set of communication activities.

3.1 Objective of the Campaign

- The campaign intends to change audience knowledge, attitudes and behaviour regarding television viewing in Kenya.

⁴² Cf. A. Singhal - E. Rogers, *Entertainment-Education*, 9.

- It is also intends to counteract some of the negative media attitudes that have been in existence.

3.2 Aim of the Campaign

The aim of the campaign is to promote a large viewership of local programmes which have been influenced mostly by the influx of foreign programmes which has also influenced the youth's perception towards local TV programmes.

3.3 Content of the Campaign

The campaign will comprise different parts which includes

- Importance of promoting local programmes
- Matters that local programmes should address
- Highlight the influence of foreign programmes on to our local productions
- To state what can be done in order to help grow the local TV industry
- Message

The campaign will advocate a powerful message on the importance of nurturing and promoting local artists and TV programmes in Kenya among youths.

It is important to test the effect of the message, the researcher proposes to check the operation of the campaign and its effects after four months through evaluation of whether the effect intended is achieved or accomplished, what the youths want to hear or see and it is not there, overall suggestions from youths regarding the campaign.

3.4 Target Audience

Primary audience- the campaign primarily targets the youths, it is an audience category which describes not simply a stage of life but also a restless, fickle, obsessive attitude to the media consumption, is s key market target for all entertainment media, the TV show or, the

Hollywood film⁴³ and a TV campaign in this context.

Secondary audience- it targets the many people who produce local programmes and media messages that they should take responsibility for role modeling. Finally, the campaign targets the general public that they should watch more of local programs so as to give support to local productions.

3.5 The Campaign Medium

The researcher prefers to launch this media campaign through TV. This is because from the previous research, it was discovered that all respondents have access to TV a fact that the current research also established by 96.1% respondents. This is because TV is a very influential medium because of its ability of having both the audio and visual elements. This gives it many advantages as an advertising medium. For example, because of the combination of colour, sound and action it creates a sense of realism in its audience.⁴⁴

3.6 Campaign Design

The campaign will be in a form of an advertisement where by six advertisements will be produced. Each advertisement will carry a particular message that will promote production and airing of local programmes.

⁴³ Cf. J. Curran-M. Gurevitch, ed, *Mass Media and Society*, 162.

⁴⁴ Cf. F. Jefkins, *Advertising* 4th ed, 99.

These advertisements will be run on all local TV stations but priority will be given to KTN because both the previous research 49.1% respondents and the current one 38.2% respondents pointed out that it was their favorite TV station.

An advert format is proposed because of its brevity and effectiveness. These adverts will use local popular actors to promote these messages. The use of local popular actors will be effective for the audience to identify with them.

3.7 Key Messages of the Advert

- Be Kenyan be local, support local beauty by watching local TV programmes
- Away from foreign programmes support local artists a way to improve our culture
- Be of quality, by watching quality watch your very best local artist at it
- Want more viewers why not try local programmes
- Protect us from foreigners regulate foreign programmes
- Don't burry your values by buying foreign values produce local programmes, they add your value and value you

3.8 Language

The advertisements will use a colloquial language that will be appealing to the targeted audience even though the key slogans will be in English. To ensure that this advertisement is free from misunderstanding more emphasis will be on pronunciation of words, avoidance of words with double meaning and ensuring that sounds of different words are stressed where necessary.

3.9 Communication Methods and Techniques

The production of this campaign will involve production and post-production stages.

3.9.1 Production process

This entails the actual shooting to ensure that the campaign is developed to become a worthwhile advertisement capable of achieving the intended communication objective.

3.9.2 Types of Shots

The production will involve different shots. Long shot will be used to show the location of the production which will be indoor and outdoor. Indoor shots will be of a family setting and outdoor shots will be of a man on the street voice. Close up and extreme close up shots will express the feelings of the talents.

3.9.3 Camera Angles

Different camera angles will be used to create a powerful impact on the viewer. The researcher will use bird eye view angle to create a sense of helplessness. For example, it will be used to show how majority of Kenyans are in desperate need of local TV productions. Another camera angle which will be used is low angle to create a sense of power. For example, it will show how local TV stations are powerful in airing the programmes of their choice, in this case, more foreign/imported TV programmes. The two camera angles will be used together with camera movements (pan, track and zooming), to achieve the effect effectively.

3.9.4 Post-Production Techniques

This stage involves editing where by the researcher intends to combine the sequence of shots to make a complete advertisement. It will involve adding transitions where necessary, music and adding names. Editing will also be helpful to compress the advert in the intended time to ensure that it is not short or long. The researcher believes in the poor technical conditions in which the message is presented which can actually reinforce the immediacy and the impact of what has been said. Therefore, the researcher will not edit the spoken message so as to achieve the intended impact.

3.10 Sustainability

The researcher hopes to solicit funds from a NGO that supports local programmes. She has applied sponsorship from CDF (Constituencies Development Funds) and they have promised a satisfactory amount which will be of help to make this campaign a successive one. Advertising being an expensive marketing strategy to produce the amount is not yet enough, therefore, some friends and well wishers are willing to sponsor the campaign even if it is to a smaller extent it will help. Kenya Film Commission is not left out and it has promised a certain amount of funds because it is also interested in booming the local film industry.

3.11 Strong Elements of the Campaign

Advertising involves a lot of creativity which will attract and win the attention, the interest and eventually the action of the viewers. To make advertisement successful there is need for repetition which will store the message in a viewer's long term memory. Appealing to the emotions of the audience, being ethical sensitive yet maintaining a logical flow, the campaign will try to reach its targeted audience. Its ability to be aired at any time enables it to be fitted in at any time of the day giving it an advantage to reach a mass audience.

3.12 Evaluation

The researcher hopes to evaluate after a period of four months to see if the communication objectives were realized. It will involve two types of research where one will be carried out during the campaign. The aim of this is to determine what percentage of viewers saw and remembered details of the advertisement. Another research will be a continuous one where by continuous here does not mean every day but regularly, in this case four months. Continuous research will enable the researcher to come up with a final report which will show how many people watch local TV productions and how often do they watch them.

3.13 Budget

EQUIPMENTS	TYPE	UNITS	PRICE PER ITEM (KSHs)	TOTAL (KSHs)
Camera hire	Sony PD 150	2	2500	5000
DV tapes	Sony Hi-Grain	6	6000	3600
Audio/visual mixer hire	Oxygen	1	3000	3000
Video lights hire		3	750	2250
Editing suite hire		1	1000	1000
Camera operators		2	1500	3000
Technician		1	1500	1500
Miscellaneous			8000	15000
Totals				34,350

3.14 Ethical values of advertising

The Institute of Practitioners in Advertising defines advertising as a tool of marketing that presents the most persuasive possible selling message to the right prospects for the product or service at the lowest possible cost.⁴⁵ Therefore, it is important to take into consideration some ethical values so as to ensure that unintended effects do not exist and instead the advert will be effective. The following are ethical values involved in advertising.

Defamation is any communication which holds a person up to contempt, hatred, ridicule, or scorn adversely in the estimation of reasonable people generally.⁴⁶ In this context damages may occur if a person, organization or product is intentionally or unintentionally brought into disrepute. To avoid this, the researcher will be careful about the use of pictures, such as ones obtained from a photo agency, and to ask permission before taking any photo of an individual.

Stereotype is a fixed idea or image that many people have of a particular type of person or thing, but which is often not true in reality.⁴⁷ It is important to avoid stereotyping especially among communities, gender, and level of education, economic and social aspects. It is important therefore to use facts rather than factual matters.

Deceptive claims are made when an advertisement brings an unrealistic picture to reality which is not the actual picture. For example, in this intended advertisement it is not good to tell the viewers that there is something materially to gain when they watch the local programmes. This will be a deceptive claim.

Nudity refers to showing pictures of people scantily dressed or naked. It is unethical because it portrays people as sex objects thus lowering their human dignity. Besides this may negatively influence the viewer's emotions. To avoid this, the researcher will use decently

⁴⁵ Cf. F. Jefkins., *Advertising*, 4th ed, 5.

⁴⁶ Cf. F. Jefkins., *Advertising*, 4th ed, 309.

⁴⁷ Wehmeir, S., *Oxford Word Power Dictionary*, 7th ed, 1449.

dressed actors even though there are no intentions whatsoever to use actors who are naked or half dressed.

Finally, cultural values this means the advertisement should be sensitive to the cultural values of target audiences so as no individual will be offended. Different cultures have different tastes and it is important to study every culture. The advertisement should instead be a vehicle for cultural exchange and as an invitation to openness and reflection in dealing with realities foreign to our upbringing and mentality.⁴⁸

4.0 GENERAL CONCLUSION

From the research, it has been established that young people are the first and most immediate receivers of the mass media, but they are also the most exposed to the flood of foreign information and of images which arrive by means of media, especially TV. This exposure has impacted on their lifestyle and behavior. For example, they have not only received helpful information but also destructive ones. A case in point is the deterioration of moral values in today's society. Young people are already experimenting on sexual matters early in their lives despite their unpreparedness of responsible parenthood. Some engage in drugs and other criminal activities that are glorified through the foreign programmes. One parent even prophesied that youth would find some difficulties in living their married life since a model family presented by the media is very utopic, contrary to what life really is yet the couple would desire to imitate them.

This being the case, the researcher wishes to launch a media campaign to save the situation before it gets out of hand, bearing in mind Gerbner's Cultivation Theory, that over exposure to media especially TV influences one's perception of the real world and thus

⁴⁸ <http://www.pces.it/Documenti/HTML/> 10/02/2009

affecting one's behavior.⁴⁹ This campaign hopes to advocate for local programmes that will give a more realistic picture of the world. It hopes that the audience will not only learn to appreciate their local artists but will also improve their lives. The local programmes will not only entertain them but also be informative and educative in a contextualized manner.

⁴⁹ Cf. P. Alasuutari, *Rethinking the Media Audience*, 106.

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APPENDICES

Appendix 1

Abbreviations

BBC	British Broadcasting Corporation
CDF	Constituency Development Fund
CUEA	Catholic University of Eastern Africa
i.e.	That is
KBC	Kenya Broadcasting Corporation
KTN	Kenya Television Network
NTV	Nation Television
STV	Stella Vision
VOK	Voice of Kenya

APPENDIX 2

Questionnaire

Tangaza College

The Catholic University of Eastern Africa

Institute of Social Communication

Questionnaire for the youth

I thank you for accepting to participate in this research study. It is aimed at investigating the **importance of nurturing and promoting local artists and TV programs in Kenya**. I therefore need your kind and honest response. There is no right or wrong answer, your opinion is what matters. Your answers will be treated with maximum confidentiality. Any information you give will help me and other people understand why promoting local programs and local artists is both necessary and paramount. **Please do not write your name.**

1. How old are you? (Please tick one)

Below 15yrs

16 yrs-19 yrs

20 yrs-23 yrs

24 yrs and above

2. Which gender are you?

Male

Female

3. Level of education

Primary

Secondary

Tertiary

4. Do you have access to a television?

Yes

No

5. Approximately how many hours do you spend watching TV each day?

1-3 hrs

4-6 hrs

7-9 hrs

Over 10 hours

6. What is your favourite TV station? (number in order of preference)

KBC (.....)

KTN (.....)

NTV (.....)

Citizen (.....)

K24 (.....)

Any other, please specify.....

7. Why do you watch TV? (Number in order of preference)

Information (.....)

Entertainment (.....)

Education (.....)

Other (specify)..... (.....)

8. Do you watch television programmes that are produced in Kenya?

Yes

No

9. Are you satisfied with the number of local programmes shown on Kenyan TV stations?

Yes

No

10. According to you, Kenyan TV stations televise more: (tick one)

Local programmes

Foreign programmes

11. According to you, Kenyan TV stations should give: (tick one)

More time to locally produced programmes

Give reason (optional).....

More time to foreign programmes

Give reason (optional).....

12. Do you think it is important to promote local programmes?

Yes

Give reason.....

No

Give reason.....

13. How often should local programmes be aired? (tick one)

Very often

- Always
- Less often
- Not at all

14. What issues should local productions present/address? (tick one)

- Social
- Cultural
- Political
- Economical
- Religious

15. According to you local productions should be? (number in order of priority)

- Educative (.....)
- Entertaining (.....)
- Informative (.....)
- Entertainment- education (.....)

16. According to you what makes a program local? (number in order of priority)

- Language (.....)
- Actors (.....)
- Content (.....)
- Any other specify.....

17. What attracts you to watch local programmes on the local TV stations? (number in order of priority)

- Actors (.....)
- Theme (.....)
- Language (.....)
- Other (specify).....

18. Foreign or international soap operas erode our culture (tick one)

- Strongly Agree
- Agree
- Not sure
- Disagree
- Strongly Disagree

19. Foreign programmes are of higher quality than the local programmes (tick one)

- Strongly Agree
- Agree
- Not sure
- Disagree
- Strongly Disagree

20. local programmes are of higher quality than the foreign programmes (tick one)

- Strongly Agree
- Agree
- Not sure
- Disagree
- Strongly Disagree

21. According to you do foreign programmes have an influence on our local productions?

- Yes
- No

22. What kind of influence do foreign programmes have on our local productions?

Positive

Negative

Both positive and negative

Please explain.....
.....

23. Would local TV stations be effective in promoting local productions and artists? (tick in the appropriate box)

Yes

No

If Yes why.....

If No

why.....

24. What do you think can help to grow, or establish the local film and music industry?

(choose one)

Better pay for actors

Building good film and music schools where producers and music artists can be trained

Kenyans should give support to local productions

Restricting the influx of foreign productions

Regulating the time given to foreign productions on Kenya TV stations

Emphasis on improving the quality of programmes produced locally

Any other.....
.....

Appendix 3

In-depth interviews

Questions

- I. What is your understanding of local productions?
- II. How is the local production industry in Kenya?
- III. What do you think can be done to help grow local production industry in Kenya?

Interview 1

Cecilia Kwamboka, a twenty-nine year old student at CUEA. The interview took place at the school play ground.

Interviewer: How do you feel about programmes in the Kenyan TV station?

Cecilia: The highest percentage of programmes on our Kenyan TV stations is foreign.

Although I would love to watch the locally produced programmes but due to the influx of foreign programmes on the local TV stations I find myself watching more foreign programmes than local programmes.

Interviewer: According to you which gender spend much time watching TV and why?

Cecilia: I think the female gender spends much time watching TV mostly because for most culture in Kenya demand them to be indoors. Men will prefer being with their friends most of the time than watching TV.

The feedback obtained from Cecilia's response proves the assertion that local TV stations are saturated with foreign programs and women spend much of their time watching TV.

Interview 2

Francis Njoroge, a twenty-nine year old, self-employed of a cyber café at Hardy-Langata. He lives at Park place with his wife. The interview took place at Francis's workplace during his tea break. The following is an extract of the interview.

Interviewer: What is your general opinion about local TV programmes and Foreign TV programmes?

Francis: Well, personally I love watching local TV programmes. They are so local and I can easily identify with the actors. This is not enough. Being a true Kenyan citizen I like developing my country and I do this by buying CDs and VCDs of our local artists. On the

other hand, I dislike foreign programmes because they have come to dominate our local TV channels.

Interviewer: What local programme do you love watching on TV?

Francis: (laughing): My favourite TV programmes are Vitimbi and Vioja Mahakamani on KBC because they are really entertaining. The characters are also extremely hilarious.

Interviewer: Do you dislike anything about the local programmes you watch?

Francis: (giggles): Oh yes! In the local programmes there is too much of entertaining then educating. Also the quality is very poor.

Interview 3

Place: Apostle of Jesus Technical Institute

I interviewed Elijah Makuti a twenty-six year old man. He did not seem to have any idea of local production and I was forced to brief him. He told me that he don't like local programmes. He said, "If all Local TV station does not televise foreign programmes, I prefer leaving the room and do something else. Foreign programmes are part and parcel of me. I hate watching local programmes because they are of poor quality and boring"

From Elijah I could say that people, in this case audiences, like and prefer watching the foreign programmes because on how the media depict them.

Interview 4

Place: Karengata High School

I interviewed Esther Parashina, a seventeen year old girl. She is a student in Form Four. The interview took place at one of the classroom in school. She remarked that she did not have a problem with TV programmes, local or foreign. For her, it was the responsibility of the media to support local productions and artists. She said that if the media start airing local

productions she will start watching a variety of them. She added that the local programmes are coming up at the moment. For example, she says that if you watch Tahidi High you will not believe if it was acted and produced locally.

