

**RADIO PROGRAMMING WITHIN A CROSS MEDIA-OWNERSHIP: A
CASE STUDY OF ROYAL MEDIA SERVICES IN KENYA**

BY:

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**A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILMENT FOR
THE REQUIREMENTS OF THE AWARD OF MASTER OF ARTS DEGREE
IN COMMUNICATION STUDIES UNIVERSITY OF NAIROBI**

December 2017

DECLARATION

This is to declare that this project is my original work and has not been presented for a degree in any other university for marking.

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DEDICATION

This research project is dedicated to my lovely wife Rachel and my children Junior, and JB who have been by my side, and have been my biggest source of encouragement and zeal through the entire period that I was writing the report.

ACKNOWLEDGEMENT

I begin by giving special thanks and gratitude to my supervisor Dr. George Gathigi for the encouragement, guidance, insights and advice during the process of researching and compiling this whole project. Your role and effort was very instrumental in ensuring the successful completion of this research project. To my mother Mrs. Beatrice Kadenge and brother Edgar Musera, you have always given me the encouragement, push and prayers when things looked low and therefore this achievement is highly attributed to you. I cannot forget my colleagues in college as well as my friends whose interest, the experiences we shared, general support and corporation has been very instrumental to the success of this research project. Finally, I want to recognise my family in a very special way for instilling in me the values of hard work, good morals and always encouraging me to strive for greater things and success. These values have been fully reflected through the successful completion of my master's programme as well as this project.

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ABSTRACT

This study examines radio programming within a cross media-ownership, using Royal Media as a Kenyan case study. It sought to investigate the nature of the content in the different radio stations under Royal Media, looking at factors that determine the individual station identity and organizational factors affect broadcasting across the stations. The study employed the political economy and pluralism theories in understanding the phenomenon of the study. In this research mixed study approach was employed. The ten Royal Media vernacular stations formed the target population. The researcher targeted station managers, presenters, and producers in the ten stations. Purposive sampling was employed in the choices of stations to be included in the sample because it gives the researcher the chance to employ the use of a case study which enhances the achievement of the research objectives. In collecting data, questionnaire was the main instrument that was employed. The data obtained was analysed using content analysis, which involved a systematic qualitative description of the respondents' answers to the questions posed in the interview guide. The study found that the respondents were involved by determining the type of content to be aired in a particular programme. The study also established that station managers, head of the programme, in consultation with the directors, and radio presenters were all involved in deciding on nature of the programme. The study established that the relationship between local language stations with other stations in Royal Media was mutual. The study found that the radios respect each other mutually in terms of their mandates, cordially in terms of sharing resources and news sources. The study further established that the sister stations' programming does not affect programming in other stations within Royal Media. The study found that the company policy affects the programming. The study concluded that the respondents were involved by determining the type of content to be aired in a particular programme. The study recommends that all media professionals be trained on how to relate the radio programmes with their audiences using the feedback they obtain from their audiences. The company policy should give room over which the Royal Media stations cooperate with one another.

CHAPTER ONE

BACKGROUND AND INTRODUCTION

1.1 Overview

This section presents the background upon which the study is anchored. Further it presents the research problem of the study; it presents the purpose of the study, and the research objectives and questions. It justifies why the study is being carried out, limitations and scope of the study.

1.1.1 Background of the Study

From the fusion that success comes from many facets, the radio industry is a true reflection of this fusion due to its varied sources of inventions from the age of the wireless radios to the radiotelephony. This is because these inventions have been merged over time with other business interests creating a powerful broadcasting in the radio industry in the contemporary world. The other key historical progression of the radio evolution include the development of Fm radio frequencies, the creation of radio audience, the pioneer broadcast, the formation of the networks, the golden age of radio programming together with impact of television evolution on the radio industry.

The development of technology is important because it has enabled the continued growth of the radio industry. This is because majority of the individuals depend on mass media for them to obtain information, a function which is considered very precious as the radios are used to inform, to persuade people to view something from one's perspective or a belief and conform to the features or policies of the product/services. For the ruling and governance class, the mass media have become very instrumental for reproducing and perpetuating the system which gave the chance

to rule. Media also arouses a particular interest in the minds of people; the ideology is reinforced by the fact that people swallow easily what they are told (Pierre, 1994).

The change in behaviour, belief and attitude or a mixture of the all the three aspects which takes place due to exposure to a message from external sources or a sequence of external messages from a radio is known as the social influence. Does radio have the ability to have a social influence on its listeners? (Shepherd, St. John, & Striphos, 2006) Pierre in his book, Mass media argues that; money is the issue at stake when the media is concerned. Radios therefore are always searching for listeners. There exists a field of making ratings in the research industry despite the fact that it is the one used for determining profit distribution (Pierre, 1994).

Historical data on the evolution of the radio lays emphasis on the argument that journalists in many countries have for a long time been keen on political interferences during the editorial phase. This was however changed when other sources of economic pressures, advertising, competition and commercial pressures became matters on interest over time. Also the news desks have had to put up with diverse forms of economic and political influence due to the evolution of news into big businesses which range from strict censorship to soft pressures, (Tim, Brian, 2003). Overall, the practice of journalism has been characterised by national issues which are mostly historical and the values related to the specific circumstance upon which the media operated and the balancing of power from the political authorities, (Paschal, 2009).

Those who, in any age have the ability to control the way the mind produces news and circulates opinions, ideas and values are mostly favoured for the continuation and dominance of information materials both economically and politically. At the same time those who serve at the subordinate level however do not have the capacity to disseminate information from competing version which may be both social and political and may pose a challenge to the ruling's ideas. (Paddy, 2007) This study seeks to address key developments, dynamics and programming radio. Beginning from the historical developments of radio, how useful it has been as a means where people can communicate, able to demonstrate how the radio is able to connect different people across political divides geographical and cultural and how messages sent through invisible airwaves inform persuade and entertain. This study will focus on how the programming decisions of radio are done in a media conglomerate.

There have been various forms of communication ever since man was created on Earth around 130,000 B.C.E through artistic creations of the Homo sapiens. The method by which the creations were carried out was by pigmentations of berries and juice fruits with coloured minerals or the blood of animals as a form of duplicating the primitive life on the walls of the cave. Although the authenticity of the markings on the cave walls has been criticised by many scholars in the past, the paintings were used to manually mark in order to give instruction on the animals which could be eaten whereas those which could not be eaten were not depicted.

At the same time, there were other forms of communication that existed in the early where story telling was the main means of passing information before the evolution of the written word.

However since there were many different tribes of men, the information in written word could not apply generally across the many communities speaking in different languages that were in existence at that time. These were also supported by the use of drums and smoke signals by the primitive man although they were not the most common practical means of communication. These methods which were very difficult to standardise were mainly used to attract unnecessary attention from enemies of a given tribe and the predatory animals.

Although the use of telephony today has been taken for granted, it is important to remember that back in 1879, a man by the name Alexander Bell took his time to put into reality one of his dreams he hoped could lead to a revolution of the communication industry. Just like other inventors, Alexander was always curious and looking for any form of empirical evidence to put his dream to reality where he observed that the vibrations of sounds to be transmitted into the air and be received at the same intensity in another point/ place/room. From the beginning he intended to transmit sound and pitch through a wire and check whether the same could be reflected in a continuous wave length at the end of the wire or in another room/point in an upsurge current. So to prove his thinking, Alexander found out that a similar concept could be used in understanding the transfer process of the human speech. This is because it is composed of many different and varied vibrations of sounds where he later tried them severally and came up with the modern telephone.

Although people heavily rely on the use of the telephone in today's world, it is important to note that, it was very unpopular among the generations of the day when Bell first invented it. It did not create a lot of excitement as much as the telegraph in

those days due to the fact most of the Americans like novelty and Alexander's idea was not considered entirely new. On its hand, the telegraph had been made based on the concept of conquering the long distance between two or more people who were in communication. The cost of the telephone service also led to its lack of popularity because the companies that were operating telephones had to subscribe for a year's service at \$72 and a residential service cost for each family at \$60 annually. In those years i.e. 1800, such an amount was considered too significant to be spent on just a mere device for transmitting information from one point to another.

By 1900's what had been used as a short-wave communication in WW1 evolved into a full blown hottest form of communication technology at the end of the war. The first one was the Amateur broadcasting which came into existence in 1914 although full time commercial broadcasting did not go on air until in 1920. At that time, there was no regulation of the radio and this only happened in 1952 through the Federal Commutations Commission where there were several broadcasting stations airing thousands of programmes and an estimated 2 million homes which were fully connected.

The growth of the radio increased tremendously as a result of the great depression and the flapper movement in late 1920's and early 1930's because Americans liked dancing and the other forms of entertainment were very expensive for them. In 1933 the technological world was greatly boosted by the invention the frequency-modulated radio by Mr. Edwin Armstrong known as the father of the FM radio. Therefore by 1940 the number of American homes with radios doubled with a production of more than 80,000 FM receivers in 1947.

Unfortunately the advancement in technology was so fast that the first radio became obsolete in less than 6 months. The African media were initially the brainchild of colonial masters and so legacies from the era were inherited and nurtured by post-colonial African administrations. The main aim of the media was to cater for the interests of the colonial masters, so at independence, African leaders brought them under state control to promote national unity and development in form of praise songs. And so, until recently, the state has had a firm control of the media, allowing it only to speak in a way that is acceptable to the government in power; using its powers to influence decisions and relay propaganda to civil society, (Espisu & Kariithi, 2002; Eribo & Jong-Ebot, 1997).

The colonial government established the first radio station in 1927 known as the broadcast media followed by the African Broadcasting Service in 1953. This station was able to broadcast its programmes in the African native languages such as, Arabic, Nandi, Kikuyu, Dholuo, Kikamba, Kiswahili, Kipsigis and Luhya. Addition, the African Inland Church's Biblia Husema Studio launched Radio Kijabe in 1950s which was the first to operate as a privately owned radio station and broadcasted in Kenya for many years. At the same time the Kenya Broadcasting Corporation known as the Voice of Kenya (VoK) was invented and launched through an Act of Parliament passed in July 1964, (Githaiga, 2011).

When Kenya gained independence in 1963, the formation of KBC was continued into the new administration under the leadership of the then Prime Minister, Jomo Kenyatta which took over the services of broadcasting from the Government. This made KBC the leading broadcaster in the whole country and it broadcasted in two

main languages – Kiswahili as the Kenyan national language and English as the official language. It also broadcasted in numerous local languages on hourly basis of two to four hours daily, (Roberts, 1974; KBC, 2008).

The ownership of the radio media was mainly by the government regardless of the fact that it is one of the most popular and accessible form of media. At this time the frequencies of broadcasting were mainly through the AM but this changed in 1995 with the coming of Metro FM to the FM frequencies. Metro FM was closely followed by Capital FM in the same year and Nation FM in 1996. The advent of the FM radio frequencies mainly targeted the youths and mainly based their programmes on the prevailing circular music of that time – a phase in radio broadcasting which was considered partly revolutionary due to the fact that it also came with some signs of freedom of expression and speech in the media industry, (Odhiambo, 2002). This also came with an opportunity for diversification of radio contents in the Kenyan society with the language of broadcasting being the only point of concern.

Because most of the FM stations broadcasted in English which was preferred by the educated population and was able to provide many options in terms of programmes, they were able to surpass the Swahili stations by far in terms of popularity. This however was not the same case with majority of Kenyans especially those in rural areas made worse by the fact that most of the FM stations were based in the capital city of Nairobi with very few airing their programmes in other major towns such as Mombasa, Kisumu etc. Therefore these stations were mainly urban focusing mainly on the urban population and their tastes which target the middle class, youths and upper class urban population, (Gathigi, 2009).

Media liberalization and the transition period in Kenya started in 1992 following the restoration of multi-party pluralism permitted by the former president Daniel Arap Moi and the leaders of the Kenya National Union (KANU), which remained in power for 39 years after independence gained from Britain in 1963 (Maina, 2006; Wanyande, 1996). President Moi was always reluctant to liberalize the airwaves and to particularly allow radio stations to broadcast in their tribal languages other than English and Kiswahili, the two national languages, fearing the spread of ethnic tension, division, and violence.

However with the coming of democracy and liberalization, President Moi finally permitted the first private Kikuyu tribal radio station known as Kameme to be inaugurated in 2002, opening the floodgates to the establishment of more tribal stations in the country (Nderitu, 2008). Not satisfied with Kameme's ethnic inclination, Moi established Coro, a parallel Kikuyu station at the state broadcaster to counter its influences on the majority Kikuyu tribe (Kiarie, 2004). Additionally, the coming to power of the National Rainbow Coalition (NARC) government in the same year facilitated the rapid growth of the media particularly the radio sector (Maina, 2006).

It is important to underscore that full-fledged vernacular broadcasting although relatively new having been in existence for the last fifteen years only; radio broadcasting in Kenya was established back in 1928 during the colonial period. At the same time , broadcasting in local languages has developed into an established and vital part of the Kenyan radio industry today departing from the monopoly of the state owned station of the early 1990s (Gathigi, 2009).

For the past ten to fifteen years, the growth of radio in Kenya has been on a steady rise with each year seeing the opening of tens of radio stations, As of 2017, Kenya has over 120 FM stations with an approximated close to 50 local language stations. As it stands now local language stations are here to stay and it seems as the future of radio in Kenya, this can be informed by the fact that many local language stations are popular in their area of jurisdictions compared to national stations. For instance according to Ipsos Connect, Ramogi is leading in Lake Nyanza with 50.7% followed by Radio citizen at 15.1%. Star fm leads in North Eastern at 27.7% followed by Radio citizen at 13.8%, in Upper Eastern Muuga fm leads with 31.7% followed by Radio Citizen at 17.8%, in lower Eastern Musyi fm leads with 34.4% followed by Radio Citizen at 20.8%. In south Nyanza Egesa fm leads with 32.8% followed by Radio citizen at 28.1%. This can only indicate the changing dynamics of radio listenership in the country. (Ipsos, Dec 2016).

1.2. Problem Statement

There has been a very rapid evolution of radio broadcasting in the Kenyan media industry as a result of globalization in the last two decades. Among the global forces behind the evolution of radio broadcasting in Kenya are the forces of the free market, liberalization, and privatization. This has led to the evolution of over 150 radio station by December, 2015 from the state owned KBC founded in 1963. Several players including churches, businessmen, foreign donors, Nongovernmental Organizations (NGOs) and Kenyans living abroad joined into the industry with enthusiasm and acquired their own FM stations after the airwave liberalization.

At the same time, the KBC has lost most of its audience to the numerous FM radio stations despite the fact it broadcasts different languages. This is because the FM radios have captured much of the local niches by the use of pop music and having humorous DJ presenters and having radio stations that are specifically dedicated to the local language all the time, (Chemwaina, et al, 2014). Regionally-based vernacular language stations previously considered a threat to state security now abound and continue to open. Most are commercially-oriented, resulting in a need for radio to become more informative and balanced between information, education, entertainment and commercial exploits.

In terms of national services, new stations, majority private commercial, have emerged since 2000: The even greater growth in radio stations over the past ten years has been at regional/local or vernacular level. Many local language stations have sprouted and continue to open including, Ramogi FM, Inooro FM, Kameme FM, Coro FM, Egesa FM, Kass FM, Changei FM, Musyi FM, Athiani FM, Mulembe FM, Sulwe FM, Vuuka FM, Wimwaro FM, Muuga FM, Meru FM, Ingo FM, Star FM and many others. Because of the languages they use most of them only broadcast to a particular tribe or a group of people who understands that language.

It is because of this skewed jurisdiction that vernacular stations have most of the time been finding themselves on the wrong side of media ethics for propagating tribalism and matters regional other than nationalism. There are so many local language stations coming up each other day, even in languages that are not commercially viable. Many of these local language stations are coming up especially from cross media - ownership companies and not stand alone stations. It is because of this and

the dynamics of modern radio that this study seeks to understand the radio programming within a media cross ownership with Royal Media.

1.3. Objectives of the Study

This study is guided by the following objectives;

- i. To investigate the nature of content in the different local language stations under the umbrella of Royal Media Services.
- ii. To examine the factors that determines programming within Royal Media Services.
- iii. To examine how organisational policy affects the broadcast relationship among the different stations within Royal Media Services.

1.4. Research Questions

- i. What is the nature of content in the different local language stations at Royal Media?
- ii. What differentiate the local language stations within Royal Media in terms of programming?
- iii. How and to what extend do the organizational policy of Royal Media affect broadcasting and programming across the local language stations?

1.5. Significance of the study

This study seeks to understand and analyze how programming of local language stations are done and what sets them apart from each other, and in understanding this the study is using a typical African Media Cross owned company –Royal Media Services as an example. It is imperative to understand that in a world where

technology is daily improving and messages are being disseminated through so many forms of media there is still a big cloud on the usefulness of local language stations.

The study will also help the local language management, government policy planners and implementations, broadcasters, radio programmers, students of mass communication and other researchers as well in understanding the positive role of local language FM Stations. This study is also going to add to the existing knowledge of the local language FM stations in Kenya and Africa at large.

1.6. Justification of the Study

Royal Media Services is the largest electronic Media House in Kenya. It started in the year 1999 and from that time it has grown to be the home of the most popular television and radio channels in Kenya according to audience share. There have been a number of studies conducted on radio and local language FM Stations in Kenya, but only a few literatures have given adequate attention to programming of local language stations. Royal Media being the leading cross owned media in Kenya as far as local language FM stations are concerned, this will be among the first if not the first scholarly research that has been done about the programming of local language station and its significance to its target audience at Royal Media services.

According to Neulander and Joelle (2009) in 1937, a left-wing radio critic commented that “private radio is more lively, younger, more active, happier, more interesting than state radio.” He expressed his dismay at this and condemned the private stations, linking them in his mind to the opposition to the Popular Front and state radio. He called them “fascist.” Yet when he ranked all of the Parisian stations for listener

enjoyment, he placed three private stations, Radio-Cité, Poste Parisien, and Radio Luxembourg, at the top of the list, over even the largest and most well funded public station controlled by the Popular Front, Radio-Paris, (Neulander & Joelle, 2009). Any local language station is touted to perform several roles to its target audience. It is with this realization that this study seeks to find out how programming of local language stations at Royal Media is done and to what extent does it differ from one station to another.

1.7. Limitations of the Study

The most profound limitation I was expecting to experience when conducting this study was openness and easy share of information because I intended to do it at Royal media services where I happen to be working and this will definitely was going to make some people not comfortable in sharing their programming information with me because they would have viewed me as a competitor.

Another impediment that I expected was the company policy, because at times the company policy doesn't allow what it considers as in-house information to be shared outside. For instance the IPSOs connect research on radio listenership and trends.

1.8. Scope of the Study

The academic scope of this study was on how programming is done in a typical media cross owned media with Royal Media as my case study. My scope was limited to Royal media's local language radio stations, in a bid to understand their operations and the relationship between the different stations housed under the same umbrella as far as programming was concerned.

1.9. Definition of Key Terms

Local Language Stations – These are stations that broadcast entirely in vernacular languages.

Media Cross Ownership – this is the situation where several media businesses are owned by one a person or an organization. In this research these businesses include radio, television and online entities.

Target Population – The entire market of potential listeners or viewers of a media outlet

Local Language Stations – Radio stations that broadcast in vernacular languages of particular communities, mainly they serve geographic and interest of communities. The broadcasts programmes popular content and pertinent to the local precise listeners

Leading Brand – A media outlet either radio or television station that appeals to most of the audience market share.

Media Conglomerate – A media organization or firm which owns several stations airing in different languages or enterprise, such as television, radio or the internet.

On Air – Being broadcast on radio or television

Area of Coverage – A region where the population can receive the same or similar television and radio program

National Stations – A station either radio or television that broadcasts to a nation, commonly to a characteristic of a whole nation.

Radio Content – Programming of a radio format that is organized for broadcasting

Company Policy – these are the guidelines, principles and rules that have been formulated or adopted by an organization to guide the realization of its goals and objectives.

Nature of Content – The type of content produced for a particular audience.

Media liberalization – Media becoming free and independent vis a vis centralised or government controlled media.

Local Content – Programs produced to serve a particular geographical or community interest

Resource Person – A person with knowledge and skills for a particular work

CHAPTER TWO

LITERATURE REVIEW

2.1. Overview

This section provides a discussion of theoretical and conceptual framework of this study, synthesis of up to date research findings, it also reviews the strengths and weaknesses of prior studies.

2.2. Introduction

The impact of radio from the twentieth to the twenty first century has been immense, and from all indications, it has not faded. From the beginning, radio network gave the users identity nationally and common experience and more customised medium, radio waves continue to reverberate through the airwaves. Though television to a certain extent has become more popular than radio even if the radio has managed to survive. The music and the daily radio presentation provide vital information to the world and somehow help promote and preserve culture. The term broadcasting in the early days was only known for agriculture where seed was cast in large track of land, it later became known for transmission of radio signals and consequently to TV.

Before radio became to use, wireless was on for narrowcasting, the kind of person to person communication that was possible via the telegraph and telephone. Today narrowcasting has come to mean any specialised communication channels to audience such as an internet newsgroup for the medical profession. According to Richard Campbell (1998), the history of media reveals that earlier media forms when confronted by new media they don't disappear, but they undergo improvement. According to (Kawoya & Makokha,2007), the political and socio-economic changes

at both local and international level brought about new changes in the media industry in East Africa nations such as Kenya, Uganda and Tanzania. These changes caused the pressure to embrace democracy in the in East Africa more so Kenya, the major contributor are the west forces. As a result private media companies emerged.

In Kenya there are several media institutions producing newspapers broadcasting through FM and operating TV stations, but market is dominated by only five of the companies namely: Royal media, Media Max, Nation media group, radio Africa, and Standard media group. They both broadcast and print newspapers. From the year 2010, the Kenyan media association was given high degree of independence and autonomy from state interference (NCLR,2010,Article 34) the citizens were granted right to access of information (NCLR,2010,Article 35) the new independence has enable the media to expose more government malpractices example MPs failure to pay tax ,corruption in government. Unlike previously the media were manipulated by the individuals.

2.3. Theoretical Framework

This study is guided by political economy theory. Segmented audiences are pushing many Media houses into opening different brands to cover for different segments of audiences. Something that has automatically changed many Kenyan media houses into conglomerates. The study of the social interaction especially the power relation which commonly comprised of producing, distributing and consuming resources is known as the political economy theory.

The political economy of media related the media and systems of communications to the way the economic and political systems work and is based on the working and exercise of the social power in the society which questions the roll the media and communication plays in society. This theory believes that powerful interests in society exercise control over the circulation of ideas (Williams, 2003). The focal inquiry for media political financial analysts is whether the media framework serves to advance or undermine majority rule organizations and practices are media a power for social equity or government, and if individuals think about how media work, what are their choices to address the circumstance.

Political financial specialists contend that, through responsibility for associations, and by practicing their will through the levels of leadership inside media associations, Owners could straightforwardly intercede to guarantee their perspectives won and media professionals, paying little attention to coordinate mediation, are compelled in what they can report or speak to by the monetary parameters set around entrepreneur creation. In view of Marx's basic point of view, the 'political economy' approach is 'related with large scale inquiries of media proprietorship and control. Royal Media Services being a privately owned media company, the research sought to find out if its programming is in any way affected by the owner - Dr. S k Macharia.

In understanding the media cross-ownership phenomenon this study also interrogated the Pluralist theory of media which contend that media proprietors are for the most part dependable in the way that they oversee data since media content is for the most part formed by consumer request in the commercial centre. They along these lines just give the purchasing public what they need. In addition, editors, writers and supporters

have a solid ethics of expert morals which go about as an arrangement of checks and controls on potential owner mishandle of the media.

The world is fast changing, and the media too is changing. The advents of new technologies continue to change the operations of the media and how the media is quickly adopting to these changes in order to remain relevant. Times are changing media houses should rapidly understand that the strategies they utilized in the past might be old today. Development in the news business will include changing the customary news coverage display, as well as fusing changes into its business, innovation, and promoting areas also. In the forthcoming decade, adaptability and an ability to explore different avenues regarding new strategies will probably be the variables that decide if a media house survives or wavers.

2.4. Radio and Emerging Technologies

The story of radio's change and survival provides a fascinating look at the impact of one medium on another. This is particularly very crucial in the current world because magazines and newspapers enter the information highway and publishers produce websites and books online for new according to (Campbell, 1998) the development in radio inventions happened as a result of an invention by the Bell Laboratories of a transistor in the year 1947. The De forest's vacuum could receive signals and amplify radio signals this device was durable used less power and heat another advantage they were small hence portable up to 1960s when the transistor radios were known to be cheaper than the conservative battery and tube radios. For some time, most of the small and mobile radio was associated with the term transistor, (Paddy, 2007).

The development of transistor permitted radio to where places the television were not able to reach such as beaches and to the office, to the bedroom, to the field, to the stadium, to the bathrooms and into cars. By the 1960s, most radio listening was actually done away from the home. For economic reasons, radio turned to the recording industry for content to replace the shows it had lost to television. According to Campbell (1998), in 1950s many people like David Sarnoff predicted the demise of radio this was because of emergence of TV. (Campbell, 1998) Edwin Amstrong who first discovered the FM radio in 1930s is the most influential figure in field of radio broadcasting because he invented De forest's vacuum for amplification system for transmitting radio waves at distance. This rendered the initially used alternator obsolete.

2.5. Radio and Programme Change

Although network affiliates in large markets carried many dramas, comedy, and variety series, smaller independent stations had always relied heavily on music. As noted earlier, In the 1920s, many stations even hired their own house bands and studio musicians. In the 1930s and 1940s, lean economic times forced more stations to play recorded music, either older music in the public domain (Pierre, 1994)) or music that was marginally popular and not closely monitored.

Albeit unrecorded music in the studio was for the most part thought to be better than recorded music, early disco jockeys made noteworthy commitment of the latter. They exhibited that music alone could drive radio. Truth be told, when TV grabbed radio's program thoughts and national supporters, radio's reliance on recorded music turned

into a need. Helping radio to make due in the 1950s, the disk jockey turned into the standard, (Lister, Mitchell and O'shea, 2010).

In design radio, administration organizes or programs every hour much like a lesson design or a sustenance formula. Such formulas manage what the emcee will do at different durations during each time of the day. Radio administrators additionally segmented off programming into day parts which comprised commonly of 6 to 10am, 10am to 3pm, 3pm to 7pm, and 7pm to 12 midnight time squares. Every day part or piece was modified through evaluations investigate as per who was tuning in.

However as indicated by Campbell (1998) Critics of organization radio contended that exclusive best melodies got air play and lesser known tunes, meriting broadcast appointment, got pitiful consideration. In spite of the fact that a couple of well known star disk jockeys kept on assuming a part in programming, numerous others quit when chiefs presented groups. Proprietors thought about programming to a greater extent a science, yet emcees thought of it as an artistic expression. Record picks depended on juke box inventories, record store deals, and exchange production graphs.

Programme managers argued that deejays were probably smarter and affluent than the average listener and therefore could not be fully trusted to know popular audiences tastes. The owner's positioned which generated more revenue triumphed. According to management format radio had another big advantage over deejays who simply played their favourite music. It helped to curb –Payola, the practise of record promoters paying deejays to play particular records. When management took control

of programming, however, individual deejays had less impact on what records would be played and became less susceptible to bribery, (Lister, Mitchell & O'shea, 2010).

In yester years radio dictated those rhythms, particularly with its popular evening programs. Today, radio programmers worry about channel cruising, that habit of listeners, especially while in their cars who search the dial until they find a song they like. Stations now are more specialized. Listeners in the 1940s were loyal to favourite programs, but today we are loyal to favourite stations and even radio personalities. We generally listen only to a few stations that target us, usually based on our age, gender, or race. Today, the heaviest radio listening time occurs during drive time, those periods between 6am and 9am, and 4pm and 7pm, when people are commuting to and from work or school. (Tim, Brian, 2003).

2.6. Radio Programming and Producer's Role

Like any professional engaged in reaching large and diverse groups of people, the broadcast writer needs to be aware of the dynamics of the communication process. The fact that his intrinsically involve the electronic media of radio does not lessen the need for the broadcast writer to appreciate the most basic components of human communication. (Paschal, 2009) For if he concentrates only on the electronic implements of the delivery system, the broadcast writer may find that he constructs messages attuned primarily to the media themselves rather than to the audiences those media are attempting to service. Since in the final analysis media is paid, not to reach the media but to reach people through the media, there should be no misconceptions as to the primacy of individual perceivers grouped into masses of various sizes and

types in determining what we broadcast. The unemployment lines continue to be fed by practitioners who write for radio other than for people (Orlik, 1978).

However outside the academic field, technological revolution has created or developed a greater need for competence in communication. The man who reaches the top of the industrial ladder, not because of what he can do with things, but because of what he can do with people through communication. Certainly modern governments have become increasingly communication oriented. The Public administrator, the executive, can be said to live in a world of words. A basic assumption of the communication discipline, according to Berlo (1960) is that an understanding of the process, the determinants and the effects of communication improve a man's basic ability to handle the communication problems that he faces on his job, regardless of the kind of work in which he is engaged. (Berlo, Winston, 1960).

Our basic purpose is to alter the original relationship between our own organism and the environment in which we found ourselves. More specifically our basic purpose is to reduce the probability that we are solely a target of external forces, and increase the probability that we exert force ourselves. Our basic purpose in communication is to become an affecting agent, to affect others, in short we communicate to influence to affect with intent. Given a decision on the target of communication the "who "of purpose the question remains how does the receiver intend to affect the behaviour, what kind of effects does he want to produce? To what extend is the purpose of this message accomplished entirely at the moment of its consumption, or to what extend is its consumption only instrumental in producing further behaviour? (Berlo, 1960).

According to McLeish (1988) a radio producer is supposed to be the custodian of the program ideas. He should come up with new ways of treating old ideas, or creating a fresh approach to the use of radio. New ideas are not simply for the sake of being different; they stimulate interest and fresh thought, so long as they are relevant. But ideas are not the product of routine; they need fresh input to the mind. The producer therefore must not stay simply within the confines of his world of broadcasting, but must involve himself physically and mentally in the community he is attempting to serve (Pierre, 1994).

There is however a great deal of difference between a new idea and a good idea and any programme suggestion has to be thought through on a number of criteria. An idea needs distilling in order to arrive at workable form. It has to have clarity of aim so that all those involved know what they are trying to achieve. It has to be seen as relevant to its target audience, and it must be practical in terms of resources (McLeish, 1988) is there the talent available to support the idea? Is it going to be too expensive in people's time? Does it need additional equipment? What will it cost? Is there sufficient time to plan it properly? Is it sustainable? A new programme idea has to be thought through in relation to the four basic resources – People, money, technical equipment and time. It may be depressing to have to have to modify a really good idea in order to make it work with the resources available, but one of the producer's most important tasks is to reconcile the desirable with the possible (Shepherd *et al.* 2006).

2.7. Radio and Development Journalism

There is broad agreement that development journalism is news-casting identifying with the activities and projects propelled in a financially in reverse nation to give certain base expectations for everyday comforts to its kin. This does not however define development journalism as a specific form of journalism rather regardless of content or professional ethic every journalist working in a developing country is cast as development journalist (Freidrich, 1988)

Development communication is characterized as a study of human correspondence connected to the quick change of a nation from destitution to a dynamic condition of financial development that makes conceivable more noteworthy monetary and social balance and the bigger satisfaction of the human potential. This enjoins development communication as a whole, not just the mass media, to pursue certain objectives. Other forms of communication such as inter personal, theatre; storytelling or billboards must also be used as communication media (Schramm, 1964). The journalist's job on a development news bit is critically to examine, evaluate and report the relevance of a development to national and local needs, the difference between a planned scheme and its actual implementation, and the difference between its impact on people as claimed by government officials and as it actually is (Shepherd *et al.* 2006).

The deployment of media for a certain period in a certain area to speed or improve execution of a given project is defined as development communication whose purpose is to inform and motivate the people affected by the project. Comparably, many authors also perceive development journalism as a tool for achieving set political aims

such as modernisation or national building. According to Schramm, (1964) emphasis has also in the past been placed on the importance of journalism to shaping national identities and overcoming tribal, particularistic structures. The cause of national cohesion is to be promoted.

Development journalism is actively to help promote a development process seen as desirable. Development journalism's mission is furthering the emancipation of such deprived groups as the urban poor, the rural poor, and women, and so on and helping them actively to participate in the political process that is actively to influence their destinies. Development journalism assumes that development is a positive, desirable objective and thus the mass media can do much to foster it. Only very rarely, though, does it ask who sets the objectives and who decides what a positive contribution is (McLeish, 1988).

2.8. Radio as a Teacher and Guide

The implicit starting point for ascribing a teaching role to the journalist is the assumption that journalists have more information and are better able than other people to arrive at politically rational insights. This assumption is inevitable because exercising an educational function presupposes an educational advantage. In practical life however this might amount to empty formulations from which no practical guidelines for the journalist's day to day work can be derived. The journalist is also seen as a kind of trailblazer for new ideas or themes which in the words of (Freidrich, 1988) are selected from the "avantagardistic seed" and made topics of discussion. This type is to be clearly differentiated from the journalist as teacher because the

teaching functions implies orientation to given, unquestioned patterns of values which block the view to the new.

As evaluated by Freidrich (1988), Precision journalism means that when researching topical themes journalists should use the methods of imperial social research so as to be able to make scientifically proven statements about social issues, that is, so as to be able to report or discuss on them objectively. News should centre primarily on social themes analysed by social scientific techniques so as to be able to give the public basic insights into the structure and functioning of complex social systems as they exist, for example in a modern state. Precision Journalism would require intensive training in the techniques of empirical social science that is data gathering, data analysis and data interpretation. In the intention of the supporters of this concept of journalism this would result in objective reporting no longer being unconnected facts but an imbedding of information in a theoretical context which exposes background and possible causes of occurrences (Berlo, 1960).

2.9. Radio Entertainment and Mediation in Programming

Entertainment journalism provides a special case of professional self-perception although entertainment is hard to define. To the recipient entertainment is that which entertains, that is, the absence of boredom. Basically the separation of entertainment which still exists in the organisational charts of many media corporations makes no sense at all to the recipients. To them the opposite of entertaining media output is not the informative contents, but such contents as does not like (Freidrich, 1988).

Mass media entertainment is often decried as mass culture. In connection with the discussion of mass culture mass psychological notions are often cited and one hears dire warnings about awakening of the elites and undesirable advancement of the masses. Generally it must be assumed that there are big differences between entertainment journalists from country to country and medium to medium. But a culture pessimistic attitude which refuses to recognize the legitimacy of the need for entertainment and to utilize its positive potential will be unsatisfactory for this journalist and the public (Schramm, 1964).

Mediating in a democratic society is seen as the main journalistic role (Friedrich, 1988) that is, the task of journalists is to enable the various groups of society to communicate with each other. The mass media are ascribed the primary function of facilitating communication between all groups which take part in shaping political will and thereby to create focused public opinion. A journalist as a mediator must under no circumstances primarily pursue subjective self-depiction or exercise personal power. Nor should "Pseudo critical objections" against such concepts as objectivity, neutrality and even handedness lead to abandonment of even minimal professional standards.

Friedrich argues further that the system of communication has to be so structured as to make the individual citizen's access to the media easier. To achieve this objective of communicative equality he demands that a given group's chances of access to mass media should be increased in inverse proportion to their earlier deprivation in public communication. This would bring equal communication opportunity to all groups of society (McLeish, 1988). The proportion makes the following demand on journalism

what a democratic society needs are journalists who first and foremost want to be mediators who neither take a school mastery attitude to society, nor want to manipulate it but whose aim is to make dialogue possible across various divides, between various classes and camps (Orlik, 1978).

CHAPTER THREE

RESEARCH METHODOLOGY

3.1. Overview

This chapter provides the research methodology, it is in this chapter that the study outlines the research strategy, the research method, the research approach, and the methods of data collection, the selection of the sample, the research process, and the type of data analysis, the ethical considerations and research limitations of the project.

3.2. Introduction

Local language FM Stations targets specific demographics and most of the time geographical and communities' interest. The content of broadcasting is largely popular and relevant to a local or specific audience but which may often be overlooked by national broadcasters. Local language FM stations are in most cases operated, and driven by persons from the communities they serve. The upsurge of stations is a result of liberalization of the airwaves in Kenya and the world at large, and listeners now have a wide range of listening choices, particularly entertainment services. Regional-based local language stations previously considered a threat to state security now abound and continue to open.

Most are commercially-oriented, resulting in a need for radio to become more informative and balanced between information, education, entertainment and commercial exploits. By the core aims and objectives of this model of broadcasting, local language radio stations often serve their listeners by offering a variety of content that is not necessarily provided by the larger national radio stations. In this chapter the

researcher focused on the research method, variables, target population, sampling, data collection instruments, data collection procedures, and data analysis.

3.3. Research Approach

This study employed both quantitative and qualitative approaches. Mixed research method is a research design with philosophical assumptions and additional strategies for research. Its main focus is the utilization of quantitative and subjective methodologies in blend which gives a superior comprehension of research than either approach alone (Creswell and Plano Clark 2007). In this study hence a mixed design was utilized for adjusting the qualities and shortcomings of both quantitative and subjective research technique. There are a few points of interest of utilizing mixed design approach for this specific research, in light of the fact that mixed design gave best chances to noting the imperative research inquiries of this investigation; answers of which depend upon an analysis of types of data. The quantitative analysis which incorporated the poll, tended to the examination questions identified with how programming is done in the different selected stations at Royal Media Services. The qualitative section concentrated on giving accurate respondents to interviews. Employing a mixed research method gave the researcher the freedom of using two methods of research in checking the results of a piece of research.

3.4. Variables

A variable is a quantitative or qualitative entity which can take on different values or levels. Variables interact to bring about an outcome. It is a measurable characteristic that assumes different values among the subjects (Mugenda & Mugenda, 2003). There are two types of variables used in this study; independent variables include the

selected local language stations in Royal Media Services, while the dependant variable is how programming is done in these stations.

3.5. Location of Study and Target Population

This study was carried out in Royal Media Services, a media cross-ownership in Kenya. Royal Media has two television stations; Citizen TV and Inoro TV, it has two Swahili radio stations which are; Radio Citizen a national station and Bahari FM a station that target the coastal people. One national English station, Hot 96, and ten local language stations which include; Inoro FM, Ramogi Fm, Mulembe FM, Muuga FM, Changei FM, Egesa FM, Musyi FM, Vuuka FM, Wimwaro FM and Sulwe FM. The target population for this study comprised of the ten local language stations in Royal Media Services. The researcher targeted all the Station Managers, Presenters, and producers in the ten stations.

3.6. Sampling Procedure and Sample size

Sampling is the process of selecting individuals for study. A sample is any group on which information is obtained (Fraenkel & Wallen, 1993) or part or section of a population. The target population was the ten local language stations. The researcher used purposive sampling for the identification and selection of information-rich cases related to the phenomenon of interest and in this case local language stations with distinct target audiences in Royal Media. The researcher was interested in having a deeper understanding of the phenomena being studied and how individuals' stations differ or relate in programming. A sample of ten stations was selected to represent the population. The researcher used ten Station Managers, ten presenters, the deputy

programme director and the programme director as well as five producers of the ten stations.

3.7. Data Collection Instruments

In any given research in order to achieve high accuracy and explanatory power with minimum management demands a researcher should always choose his methods wisely. The researcher used qualitative method which uses multi-techniques for collection in order to obtain holistic view of the respondent (Mwiria & Wamahiu, 1995). Data was collected using three instruments namely; the questionnaire, interviews and observation. The instruments supplemented each other to close the gap which might be left if one instrument was only used. The researcher was guided by research objectives and questions when constructing these instruments.

3.7.1. Questionnaire

In collecting data for this particular study, questionnaire was the main instrument that was employed. Questions were divided into four categories; one for the station managers, two for the presenters, three for the producers and four the programme's director. (Appendix II and III) These questionnaires had three sections which included biographical information, closed ended questions weighed on a scale of 1 -5 with questions on strongly Agree, Agree, Undecided, Disagree and Strongly Disagree, and the last section will be Open ended type of questions. The main purpose of developing the questionnaires was to achieve specific objectives. In administering questionnaires the researcher sought permission from Royal Media management and once granted, the researcher met the selected station managers, selected producers and selected presenters and explained the purpose of the research and reassured them of

confidentiality. After administering the questionnaires the researcher agreed with the respondents on the time to collect the fully filled questionnaires.

3.7.2. Interview Schedule

The researcher also employed interviews as a method of data collection because he was interested in getting in-depth data, ensuring high response rates and naturalness, thus ensuring that information was obtained. This was the selected heads of departments including, head of production, and head of creative and selected heads of radios. The researcher arranged with station managers when to administer the interview schedules (Appendix III).

3.7.3. Observation Schedule

Observation schedule is a method of collecting data in which a researcher notes things or occurrences as they occur in their natural setting (Orodho, 2004). Observation method records what a researcher observes during data collection (Mugenda & Mugenda, 2003). In this study the researcher prepared an observation schedule aimed at understanding how programming and local language stations relate with each other in Royal Media. The researcher observed and recorded factors affecting programming and nature of programming from station to station. And how the sister stations relate with each other in programming.

3.7.5. Validity of the Instruments

The researcher checked the instruments for content validity. This refers to the extent to which the research instrument measures what it purports to measure (Kothari, 2004). The validity of the research questions was ascertained by consultations with

the university supervisors who guided the researcher on items to be corrected. The corrections on the identified questions were incorporated in the instrument to increase validity.

3.7.6. Reliability of the Instruments

Reliability of any given instrument is the ability to return same responses after repeated administration. This is concerned with the degree to which a particular measuring procedure gives similar results over a number of repeated trials (Orodho, 2004) Reliability of an instrument is the degree of consistency that an instrument demonstrates that is, the accuracy of the test scores which are free of choice errors (Best & Kahn, 2000). In this study reliability of the instruments was measured by validation from the supervisor.

3.8. Data Collection Procedures

Before going to the field, the researcher obtained permission authorizing him to carry out the research. The researcher then visited Royal Media Services Company and established a rapport to get permission from the various quarters as is per the company's policy and arrange with station managers, selected producers, and selected presenters to arrange for when to give out the questionnaires.

3.9. Data Analysis

The data obtained was analyzed using content analysis which is a research technique used to make replicable and valid inferences by interpreting and coding textual material, by systematically evaluating texts. Qualitative data can be converted into quantitative data. In this research technique a systematic qualitative description of the

respondent's answers to the questions posed in the interview guide. It involved observation and detailed description of the objects, items or things that comprise the study.

Content analysis, as a class of methods at the intersection of the qualitative and quantitative traditions, is used for rigorous exploration of many important but difficult-to study issues of interest to management researchers (Carley, 2003). This approach was more appropriate for the study because it allowed for deep, sense, detailed accounts in changing conditions. In addition, it provided valuable historical and cultural insights through analysis of texts. More so it is an obtrusive means of analyzing interactions and provides insights to complex models of human thought and language use. Finally, summary, conclusion and recommendations of the study will be discussed in chapter 4 and 5.

3.10 Limitation of the Study

The current study was limited to nature of radio programming within a media cross-ownership: a case study of royal media services in Kenya. Thus the findings on the nature of radio programming within a media cross-ownership in Kenya are limited only to royal media stations and therefore the remedies cannot be generalized for all other media houses. Further it was not easy to get the data from the field so the researcher had to explain and prove that the data was only meant for academic purpose only. There were time and financial resources constraints for doing the study despite the study having been given more insightful revelation on the basis of the granularity of studying other variables.

Furthermore the accuracy of the study depended on the level of honesty given by the respondents when they were answering the questionnaires. Finally due to the sensitivity of the nature of the research data collected from the field, there was a possibility that the respondents gave answers to questions to cover vital and confidential information.

3.11 Ethical Considerations

Before the data collection, the researcher introduced himself and a copy of certificate of fieldwork from the University of Nairobi (see appendix IV) that stated the title and assured the participants that the purpose of the research was purely for academic purposes and not for commercial or any other intention. The study avoided bias, fabrication of data and plagiarism by reporting facts as received from the respondents and the sources of information were acknowledged. After defending this thesis the researcher was awarded with a certificate of originality (see appendix V) and after passing a plagiarism test, the researcher finally was issued with a certificate of correction (see appendix VI)

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1. Overview

This chapter analyses the data gathered to help in interpretation of the findings after systematically applying statistical and/or logical techniques to describe and illustrate, condense, recap and evaluate data. The results of radio programming within a media cross ownership: a case study of royal media services in Kenya will be employed to make conclusions and recommendations for this study.

4.2. Description of Sample

The sample consisted of ten stations selected to represent the population. The researcher used the Station Managers, presenters as well as producers of the ten stations. Out of the ten questionnaires sent out, nine were sent back contributing to a response rate of 90%, a response rate which is highly supported by Mugenda and Mugenda (2003) who recommended a response rate of 50% as being adequate, 60% being good and 70% being over excellent for analysis and making the final report in a research process. The good turnout of the data collection process was attributed to the strategies employed by the researcher in collecting the data where he personally administered the questionnaires to the respondents and made consistent follow-ups to make sure the respondents fill them up and return in good time.

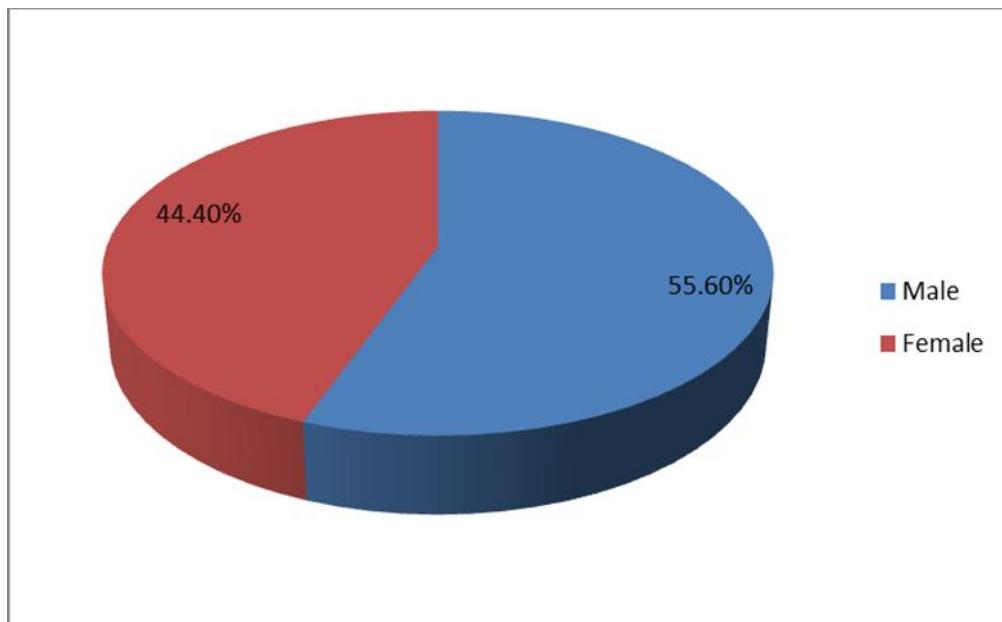
4.3. Demographic Information

The study sought to ascertain the background information of the respondents involved in the study. The background information points at the respondents' suitability in answering the questions.

4.3.1. Gender of the respondents

The respondents were requested to indicate their gender. This was to help the researcher identify any gender disparity in the media programming. The findings were as shown in the figure 4.1.

Figure 4.1. Gender of the respondents



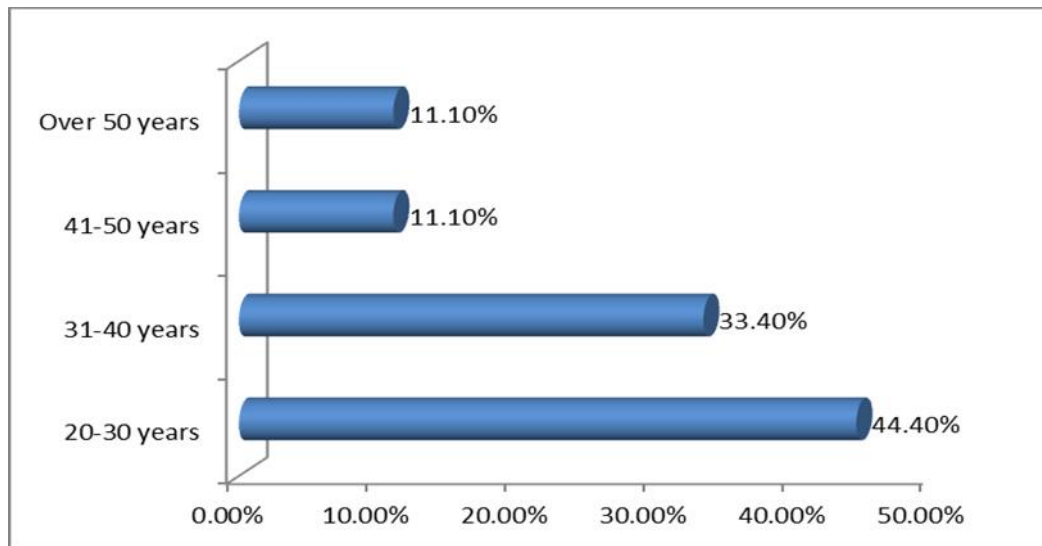
Source: Research (2017)

From the findings above 55.6% of the respondents were males while 44.4% were females. This depicts that majority of the respondents were males. This shows gender disparity in the royal media stations, a factor that would probably affect the programming of these stations. For instance a programme targeting women would need a more woman input because they better understand women issues.

4.3.2. Age of the Respondents

The respondents were requested to indicate their age. This would help the researcher to know and understand programming expectations and execution disparities depending on age difference. The researcher would also know whether the respondents were capable of understanding issues to do with media programming. The findings were as shown in the figure 4.2.

Figure 4.2. Age of the respondents



Source: Research (2017)

From the findings most (44.4%) of the respondents indicated that they were aged between 20-30 years, 33.4% indicated 31-40 years, 11.1% indicated 41-50 years, and over 50 years respectively. This depicts that most of the respondents were aged between 20-30 years. This shows that the respondents were young but mature enough professionally to understand issues to do with nature of radio programming within a media conglomerate.

4.3.3. Respondents Academic Qualification

The respondents were requested to indicate their highest level of education. This was important as it would determine whether the respondents understand what media programming is all about. The findings were shown in table 4.1.

Table 4.1. Respondents Academic Qualification

Academic Qualification	Frequency	Percentage
<i>Diploma</i>	<i>11</i>	<i>44.4%</i>
<i>Bachelor's degree</i>	<i>15</i>	<i>55.6%</i>
<i>Masters</i>	<i>0</i>	<i>0.0%</i>
<i>PhD</i>	<i>0</i>	<i>0.0%</i>
Total	26	100%

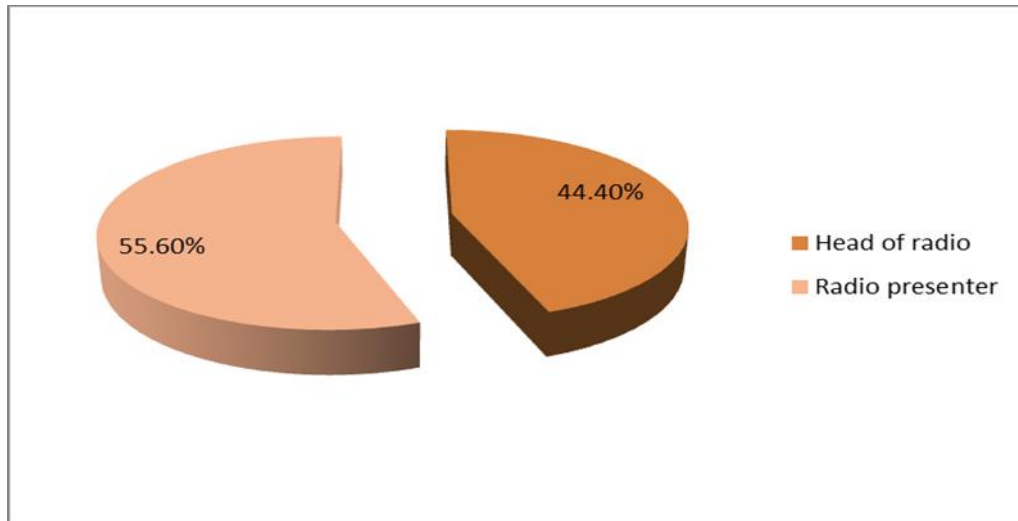
Source ; Research 2017

From the findings majority (55.6%) of the respondents indicated they had bachelors degree level of education, while 44.4% indicated they had diploma level of education. This depicts that majority of the respondents were learned enough to understand issues to do with media programming. It also indicated the professional ability of the respondents to come up with a programme or to interpret a programme. This was a gauge that indicated the professional and educational level of understanding matters programming.

4.3.4. Respondents Position at Royal Media

The respondents were requested to indicate their position at royal media. This was important as it helped the researcher to identify the role of each respondent in relation to media programming. The findings are shown in figure 4.3

Figure 4.3. Position at Royal Media



Source; Research 2017

From the findings majority (55.6%) of the respondents indicated they were radio presenters, while 44.4% indicated they were head of radio. This depicts that majority of the respondents were directly involved in radio programming within a media cross-ownership.

4.3.5. The time the respondents have worked with Royal Media

The respondents were requested to indicate the duration of working with royal media. This was important as it helped the researcher to identify whether the respondents had adequate experience concerning media programming and especially regarding the case of Royal Media. The findings are shown in figure 4.4

Table 4.4. Duration of working with Royal Media

Duration of working	Frequency	Percentage
Less than 12 months	0	0.0%
1-5 years	12	44.4%
6-10 years	9	33.4%
11-15 years	5	22.2%
Total	26	100%

Source; Research 2017

From the findings above most (44.4%) of the respondents indicated that they had worked with the royal media for a duration between 1-5 years, 33.4% indicated 6-10 years, while 22.2% indicated they had worked for a duration between 11-15 years. This depicts that the respondents had worked long enough to understand radio programming within Royal Media a media cross-ownership. Their work experience at Royal Media meant that they had been there long enough to understand the nature, dynamics of programming and the company policy as far as Royal Media is concerned.

4.3.6. Profile by Media Consumed

The study sought to identify the profile of the media consumed by considering the gender. The findings are shown below

4.4. Programming

The objective to examine the factors that determines individual stations programming within Royal Media Services. This section presents the findings on programming. The findings are presented in relation to the objective.

4.4.1. Involvement in Programming

The respondents were requested to indicate whether they were involved in programming and how. Most of the respondents indicated they were involved in programming through the presentation of the shows, through introduction of new programmes and news segments in existing programmes, through determining what programmes to be aired and the quality of the broadcast materials. In addition, the respondents indicated that they were involved by determining the type of content to be aired in a particular programme and what differentiate the programme from one day to the other.

4.4.2. Nature of the Program

The respondents were requested to indicate who decides on the nature of the programme. They indicated that the radio heads, station manager, head of the programme, staffs in consultation with the directors, radio presenters were all involved in deciding on nature of the programme. The respondents additionally stated that decision on nature of programme is a coordinated exercise between the head of radio, the co-host and the presenter themselves. They also indicated that they rely on input from colleagues on the station and feedback from listeners.

4.4.3. Presenter Authority over a Program

The presenters were asked to indicate the extent to which the presenter have authority over a programme. They indicated that that the presenter has 60% of authority while the remaining 40% is station manager, station policy and advertising. In addition the respondents indicated that the presenter follow the context of the given programme, they do audience research, the location, time, and facilitation of the programme.

4.4.4. Content of the Program

The presenters were requested to indicate what informs the content of the programme. They indicated that the market needs that is - the listeners needs, language,culture and expectations, station policy - what can be aired and what cannot, and advertising for example, are there mentions, commercial or other contents which informs the content in the programme. And also once in a while special programmes especially features and documentaries which are corporate or commercially sponsored. The respondents further indicated that the content is informed by quality and education factors, the way it is packed, target audience, research, area of interest, popularity and audience comments.

4.4.5. Programmes at Royal Media and its Competitors

The respondents were requested to indicate what sets apart the programmes at royal media and its competitors. They indicated that creativity, quality, ear and nose for new happenings, being prompt, accurate and efficient as compared to other media stations, is what sets them apart from the rest. They also indicated the language used to broadcast differs from the competitor in some regions, they do programmes that are skewed towards a particular audience depending on their target and jurisdiction. The

respondents also indicated that the royal media stations programmes are as diverse as the stations.

4.4.6. Changing the Nature of the Program

The respondents were requested to indicate if they were to change the nature of programme within their station what would they change and why. The respondents indicated that they would increase the frequency with which they host studio guests, focus on the changing trends and behaviour in their area of coverage, increase programme consistency which would attract the audience, and have less political interview as they are repetitive and tend to incite audience. The respondents further indicated that they would do away with “salamu” programmes and concentrate more on developmental programmes, and change the type of music to suit the programme being on air.

4.4.7. Effect of Target Audience on Nature of the Program

The respondents were requested to indicate whether the target audience affect the nature of the programme and to what extent. They indicated that it affect the nature of the programme through the language used, music being played and the time the programme is aired. The repondents also indicated that target audience provides immediate feedback which may influence how the programme is aired, it dictates the type of the music to be played on during certain programmes, the programmes are produced depending on the respondents needs, aspirations and culture and they dictate how the programme is shaped or reshaped.

4.4.8. Effects of Competitors on the Nature of the Program

The respondents were asked whether the competitors affect the nature of the programming and how. They indicated that in most cases the competitors do not affect the programming and at times they copy what the royal media stations are doing, they subconsciously push the media stations to be smart. The respondents also indicated that the royal media stations are issue based and can withstand competition. A majority of them are leading brands in their area of jurisdiction.

4.5. Inter-Stations Relationship

This section presents the findings on Inter-Stations Relationship. The findings are presented in subsequent sections.

4.5.1. Relationship between Local Language Stations in Royal Media

The respondents were requested to indicate how the local language stations relate with each other within royal media. They indicated that they respect each other mutually in terms of their mandates, cordially in terms of sharing resources and news sources, the stations also share ideas, and that their programmes are in some instances are synchronized. In addition the respondents indicated that they relate well and they work as a team in delivering news and programmes.

4.5.2. Effect of Sister Stations on Programming

The respondents were requested to indicate whether their programming is affected in any way by the sister stations programming. Majority of the respondents indicated that it is not affected because their target audience give them a clear cut difference in terms of what to air, how and when to air it.

4.5.3. Sibling Rivalry within Royal Media Stations

The respondents were requested to indicate how the sibling rivalry within Royal Media stations affect the programming. Most of the respondents indicated that the sibling rivalry improves the stations programming through improved creativity and better sensitivity towards the listeners needs. The respondents also indicated that, the rivalry helps the stations to air programmes in a language that is well understood by the target audience, and that it brings healthy competition in programming. It is sibling rivalry that helps and keeps them aspiring for better ratings in order to outdo each other.

4.5.4. Borrowing of radio Programmes

The study sought to find out the extent to which the respondents have, if any, borrowed a programme from another station within Royal Media. They indicated to very small extent apart from the stratification of audiences. The respondents also indicated that being a commercial entity they are bound to air certain sponsored interviews or talk shows, in some instances they have been forced to use the same interviewee from a particular company or agency in delivering the client's desired message. They also indicated that the stations do not borrow programmes as every station is independent and has own programmes.

4.5.5. Programme Review

The respondents were requested to indicate how frequently is the programme reviewed. Majority of the respondents indicated quarterly or after every three months - to ascertain the appropriateness of the programme to the viewers, the listener dynamics and to factor in audience feedback.

4.5.6. Needs to Change the Nature of the Program

The respondents were requested to indicate what informs the need to change the nature of the programming at any given point. The respondents indicated that change in programming was informed by the changing trends in listenership and broadcasting, and seasons such as electioneering period among others. The respondents also indicated that the change is informed by time and resources, nature of personalized presentations, unexpected sensitive events, the needs and reception of the audience, research and audience analysis.

4.5.7. Fans effect on Nature of Programming

The respondents were requested to indicate how the fans affect the nature of programming. They indicated that they are good source of feedback and foot soldiers of the station which is important in maintaining the appropriateness of the programme. The respondents also indicated that the fans dictate what they want to hear in a particular programme at a particular time and this helps the management in designing the programmes. In some instances, the fans have also dictated which presenter hosts which show regarding their talents and appeal.

4.5.8. Presenters Talent and its Effects on Nature of the Programme

The respondents were requested to indicate how the presenters' talent affect the nature of the programming. They indicated that the presenter may affect the nature of the programme because they are the link between the programme and the listeners. The respondents also indicated that the presenters' talent and personality may attract or repulse listeners. The presenters' creativity definitely increase the level of listenership

among the audiences. In addition the presenter dictates what will be aired at what time, how and at what will not.

4.5.9. Programming and Commercial Pressures

The respondents were requested to indicate how the programming is affected by the commercial pressures. They indicated that the commercial pressures do not affect the programming so much. The programmes are done according to the station policy and the present order. For instance despite betting companies being a big source of income for media companies, none of the Royal Media stations advocate for this because it is against the company ideals and policy.

4.6. Company Policy

This section provides findings on company policy with regard to the media programming. The findings are presented in subsequent sections.

4.6.1. Company Policy and Programming

The respondents were requested to indicate whether company policy affect programming and how. Majority of the respondents were in agreement that it affects the programming in that being the mother company the stations cannot programme themselves against the company policy. The respondents further agreed that, the company policy affect programming in that it provides the guidelines on how programming is done, and that it help in the realignment of the programmes, it also keeps the presenters in check.

4.6.2. Pulling a Programme Off Air due to Company Policy

The respondents were requested to indicate whether they have ever pulled a programme off air because of the company's policy and why. Majority of the respondents indicated no in that before airing a programme they usually consult the underlaid company policies to ensure that its in accordance to the specifications provide in the rules, regulations and ideals of the Company.

4.6.3. Starting a Programme due to Company Policy

The respondents were asked to indicate whether they have ever been forced to start a programme because of company's policy and why. Majority of the respondents indicated not really since before airing the programme the head of radio need to scrutinize the programme to ensure it meets the specifications of the listener, hence satisfying the needs, spirations, ideals and vision of the company.

4.6.4. Company Policy and Stations Relationship

The respondents were requested to indicate how the company policy affect the stations relationship with other sister stations within royal media. The respondents indicated that it encourages mutual respect, healthy competition, and above all cooperation especially in sharing music, news, news reources, and facilities. The respondent also indicated that the policy does not affect the relationships in a bad way as the stations have the dos and don'ts and therefore help in strengthening the relationship they have in programming.

4.6.5. Company Policy and its effects on Delivery of a Programme

The respondents were requested to indicate whether at any time if the company policy has affected the nature and delivery of a programme in any of the stations. The respondents were in agreement that it affects delivery of the programme by insisting on fair broadcasting practices, and reasonable and professional language on air. The respondents further indicated that the company policy dictates what should go on air and what is not supposed especially in the electioneering period or emotive matters of national or regional importance.

4.7. Findings, Analysis and Discussion

4.7.1. Programming

The study found that most of the respondents were involved in programming through the presentation of the shows, through running of the programme and sharing the necessary information to relevant authorities, through introduction of new programmes, through determining what programmes to be aired and the quality of the broadcast materials. In addition the study found that the presenters were involved in programming by determining the type of content to be aired in a particular programme.

The study also established that radio station manager, head of the programme, staffs in consultation with the directors, radio presenters were all involved in deciding on nature of the programme. According to McLeish (1988) a radio producer is supposed to be the custodian of the program ideas. He should be having ideas for programmes, how to interview people, gather the people he intends to interview, bits of music or theme for discussions. He should come up with new strategies of taking ideas that are considered old or being to create a new plan for using when in studio for the radio

programmes. As long as the new ideas are relevant, they are not used simply for the sake of being different because they stimulate fresh thoughts and interest in the audience which should be continuously input in the mind instead of having a routine programme.

The study found that a presenter in Royal Media has 60% of authority while the remaining 40% is the station manager, station policy and advertising. In addition, the study found that the presenters follow the context of the given programme, they do audience research, the location, time, and facilitation of the programme. The study further established that market needs that is the listeners needs, station policy that is what can be aired and what cannot, and advertising ie are there mentions, commercial or other contents informed the content and nature of the programme. According to Pierre, (1994), anticipation of the needs of the listeners by having a close contact, the ability of the producer to access the job and the ability to reflect and access are the factors that defines the ideas for firmly rooting the programmes on the needs and language of the target audience.

If he is far from them he must study his mail and social media pages regularly and carefully, read their newspapers, talk to the returning traveller and visit their country when they have the opportunity. If the producer many not come up with new ideas by himself, he must act as a promoter for others, inspiring and being open to their thoughts and at least be able to see an idea when it appears. Only then may he go back to think quietly in his private office. (McLeish, 1988). It is in line with McLeish views that the study established, the content of programmes in Royal Media is

informed by quality and education factors, the way it is packed, target audience, research, area of interest, popularity and audience comments.

The study found that creativity, quality, hand on for new happenings, being prompt, accurate and efficient as compared to other media stations fend off the competition (Paschal, 2009). The language used to broadcast differs from the competitor in some instances, it also found that the royal media stations are diverse. The study further established that if they were to change the programming they would reduce the frequency with which they host studio guests especially political interviews – because of they tend to be repetitive, and focus more on the changing trends and behaviour in their area of coverage, increase programme consistency which would attract the audience.

The study established that the target audience affect the nature of the programme through the language used, music being played and the time the programme is aired. The audience also provides immediate feedback which may influence how the programme is aired, it dictates the type of the music to be played on during certain programmes, the listners needs, and they to some extend inform how the programme is reshaped. This agrees with a study by Paschal, (2009) who asserted that it is important to knoe your targeted audience because people like housewives, doctors, farmers, teenagers and industrial workers have their preffered time for listening which varies from one group to another, (Berlo, Winston, 1960). Finally the study found that in most cases the competitors do not affect the programming and at times they copy what the royalmedia stations are doing, they subconciuosly push the Royal Media stations to be smart and more creative.

4.7.2. Inter-Stations Relationship

The study established that the relationship between local language stations with other stations in Royal Media was a mutual relationship. The study found that they respect each other mutually in terms of their mandates, cordially in terms of sharing resources and news sources, the stations share ideas, and that their programmes are in some instances synchronized. For instance you will find a farming program on Inooro radio “Mugambo wa Murimi” that goes on air almost concurrently with a farming program on Mulembe FM . However they will differ in terms of content because of the farming cultures of the two communities i.e. in Central coffe and dairy farming will resonate well with the listeners while on Mulembe Sugar cane and poultry farming is more desirable.

In addition they relate well and they work as a team in delivering news and programmes. This was informed by the fact that they have one newsroom which they all share what is happening in their respective regions something that sincronizes their news though it is given priority according to proximity. For instance a robbery in Nyeri will be story number one on Innoro while Gor Mahia winnning GOTV trophy can beat it to the top story on Ramogi FM. The study further established that the sister stations programming does not affect programming in other stations within royal media. This agrees with a study by Freidrich, (1988) who stated that media stations cohabit mutually through programme exchange. The media helps in growth of one another through support financially and at times provide equipment to help the other stations thrive.

The study found that the sibling rivalry improves the stations programming through improved creativity and better sensitivity towards the listeners needs. The rivalry helps the stations to air programmes in a language that is well understood by the target audience, and that it brings healthy competition in programming (Orlik, 1978). The study further found that to very small extent the stations borrow programmes and they only do so in line with stratification of audiences. The study also established that being a commercial entity they are bound to air certain sponsored interviews or talk show using the same resource persons or at the same time. The study found that the programme is reviewed quarterly, that is - every three months, to ascertain the appropriateness of the programme to the audiences.

The study found that change in programming was informed by the changing trends in listenership and broadcasting, and seasons such as electioneering period, time and resources, nature of personalized presentations, unexpected sensitive events, the needs and reception of the audience, and research and audience analysis. This concurs with a study by Berlo, Winston, (1960) who stated that when examining the audience who are available, the factors to take into consideration includes those who are available on weekends, those are available on the week days and those who are only available during leisure time. This may further consider the customers who have the potential as listeners in the car who are significantly a captive audience. Once the time for each of the programme has been agreed on, there must be adequate reasonable time for preparation. The study also established that fans affect the nature of programming. They are good source of feedback and foot soldiers of the station which is important in maintaining the appropriateness of the programme.

The study found that presenter may affect the nature of the programme because they are the link between the programme and the listeners. The presenters talent and personality may attract or repulse listeners. The presenters creativity definitely increase the level of listenership among the audiences. This concurs with a study by Orlik, (1978) who stated that the presenter needs to be aware of the generally acceptable mood in a social set up and cultural context of where he is expected to succeed with audiences in a general perspective and prevent unwanted misconduct.

He may decide that his programme is only to the coarsy audience in the market place without consideration for the people will be shocked with such kind of things. Finally the study found that commercial presures do not affect the programming so much. The programmes are done according to the station policy and the present order. For instance despite betting companies being a big source of income for media companies, Royal Media station does not advocate for this because it is against the station ideals.

4.7.3. Company Policy

The study found that the company policy affects the programming in that being the mother company the stations cannot programme themselves against the company policy. It provides the guidelines on how programming is done, and that it help in the realignment of the programmes. This concurs with a study by Schramm, (1964) who argued that the company policy is the fundamental action that help determine the operations to be carried in the organization. It help formulate the ethics to be followed while broadcasting news and airing of programmes. The study further found that the no presenter has ever pulled off air a programme due to policy since they usually

consult the station manager and programmes director to ensure that all programmes are its in accordance to the specifications provide in the rules and regulations of the company.

The study found that company policy promotes station relationships in that it encourages mutual respect, healthy competition, and above all cooperation especially in sharing music, news, news reources, and facilities. The policy does not affect the relationships in a bad way as the stations have the dos and don'ts and therefore help in strengthening the relationship in matters programming. Finally the study found that the company policy affects delivery of the programme by insisting on fair broadcasting practices, and resoanable language on air. It dictates what should go on air and what is not supposed especially in the electioneering period. A study by McLeish, (1988) who argued that the policy states the language that presenters are required to use while they are airing the programme. The policy states that the presenetrs needs to be kind to the listeners to ensure that they meets their needs.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1. Overview

This is the final chapter of this study which summarises the findings, makes conclusions and gives recommendations including recommendations for further studies. It comprises of six sections where section 5.2 is the summary of the study, section 5.3, presents the conclusion, section 5.4 presents the recommendations, section 5.5 presents the limitations of the study and section 5.6 presents recommendations for further research.

5.2. Summary of the Study

5.2.1. Programming

The study in testing the political economy and pluralist theory of media, found that most of the presenters, station managers and producers were involved in programming through the presentation of shows, preparation of the programme, getting feedback from the listeners and determining what programmes to be aired and the quality of the broadcast materials. In addition they were involved by determining the type of content to be aired in a particular programme.

The study also established that head of radios, producers, in consultation with the directors, radio presenters were all involved in deciding on nature of the programme. Through the findings of this research it can be said ostensibly of Royal Media Services that, the owners Dr Mr and Mrs S K Macharia do not directly control the content of the radio stations in Royal Media, but rather what goes on air in these stations is driven by and large by the wishes of consumers. Despite the owner's

political inclinations the heads of radios, producers and presenters still have the final and larger say on what goes on air in their respective stations.

The study found that the presenter has 60% of authority while the remaining 40% is determined by the head of station, policy and advertising. The study further established that market needs that is the listeners needs, station policy that is what can be aired and what cannot, and advertising ie are there mentions, commercial or other contents informed the content in the programme. In addition the study established that the content is informed by quality and education factors, the way it is packed, target audience, research, area of interest, popularity and audience comments.

The study found that the creativity, quality, hand on for new happenings, being prompt, accurate and efficient as compared to other media stations fend off the competition. language used to broadcast in many local language stations in Royal Media, differs from the competitors, they target both the urban, peri-urban and the local village listner. The study also found that the royal media stations programming is as diverse as the stations. Furthermore the The study further established, programming focuses on the changing trends and behaviour in their area of coverage, increase programme consistency which would attract the audience, and have less political interview as they are repetitive.

The study established that the target audience affect the nature of the programme through the language used, music being played, provides immediate feedback which may influence how the programme is aired, and also it dictates the type of the music to be played on during certain programmes, the programmes are produced depending

on the respondents needs, and they dictate how the programme is reshaped. Finally the study found that in most cases the competitors do not affect the programming and at times they copy what the royalmedia stations are doing, they subconsciously push the media stations to be creative, innovative and smart.

5.2.2. Inter-Stations Relationship

The study established that the relationship between local language stations in royal media was a mutual relationship. They respect each other mutually in terms of their mandates, cordially in terms of sharing resources and news sources, the local stations share ideas, and that their programmes are sometimes synchronized. In addition they relate well and they work as a team in delivering news and programmes. The study further established that the sister stations programming does not affect programming in other stations within royal media.

The study found that the sibling rivalry improves the stations programming through improved creativity and better sensitivity towards the listeners needs. The rivalry helps the stations to air programmes in a language that is well understood by the target audience, do more research to understand the listener's expectations and that, it brings healthy competition in programming. The study also established that being a commercial entity they are bound to air certain sponsored interviews or talk show using the same resource persons and sometimes at the same time. The study found that the programme is reviewed quarterly that is every three months, to ascertain the appropriateness of the programme to the target listener.

The study found that change in programming was informed by the changing trends in listenership and broadcasting, and seasons such as electioneering period, time and resources, unexpected sensitive events, the needs and reception of the audience, and research and audience analysis. The study also established that fans affect the nature of programming. They are good source of feedback and foot soldiers of the station which is important in maintaining the appropriateness of the programme.

The study found that presenter may affect the nature of the programme because they are the link between the programme and the listeners. The presenters talent and personality may attract or repulse listeners. The presenters creativity definitely increase the level of listenership among the audiences. Finally the study found that commercial pressures do not affect the programming so much. The programmes are done according to the station policy, needs and expectations of the listener.

5.2.3. Company Policy

The study found that the company policy affects the programming in that being the mother company the stations cannot programme themselves against the company policy. It provides the guidelines on how programming is done, and that it help in the realignment of the programmes. The study further found that the presenters have never pulled off air a programme due to policy since they usually consult the policy to ensure that its in accordance to the specifications provided in the rules and regulations.

The study further found that company policy promotes station relationships in that it encourages mutual respect, healthy competition, and above all cooperation especially in sharing music, news, news resources, and facilities. Finally the study found that the company policy affects delivery of the programme by insisting on fair broadcasting practices, and reasonable language on air. It dictates what should go on air and what is not supposed especially in seasons such as the electioneering period.

5.3. Conclusion

The study concluded that most of the presenters, station managers, and producers were involved in programming through the presentation of the shows, through running of the programmes, through introduction of new programmes, through determining what programmes to be aired and the quality of the broadcast materials. In testing both the pluralist and political economy theories of media, in respect to Royal Media Services the study tends to support the pluralist theory because by and large the target audience affect the nature of the programme through the language used, music being played, provides immediate feedback which may influence how the programme is aired, and also it dictates the type of the music to be played on during certain programmes, the programmes are produced depending on the respondents needs, and they dictate how the programme is reshaped.

The study also concluded that radio heads, station manager, head of the programme, staffs in consultation with the directors, radio presenters were all involved in deciding on nature of the programme. Despite the political inclination and activeness of the owner and his close association with politicians the study did not support the political economy theory of media but rather embraces the pluralist theory.

The study concluded that the relationship between local language stations with other stations in royal media was a mutual relationship. They respect each other mutually in terms of their mandates, cordially in terms of sharing resources and news sources, and they share ideas. In addition they relate well and they work as a team in delivering news and programmes. The study further concluded that the sister stations programming does not affect programming in other stations within royal media.

The study concluded that the sibling rivalry improves the stations programming through improved creativity and better sensitivity towards the listeners needs. The study concluded that company policy promotes station relationships in that it encourages mutual respect, healthy competition, and above all cooperation especially in sharing music, news, news resources, and facilities. Finally the study concluded that the company policy affects delivery of programmes by insisting on fair broadcasting practices, and reasonable language on air. It dictates what should go on air and what is not supposed to go on air, especially in seasons like the electioneering period.

5.4. Recommendations

From the findings as presented in section 5.2 above the researcher wish to make the following recommendations.

All media professionals be trained on how to relate the radio programmes with their audiences using the feedback they obtain from their audiences. The company policy should give a room over which the royal media stations cooperate with one another in advising one another on how to make a programme more appealing to the audiences.

The royal media stations should device ways through which they can obtain more listner based content to beef up the quality of the programmes that are aired which would inturn increase the scope of the target audience.

This study also recommends that a course on radio programming be established in the mass media training centres to train upcoming journalist on how to cope with diverse changes in the programming. And finally, the study recommends that mainstream media come up with more ways of encouraging audience participation in their programming.

5.5. Recommendations for Further Research

Perhaps, further research extending to other cross ownership media houses in Kenya may be required in order to examine whether the results found hold for the nature of radio programming within a media cross ownership in Kenya, across the entire mass media sector as a whole for the generalization of these findings. Research on nature of radio programming within a media cross ownership on the other traditional media houses like the Nation Media Group, the Kenya Broadcasting Corporation (KBC) Group Africa and Mediamax would be needed in order to compare with the results got from this study conducted at Royal Media Services.

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APPENDICES

APPENDIX I: LETTER OF INTRODUCTION

Dear Respondent,

I am currently a Masters student at the University of Nairobi carrying out a field research. The research is on; Radio Programming in a media conglomerate – A case of Royal Media in Kenya. In this regard, I kindly request for your help by answering the questions listed in the questionnaire attached. All responses will be treated with utmost confidentiality.

GREGORY TIEGO KIGUMBA

RESEARCHER

**APPENDIX II: HEADS OF RADIOS AND PRESENTER'S
QUESTIONNAIRE**

First of all let me begin by thanking you greatly for accepting and sparing your time to take part in this study and welcome you in a special way. This questionnaire is intended to collect information on the nature of programming in the Media Conglomerate for the purpose of fulfilling the requirement for the award of a Master's Degree in Communication Studies from the University of Nairobi. You are kindly requested to fill in all the sections if possible and informed that the information given here is highly confidential and will only be used for the purpose of this study.

Section A: Demographic Data

You are advised to tick your response where applicable

1. What is our gender? Male [] Female []
2. What is your age? a) 20 – 30 years[] b) 31 – 40 years[] c) 41 - 50 years [] d) over 50 years[]
3. Level of Education? [Diploma [] Bachelors' Degree [] Masters [] PhD []
Others_____
4. What Position are you at Royal Media?

5. How long have you been working with the Royal Media? For less than 1 year, 1-5 years, 6-10 years, 11-15 years and 16-20 years, 21 years and above

Section B: Programming

Are you involved in programming? If yes how?

Who decides the nature of the programmes?

To what extend is the presenter's authority over a programme?

What informs the content of the programme?

What sets apart the programme you do from other programmes, within your station?

If you were to change the nature of programme within your station what would you change and why?

Do your target audience affect the nature of your programme? If yes, how and to what extend?

Do your competitors affect the nature of your programming? How?

Section C: Inter-Stations Relationship

How does your station relate with other stations within Royal Media?

Is your programming affected in any way with your sister station's programming? If yes how?

How does sibling rivalry within Royal Media stations affect your programming?

To what extend have your radio station if any borrowed programming from another station within Royal Media?

What sets you apart, in terms of programming from other royal media stations?

How frequently is your programming reviewed?

What informs the need to change the nature of your programming at any given point?

How does your audience affect the nature of your programming?

How does your fans, affect the nature of your programming?

How do you the presenters/talent affect the nature of your programming?

How is your programming affected by the commercial pressures?

Section D: Company Policy

Do the Company policies affect your programming? If yes how?

Have you ever pulled a programme off air because of the company's policy? If yes, what was it and why?

Have you ever been forced to start a programme because of company's policy? If yes which one and why?

How does the company policy affect your station's relationship with other stations within Royal Media?

Have the company policy at any given time affected the nature and delivery of a programme in your station?

**APPENDIX III: PRODUCERS, DEPUTY PROGRAMMES DIRECTOR
AND PROGRAMMES DIRECTOR' QUESTIONNAIRE**

First of all let me begin by thanking you greatly for accepting and sparing your time to take part in this study and welcome you in a special way. This questionnaire is intended to collect information on the nature of programming in the Media Conglomerate for the purpose of fulfilling the requirement for the award of a Master's Degree in Communication Studies from the University of Nairobi. You are kindly requested to fill in all the sections if possible and informed that the information given here is highly confidential and will only be used for the purpose of this study.

Section A: Demographic Data

You are advised to tick your response where applicable

6. What is your gender? Male Female
7. What is your age? a) 20 – 30 years b) 31 – 40 years c) 41 - 50 years d) over 50 years
8. Level of Education?
[Diploma Bachelors Degree Masters PhD
Others _____
9. What Position are you at Royal Media? (i)
)_____
10. How long have you been working with the Royal Media? For less than 1 year, 1-5 years, 6-10 years, 11-15 years and 16-20 years, 21 years and above

Section B: Programming

Are you involved in programming? If yes how?

Who decides the nature of the programmes?

To what extent is the presenter's authority over a programme?

What informs the content of the programme?

What sets apart the programme you do from other programmes, Within your station?

If you were to change the nature of programme within your station what would you change and why?

Do your target audience affect the nature of your programme? If yes, how and to what extend?

Do your competitors affect the nature of your programming? How?

Section C: Inter-Stations Relationship

How does your station relate with other stations within Royal Media?

Is your programming affected in any way with your sister station's programming? If yes how?

How does sibling rivalry within Royal Media stations affect your programming?

To what extend have your radio station if any borrowed programming from another station within Royal Media?

What sets you apart, in terms of programming from other royal media stations?

How frequently is your programming reviewed?

What informs the need to change the nature of your programming at any given point?

How does your audience affect the nature of your programming?

How does your fans, affect the nature of your programming?

How do you the presenters/talent affect the nature of your programming?

How is your programming affected by the commercial pressures?

Section D: Company Policy

Do the Company policies affect your programming? If yes how?

Have you ever pulled a programme off air because of the company's policy? If yes, what was it and why?

Have you ever been forced to start a programme because of company's policy? If yes which one and why?

How does the company policy affect your station's relationship with other stations within Royal Media?

Have the company policy at any given time affected the nature and delivery of a programme in your station?

APPENDIX IV: CERTIFICATE OF FIELD WORK



**UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

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

REF: CERTIFICATE OF FIELD WORK

This is to certify that all corrections proposed at the Board of Examiners' meeting held on July 21, 2016 in respect of M.A./Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

Reg. No: K50/35663/2014
Name: Tiego Gregory Kigumba
Title: Radio Programming within a Media Consumerist:
A Case study of Royal Media Services in Kenya

Dr. Githinji
SUPERVISOR
Dr. S. Surungi
PROGRAMME COORDINATOR
Dr. Neelam Nhat
DIRECTOR

[Signature]
SIGNATURE
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[Signature]
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16/09/2016
DATE
16/09/2016
DATE
UNIVERSITY OF NAIROBI
DIRECTOR
DATE 6 SEP 2016
SCHOOL OF JOURNALISM & MASS COMMUNICATION

APPENDIX V: TURNITIN ORIGINALITY REPORT

Turnitin Originality Report

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By K50/75663/14 Tiego Kigumba

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REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on 24/SEPT in respect of M.A/PhD. Project/Thesis defence have been effected to my/our satisfaction and the project/thesis can be allowed to proceed for binding.

Reg. No: K50/75663/2014

Name: THEGO GREGORY KIGUMBA

Title: RADIO PROGRAMMING WITHIN A MEDIA CROSS-OWNERSHIP:

A CASE STUDY OF ROYAL MEDIA SERVICES IN KENYA

Dr. George Lottisi
SUPERVISOR

[Signature]
SIGNATURE

11/12/2017
DATE

Dr Samuel Siringi
ASSOCIATE DIRECTOR

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18/12/2017
DATE

Dr. Nalehi Nalehi
DIRECTOR

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SIGNATURE/STAMP

18.12.2017
DATE

