UNIVERSITY OF NAIROBI

SCHOOL OF JOURNALISM AND MASS COMMUNICATION

M.A COMMUNICATION STUDIES

THE IMPACT OF *NAIROBI DIARIES* K24 TELEVISION REALITY SHOW ON THE YOUTH; THE CASE OF UNDERGRADUATE STUDENTS AT THE UNIVERSITY OF NAIROBI

BY

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DECEMBER, 2019

DECLARATION

Declaration by the Candidate

This research project report is my original work and has not been presented for a degree award in any other university.

…………………………   ....

EDWIN KAGWE WARUTA   **Date**

K50/81573/2015

This research project report has been submitted for examination with my approval as University Supervisor.

……………………….   …………………….........

Dr. TOM ODHIAMBO   **Date**

University of Nairobi

DEDICATION

I wish to dedicate this work to my mother Mrs. Beatrice Mumbi Waruta for her unrelenting support. Thank you so much.

ACKNOWLEDGEMENT

First, I wish to thank the Almighty God for granting me good health, and sound mind during the time of pursuance of my B.A Communication Studies. Dr. Tom Odhiambo, my supervisor thanks a lot for your expertise from the outset to completion of this project. I would also like to express my gratitude to the University of Nairobi for their support throughout my coursework. Finally, I sincerely appreciate: my brother Paul Waruta, sister-in-law Florence Kuluo, nephew Darlton Waruta, and niece Skylar Kombi for their continued support and encouragement.

CONTENTS

LIST OF TABLE

ABBREVIATIONS AND ACRONYMS

C A   Communications Authority of Kenya

D N   Daily Nation

K24   Kenya 24

KFCB   Kenya Film and Classifications board

KNBS   Kenya National Bureau of Statistics

KTN   Kenya Television Network

N D   Nairobi Diaries

NTV   Nation Television

POP   Popular

PSA   Public Service Announcement

RTV   Reality television

S o J   School of Journalism and Mass Communication

SPSS   Statistical Package for Social Sciences

TV   Television

UoN   University of Nairobi

U&G   Uses and Gratification

ABSTRACT

Nairobi Diaries speaks of a reality television show that acts as a catalyst for culture and cultural text, which suggests of a particular way of life which is an emerging trend among the youths today. The study used *Nairobi Diaries* on K24 TV as an illustrative case to evaluate the influence of reality television shows on the youths at UoN. The study adopted a multiple methods of research design dominated by quantitative data and used Uses and gratification theory and Cultural globalisation theoretical frameworks to examine the interaction between reality shows and the youths. The study found that *Nairobi Diaries* had a natural understanding and familiarity that most reality shows had among the youths who watched the show. This was evidenced by a significant proportion of the youth that watched the television show and attributed its context to one that did not conform to societal norms. The study also found out that the reality shows had blurred scripted television, and there was a paradigm shift in the way TV shows were constantly changing and leaning more towards reality shows that are supposedly unscripted and popular with the youths. The study recommended remodeling of the format on *Nairobi Diaries* in form of African themes which are more attractive to all audiences. Besides, airing the show online was proposed, as well as use of subtitles where Swahili/ Sheng' was used for a wider audience. The study concluded that the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN, was inconclusive. However, youths still considered the reality shows to be a punch line in their day to day lives with a goal to normalise it.

CHAPTER ONE

INTRODUCTION

1.1 Overview

This chapter discusses the background of the study, research problems, and objectives of the study, research questions research hypothesis and, justification and significance of the study.

1.2 Background to the study

Bahaman et al, (2010) defines youths beyond the age scope by referring to them as men and women who are young and that have abundant energy. This study will refer to the youth as people between the ages 18-35 years. Nairobi is estimated to have at least 13.7 million youths according to the last survey by the Kenya National Bureau of Statistics (KNBS, 2009). One of the enablers of social change in behavior and language is more often than not brought by youths as witnessed over the times and which is being described as radical change by certain quarters in the community, a paradigm shift from our traditions as Africans.

Media and more so digital media has been instrumental in bringing social change among the youths hence the correlation between the television reality show and youth as the study proves to show. Increasingly, media consumers follow these reality shows across media, migrating from one medium to the next to fulfil different needs (Drew et .al.1991). The worldwide success of reality television has been described as a global phenomenon with little or no attention being given to any national distinctiveness which may occur due to its localised variations (Aslama, 2007).

Anderson, (1991) argues that national television plays a major role as concerns constructing national identities that RTV as a youth cultural product should be viewed in the background of ''banal nationalism'' and that the genre may indeed redefine the meaning of national television in the globalised media world.

Reality Television (RTV) shows have become a huge part of peoples' (both young and old) television watching culture whereby unscripted real life situations are documented. In many cases, it is clear to most of the adults that not everything they watch on these shows is practical in the real world (Peek 2014). However, regarding to the youth, the question that comes to mind is how they understand the world of reality TV. The youth are vulnerable and always under pressure to be modernised than the older generation. Such pressures make them less critical about what they watch and they end up consuming the contents, both bad and good. Looking at the contribution of RTV on youths demand that we analyse how they affect the youth's self-image, attitudes, beliefs, and manners. Research has demonstrated that RTV has effects on the values of youths and the way they perceive real-life circumstances (Peek 2014).

Apart from being the capital city of Kenya, Nairobi is a city endowed with youths that are technology savvy and enthusiasts. Due to technology, most of these youths can access and watch both local and international RTV shows anyway at anytime. Some of the common reality TV shows include *Nairobi Diaries, Tusker Project Fame, idols, and slim possible*; however, other international reality shows like *Keeping up with the Kardashians* are also locally available. In 2015, a broadly anticipated reality show, *Nairobi Diaries*, created an online outburst but almost with unconstructive online reviews (Mosongo, 2015).

According to American media research centre, television networks are hungry for viewers and have realised that reality shows are low budget and the fastest way to attract viewership to their networks since the casts comprises of average people that live average life and only few instances whereby the cast are stars. Television as a socialisation platform of youths has gained much attention. However, RTV shows that is relatively a recent trend, has not received a lot of attention of the scholars. Furthermore, most of the investigations on the culture of youth socialisation so far focused on industrialised nations while little effort being reported from developing nation (Haq & Rahman, 2010).

The emergence of local reality shows in Kenya is a breath of fresh air to television viewers who can now identify and related with the shows in an industry infiltrated with foreign productions. Media can mobilise societal action and activity on various issues of societal concern by offering analysis, interpretation and reportage of such like issues (Protess et. al. 1989).

1.3 Digital media

Kenya made the big switch to digital from the analogue signal in 2015, in a move that was hailed by television producers and broadcast students but loathed by Media owners Association in the country. This digital migration created avenues in the media sector that were not explored in this side of the continent such as Live streaming and use of social media as a subsidiary for news break. Social sites such as Facebook and twitter have become instrumental and a game changer in the way mainstream media publicise information and content to its target audience. Digital media is no longer seen as an entertainment tool but rather it has become a key contributor for existing and upcoming television networks in content development and dissemination. Digital media consists of: *YouTube, Podcasts, Websites, and social media; facebook, twitter, and instagram.* Mainstream media have invested heavily on their digital media platforms since they are no longer regarded as just luxury but a source of information and entertainment. According to the communication Authority of Kenya (C A), Kenya is ranked one of the best counties in Africa with high speed internet and with the highest number of internet users in Africa..

1.4 Nairobi diaries

Nairobi diaries is a Kenyan reality television series that premiered on 14 December 2015 on K24. The reality show runs for 43minutes on Mondays and the major cast consist of; Sabrina Wangeci, musician Mustapha, rapper Trap King, Mishi Dora, Luwi Capello, singer, video vixen Pendo and socialite Bridgette Achieng'. The show gives you a front row sit of how Nairobi socialites live *''fabulous''* lifestyles which for most of the youth's just dream big and the cast live bigger. The supposedly unscripted reality show goes into the private lives of these casts, their way of life. Through confessional interviews we get to know what the cast members think of their situations and their relationships with fellow cast mates.

Nairobi Diaries due to its popularity among the youths more so the undergraduate students has attracted a plethora of reviews on the internet and a host of other parodies associated with the show thus bringing out the entertainment aspect. Different reviews have been put out with the highest review getting close to over 20,000 views on *YouTube*; with video bloggers such as *kemunto.*

Bear leading the pack with 1.6k followers, *She Talketh* 927 followers putting out weekly reviews of each episode being air which are abstract in nature and sort of give a synopsis of the previous episodes aired with a twist of information about each reality star. The reality show has weekly updates that give their audiences a sneak peak of what to expect in the coming episodes thus making the show more popular and the audience talking all over the available social sites, such as *Instagram and twitter*.

The reality show has so far successfully ran about sixty (60) episodes over the past five (5) seasons and according to producers of the show, *Nairobi Diaries* enjoys a wide viewership audience in the capital and some parts of the coast like Mombasa because of casts like *Luwi* and *Pendo* who come from the region. The show is presented in English, Swahili and Sheng; that is usually unaccompanied by subtitles. The reality show has thousands of followers on its social media accounts that include: *Facebook, twitter,* and *Instagram* that occasionally create a big buzz on the internet through hash tags like *#nairobidiaries #reunion #tbts* after each episode that is aired.

Nairobi diaries has largely contributed to the rise of a new culture among the youths that has come to be known as the popular culture and that the study conducted a survey which was able to establish where the line was drawn when it comes to promoting cultures that are considered cultural or youthful.

Fig. 1.1 Nairobi diaries on K24

Source; (Instagram, n.d)

1.5 Problem statement

Reality shows are more prevalent among the youths with its tenets spreading to every leading local television station. This has in turn led to blurring of scripted television with its influence; both positive and negative having a ripple effect among the youths. This study aims to show the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN. This study aims to cap the existing gap between the television reality show and the youth for a better understanding of the impact they have on the youth. The productivity of youth mostly trades in its self-representation as the archetype of trendiness (Njogu & Oluoch-Olunya, 2007). *Nairobi Diaries* allows many people to grapple with the issue of RTV contribution in terms of acquired values and practices which are not understood by most people rather they are constantly judged against the criteria of ''*just''* another television format.

1.6 Objectives

1.6.1 General objectives

The main objective of this research is to study the impact of Nairobi Diaries K24 reality show on the youth; the case of undergraduate students at UoN.

1.6.2 Specific objectives

i. To determine the language by the youth that is attributed to the viewership of *Nairobi Diaries* on K24 TV

ii. To establish the cultural effect of *Nairobi Diaries* among the youth

iii. To assess the social effect interaction between the youth that watch Nairobi Diaries

1.7 Overall research questions

What is the impact of *Nairobi Diaries* among Nairobi youth?

1.8 Research questions

i. How is the consumer socialisation process affected by the language used by the youth that watch *Nairobi Diaries*?

ii. What are the cultural effects of the *Nairobi Diaries* on the youth?

iii. Which are the social effect interactions between the youths that watch Nairobi Diaries?

1.9 Research hypothesis

The research hypothesis of the study is ''consumer socialisation process among the youth is not affected by *Nairobi Diaries''*. This is argued by the fact that even before the entrance of reality television in the main stream television, language was already established by Icons such as E-Sir who is referred to the king of pop culture in Kenya. Through his rapping in Sheng' and music videos the *pop* legend was able to rein event the wheel of the music world that is currently enjoyed by today's celebrities and millennial alike.

1.10 Rational and justification

Recently, Kenyan media has become flooded with reality shows that offer lifestyle and entertainment content. These shows have become a trend among the youths and lead to the rise of a new culture that is now commonly referred to as the youth culture that seem to dictate how the youths live their lives today. Media democratisation in Kenya and the emergence of new media platforms have the capacity to influence, increase awareness and involvement of the youth in acquired behaviors (Carpentier and Francesca, 2013). Reality shows like *Nairobi Diaries* have led youths to become exposed to a different language (Sheng/Slang) that is synonymous with them and defined how relationships especially among couples and friends exist. However, not all is rosy with what the show advocates for since violence is depicted as the new normal which sets people against each other so as to increase the dramatic value of the show. Therefore raising questions as to whether the show is perpetuating the correct values and what sort of influence it has to the thousands of youths that watch it. Kenya's most searched reality show, released on annual basis by Google shows that *Nairobi Diaries* has made the list and this shows how popular the reality show is among the youths and although the search subject vary each time, there seems to be a consistency in *Nairobi Diaries* search for the last two years the show has been in existence (Muinde and Obwocha, 2014).

1.11 Scope and limitations

The research study was only limited to *Nairobi Diaries* on K24 TV. This is a case study whereby the reality show is used to determine the impact on youth within the sample population.

Besides the reality show being franchised locally, it was used to determine how impactful it was on the youth considering it is a one of a kind reality show that was locally produced.

1.12 Operational definition of terms

Aesthetics: A branch of philosophy that deals with beauty.

Appropriation: Lack of acknowledgement by taking something for your own use, without permission.

Broadcasting: Transmission of video content through electronic mass communication.

Demographics: Statistical information relating to the population and particular study area.

Epistemology: Sources and limitations of knowledge in the field of study

Genre: Style or Category of art / Literature.

Local programme: A television program that features players and content from within the broadcasters' transmission area.

Ontology: Particular theory about the nature of being or the kinds of things that have existence / what is real.

Popular Culture: Culture based on the taste of ordinary people

Respondents: People who are called upon to give answers to a set of questions.

Socialites: A person who is fashionable and fond of social activities.

Video Village: Make shift gallery where producers monitor the scenes being shot

Viewers: Consumers or people who watch television, also known as audiences.

Youth: Persons between the ages of 18- 35 years.

<p style="text-align:center">**CHAPTER TWO**</p>

<p style="text-align:center">**LITERATURE REVIEW**</p>

2.0 Overview

This chapter provides an in-depth scholarly look of how reality shows have majorly impacted on the youth and the world at large. First chapter discusses emergence of reality TV and examine some of the local reality shows that are identified by Nairobi youths. The study will also look at the theoretical frameworks that were used in the research.

2.1 Emergence of reality TV

Reality television has been described as radical with its roots being traced in America (Richard 2006). In a mere matter of years reality shows have infiltrated literally every corner of television world and quickly become a staple of every television programmers weapon store of program choices (Huff, Richard, 2006).

Lim's (2008) describes reality shows format as one that is visibly influenced the identity of both audiences and broadcast stations, as seen in most of the reality shows that are aired. According to Richard (2006), in less than a decade reality television has been able to transform everyday people with a hankering for attention into media stars. His observations go further to describe reality shows lack of talent in the cast leading in RTVs.

In recent years, reality television shows have been more prevalent in most homes. It has even managed to make the viewers of such programmes to think that it is indeed reality. Furthermore, the mature audiences are most times confident about what they are watching. However, this is not the same for the adolescents that are now more popular viewers of such programmes. The youth are at a time in their lives when they are easily influenced by others. The messages that they interpret from the television media can have a negative impact on their adolescent values (Peek & Beresin, 2016). It should be known that media literacy has managed to provide positive results in that it can counteract the negative impact of the reality television programmes.

Ever since its inception reality shows have gained both negative and positive reviews with some of the reality shows becoming huge flops or recording failures although scholars remain optimistic that as long as viewers continue to tune in, television programmers will look for new concepts in reality (Huff, Richard, 2006). Roscoe, (2001) observes that reality television shows are closely aligned to the target audience of the channel on which they are aired.

In terms of influence, reality TV has sure had an immense impact on the youth. Some young people are influenced to put on revealing clothes and to dress inappropriately. Others even go to the extent of augmenting their looks for aesthetic value. When it comes to behaviour, the reality shows have proven that they have had unpleasant effects in the youth's reasoning. In turn, it has been projected in that the youth are using abusive language, and also being aggressive (Pahad, Karkare& Bhatt, 2015). The impact of this is that it can lead to disturbances in the life of a youth. Studies conducted in the United States by Nabi.et.al (2003) indicated that younger people and those with less formal education were regular viewers of reality TV but the aspect of gender and race were not as significant, however the study also showed that each type of reality show attracted different types of audience age groups.

2.2 Reality shows in Kenya

Kenya has had it fair share of reality TV shows that have been considered as either successful or a slump according to an online blog *Ghafla*, (2012). Shows like the East and Southern Africa *M-net idols* has been described as one of the of the reality shows that miserably failed in Kenya despite enjoying huge success in other local formats. Other reality shows that have been aired on the Kenyan television are *slim possible* with the all time favorite being *Tusker project fame* commonly referred to as *TPF* that took the country and the region at large by storm, the television shows success was measured by the numerous corporate that was associated with the reality show through sponsorship (Omondi, Jeff, 2012).

2.3 A Profile of K24 TV

Kenya 24 is a privately owned local television station owned by Media Max Company that consists of two television stations and several vernacular radio stations. According to an IPSOS (2016) report K24 enjoys a paltry 4.5 percent of the local market share after being relegated by Inooro tv a new vernacular TV station.

Citizen TV is the most popular TV with 62.5 percent market share, NTV comes second with 15.7 percent, KTN enjoys a 12.2 percent and Inooro TV 4.8 percent a vernacular TV station under Royal media stable.

However , K24 although struggling in viewership with the other four local channels, the channel does experience peaks during prime time, most notably during weeknight evening hours of 19:00 and 21:00 (Geopoll Research, 2015). The television network has introduced and tried to maintain much focus on reality shows in their station such as Nairobi Diaries that is also the purpose of this study. According to a newspaper magazine article (DN.2017) on the K24 based reality show, the author sensationally claims that the reality shows content is a mirror image of the society today whereby the audience of today love shows with intrigues and confrontations, physical fights and our affinity for drama and scandals.

Fig.2.1: Geo poll survey on Kenya TV Ratings.
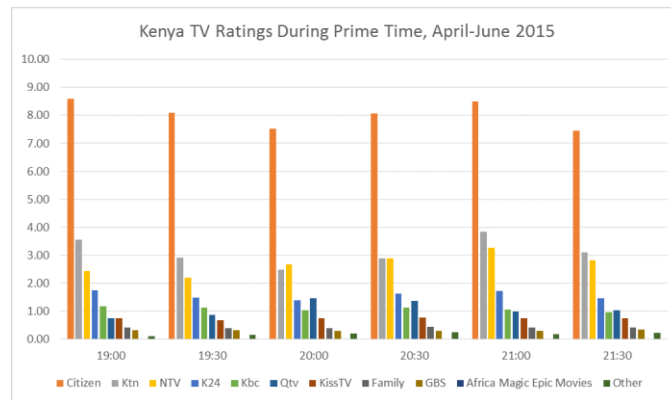
Source: Google Geo poll survey 2015

2.4 Theoretical framework

The research study was guided by; Uses and gratification theory and Cultural globalization theory.

2.4.1 Uses and gratification

The main objective of Uses and gratification (U&G) theory in the study was to explain the the various psychological needs that shape peoples behaviors' as concerns media use for gratification purposes(Lin, 1999; Rubin, 1994).

People today watch more television and are now in control of what, when and where they want to watch whatever programme; these advances has come at the same time "reality" is becoming a highly rated network category. This study asserts the significance of U&G in providing a cutting edge theoretical approach in the youth through reality television shows like *Nairobi Diaries* on K24 TV (Rubin et. al, 1994).

Katz (1959) notes that media does not necessarily influence those who have no use for it. Basically, this means that people have control over what content they choose to consume.

This approach was relevant for this research, as it provided insights into the behavior of *Nairobi diaries* audiences including their attitude, and satisfaction (Xueming, 2002). This theory, however, was not without with its fair share of criticisms. First, the uses and gratifications theory assumption of an active audience was problematic. According to Windahl (1981) he points out that the notion of activeness assumes the audience is "super rational and very selective, a tendency which invites criticism". Additional criticisms of the theory are that it is strongly individualistic and that it fails to reflect the influence of the overall media environment (Giles, 2003). Giles argues that because the theory is audience-centric, it fails to capture the influence of media on behavior. Katz (1987) agrees, noting that the theory is uncritical of the dysfunction of an individual and society towards certain kinds of gratification. He also notes that it fails to pay attention to limitations of media texts. Bracken and Lombard (2001) also criticise the theory for its descriptive nature — it describes rather than predicts audiences' use of news — pointing to its inadequacy.

2.4.2 Cultural globalisation theory

Cultural globalisation refers to spread of ideas and values around the world in order to widen social relations. Anthony Giddens defines globalisation as the spread of ideas and values in order to widen social relations. One of the main features of the globalising implication is the extensive technological use due to industrialisation. The impact of industrialism is plainly not limited to the spheres of production, but affects many aspects of day-to-day life, as well as influencing the generic character of human activities that the study seeks to show how more often than not the cast of this reality show dupe their audiences into following the their version of life that do not exist and that have been described as con artists by scholars since most of them copy and paste from other cast members of the western world.

This theory therefore sought to show how these reality show had an incline to conformity to western culture and acted as a modern day mega phones for social change that has been brought about with the existence of a bigger media universe due to multiple media outlets and the internet which classifies this reality show as a liberal production that is an alternative for conservative bias.

2.5 Conceptual framework

The figure below shows an overview of dependent variables in the study.

Fig.2.5.0: Conceptual framework
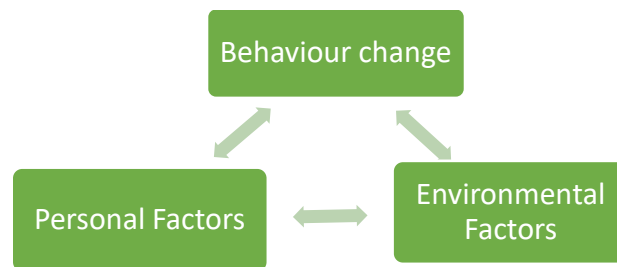
Source: (Albert, 1971)

2.6 Conclusion

This chapter has looked at various arguments advanced by scholars on the changing behaviors' contributed by reality television. It has examined the emergence of reality television and a brief insight of the profile of K24. These aspects, as seen, are underpinned by two theories: the uses and gratifications and the cultural globalisation theories. The uses and gratifications approach explains the choices that audiences make in making content choices, while the cultural globalisation theory is seen in the context of conceptual framework together with the psychosocial mechanism through which contributes to the actions of individuals.

The next chapter explains the methods used to collect data to test the validity of some of these arguments. This is done by examining samples of the content offerings of *Nairobi Diaries.*

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

This chapter looks at the methods used to collect data. The philosophical paradigm that was used to guide the research is also stated in this chapter. In the case of this research study the researcher used mixed method dominated by quantitative data.

3.0 Introduction

There are diverse types of sampling techniques that were considered by the researcher in two distinctive categories namely probability and non-probability sampling (Thompson 2012). Subsequently adopted research methods will compliment the sampling technique selected. The researcher used mixed method with emphasis on Non probability purposive sampling method. Coding sheets and interview guides were the main collection instruments for analysing the reliability and validity of the study. The reliability of this research was forecasted to be comparably high as the study measures were consistent (Creswell, 2013).

3.1 Philosophical paradigm

These are the underpinnings that set to guide a research project and in this case the researcher puts emphasis on Positivism.

3.1.1 Positivism

The study focuses on the paradigm of positivism on quantitative stage since the ontology of the research seems to suggest that there is one realty (Crotty, 1998), with an empirical epistemology, which helped in investigating the research problem and through verifiable empirical data that was supported by the study theoretical framework. Through this paradigm the techniques that were used included interview guides and a coding sheet for the comprehensive qualitative analysis.

3.2 Research design

The research design seeks to use a multiple patterns. In quantitative method the researcher used post positivism approach while in qualitative the researcher explored constructivism philosophical assumptions. The study looked at a case study approach which, according to Yin (2003), when a study is exploratory and descriptive in nature, a case study design is usually the appropriate one. Given the tentative and descriptive form of the study question, a case study research method was prudent for this study.

3.3 Research approach

The research study utilises a varied approach, that is, both qualitative and quantitative methods of gathering data, however much emphasis is on quantitative method of data collection. The quantitative aspect originates from content analysis of the programmes episodes, which produces elements such as frequency counts and percentages that are helpful in interpreting the findings.

Quantitative methods are techniques and designs that produce distinct numerical or quantifiable data (Mugenda & Mugenda, 1999). Qualitative research, on the other hand describe qualitative research as a "situated activity that locates the observer in the world," according to Denzin and Lincoln (2011), who note that it involves an interpretive, naturalistic approach. This means that qualitative researchers study things in their natural settings, while attempting to interpret phenomena in terms of meanings that people bring to them.

The study seeks to find out more about the impact the reality show *Nairobi Diaries* K24 TV, has on the youths taking into consideration the perspectives that individuals have, who are, in this case, undergraduate students at UoN.

3.4 Research method

This study employs Ethnography as a research method that is described as a qualitative design whereby the researcher describes and interprets common and scholarly patterns of a culture-sharing group (Harris, 1968). Creswell (2007) , notes that ethnography more than a study of a cultural group's characteristics, is also the "final, written product of that research". As societies have developed, different types of methods suitable to various ethnographic situations have emerged, which Whitehead (2005) has categorised as traditional, non-traditional, and core methods.

Kozinets (2010) points out that researcher should utilise the methodological approach best fitted to the level of analysis and type of data needed. Based on the Kozinets (2010) this makes the researcher a participant and a key instrument of collecting data, which is a key element of ethnographic research of the study.

3.5 Data collection

In this research, interviews guides are used to collect the responses from the respondents that are the primary source for the survey. Secondary source for data collection include the figures that were collected by other researchers and social media tracking (Creswell, 2013). These secondary data was collected to develop the literature review and theoretical framework for this study. Therefore, the researcher ensured that the research fulfilled the research ethics requirements. The participant completing informed consent form in written form before starting the research gathered the binary data (Oliver, 2010).

The researcher selected thirteen (13) episodes of the fifty two that had been aired for the sole purpose of the study. Each episode ran for approximately forty three (43) minutes bringing the total time five hundred and fifty nine (559) minutes. The researcher was able to watch the thirteen episodes and using the code sheet the researcher was able to record the observations made during each episode that was able to show the pattern and theme in the data.

The researcher conducted three (3) focus groups discussions comprising of thirty (30) undergraduate students from the school of Business at UoN, as its primary source of data collection. The discussion was done within a period of two (2) weeks and the documentation was done in written format.

3.6 Data analysis

The study sought to perform an in-depth data analysis using content analysis and pattern-identification as the main data analysis methods. The research analysed both quantitative and qualitative data. Achola (2007) states that analysis comes in form of: ordering, categorising, manipulating and summarising of information to obtain answers to the study questions.

According to Yin (2003), this combination enables data triangulation and a deeper analysis through additional details. Furthermore, corroborating the collected data with other sources improves data validity. The data was analysed and Information was presented using bar graphs, frequency tables, pie charts and graphs.

3.7 Study population

The study population for this research was undergraduate students at the University of Nairobi. The target sample for this study was hundred (100) respondents. Because the proportion representation of males and females among UoN undergraduate student population was near equal, the sample comprised of thirty one (31) male and sixty nine (69) female undergraduate students that helped the researcher stratify the three major demographics; geographical area, age, and sex.

The study population comprised of *Nairobi Diaries* reality show that airs on K24 every Monday at ten (10) pm. The show starts with a montage of all cast members with a backdrop of Kenya's capital city, Nairobi. The signature theme song is by local musician James Machio and it depicts the array of themes in the show such as *love, lust, greed* and *lies*. The reality show shows the day to day lives of the cast members who all reside in Nairobi. The show is divided into seasons with each season having its own theme that is compiled as thirteen (13) episodes. The producers of the show also get to interview the cast members individually during the show that is presented as a monologue and which help to shade more light on the happenings of the show. At the end of each season there is a reunion show that is hosted by guest presenter who helps the cast members to take stock of the season that was.

3.8 Sample technique and size

Non probability purposive sampling method was used to choose tenth of the one hundred and thirty (130) episodes of *Nairobi Diaries.* The period selected covered both episode and theme covered in the show. Mugenda and Mugenda (2003), notes that purposive sampling method allows the use of cases that have requisite information. The sample size comprised of thirteen (13) episodes of *Nairobi Diaries* that had already aired in the first quarter of 2017. The researcher was able to review the show for purposes of examining the extent to which the reality show had impacted on the youth.

Table 3.1: Nairobi Diaries schedule for the first quarter 2017

MONTH	NUMBER OF EPISODES
JANUARY	4
FEBURARY	4
MARCH	5
TOTAL	13

Table 3.2: Respondents

RESPONDENTS	NUMBERS
Undergraduate students.	100
TOTAL	100

3.9 Instruments

This research used an interview guide and coding sheet for data collection.

3.9.1 Coding sheet

A coding sheet was used to collect quantitative figures from the reality show *Nairobi Diaries.* Coding sheets contained the analysis of the impact of *Nairobi Diaries* on the youth.

3.9.2 Interview guide

The interview guide was used to collect qualitative information for the research study. The guide also enabled the researcher to clarify, enhance and verify the information that was already given in the questionnaires by other respondents.

3.10 Reliability and validity

Kozinets (2002) argues that ethnography depends upon credibility and dependability rather than validity and reliability for judgment of the quality of the research.

The validity of data was addressed through careful analysis and cross validation of the collected data that helped in avoiding misrepresentation of the data that was received and remaining impartial throughout the study.

3.11 Ethics

Ethical considerations in this research were on whether the procedures used were ethically appropriate. For ethnographies, informed consent of the community is important (Kozinets, 2002). The study posed no serious ethical problems. Researcher was in constant communication mode with the supervisor thus no breach of project procedures was made. Fair use of pictures from the internet was for the sole purpose of review of the study and not replace or claim ownership by the researcher. The researcher obtained a certificate of Fieldwork from the University of Nairobi as a clearance to collect data from the field (See Appendix VII). At the end of the report stage the researcher was issued with a certificate of corrections (Appendix VIII). This project is the researchers' original work (See Declaration of originality form on Appendix X).

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Overview

This chapter reviews the responded rate, reliability test, demographic information and descriptive statistics. This chapter also covers data presentation, interpretation and analysis of the study objectives in the form of tables, bar graphs, pie charts and narratives. Data has been organized around the study objectives.

4.2 Response rate

According to Kothari (2007), 50% of the response rate is sufficient for analysis and reporting and hence a response rate of 70% and above is exceptional, and consequently the response rate in this study was excellent for deductions and conclusions made. The sample size that was used for this study was 100 students. A total of 98 coding sheets were dully filled and returned. This translated to a response rate of 98%. Data collected was edited, coded and analysed using Statistical Package for Social Sciences (SPSS) version 17.

Table 4.1: Response Rate

| Questionnaires	Frequency	Percentage
Returned	98	98.0%
Un-returned	2	2.0 %
Total	100	100.0 %

Source: Field Survey 2019

4.1 Demographic information

Collecting gender information of the respondents helped the researcher understand the relevance of the reality show to both sexes, to reduce bias of data and to find out whether *Nairobi Diaries* on K24 TV targeted a specific gender. The study seeks to focus on the two major demographics that fall under the category of the undergraduate students at UoN, that is; age and gender.

4.1.1 Age of the respondent

The research study's main objective was to analyse the impact of Nairobi Diaries K24 TV reality show on the youth between the ages of 18-35 at UoN. Collecting age data from the respondents aided the researcher evaluate whether there was an exact age bracket that watched the reality show more. To find out the age of the respondents, the students were asked to indicate their age. The results were as indicated in figure 4.1.1. From the S.P.S.S analysis findings, 56% of the students were aged between 18 and 25 years, 22.0% of the students were aged between 25 and 30 years, 10.0% of the students were aged between 31 and 35 years and 12.0% of the students were aged above 35 years. The findings are presented in figure 4.1.1

Figure 4.1.1: Age of the respondent
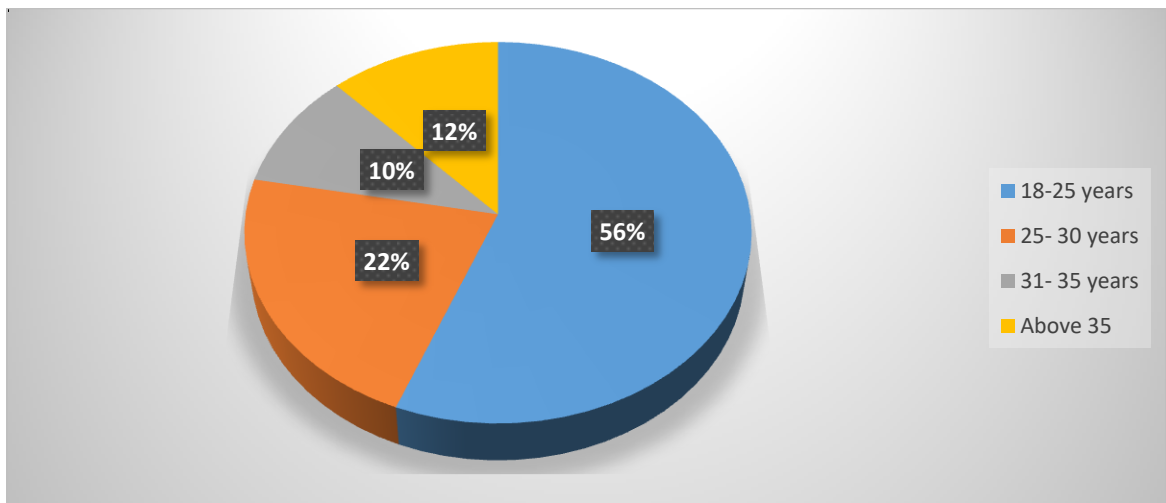
Source: Field Survey 2019

4.1.2 Gender of the respondent

The students were asked to indicate their gender. According to the findings, 31% of the students were male and 69 % were female. This also implies that both the male and female were given an opportunity to participate in the study. Hence the study was not biased against one gender.

27

This also shows that the reality show *Nairobi Diaries* is more popular among the women. The findings are shown in figure 4.1.2 below.

Figure 4.1.2: Gender of the respondent
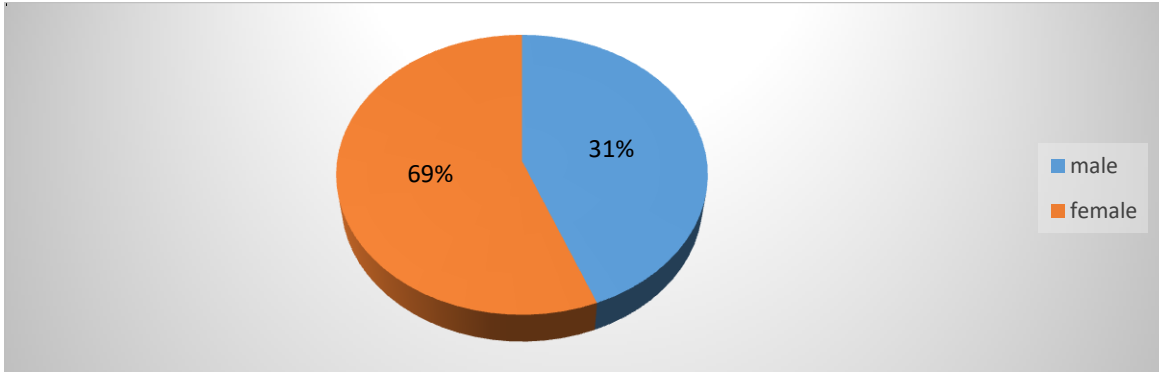
Source: Field Survey 2019

4.2. Producer of the show

The students were asked to identify by whom the show is produced. According to the findings, 12% of the respondents indicated broadcaster production- creative concept, 22% indicated broadcaster own production –authorisation, 44% indicated domestic production by third party – creative concept and 22% of the respondents identified the show as produced by a third party-authorisation. The findings are presented in table 4.2

Table 4.2: Producer of the show

Producer	Frequency	Percentage
Broadcaster own production-creative concept	11	11.0
Broadcaster own production-authorisation	21	21.0
Domestic production by third party-creative concept	40	40.0
Domestic production by a third party- authorisation	28	28.0
Total	100	100.0

Source: Field Survey 2019

4.3. Language used during the programme

The students were asked to identify the language used during the programme. Findings show that, 20% of the respondents indicated English as the language used in the programme, 24% of the students indicated Kiswahili, both slang and sheng' the respondents indicated 20%. The results are presented in the figure 4.3 below.

Figure 4.3: Language used during the programme
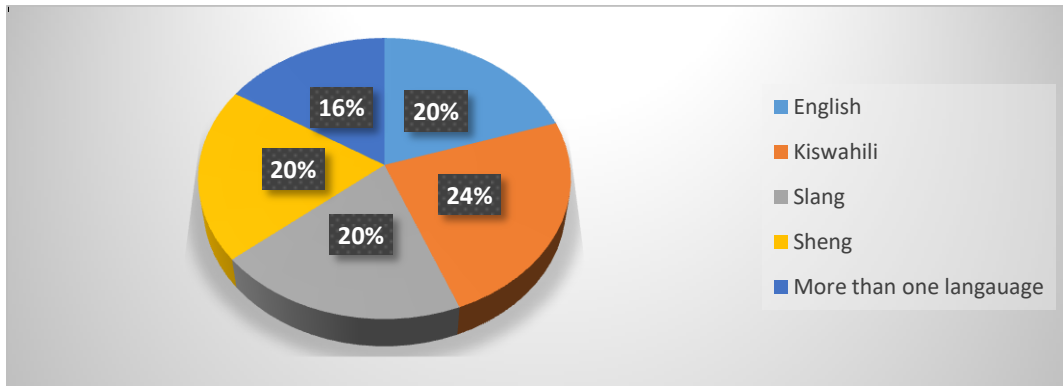
Source: Field Survey 2019

4.4. Subtitles used in the reality show

The students were asked to spot the subtitles used in the programme. The outcome was as indicated in figure 4.4. From the findings, 46% of the respondents identified the subtitles in the show while 54% indicated they did not see any subtitles in the show.

Figure 4.4: Subtitles used in the programme

Source: Field Survey 2019

4.5. Genre of the show

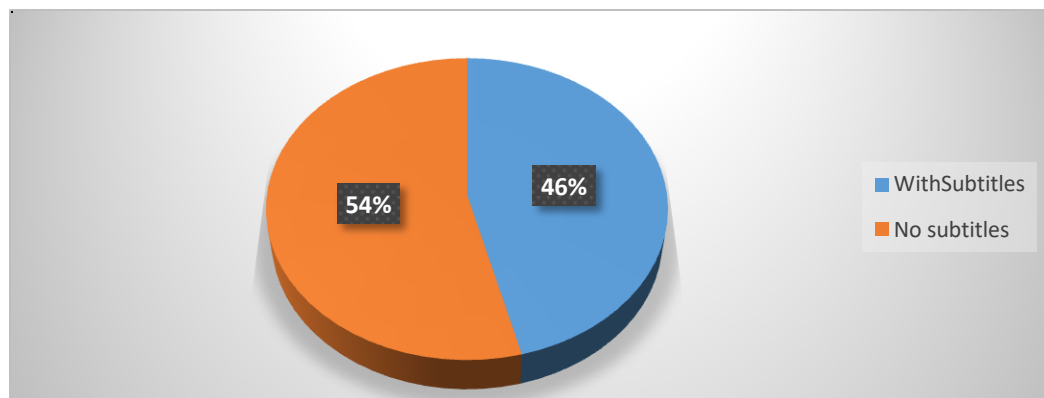The respondents were to identify the genre of the show. From the respondents' findings, 66% indicated that of the genre of the show was purely entertainment, 2% of the students pointed out that the shows' genre was political, 18% indicated that the show was educational while 14% indicated that the show was cultural. This indicates the genre of the show was mainly entertainment. The findings are presented in figure 4.5

Figure 4.5: Genre of the show
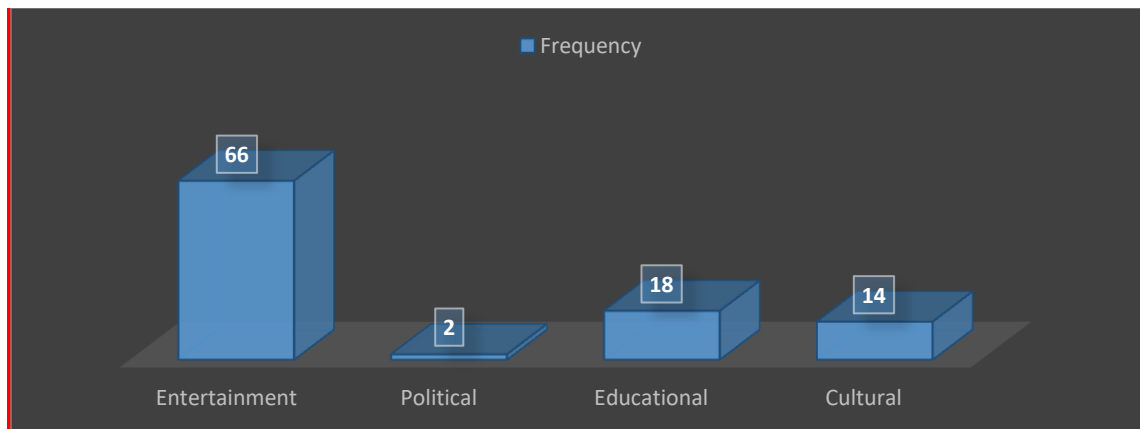
Source: Field Survey 2019

4.6. Contribution to the growth of new culture

The students were asked to identify how the programme contributes to the growth of new culture. From the findings, 31% of the respondents indicated that the show encouraged new ideologies and behaviour change, 34% indicated that the show encouraged use of Violence and abusive Language while 35% indicated that the show presented the cast in very stereotypical roles. This finding concurs with Huff (2006), who suggests that television programmers are constantly looking for new concepts for viewers to remain hooked on their programmes. In this case the findings show that stereotyping of cast mates tops the list. The findings are indicated in table 4.3

Table 4.3: Contribution to the growth of new culture

Contribution	Frequency	Percentage
New ideologies& behaviour change	31	31.0
Encourages use of Violence and abusive Language	34	34.0
Presents the cast in very stereotypical roles	35	35.0
Total	100	100.0

Source: Field Survey 2019

4.7. Was the programme interesting

The students were to identify whether the programme was interesting or not. The findings are shown in figure 4.6. From the findings, 60% of the respondents indicated yes the show was interesting while 40 % of the respondents indicated that the show was not interesting. This means most of the students identified the programme as interesting which is in line with the study conducted by Peek (2014), who exemplifies reality TV as a huge part of peoples' (both young and old) television watching culture whereby unscripted real life situations are documented, and their understanding of the world of reality TV.

Figure 4.6: Was the programme interesting
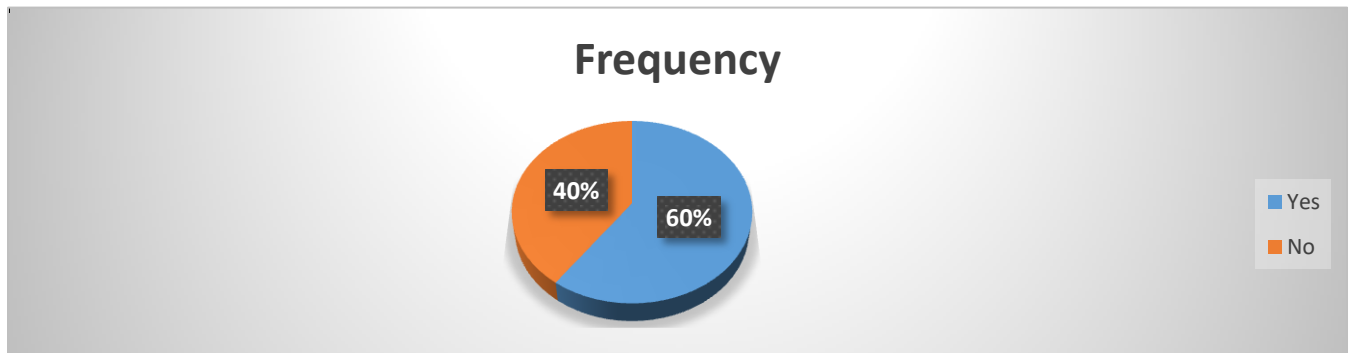
Source: Field Survey 2019

4.8. Gender of the people in the show

The students were asked to identify the Gender of the speaker, actor or actress. The results are shown in figure 4.7. From the findings, 50% of the respondents pointed towards male and 50% pointed to female. These findings go hand in hand with the study done by Roscoe (2001), who observes the composition of the cast in reality shows that are closely aligned to the target audience of the channel on which they are aired.

Figure 4.7: Gender of people in the show
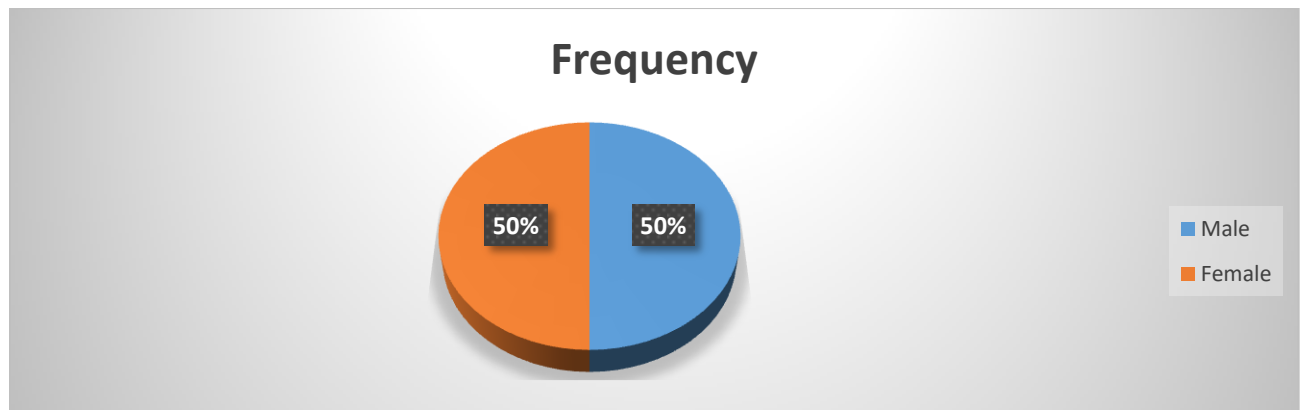
Source: Field Survey 2019

4.9. How professional you know the person and how they are referred by other people in the programme

The students were asked to indicate how professional they know the people in the show and how they are referred to other people in the programme. The results are displayed in table 4.5. From the findings, 68% of the respondents indicated that they knew the professional title of the cast members as well as other people in the reality show that were referred by their titles. The other 18% of the respondents knew the professional title of the cast mate but the other cast mates in the show did not refer to them by their title, whereas 14% of the respondents pointed to not knowing the professional title of the person. This showed that most respondents knew the professional title and other people in the show refer to them by their title.

Table 4.4: Names of the people in the show

Title	Frequency	Percentage
You know the professional title and other characters in the programme refer to that person by his/her title	68	68.0
You know the professional title of the character but other characters in the programme don't refer to that person by his/her title	18	18.0
You don't know the professional title of the character but other characters in the programme don't refer to that person by his/her title	14	14.0
Total	100	100.0

Source: Field Survey 2019

4.10. Language used in the programme

The students were asked to identify the language used during the programme. The results are displayed in figure 4.8. From the findings, 28% of the students indicated English as the most used language in the programme, followed by Kiswahili at 26%, sheng' and all the three languages at 24% and 22% respectively. The findings are similar to those of Peek et al., (2016) who suggests that language is a form of media literacy used in this reality shows that are of utmost importance as they assist in impacting the youths either positively or negatively.

Figure 4.8: Language used in the programme
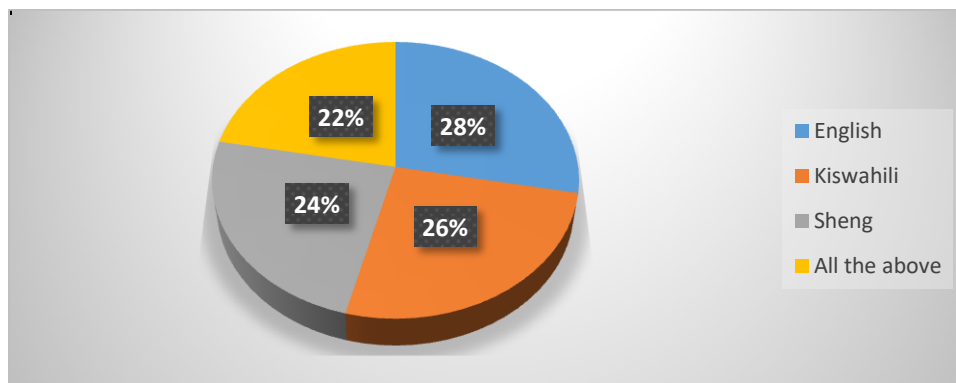
Source: Field Survey 2019

4.11. Identification of language used in the programme

The respondents were asked to identify whether the language used in the show could be clearly identified. The results are displayed in figure 4.9. From the findings, 56% of the respondents indicated that they could easily identify the language used in show although 44% of the respondents indicated that they could not identify the language in the show. This indicates most of the students could clearly identify the language used in the show.

Figure 4.9: Clarity of language used during the show
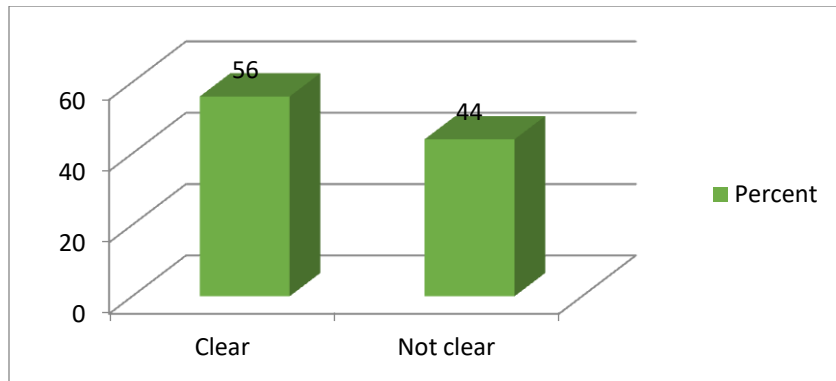
Source: Field Survey 2019

4.12. Programme tone

The students in the study were asked to indicate how the tone of the programme was. The results are displayed in figure 5.1. From the findings, 38% of the respondents indicated neutral, 32% pointed towards dramatic whereas 30% indicated that the tone of the show was pessimistic. The findings concur with a study by (Aslama, 2007) who asserts that, owing to lack of distinctiveness of this reality shows the tone variant may occur due to its localised variations.

Figure 5.1: Programme tone
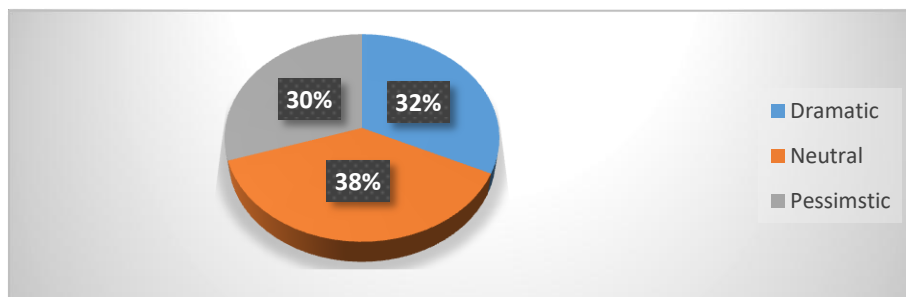
Source: Field Survey 2019

4.13. Programme images

The students were asked to define how the images either sensationalist images or symbolic pictures. From the findings, 48% of the respondents indicated that the images were sensational while 52% indicated that the images were symbolic pictures. The results are displayed in figure 5.2

Figure 5.2: Programme image
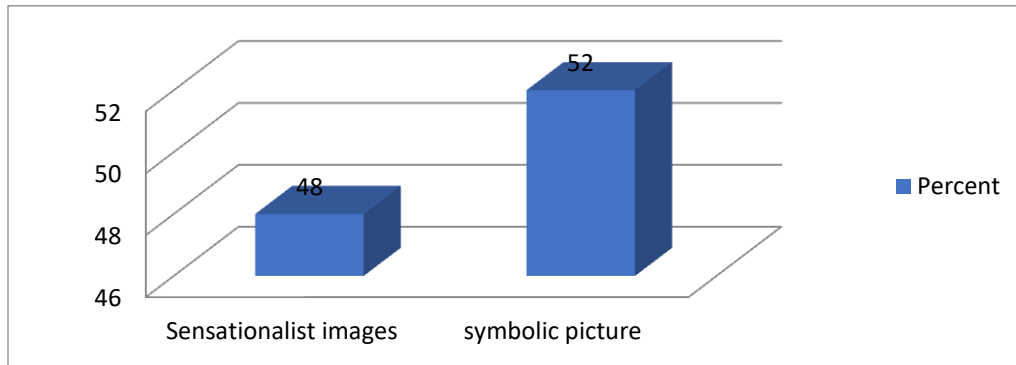
Source: Field Survey 2019

4.14. Sources used in writing the programme

The students were asked to identify sources used in writing the programme. From the respondents' findings, 22% pointed out television, 20% pointed to celebrities, 34% indicated ordinary people while 28% indicated internet as the source used in writing the programme. The findings concur with a study by Lim's (2008) who asserts that the format of reality shows are arguably influenced by the identity of the audience and that of the broadcast station. The findings are displayed in figure 5.3

Figure 5.3: Source used in writing the programme
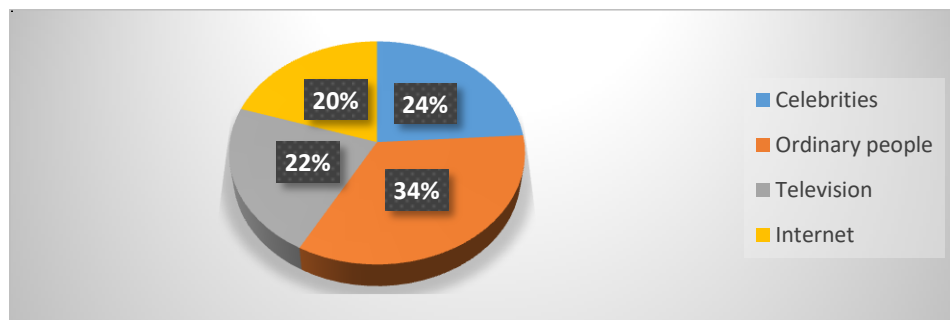
Source: Field Survey 2019

4.15. Characters' main role/occupation in the society

The students were asked to identify characters' main role or occupation in the society. From the findings, 30% of the respondents to a large extent pointed out that the character in the show were Socialites, and Social media Celebrity, 30% were Artist, Musician, poet, Writer, Actor, Dancer, 18% were Education professional e.g. teacher, professor, 5% were students, 1% Business professional e.g. Manager, Entrepreneur, and Activist or somebody working for an NGO.

Table 4.5: Characters' main role/occupation in the society

Role/occupation in the society	Frequency	Percentage
Socialite, Media Personality, Social media Celebrity	30	30.0
Artist, Musician, poet, Writer, Actor, Dancer	30	30.0
Education professional e.g. teacher, professor	18	18.0
Student	5	5.0
Business professional e.g. Manager, Entrepreneur	1	1.0
Activist or somebody working for an NGO	1	1.0
Total	100	100.0

Source: Field Survey 2019

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

The main purpose of the research was to examine the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN. The major objectives was to determine the language used by the youth attributed to the viewership of the reality show, establish the cultural effect of *Nairobi diaries* on young people today and also to assess the social effect and interaction between these undergraduates at the university.

5.2 SUMMARY
5.2.1 OBJECTIVES

The main objective of this research was to examine the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN. Important to note; the study aimed to show how this reality show has influenced certain attributes of the youth such as, language and behavior change among these youths, additionally sought out to determine the extent to which the reality show did influence the social interaction among these youths that populate the university.

5.2.2 METHODOLOGY

The researcher used the philosophical paradigm; using interviews and focus groups, and qualitative analysis to collect data. The researcher selected a couple of 13 (thirteen) episodes of the reality show *Nairobi diaries* totaling to 559 minutes and analysed using codified themes, and qualitative data results presented in pie charts and graphs. The researcher interpreted the data in line with the set objectives, thereby noting the relevant theoretical paradigms and as for the interviews they were purposively sampled.

5.2.3 FINDINGS

The study found that it is inconclusive to draw relations that would specifically attribute the impact of *Nairobi Diaries* K24 reality shows on youth; the case of undergraduate students at UoN. All respondents of the study watched the show *Nairobi Diaries and* a number of them indicated that the show influenced their way of life at a certain level while a considerable number of them felt that they got their influence from other sources such as music videos. For all respondents, YouTube was the most accessed medium for the show while television came second. According to Halvorson (2012), online audiences expect content to be available when they want it and in the form that they want it. He further alludes to the fact that these audiences therefore provide an opportunity for content creators to put out content that resonates with the audiences' specific needs. The study for the most part found out that the reality show was considered youth culture and that language and fashion were the two main elements of the youth culture which came out as the social interaction effect between the undergraduates at the University of Nairobi.

According to the research study on focus groups, revealed that a majority of the respondents agreed that the television format was quickly moving from scripted shows to reality shows like *Nairobi Diaries* to supposedly unscripted format that was largely prejudiced by youths and helped in predisposing its audience social interaction. In addition the focus groups survey indicated that most reality shows were used as avenues for creating awareness for humanity through PSAs that communicate messages of hope and that which related to the situations that the cast went through in the reality show, however that was not the case when it came to *Nairobi Diaries* K24 reality show that seemed to advocate for the contrary.

The focus group discussion survey also indicated that the shows' taping was done concurrently with the show airing, and therefore not giving enough emphasis on the shows' editing as well as not allowing the cast an ample opportunity to watch the reality show alongside with their audiences.

This aspect removed the element of authenticity as it denied the programmes editors and producers that help them come up with the shows' concept an opportunity to come up with a storyline that was magnanimous with the current times that eventually drives traffic on their social pages and the reality show in general.

The study found out that the show was mainly popular among the youths that resided in major cities such as Nairobi and Mombasa, with a significant number attributing this aspect to the familiarity of the cast members by the audiences either through publicity and locality of where they came from. The research was keen to the identification of the cast members since the majority of the respondents attributed this aspect as to why they watched the show as it seeks to satisfy a growing need among the respondents that identified some situations and characters with themselves, this being derived from McQuail (1994) uses and gratifications arguments.

This research also established that the reality show led to a growth of social consciousness among youths primarily women who were considered the weaker sex by society and as a result of such reality shows have come out tough and independent a provocation to the opposite gender that the respondents saw as challenges that they were constantly battling as youths that included low self esteem and gender profiling through the tone of the content which was attractive to females than to males that took part in the study. More specifically, The reality show *Nairobi Diaries* was described as one that gives its audience instant gratification, as the female cast are of the different skin shades and highlights the struggles of the girls with the darker skin shade in the society and the extent to which they go to in order to fit in among their peers in *youth culture*. This seem to have negatively affected the vast majority of the respondents therefore bringing in the aspect of colourism in the reality show and a fanatical believe of plastic surgery in dealing with their self esteem issues, therefore misleading a whole generation of teenagers and young adults who are constantly battling with self esteem.

The research study also found that the show was characterised with a lot of vulgarity in the show from the various speakers of the show to the various hosts that have been aired in the show, with women falling as the biggest victims of this offensive language that has been sensationalised to look attractive and devoid of any responsibility from the cast members furthermore, the reality show proliferated a culture that was street through its cast mates which portrayed the show as rebellious at an exponential rate among the youths that watched the show.

However the respondents indicated that there was a natural understanding and familiarity of the show among the youths that gratified their intrinsic needs by virtue of being an entertainment reality show in addition to pointing out some of the cast mates that fulfilled their needs in terms of fashion and language used.

Further, an avalanche of respondents decried the lack of originality of the show cast that extended to the content creators of the show that negatively impacted the way they interacted with each other socially. However the study established that for the show to impact on the youths, it needed originality. Moreover *Nairobi diaries* allowed youths to get away with bad behaviors, a culture that reminiscent of western culture that has also become a trend alert for the youths today. This explanation is derived from Giddens (1991)'s Globalisation theory arguments. This finding brought to the fore the issue of the culture perpetuated by this reality show.

Respondents in the study pointed out the rise of social media influencers that have been born out of the reality show *Nairobi Diaries* due to their huge following on social media platforms as their role models despite alluding to the fact that *Nairobi Diaries* smothered them with fictional lives of the cast mates that was glamorous and carefree and one that has ended up impacting on the audiences negatively in real life. Most females that took part in the study also felt that they related with what most cast members went through and their language resonated with their feelings and way of life that they had created for themselves. They felt that the reality show *Nairobi Diaries* was their one-way ticket to fame and fortune. This was reflected by the majority of the respondents in the focus group survey that indicated that they felt like they were living a reality show despite there being no cameras' following them. They further acknowledged to being indifferent the moment they stepped out into a group of people that they considered to be their audience all thanks to the reality show *Nairobi Diaries* on K24 television.

Generally the vast number of the respondents were people who watched this show and were heavily influenced with the youth culture that the show propagated; in terms of language, and social interaction in the popular culture as many of them according to the polls collectively said that the show had largely impacted their socialisation pattern more so among their age group in a more positive way.

On the other hand, most respondents acknowledged that the reality show *Nairobi Diaries* gave them validation that they were constantly searching in terms of relationships and the language used in the show, which largely came out as an identity crisis among the youth which largely drove them to the reality show *Nairobi Diaries* on K24 television.

5.2.4 RECOMMENDATIONS

This study makes the following recommendations, which may be useful to media owners and content creators seeking to adequately meet the needs of their target audiences through reality shows.

Foremost, executive producer should incorporate more African concepts and themes in the show so as to reach a wider audience that totally felt left out besides loving the concept of *Nairobi Diaries*. The main aim of having different themes for each season is so as the cast and producers can display a variety of our African heritage to the youth as well as form the basis of the shows story line which in turn makes the show interesting, as it is evident that some of the cast do not have strong story lines despite being interesting thus coming out as boring or weak in the show.

On the language used in the show, the communication Authority of Kenya should put in measures whereby they regulate the profanity used in the show by categorising the show suitable for only 21(twenty one) and above as it depicts a bad culture of vulgarity and sexual innuendos' that can affect this group of millennial negatively if it goes unchecked. Additionally the research noted the need for subtitles in the show as the common language used was sheng/ slang which is commonly associated by city dwellers and for some of the respondents felt that the show was alienating to those people who do not reside in major cities.

Correspondingly, at the beginning of every season producers and the cast should establish the rules of engagement between cast mate's in order to avert unnecessary damages of properties and bodily harm amongst each other as the show is characterised with a lot of violence. Cast members should also be subjected to a contract, exceeding one season for continuity and to avert audiences finding the show unattractive since they get confused by the short stint casts. On the contrary, most respondents accused the show producers and some favorite's casts of complicity, especially when it comes to hiring and firing cast members hence making the show less attractive, hence the *''Big question''*, what is the shows' point of interest?

The study also recommends that *Nairobi Diaries* be filmed in *HD* (High Definition) for excellence purposes since it will help boost and attract more audiences since the video and sound superiority will have been improved. The cut a ways that are used in the show are limited to only few areas whereas there are a lot of places that could be used to sell not only the show but also our capital city and thus making the show attractive even to sponsors and government, such as the ministry of tourism, and other cooperates locally that will help grow the brand of the show as a digital influencer on youth culture as it is the case with other reality shows that have been aired in the country.

Finally, Social media has become part of the our culture today and is not going anywhere anytime soon, in conjunction with the audience being active on the show through their online reviews, content creators to have to embrace fully the use of social media and make it part of this shows' format that serves as audiences' taste of aesthetics as the number one influencers of these kinds of reality television shows.

5.2.5 CONCLUSION

The study concludes that there are many ways that reality shows have impacted on the youths more especially among undergraduate students at the university of Nairobi that the researcher attributes to the rapid growth of a new trend among the youth which has helped in exposing audiences of this show to diverse cultural text and experiences that are non contentious. However, the reality show *Nairobi diaries* comes out as a transformative show in the Kenyan media inform of its format and concept that heavily relies on a acquired and borrowed culture that has come to be known as youth culture. The shows' popularity was as a result of its trendiness on social media owing to the drama stirred in the show which was exuded among the youths that satisfied their need for entertainment.

5.2.6 AREA OF FUTHER RESEARCH

The study recommends further research to be done on the linkage between television content among the youth and moral decadency for a better understanding of the influence it carries on them, as this will accord media owners and content creators an opportunity to conduct a market research figures on audience impact of these shows.

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APPENDICES

APPENDIX I: INTERVIEW GUIDE FOR THE FOCUS GROUP

My name is Edwin Waruta; I am currently pursuing my Masters degree at The University of Nairobi School of Journalism in Communication studies. My project is in accordance with the partial fulfillment of the course as required by University. My project is on the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN. The information generated is purely for research purpose only.

Questions

1. Describe the reality show *Nairobi Diaries* and its objective.
2. Do you know the criteria used in the shows' casting?
3. Can you describe the genre of the reality show *Nairobi Diaries*?
4. When the show was first broadcasted and in which station is it aired?
5. Who are the target audience of the show?
6. Is there a theme in the show?
7. How many episodes are there in the show *Nairobi Diaries?*
8. What are the promotional ideologies that are associated with the reality show?
9. Does the reunion live up to its name or is just another way of raising the viewership ratings of the show?
10. What attributes are associated with the show?
11. Does the show influence you as an individual in any way?
12. When do you ever watch the show?
13. What medium do you use in viewing the show?
14. Is Nairobi Diaries part of pop culture in Kenya?
15. Does the show promote Bullying amongst cast mates?

THANK YOU VERY MUCH

APPENDIX II: INTERVIEW GUIDE FOR NAIROBI DIARIES

My name is Edwin Waruta; I am currently pursuing my Masters degree at The University of Nairobi School of Journalism in Communication studies. My project is in accordance with the partial fulfillment of the course as required by University. My project is on the impact of *Nairobi Diaries* K24 reality show on the youth; the case of undergraduate students at UoN. The information generated is purely for academic purposes only.

Questions

1. Do you watch the reality show *Nairobi Diaries?*
2. How often do you watch the show?
3. Do you think there is an even balance between reality show and other genres?
4. Do you think that *Nairobi Diaries* is purposely aimed towards a specific audience?
5. What is the impact of the show to our society?
6. Does the show create vulgarity?
7. What platform does *Nairobi Diaries* present?
8. Do you think the concept of the show is foreign?
9. Do you enjoy watching the show *Nairobi Diaries?*
10. Have you ever missed an episode of the reality show?
11. Whom do you watch the reality show with?
12. Can you classify the show as good entertainment?
13. Which channel broadcasts the show *Nairobi Diaries?*
14. Do you think the morals and values being propagated by the show are god or bad?
15. Should *Nairobi Diaries* be banned?
16. Do you talk about *Nairobi Diaries* to other people?
17. Do you ever relate with the casts of *Nairobi Diaries?*
18. Who are your favorite casts of the show?
19. Do you think the show advocates for a revolution in the way you present yourself?
20. Do you think the cast of the show are paid to stir up drama?

THANK YOU

APPENDIX III: CODING MANUAL

Each member will have a Coding manual printed that will guide them during the implementation of this study. The respondents will enter the information they gather after viewing the reality show *Nairobi Diaries*.

PART 1 – BASIC INFORMATION

1. CODER

Show the coder's entity code

2. AGE OF THE CODER

Show the code of the age bracket (Years)

1. 18-25

2. 25-30

3. 30-35

3. GENDER

Indicate the code of the respondent gender.

1. Male

2. Female

4. PROGRAM START AND END TIME

Indicate the time the reality show begun and when it ended. Use the 24 hour clock.

PART 2 - INFORMATION ABOUT THE PROGRAM

1. PRODUCER

Select ONE code number (1-4), identifying by whom the show is produced:

1. Broadcaster's own production – creative concept

2. Broadcaster's own production – authorization

3. Domestic production by a third party – creative concept

4. Domestic production by a third party – authorization

2. LANGUAGE

Select ONE code number (1-4), identifying the language used during the show.

1. English
2. Swahili
3. Slang
4. Sheng

3. SUBTITLES

Select ONE code number (1-2), marking out subtitles utilized in reality show.

1. Subtitles
2. No subtitles

4. GENRE

Choose which genre the reality show falls in through listing the code on the code sheet (1-4).

1. Entertainment
2. Political
3. Educational
4. Cultural

5. FURTHER ANALYSIS

At this juncture the researcher will be interested to find examples of how reality television show has impacted the youths. It shows positive and negative aspects of the show; Nairobi Diaries.

If the coder thinks that the show contributes to the growth of the new culture and vice versa, it ought to be recorded on the Coding Sheet. It would be great for the coder to spot at least one example of good practice and one example of bad practice.

The guidelines to be used are:

a) The reality show spreads new ideas and behavior change
b) The reality show condones use of violent and abusive language
c) The reality show mostly presents the cast in very stereotypical roles

If the program is interesting for further analysis (either as positive or negative) one will circle the YES answer here. If they choose YES, one will be asked to write a short summary (approximately 100 words) under Comments and Explanations on the Coding Sheet.

The coding will thus be as follows:

1. Yes   2. No

PART 3 - INFORMATION ABOUT THE CHARACTERS IN THE SHOW

We will only code characters' WHO SPEAK in the episode being watched. They can be the protagonists, media professionals, guests, experts, sources, etc. Anyone who participates in the programme and WHO SPEAKS in the respective programme will be coded separately. Below you will find a complete list of items to code. If there are 5 participants in the programme – CODE THEM ALL on one Coding Sheet. There will be rubrics available for at least 10 speakers. If you run out of rubrics just will use a supplement Coding Sheet.

1. SEX

Please mark female or male. You will have to choose ONE code number (1 - 2).

1. Female
2. Male

2. NAME

The coder will have to choose ONE code number (1-4).

1. Characters in the show refer to that person by her/his first name
2. Characters in the reality show refer to that person by her/his surname
3. Characters in the show refer to that person both by her/his first name and surname
4. Characters in the show don't refer to that person by either his/her name or surname

3. PROFESSIONAL TITLE

The coder will have to choose ONE code number (1-3).

1. You know the professional title of the character (for example Actor) and other characters in the show refer to that person by his/her title
2. You know the professional title of the character but other people in the reality show don't refer to that person by his/her title
3. You don't know the professional title of the character and other people in the reality show don't refer to that person by his/her title

4. TYPE OF LANGUAGES

The coder will have to choose ONE code number (1-4). What is the language used in the show or programme. This should be indicated using codes:

1. English
2. Sheng
3. Swahili
4. All the above

Code if the language used in the show can be clearly identified or not:

1. Not clearly stated
2. Clearly stated

5. TREATMENT

Show the way that the story is written, not to be baffled with the subject of the story, choose ONE code number (1 or 2)

1. General
2. Reflective

6. TONE

Define if the tone of the shows Episode is:

1. Dramatic
2. Neutral
3. Pessimistic

7. IMAGES

Define the images:

1. Sensationalist image
2. Symbolic picture

8. SOURCE OF THE PROGRAMME EPISODES

Indicate if any sources were used in writing the programme episodes:

1. Celebrities
2. Ordinary People
3. Television
4. Internet

9. ROLE IN THE PROGRAMME

Indicate participants' role in the programme. Choose ONE code number (1-5).

1. Television host/ presenter - This presenter has the main moderator role in the programme. The presenter is coded only once for the whole programme. If there are several presenters code them all.

2. Programme cast – This is the person or person on the show that contribute either by acting or performing certain roles that are similar to that of an actor. He/ she are visible in the programme.

3. Dominant narrator in voice over capacity - This person is doing a voice-over or is a narrator for the story. His/her voice is dominant for the whole programme. You can hear her/him, but you can't see her/him.

4. Television celebrity or special guest - This person is a celebrity or a special guest who actively participates in the programme. Television celebrity participants can include: celebrities participating as contestants in game shows and quiz shows, celebrities about whom the show is, celebrities performing their arts for example singing, dancing, etc.

5. Other role - Use this category ONLY if you can't decide about any of the above

10. ROLE IN THE SOCIETY

You will have to choose ONE code number (1-7) that will categorize the character's main occupation/ role in the society, as presented in the reality show. For instance, if the reality show is about the child and the person you are coding is presented mostly as a child, even if you know that person is also an adult, you will mark child (2 – main role described through family status). If the person you are coding is a sex worker (for example in a documentary film about illegal prostitution), even if you know that person is also a mother, you will identify the person under 18.

You can use these guidelines to identify roles you might see in a programme:

1. Socialite, media personality, social media celebrity

2. Artist, musician, poet, writer, actor, dancer

3. Education professional, such as teacher, professor, etc.

4. Student

5. Business professional, such as manager, entrepreneur, etc.

6. Activist or somebody working for an NGO

7. Other (please specify) _____

APPENDIX IV: CODING SHEET

PART 1 – BASIC INFORMATION

1. Coder (write your individual code): _____

2. Age of the Coder _____

3. Respondent gender _____

4. Program start and end time: _____

PART 2 - INFORMATION ABOUT THE PROGRAMME

1. Producer: (select the code number from the Coding scheme)

_____

2. Language: (select the code number from the Coding scheme)

_____

3. Subtitles: (select the code number from the Coding scheme)

_____

4. Genre of programme: (select the code number from the Coding scheme)

_____

5. Further analysis: (circle your answer)

YES	NO

If YES, please write a short synopsis (in not more than 100 words) on the lines below (use the back of the sheet for additional space if needed):

PART 3 - INFORMATION ABOUT THE PEOPLE IN THE REALITY SHOW

Code all the characters WHO SPEAK in the programme. Code each person separately, work from rubric number 1 to 5. Kindly restrict yourself to only five (5) speakers in the programme.

WHO Speaks in the programme	1. Sex	2. Name	3. Professional title	4. Type of language	5. Treatment	6. Tone	7. Image	8. Source of the story	9. Role in the programme	10. Role in society
1.										
2.										
3.										
4.										
5.										

APPENDIX V: RESEARCH WORK PLAN

	May 2018	June 2018	July 2018	August 2018	Sept. 2019	October 2019
Problem identification	■					
Proposal writing		■	■	■	■	
Proposal presentation					■	
Presenting questionnaire						■

APPENDIX VI: RESEARCH BUDGET

Item	Unit Cost (Kshs)	Total Cost (Kshs)
Two research assistants' trainings and lunches	1500	3,000
Stationery (Assorted)		3,600
One Researcher transport and lunches		5,500
Printing and binding		25,900
Data editing, summaries, and processing		10,000
Miscellaneous expenses		6,000
Total		**54,000**

APPENDIX VII: CERTIFICATE OF FIELDWORK

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

Telegram: Journalism Varsity Nairobi
Telephone: 254-020 4910000, Ext: 28080, 28061
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Telex: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

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

REF: **CERTIFICATE OF FIELDWORK**

This is to certify that all corrections proposed at the Board of Examiners meeting held on 4th August 2019 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can be allowed to proceed for fieldwork.

Reg. No: K50/81573/2015

Name: WARUTA EDWIN KAGWE

Title: INFLUENCE OF POP CULTURE ON REALITY TELEVISION SHOWS ON YOUTH POPULAR CULTURE AMONG UNDERGRADUATE STUDENTS. A CASE OF NAIROBI DIA

Tom Odhiambo, PhD
SUPERVISOR   SIGNATURE   DATE 27 August 2019

Dr Samuel Siringi
ASSOCIATE DIRECTOR   SIGNATURE   DATE 23/8/2019

Prof Ndeti Ndati
DIRECTOR   SIGNATURE/STAMP   DATE 23.8.19

APPENDIX VIII: CERTIFICATE OF CORRECTIONS

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

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P.O. Box 30197-00100
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Kenya

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This is to certify that all corrections proposed at the Board of Examiners meeting held
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to my/our satisfaction and the project/thesis can be allowed to proceed for binding.

Reg. No: K50/81573/2015

Name: WARUTA EDWIN KAGWE

Title: IMPACT OF NAIROBI DIARIES K24 REALITY SHOW

ON THE YOUTH. THE CASE OF UNDERGRADUATE STUDENTS AT U.O.N.

Tom Odhiambo
SUPERVISOR | SIGNATURE | DATE 07/11/2019

Dr Samuel Siringi
ASSOCIATE DIRECTOR | SIGNATURE | DATE 02/12/2019

Prof Ndeti Ndati
DIRECTOR | SIGNATURE/STAMP | DATE 03·12·2019

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APPENDIX IX: CERTIFICATE OF ORIGINALITY

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61