

AN EXPLORATION OF THE ENTERTAINMENT CONTENT IN KENYA'S
TELEVISION NEWS PROGRAMMES: A CASE OF CITIZEN TELEVISION

by

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APPROVAL

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DECLARATION

AN EXPLORATION OF THE ENTERTAINMENT CONTENT IN KENYA'S
TELEVISION NEWS PROGRAMMES: A CASE OF CITIZEN TELEVISION

I declare that this thesis is my original work and that it has not been submitted to any other college or university for academic credit.

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LIST OF ABBREVIATIONS AND ACRONYMS

ABC:	Australian Broadcasting Corporation
BBC:	British Broadcasting Corporation
CNN:	Cable News Network
K24:	Kenya Twenty Four News
KBC:	Kenya Broadcasting Corporation
KTN:	Kenya Television Network
NARC:	National Rainbow Coalition
NHK:	Japan's Nippon Hōsō Kyōkai
NTV:	Nation Media Group
Q&A:	Question and Answer
RMS:	Royal Media Services
SG:	Standard Group Limited

ABSTRACT

This study set out to explore entertainment content in Kenyans Citizen Television news programmes. A content analysis research design was used to study the entertainment content. The target population was 365 Citizen News programmes of 2015. Citizen Television news programmes for 2015 were available and easily accessible for the study. Systematic sampling was used to select 48 news programmes. Data was analysed using Statistical Package for the Social Science (SPSS). The study revealed that entertainment content was interpersonal conversation from comments, facts and opinions about and from news anchors, reporters or newsmakers actions or interests that came from issues such as feeling inspired, touched, or moved. The study found out that news stories were the most frequent news format for the entertainment content. The study further revealed that reporters had the highest frequency in using entertainment content as compared to news anchors and newsmakers. Further analysis showed that entertainment content increased on weekends due to increase of feature stories that appeared more on Fridays and Saturdays. In addition, news stories had the highest duration of entertainment content as compared to sport news, feature stories and business news. From the findings, it emerged that there were significant relationship between the duration and the frequency of the news anchors as well as the duration and frequency of the reporters. This study recommends that Citizen Television should create content in news programmes that not only entertains but informs and educates, especially, on weekends where entertainment was seen to increase as compared to other days of the week.

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

Introduction

This chapter will cover the introduction and background to the study, the research problem, the purpose of the study, its research objectives and questions, the rationale of the study and its significance. The study will also cover the assumptions, the scope as well as the operational definitions of terms used in the study.

Kenya has witnessed a shift in media industry with numerous television stations being since the lean years of 1980s. The change has brought a lot of meaning and a shift from the traditional news coverage that Kenya Broadcasting Corporation (KBC) used to broadcast to technological news coverage from digital private stations. By 2000, more stations began to broadcast and further broaden the options available for Kenyans. The cultural background, political, socio-economic and religious issues have shaped the ever-changing old and tradition forms of news to new and advanced technological news programmes on Kenyan televisions.

Hyden and Okigbo (2002) framed media in Kenya and Africa in what they called the two waves of democracy. The first wave was the colonial period where the media in Kenya and Africa were and controlled by the colonial masters and which were about colonialist expansion. The second wave was the era of post-colonialism in the late 60s, where Kenya, like most African states, had obtained independence. The news at that time was about African nationalist, the return to African cultural heritage and traditional roots. It was a wave that advocated for national building where slogans like *Harambee* in Kenya and *Ujamaa* in Tanzania emerged, news that focused on nation healing, nation building, national unity and national peace.

Oriare, Okello, & Ugangu, (2010) affirmed that these waves were later influenced with time by the development of more private television stations through the social economic changes that occurred in the late 90's, the new millennium and the introduction of Kenyan digital migration in 2015. The authors highlighted that the development of more private televisions had been influenced by the social economic changes in Kenya and Africa. Therefore, this study was interested in exploring entertainment content in Citizen Television news programmes.

Background to the Study

The display of entertainment content in Kenyan television news programmes has always been changing and increasing year by year since the time of Christian missionaries like Reverend Albert Stegal and Asian trader Alibhai Mulla Jeevanjee. Reverend Albert Stegal of the Church Missionary Society started the first press in Kenya and published the Taveta Chronicle in 1895 while Alibhai Mulla Jeevanjee set up The East African Standard in 1901. The Taveta Chronicle and the East Africa Standard were newspapers that served the settler's community interests (Strayer, 1996).

The dawn of independence in 1963 gave new roles for the Kenyan news programmes. Hyden and Okigbo (2002) highlighted that the period of independent focused on educative and informative news about African nationalist, cultural heritage and traditional roots. The educative and informative roles of news at that time were meant to acknowledge the challenges the country was facing, that is, poverty, disease and ignorance faced by the newly independent Kenya. The re-introduction of multiparty democracy in 1991 gave a major opportunity for the growth of media industry in Kenya. In 2003, the new regime of the National Rainbow Coalition (NARC) government gave a new political and economic freedom to media industry.

The new constitution of Kenya enacted in 2010 gave media more freedom that was finally followed by the digital migration of 2015. These trends have resulted to significant increase of Kenyan television stations that have defined the roles of news in informing, educating and entertaining.

A lot of research has been done on the Kenyan media since the start of 90s. These studies were mainly centered on ethics, ownership and regulation. Issues on entertainment content specifically in the news programmes have never been discussed; a development in news programmes that has over time been influenced by the social, economic, political and cultural changes in Kenya through the interests of those who owns the means of production in Kenyan capitalist society.

Entertainment Content

The experience of entertainment is arguably as old as human history. Oliver and Raney (2011) defined entertainment content as something that provided pleasure, amusement, or diversion to something. Oliver and Raney added additional meaning on what entertainment was. The authors stated that entertainment referred to the act of contemplating, considering, or amusing someone or something. Oliver and Raney argued that entertainment content consumption was frequently referred to as the *guilty pleasure*; an activity that, although enjoyable, was not particularly enriching because entertainment kept evolving. The authors stressed that entertainment content was generated from the multimedia platform that included texts, videos, animations, graphics, audios and images in news programmes.

The entertainment content generated from multimedia platform was famously argued by Postman (2005) who highlighted how people were amusing themselves to death due to the growing influence of entertainment media, and their successive

merger with the news media. Postman said that this entertainment content lead to a decline in serious information and meaningful political debates in news production.

Vorderer and Ritterfeld (2009) proposed that entertainment experience consisted of more than mere pleasure and that it was characterised by mixed affect and more complex experiences such as feeling inspired, touched, or moved which they described as meaningful affect. Entertainment content in news programmes involved a range of different types of conversations. The authors stated that these conversations were entertainment comments about own or others, entertainment actions or interests; conversations about entertainment content that had already occurred; conversations hinting or leading towards entertainment; conversations about entertainment-related crimes or expert of entertainment on news programmes.

Kiilu (2013) highlighted that entertainment programmes in today's Kenyan Televisions included: music and dance (Tusker Project Fame, Sakata, Rumba, Teen Republic, Home Grown and Coke Studio), musical programmes (Mseto East Africa, Straight Upshow, The Beat and Rumba) and reality television shows (Soap Operas, Tujuane, Comedy Club, Slim Possible and Churchill Live). She highlighted that these roles of entertainment programmes to youth were for entertainment, creating information, and creating awareness on fashion and trends.

Kenyan News Programmes

According to Citizen Television (2016), the Citizen News programmes were divided into segments that formed news bulletins. These segments were: news stories, business news, features stories and sports news. News stories comprised of local and national news, debates, discussions, interviews and talk shows. Features stories were investigative pieces that were prerecorded or shown live. Some of the features on Citizen Television included; the Strength of a Woman, Truth Meter, One on One,

Your Story, Food Thursday, Smart Farm, Road Hog, Fashion Watch and Net Search. According to Citizen Television the stations named its news programmes as follows: Monday Special, Big Question (Tuesdays), Business Center (Wednesdays), Opinion Court (Thursdays), Citizen Weekend for Friday's and Saturday's, and the Sunday Live.

Kenyan news programmes have changed greatly in the past 25 years. The KBC of 80s and 90s, the Kenya Television Network (KTN) of 90s, the commercial televisions of the new millennium, to the digital migration era of 2015. The new regime of National Alliance Rainbow Coalition (NARC) government of 2003 gave more political and economic freedom that led to more media freedom. This freedom was further reinforced by the enactment of the Kenyan constitution of 2010 that gave freedom to commercial stations to provide large variety of good quality media content with some being very critical of the government (Oriare, Okello, & Ugangu, 2010).

Oriare, Okello and Ugangu (2010) said that unsophisticated liberalisation of telecommunications from 1998 had led to slow, uneven and haphazard growth in broadcasting. This was an evidence of the ever-changing news programmes, entertainment content included. The authors revealed that liberalisation had created more television stations within the last decade.

According to Ipsos Synovate Research (2015), the shaping of news made commercial televisions like Citizen Television a perfect example on how entertainment content in news programmes has been changing over time. Citizen television is a commercial and a national station owned by the Royal Media services through Dr. Samuel Macharia. Ipsos Synovate revealed that Citizen Television had a wider reach and coverage to the Kenyan population making it one of the most popular and viewed television stations in Kenya.

Statement of the Problem

Studies have been done on the content of programming in Kenya through different Radio and Television stations. The content of these studies have mainly focused on issues like post-election violence by Frank (2009), journalist and the rule of law by Obonyo and Nyamboga (2011), the role of media in post-election by Ogenga (2008) and the media Kenyans want by Oriare and Ugangu (2010).

Researchers like Harrington (2010), Flew and Swift (2015) focused on entertainment content from television segments that were created to make fun of the news itself. Australian Chaser Show, Gruen Nation and the Daily Show being such examples. Other researchers like Tome (2013) have tackled issues of ownership while Dowd (2013) and Price (2003) investigated issues to do with corruption and ethnicity. However, as far as this study is concerned no study has been undertaken to find out how today's commercial television news programmes have become more interactive to initiate interactive news that is entertaining such as incorporating discussion shows, talk shows, interviews, debates, feature stories and documentaries.

The entertainment content has become a major development in news programming making today's news to funny, trivial, enjoyable and yet serious. This entertainment content has changed and challenged the format of today's news programmes and therefore, should be considered as a very important study in news format evolution.

Purpose of the Study

To explore entertainment content in Kenya's television news programmes using the case of Citizen Television.

Objectives of the Study

1. To establish entertainment content in Citizen Television news programmes.

2. To find out the duration of the entertainment content in Citizen Television news programmes.
3. To find out the frequency of the entertainment content in Citizen Television news programmes.

Research Questions

1. What was the entertainment content in Citizen Television news programmes?
2. What was the duration of entertainment content in Citizen Television news programmes?
3. What was the frequency of entertainment content in Citizen Television news programmes?

Justification of the Study

Watson (2008) stated that television was a transitory medium of communication that could be easily watched by many viewers either in their households or in social places. Television had the advantage of providing moving pictures, being instantaneous and personalizing issues. Watson said that unlike newspapers or magazines, television's role in news to society did not require door-to-door circulation. Most of today's commercial television news programmes, Citizen Television included, had defined prime time to be evening seven and nine o'clock news with news updates of six and eleven o'clock in the morning, and one and four o'clock to keep viewers updated.

There is a lot of research that has been done on Kenyan television, for example, issues that have revolved around the ownership, competition, media laws and freedoms, ethnicity, ethics and corruption, post-election violence among others. The researcher found no research within Kenya specifically for Citizen Television that had ever explored entertainment content in the news programmes. This is a major

development that had over time been influenced by the social classes, economic factors, politics and cultural changes of both viewers and those who own and control means of production in Kenyan media industry.

Narrowing this research to the study area of entertainment content in news, the researcher provided an insight of entertainment content in today's news programmes as well as its duration and its frequency to lives of its viewers.

Significance of the Study

Huston, Wartella, and Donnerstein (2011) said that news programming and its roles of educating, entertaining and informing was simply a case of mainstream commercial television strategy in creating market for its advertisers, attracting its viewers, and continually managing to stay on air, despite the enormous competition from other media sources. By exploring entertainment content as a role of news in Citizen Television, the research will contribute to the non-existing literature in the fields of academicians who will be interested in doing future research on entertainment content in different television stations as well as being able to exploit other roles of news like informing or educating.

The research will also contribute to the media industry, more so, on Citizen Television by showing how entertainment was projected throughout the week. This will help the programmers of Citizen television to know how entertainment was spread across the week, the days that had the highest and lowest entertainment content and what created those content making it a useful basis for further news programmers.

Assumptions of the Study

The research assumed that Citizen Television news programmes were available and easily accessible for the study.

Scope of the Study

The study focused on the entertainment content in Kenyan television news programmes, case of Citizen Television. The researcher chose Citizen Television because it was a commercial television and among the biggest private national broadcasters in Kenya. The station had rich content in their news programmes, a wider coverage in the country, and because of its commanding reach to all genders, age groups and income class levels (Ipsos Kenya Research, 2015). The study focused on the evening nine o'clock news programmes because it summed up all the news of the day.

Definition of Terms

Entertainment: Oliver and Raney (2011) defined entertainment as an activity that although enjoyable, was not particularly enriching because it kept evolving but which provided amusement, pleasure or diversion to an individual or to something. Kiilu (2013) defined entertainment programmes in today's Kenyan Televisions as music and dance, musical and reality television shows. For the purpose of this study the term entertainment was defined as a form or an act of enjoyment that aimed to provide pleasure, amusement, or diversion to something, and which gave individual experiences such as feeling inspired, touched or moved. It is a form that made people laugh or be happy from the act of contemplating, considering, or amusing themselves after watching or hearing hilarious and comic scenes in programmes like music, dance, soap operas, games or news.

News: Stuart (2007) defined news as a form of social knowledge that was able to inform us on what went around our internal and external environments for our own good and knowledge gaining. This study defined news as social

knowledge and which was timely, interesting and significantly fair to a larger number of people both within our internal and external environments and which was loaded with factual accounts.

News programme: According to McNair (2009), a news programme is a detailed news that is constructed, structured and framed by the interests of a particular group for a particular society. For the purpose of this study, the term news programme was defined as news that covered a broader number of news items and which summarised the best news of the day. It was constructed to serve more diverse roles of educating, informing and entertaining and had a duration of between 45 to 55 minutes.

Content: Vorderer and Ritterfeld (2009) defined content as a range of different types of communicated messages or conversations that could be expressed through speech or writing in form of conversations or actions. This study defined news content as data that was channeled towards an audience and which was expressed through medium of communication. This data was to be in form of multimedia (audios, images, words and video) conveyed through speech or written conversations, comments, actions or interests.

Summary

The first chapter of this study introduced the background to the research problem, outlined the purpose, objectives, and rationalized the reason and significance of undertaking this study. It has also covered the scope that was made in this research. The chapter has also operationalised some of the terminologies used in the study. The next chapter delves into literature review.

CHAPTER TWO

LITERATURE REVIEW

Introduction

Literature review plays an important role in research by helping one acquire an understanding of the topic. Through reading relevant literature, a research is able to strengthen their background knowledge on the main arguments in the subject area, how they have been applied and developed as well as the criticisms made. In this chapter, the theoretical framework will be presented, as well as the general and empirical literature reviews.

Theoretical Framework

According to Keenan (2009), a theory is a rational system of notions or ideas that provides an outline for organising and understanding observations. This research focused on the theory of political economy.

Political Economy

The theory of political economy was developed out of Marxist based social theory. It was developed in the 18th century as the study of the economies of states. Political economy had its origin in the fields of economics, political science, law, history, sociology and other disciplines. The theory explained the crucial role of political factors in determining economic outcomes. According to Marxist based social theory the private ownership of the means of production and wage labour breed inequality and left some in society with immense wealth and many stuck in poverty.

The means of production was therefore, supposed to be collectively controlled (Fiske, 2010).

Neo Marxist political economies focused on the ways in which the policies and operations were limited and circumscribed by the general dynamics of media industries and capitalist economies. Marxism significant feature of the developing industrial order was that effective possession of the means of production which was concentrated in the hands of the capitalist class, enabled them to direct production in line with their interests, and to appropriate the biggest share of the resulting surplus in the form of profits. However, Marxism argument was that capitalists were not free to do exactly as they liked (Wasko, Murdock, & Souse, 2014).

Marxism argument was that the economic system created by the pursuit of profits created commercial crises and social conflicts which threaten profitability. The action strand in Marxism general model focused on the ways in which capitalists used communications companies as instruments to further their interests and consolidate their powers and privileges. Marx expressed how the owners of the communication resources were members of the general capitalist class who used their control over cultural production to ensure that the dominant ideas and representations supported the existing social arrangements. Marx underlined the need to see the ownership and control of communication resources as part of the overall structure of property and power relations (Chen & Morley, 1996).

Brevini and Murdock (2017) expressed how media owner's activity rotated around the concept of power. They concentrated on classifying the key allocative controllers and examining how they would promote their own interests, ideas and policies. The media owners continuing centrality of ownership as a source of control

over policies and activities focused on the control exercised by individual capitalists to advance their own particular interests.

The theory of political economy seeks liberation and change from the dominant order which Marxists regarded as a false consciousness. The consciousness was the bourgeois (media owners) that produced its readers and viewers as bourgeois subjects who accepted their relationship to the social economic system as fair and natural. This concept of ideological false consciousness was so important in Marxist based social theory because it appeared to explain why the majority in capitalist society accepted a social system that disadvantaged them. Marxist believed that inevitably the workers (viewers and readers) would overthrow the bourgeoisie (media owners) and produce a society; a one class that did not dominate and exploit the majority.

The political economy account of the media represented by Wasko et al. (2014) argued for the location of media power in the economic processes and structures of media production. Murdock stressed that the essential nature of class struggle was grounded in economic antagonisms where the role of the media was concerned with concealing and misrepresenting communication resources (Murdock & Golding, 2006). The role of the media was to legitimate through the production of false consciousness, in the interests of a class which owns and controls the means of communication resources. Chen and Morley (1996) explained how political economy, in its present state of development, would return us to the view of the media as a distorting mirror, a window on reality, which misrepresents reality.

It is this argument in political economy that connects with Marxist ideology of corporate ownership in media production and distribution that affects the society negatively. The proposition of the political economy as a theory was that the

economic and political control of the media determines the content and thus the ideological power, nature and function of the media institution (Murdock & Golding, 2006).

Political economy is the study of the relationships between individuals and society, and more specifically, the relationships between citizens and the states. The theory showed how the media supported the interests (political, economic, social and cultural) of one group at the cost of another. Political economy seeks to understand how economic and political relationships, interests and affiliations determined the nature and functioning of media as a social institution (Fiske, 2002).

Political Economy and Media

The nature and functioning of media as a social institution according to Marxist ideology was the means by which the ideas of the ruling class became accepted as natural and normal. The members of the subordinate class (viewers) were made to understand their social experiences and their social relationships as a true reflection of themselves. This was by means of a set of ideas that were not theirs and which belonged to the bourgeois. Marxist ideology highlighted how the bourgeois' (media owners) political, economic and social interests differed from those of their viewers.

The bourgeois' control of socio-economics, ownership and power as highlighted by Sebok (2007) showed how the theory of political economy to media industry related to news content. The approach involved the structure of power and the strategies of controlled employed by conglomerates that had formed a minority media ownership. Royal Media Services (RMS), Standard Group Limited (SG), Nation Media Group (NMG), Media Max and Radio Africa Group were such examples in Kenya.

According to Sebok (2007), political economy approaches investigated social change, history and moral grounding that involved the structure of power and the strategies employed by those that owned the means of productions (media owners) and those that consumed it (viewers). Entertainment content in news was a social change that has been occurring in news programmes. Its evolution has changed the format and structure of Kenyan news. An evolution brought about by the social change in terms of new technology, media freedom, a shift in digital migration and privatisation of media industry. This social change has made news not only entertaining but also interactive (Sebok, 2007).

Ownership patterns in political economy theory was explained by Latour (2003) that an evolution brought about by social change helps political theory to study social relations that results in media power relations. The production and distribution of communication resources were done by those that owned the means of production (media owners) and consumption was left to viewers, a concept that addressed how media owners and content creators got what they wanted even when viewers did not like what they viewed.

The political economy in mass media theory argued that the structure of the media industry influenced the content. The presumption of the theory is that media content is influenced by a combination of factors like the media owners (individuals or corporations), advertisers, competitors, government regulations and viewers or readers. In the case of media ownership, private individuals or corporates decided what information should be provided to the public based on what earned them more profits and high ratings (Blevins & Brown, 2010).

Latour and Weibel (2005) expressed how the contents of the media and the meanings carried by their messages were determined by the economic base of the

media houses in which they were produced. The authors argued that commercial media industry catered for the needs of advertisers and produced audience-maximising products, profits and ratings that was controlled by the dominant political institutions.

Latour and Weibel (2005) acknowledged that viewers at times did not get what they wanted because of the interests of media owners who wanted profits and good ratings. Content creators wanted fame and money whereas viewers wanted to be entertained, informed and educated. These vested interests of owners, content creators and viewers as elaborated by Latour (2013) highlighted how political economy examined social change in news programmes through entertainment content.

In his explanation of political economy in relations to ownership, Mosco (2007) highlighted how ownership in media was powerful in terms of controlling the communication resources that was channeled to media consumers. Mosco explained that under political economy, a society was organised under capitalism which cherished media freedom and privatisation, and where other factors like new technology favoured the growth of media industry.

Burton (2009) argued that entertainment content provided pleasure to its news viewers by relaxing or diverting their minds from hard news like politics or business. Burton highlighted that soft news were news about unexpected tales on gossips or human interest issues that were dramatic in nature but conveyed serious issues that entertained and informed viewers. Burton affirmed that the social change in entertainment also provided a diversion or a touch of belonging that was meant to give a break from hard news itself.

Burton (2009) pointed out that hard news is no longer entertaining and it has to be softened to have a touch of belonging. Burton revealed that discussions

interviews and debates soften hard news that gave it a diversion of dramatic elements. The study also revealed that these discussions, interviews and debates were features that created soft news and which talked about unanticipated accounts on gossips or human interest issues that were dramatic in educating, entertaining and informing viewers.

The theory of political economy also studied historical events, that is, from the time when human beings used gestures to communicate; to the present era of internet communication. News aired after Kenyan independence in 1960s to the present era is historical in nature that made it a study of political economy (Hyden & Okigbo, 2002).

These historical events were a social change in news production that made today's news to be interactive among its viewers. New technology like online social platform, for example, Facebook and Twitter made news more appealing and entertaining. Viewers were able to engage with the news itself making it a social change that showed how news had evolved over time (Dowd, 2013).

Dowd (2013) that today's era of capitalist society, the emergence of private ownership, the media freedom and a shift in digital technology had pushed the news business to its peril. A focus on profits, ratings and competition had created a shift on how news was aired. The theory of political economy showed how those that owned the means of communication resources controlled and introduced content that restructured their markets regarding the interrelationship between their viewers, advertisers and the nature of their programming (Sebok, 2007).

According to Mosco (2007), Marxist economics highlighted the process through which control and power were operationalised in maintenance and organisation of the society. Golding and Graham (2005) that political economy

explored the interplay between institutions and social relations that defined relationships between elements. The theory of political economy was concerned with the social change that included economy, politics, religion, culture and history which was centered on understanding and thereby, deployed to the Kenya perspective through the impacts of capitalism, democracy, private ownership, media freedom and a shift in digital migration.

Merit of Political Economy

The major advantage of political theory developed out of Marxist theory highlighted a society as a whole and recognised all the social forces involved within a society that included power, economic, religious, social and cultural interests of different groups. Marxist theory highlighted the role of class struggle or conflict within society between the bourgeoisie and the working class in explaining changes in society. It organised the society under capitalism, where the bourgeoisie (media owners) tend to maximize profits regardless of the interests of the publics (viewers).

Demerit of Political Economy

The downfall of political economy under Marxism theory stressed that private ownership would not exist if the society contributed to the common good for the entire population. Political economy therefore, could make it impossible for private ownership to prosper. This could make it difficult for an individual to take advantage of any opportunity presented to them because no rewards would come from their hard work. Political economy becomes a crucial application to this study because of its focus on the economic and political control of the media that helped determine the content as well as the ideological power of the Kenyan media industry.

General Literature Review

Studies on the political theory, such as Ogenga (2010) argued how political economy provided the setting in which the Kenyan media operated. Ogenga also showed how cultural studies in media content were not only shaped by the political and economic environments comprising those in power positions. According to Rudin and Ibbotson (2007), other factors like culture, religion, social class, and socio economic of viewers had emotional impacts that were exploited by media owners through the manipulation of television news programming. The aim of news were to inform, entertain and educate and according to Rudin and Ibbotson news programmes were a powerful communicator that made the publics to talk about issues that were highlighted on news. Ogenga said that audiences were actively engaged in the process of meaningful construction in shaping the Kenyan media content in news production.

Likewise, Cooper (2008) explained that when news was aired on public domain, people engaged it in public sphere as a result of what they watched on news. Harrison (2000) defined a public sphere as a place which mediated between civil society and the state and which individuals or groups discussed and argued about public matters. Cooper argued that news programmes informed, entertained and educated viewers through which the public debates, discussions and arguments were generated and where impartiality and consensus were drawn. Harrison highlighted that the news makers engaged with the news forming subjects of interests by expressing their opinions on issues that concerned them and criticised those in authority on issues that concerned their government.

However, Burton (2009) stressed that news media promised much and delivered little. The author said that media had failed to create and give life to public sphere in which genuine and meaningful debate could take place. Casty (2011)

advocated that mass media should give people what they wanted because media pledged more and provided less. Casty however, showed that this was not the case because the media gave the bourgeois what they wanted and when they wanted in expense of the viewers. Burton said that news was being packaged as entertainment through softening of hard news as opposed to the roles of news that were to inform, educate and then entertain. Casty affirmed that this packaging of news had emphasis on the issues of who owned the media, the owner's interests and affiliations, and the relationship between the owners and the employees (reporters, editors and directors) in created, selecting and disseminating news programmes.

However, while Casty (2011) affirmed that the packaging of news had emphasis on the issues of who owned the media, Katz (2009) gave it a different view. Katz put across that there was a lot of debate between the old or traditional forms of news and today's news. Katz said that old or tradition news was seen as boring but important while today's news was fun yet trivial. The author stressed that old or traditional forms of news informed, educated and then entertained while today's news entertained more but informed and educated less. Katz that there were many form of today's television news that had emerged and which were seen as enjoyable yet they conveyed serious news that was discussed and debated in public sphere by viewers.

In the same line of thoughts, Murdock and Golding (2006) highlighted about the initial studies that focused on the analysis of media content with the purpose of showing how information and entertainment reflected the interests of the dominant classes in society regardless of whether it was traditional or today's news. Although such analysis was valuable to scholars of political economy, the researcher argued that in order to understand the power of the media one should rather start with a concrete description and analysis of the media ownership itself. The authors examined

how media claimed to being objective messenger and provider of innocent entertainment while in really sense the media owners were primarily interested in financial profits. The authors stressed that the primary interests of media owners were to uphold the principles of the capitalist mode of production in order to guarantee their profits.

Although Van (2005) agreed with Murdock and Golding (2006) on the primary purpose of the media owners on trying to make financial profits, Van asserted that this was driven by a move to soften hard news. Softening of hard news according to Van was a driven agenda by media houses to capture larger audience, acquire high ratings and have commercial value. Burton (2009) also affirmed that softening of news programmes was meant to represent viewer's social world and stories of human interests, that is, domestic, events, gossips, celebrities' lifestyles, stardoms and tales of unexpected. News stories that were meant to dramatise and entertain viewership.

Davies (2008) pointed out that this shift to soften hard news was due to competition for ratings, the ever changing technology and the forces in the markets; a driving factor to reduce cost of production and gain more profits. Davies emphasized that softening of hard news in news programmes not only created entertainment content but also fabulous and stardom news anchors.

Brierley (2002) highlighted that this media content which was softened to create entertainment and at the same time created fabulous and stardom news anchors was influenced by editors and journalist through the selection and dissemination of news that they aired. Obonyo and Nyamboga (2011) emphasized this by saying that the press was one of the most undemocratic institutions due to the fact of how the decision making process in selection and dissemination of information was done.

Obonyo and Nyamboga highlighted that factors like advertisers used financial influence over media to have their way in sensitive news editorial matters.

According to Von (2005) advertisements on commercial television news accounted for almost 40% of the total news airtime making advertisement to become an integral financer of media. Brierley argued that the media was essential to the working of advertising whereas advertising was integral to finances of the media thereby influencing the news content on what to report, when to report and where to report in news programmes.

According to Paul and Peter (2007), media houses had different editorial policies that guided them on information flow on what to report or what was expected to be reported by whom and when in news programmes. Paul and Peter stressed that news programmes on television were mostly governed by the day's agenda and the influence of that agenda to its viewers. Paul and Peter highlighted that these agendas were largely driven by advertiser's commercial values and public interest. Oriare, Okello, and Ugangu (2010) argued that these agendas influenced opinion on the editorial direction that media was supposed to take and which was mitigated by stiff business competition making news to interestingly become entertainment.

Burton (2009) argued that the day's agenda and the influence of those agenda on the opinions of viewers were shaped by the changing technology that had influenced how news programmes were presented, produced and aired. Burton said that a change in technology meant a change in news production. According to Burton, news was dynamic and a shift in technology led to a shift in news production with an increase in news diversity. Burton affirmed that social networking had affected programmes quality, the style of presentation and technical standards of news broadcast and production.

The social networking that had affected programme's quality, the style of presentation and technical standards of news broadcast and production according to Frank (2009), was brought about by consolidation of the Kenyan media industry which was owned by few media tycoons. Frank argued that this consolidation of media houses in Kenya had made media professionals and institutions at risk of sanctions with the power to destroy or make. The author highlighted how news assignments in their many forms were viewed purely from a commercial angle, not from their content of newsworthiness but rather news sources that attracted coverage based on the size of envelopes the news makers dished out and favours they lavished to journalists who called the shots on what was published or broadcasted.

Curran, Gurevitch, and Woollacott (2009) also argued that media was a set of institutions closely linked to the dominant power structure through ownership and legal regulation, an industry that was being consolidated in few hands. The media institution was consolidated to ensure total control of the owners businesses, influence and interest on editorial content, type of news programmes, news programming and packaging of news content. Curran et al. (2009) media consolidation was meant to reduce competition, bring in more business, increase profits and ratings even if it meant packaging news as entertainment.

Frank (2009) also showed how the political and ethnic affiliations by both practitioners and media owners in a country as polarised as Kenya, had played their role in destroying both professionalism and ethical news programmes. Frank examined how a number of media owners and top editors were known to have served in general election campaign teams of the 2013 due to political and ethnic affiliations thereby projecting news programmes in their favour. Frank highlighted how serious issues affecting the nation were brushed out in news production and satirical pieces

introduced where politicians abused each other that made news programme became comic. Franks asserted that political and ethnic affiliations distorted the news by packaging it as entertainment as opposed to serious issues that voters needed addressed before casting their votes.

The consolidation of media ownership was also stressed by Olorunnisola and Lugambi (2012) who emphasized the historical, social and contextual issues that underlined the political economy of media transformation in South Africa. Olorunnisola and Lugambi (2012) said that the cultural studies on media content had been characterised by enduring concerns about the attendant problems of cross-ownership and ownership concentration. The authors affirmed that the cross-ownership and ownership concentration became a major concern about the direction that media policy and regulation took in supporting free expression, pluralism, diversity, and popular participation against the profit maximisation drive on the media monopolies.

Apart from the historical, social and contextual issues that underlined the political economy of media transformation, Harrington (2010) also argued that cultural studies on media content was the driving force in ownership patterns. Harrington gave an example of two shows, The Australian Chaser show and the USA Daily show which were entertainment television segments that did not make news or report it but rather they were created to make fun of the news itself. The chaser's war on everything was a satirical television show that screened on Australia's public broadcaster, the ABC between 2006 and 2007 while the Daily show was still broadcasted by host Trevor Noah. The title of the Chaser show; what have we learned from current affairs this week by its hosts Chas Licciardello and Andrew Hansen gave

a reflection of how news was represented and reported and how this, in turn shaped public discourse.

Harrington (2010) stressed that media content on The Australian Chaser show and the USA Daily show created satire that helped viewers to more critically assess how commercial current affairs programmes were constructed, and the economic, political, social and cultural forces which affected the news process. While these shows at times informed viewers of things they were not already aware of and in the process provided them with news, Harrington acknowledged that their most important service was to give viewers ways of understanding the news itself and the ability to negotiate with the news genre. The bull's eye on NTV, the Flipside on K24, Mock of the week on KTN and the truth meter on Citizen Television were such examples in Kenyan news programmes.

Dahlgren (2010) put across that if shows or programmes that created satire helped viewers to more critically assess ideas in news, then it was the duty of journalists to encourage the public sphere and provide viewers with informative material to help them make sense of the world and to fulfill their role as society. Dahlgren stated that news programmes provided viewers with a better sense of how political, social, cultural and economic forces shaped their public conversation and equally important helped them make sense of what was happening at any given moment.

Moy et al. (2009) highlighted that the main role of news programme was to facilitate and empower the public knowledge, and increasing viewer's ability to contribute to issues of the day. The author highlighted how entertainment content more especially with satirical elements had become increasingly an important method of informing audiences about serious news issues. According to Peiper (2012), this

led to traditional forms of quality news to play an increasingly minor role within the news consumption habits of viewers.

An entertainment programme like the 'truth meter' that aired on Friday's have humour and drama that talks about serious issues more especially politics, which was used by audience as sources of political information and facts. This content created a relationship between news, politics, and everyday life activities. Jones (2005) explained how these humoured programmes formed news that passed political information in a very powerful way and which became more efficient in creating public knowledge in a more satirical manner, making it a desirable and pleasurable topic to talk about.

The humour created by entertainment content in today's news has taken center stage in news programmes. Peiper (2012) stressed that time had gone when we used to watch traditional forms and formats of news when news was presented the way it was supposed to be. News that informed and educated more than it entertained, KBC being one such example. Today's commercial television news programmes has become more interactive to initiate interactive programmes that were entertaining.

Harrington (2013) highlighted that today's news viewers wanted to interact with news itself. The author argued that viewers had taken center stage on what they wanted to watch. Harrington also said that if the media content did not please viewers they had other choices to switch to. Harrington affirmed that gone were the times that television stations choose what the viewers could watch. The author revealed that entertainment content in news programmes was there to entertain, inform and care about its audience just like news was there to inform, entertain and educate.

Lasswell (2015) also affirmed that apart from viewers taking center stage on what they wanted to watch, it was the enjoyment brought by entertainment content in

news programmes that made viewers decide if they wanted to stick or switch stations. Lasswell (2015) highlighted that entertainment content had created more soft news that conveyed serious issues in an enjoyable manner. Viewers used this news to get information, to help them understand their personal identity, to help them interact and integrate socially, and to entertain themselves. News programmes became a powerful communicator that made the public to talk about issues and contents that were highlighted on news (Lasswell, 2015).

Murdock and Golding (2006) highlighted that news programmes had become a powerful communicator to the society. The authors argued that global communication had been dominated by media empires that had influenced worldwide thinking on issues related to politics, economy, environment, social trends and culture in news programmes.

McNair (2009) stated that although global communication had influence on issues such as politics, culture or religion, the author affirmed that this influence of news media to any society created accounts of actions that were structured and framed by the leading values and interests of that society and which tend to marginalise or exclude alternative news. The author acknowledged that this marginalised or excluded content was as a result of interests from media owners in expense of their viewers.

Although Burton (2009) acknowledged that marginalised or excluded content was as a result of interests from media owners that wanted more profits and good ratings, burton emphasized that it was the consolidation of media industry among few individuals that actually maximised their profits. The author stated that consolidation of media industry on few hands was meant to remove competition from the market. The ownership wanted content creators to create news programmes that were more

appealing, catchy and proactive to create entertainment to its viewers and attract advertisers.

Burton argued that most content creators created news stories that had softer news to give audience a touch of belonging. The author revealed that the creation of softer news came mainly from features and documentaries. Hard news was also softened through the introduction of live or recorded interviews, discussions, debates and talk shows. Burton stressed that hard news were news that tackled issues concerned with weighty political and social matters. These were news that talked about national and international events and policies. He defined soft news as news that represented social world and stories of human interest (domestic events, gossips, celebrities, stardoms and tales of unexpected). Stories that were meant to dramatise and entertain audience.

According to Mitchell (2011), globalisation had softened hard news to align itself with its viewers making television be the most liked and popular medium news teller across the globe. Hachten and Scotton (2007) stated that television had become a medium for the eye and ear that had made it have an emotional impact on its viewers. This visual aspect made television to be a medium of drama that tend to project entertainment than any other functions of news, a crucial element in gate keeping of information and which was exploited by the bourgeois for their own interests (Watson, 2008).

The element of gate keeping of information according to Herman and Chomsky (2009) was as a result of the relationship and interest among the owners, employees and viewers which according to the authors had made media to be a competitive industry. Media owners were always under constant pressure from competitors to capture new audience and at the same time struggle to hold on their

viewers. Herman and Chomsky argued that competition for ratings where everyone wanted to be at the top in capital driven corporation had led to deformation of news.

The competition for ratings among the media houses were also stressed by Garnham (2007) and McQuail (2010). The authors figured out that competition had made every media house want to report first and at the same time capture the emotions and attentions of viewers to ensure that advertisers and potential customers were attracted for profit maximisation. This necessity by professional urge to be the first to report determined what the audience saw on television, read on newspaper, heard on the radio and got on the internet.

Every media house wanted to remain relevant and competitive to ensure success in business. According to Fiske (2009), news programming was a high-status television genre that had become a selling point and an identical service to the same group of viewers. Fiske argued that news was a captivating programme that many viewers associate with. Porter (2005) acknowledged that the role of entertainment content became a focal point in news programming and an effort to gain competitive advantage over different media houses. The author showed how entertainment content became a competitive strategy in gaining a competitive advantage that allowed media houses to smash rivals and achieve above average profitability.

Evolution of News Broadcast in Kenya

Studies on the evolution of news programmes by Hyden and Okigbo (2002) revealed that news programmes has evolved over time from the traditional format of news stories, business news, sports news and weather news of 1960s, 70s, 80s and 90s on KBC Television; to the new format of early 2000 to 2015 that had incorporated soft news like the live and recorded talk shows, live and recorded debate shows, live

and recorded interviews, discussion shows, feature stories, and documentaries on private owned Televisions like K24, NTV, KTN and Citizen.

According to Frank (2009), the evolution of news programmes from 60s to 2015 was shaped by different agendas like the media freedom, the 2010 new constitution, digital migration, new regime, privatisation and advanced technology. News of 60s were for colonial expansion, 70, 80s were on national building, peace and integration while news aired between 2000 to 2015 were meant to highlight issues of corruption, poor leadership and democratic processes with interaction of views at the center stage. The integration of viewers was enabled by the new technological platforms like online social platforms, for example, Facebook and Twitter that made viewers to be able to engage with the news itself making it more appealing and entertaining (Dowd, 2013).

Privatisation

General studies on privatisation have revealed that it had led to today's era of capitalist society where emergence of more private media ownership had grown thanks to the media freedom enshrined in Kenyan 2010 constitution, and a shift in the digital media technology of 2015. These changes had pushed the news business to its peril by challenging the old traditional format of news bulletins to a more interactive and entertaining news programmes (Dowd, 2013). Private media house have focused on profits, ratings and competition which has created a shift on how news was aired. Sebok (2007) put across that entertainment content had been specifically introduced as a means of communication resource in restructuring the markets with regards to the interrelationship between viewers, advertisers and the nature of news programming. Sebok said that news programmes had become a private affair on who becomes a news anchor, a reporter or a producer of what, how, when and where.

Formats of News Programmes

According to Citizen (2016), news programmes were presented in the formats of; news stories, business news, sport news and features stories. News stories incorporated live or recorded discussion shows, debates, interviews or talk shows. Button (2009) argued that these news formats aimed to provide entertainment content for pleasure to its news viewers through relaxing or diverting their minds from hard news like politics or business. The author highlighted that features stories acted as a source of soft news, that is, news about unexpected tales on gossips or human-interest issues that were dramatic in nature but conveyed serious issues that entertained and informed viewers. Latour and Weibel (2005) revealed that these news formats catered for the interests of media owners who wanted profits and good ratings, the content creators who wanted fame and money while viewers wanted to be entertained, informed and educated.

Entertainment Content in News Programmes

The studies on political economy such as Golding and Graham (2005) had revealed that content in news programmes explored the interplay between different news formats and their relations to each other that defined their relationships among elements. Entertainment content acted as a linkage from one news format to the next making it have an element of continuity to all the news formats. The study of Postman (2005) highlighted how people were amusing themselves to death due to the growing influence of entertainment media, and their successive merger with the news media, leading to a decline in serious information and meaningful political debate in news production. These entertainment content were inform of interpersonal conversation from comments, facts and opinions about and from news anchors,

reporters or newsmakers actions or interests from news format (news stories, business news, sports news and feature stories) of the news programmes.

Empirical Literature Review

Empirical study on media ownership by Tome (2014) revealed that media ownership was concentrated on few individuals who controlled the content and influenced the editorial outcome. Tome conducted a survey on media ownership and coverage of Kenya 2013 general election and revealed that majority of the Kenyan electorate perceived bias and partisanship in the media's coverage. Furthermore, Tome discovered that journalists themselves did not enjoy journalistic freedom in the coverage of the 2013 general election in Kenya largely due to the media ownership concentration in shaping the news programmes.

A study by Hyden and Okigbo (2002) conducted a survey in Kenya and Africa where they framed media in what they called two waves of democracy; the wave of colonial and post-colonial era. The study showed that these waves were influenced overtime by the news programmes through the social economic changes that occurred in late 90's where multipartism was introduced in Kenya and the new millennium of 2000 where emergence of more private media houses occurred. In a similar survey, Okello and Ugangu (2010) highlighted that the development of more private televisions in the new millennium of 2000, the media freedom enacted in 2010 Kenya constitution and the introduction of Kenyan digital migration has over time been influenced by the social economic changes in Kenya with the rebranding of old traditional news to a new and trivial one that was enjoyable, funny and entertaining.

Another study by Kiilu (2013) showed that entertainment programmes in today's Kenya were feature stories. Kiilu revealed that some of these feature stories were incorporated in news. Kiilu's study revealed that entertainment programmes in

Kenya included: music and dance (Tusker project fame, Sakata, Rumba, Teen republic, Home grown and Coke studio on Citizen Television), musical programmes (Mseto East Africa on Citizen Television, Straight upshow on KTN, The beat on NTV and Rumba on Citizen Television) and reality television shows (Soap operas, Tujuane on NTV, Comedy club on NTV, Slim possible on Citizen Television and Churchill live on NTV). The study highlighted that these roles of entertainment programmes to youth were for entertainment, creating information, and creating awareness on fashion and trends.

Another survey done by Mzungu (2016) on what Kenyans wanted covered in news showed that Kenyans wanted news that talked about their own stories, about their country and news that added value to their wellbeing. The study revealed that Kenyans wanted political news but the politics should not take center stage in news reporting. The survey showed that Kenyans enjoyed and were entertained by feature stories like the untold stories (Strength of a Woman on Citizen and Crime Scenes on KTN) and heroic stories like 'Your Story' on Citizen Television.

Similarly, Simiyu (2014) conducted a study survey with the purpose of exploring the relationship between media concentration and journalistic freedom in Kenya. He concluded that media ownership and media concentration had shirked the diversity of viewpoints in Kenya. The study revealed that 71% of journalists believed media diversity in Kenya was at risk, while 69% of the respondents believed that the risk was caused by ghoulish media ownership trends in Kenya. Simiyu also emphasized that while almost every journalist surveyed agreed that independent of the media was important to democratic life, 52% of journalists supported the notion that media owners had direct editorial influence on their work especially when it came to news programming.

However, Munyoki and Wachira's (2012) study on the preferred television stations and the factors that influenced consumer preference in selection of television stations revealed that Citizen Television was preferred by majority of the teachers while the factors that influenced the preference of teachers were the type of programmes the television aired and the type of news anchors that anchored the news. Munyoki and Wachira conducted a cross sectional survey undertaken by 56 public primary school teachers in Langata Constituency, Nairobi.

Another empirical study by Njoki (2012) in her content analysis study showed that changes in economic conditions, politics, regulatory framework, social factors, and technology determined the strategic direction in broadcast programming. Njoki argued that Kenya Television Network (KTN) had responded fairly well to changes as a result of political influences and regulatory framework. She further revealed that KTN had not responded well to changes in the environment as compared to other private stations like Citizen, K24 or NTV which explained its poor ratings among broadcasters in Kenya. The study showed how KTN had been unable to respond strategically to technological advances, and changes in the society which affected its operations especially in news productions.

In the same light, Ogenga (2010) on his content analysis research revealed that broadcast programming was not only shaped by cultural, political, economic, religion or social factors, but also through active engagement of viewers that used technology such as social media platforms. Ogenga highlighted Facebook and Twitter as the major social platforms for active participation and engagement by viewers.

Other empirical studies have focused on the evaluation of the effect of priming from television media in the decision making patterns of the Kenyan people. For example, Murungi (2013), in his study revealed that the element of biasness in

television prime time news on political content had an influence on the voting patterns during the Kenyan 2013 general election. Murungi used questionnaires and interviews, with both structured and opinion questions on people of Nairobi County. The study also revealed that prime time news programmes on political content influenced middle class people more as compared to educated upper class citizens.

A recent study by Flew and Swift (2015) conducted a case study on ABC Television on shows Q&A and the comedy programme, Gruen Nation. The study revealed that Q&A was an infotainment while Gruen Nation was satirical show that represented the public sphere that was used as a platform of political debates among the political parties in the 2013 Australian Federal elections. The study further revealed that these shows used social media as an interactive format to engage with citizen. Flew and swift revealed that Q&A programme was used as a flagship programme in the news and current affairs news programming.

Another study by Harrington (2010) revealed that news shows were simply the case of mainstream commercial television. Harrington interviewed viewers and producers in the Sunrise morning show on Australian television ABC. The study revealed that the show was used as a news source to its morning audience. The study further revealed that Sunrise show understood its audience, it listened to them very carefully and it incorporated them into its programme making it a news source in news programming (Harrington, 2010).

In the same light, another study by Harrington (2009) revealed that the changing relationships between viewers, politics and television were viewed, understood, and used by viewers on Australian political television programmes. Harrington revealed that both soft infotainment news on Sunrise show and satire on

Chaser war on everything which were Australian political television programmes were used by viewers as sources of political information.

Harrington (2010) also revealed a stronger theme that emerged on the relationship between news and current affairs. Harrington study used four semi-structured, 'snowballed' focus groups with 19 participants on an ABC Television show Chaser war on everything. The study revealed that intertextual satire helped viewers to more critically assess how commercial current affairs programmes in news were constructed and the economic forces that affected that process in news programming (Harrington, 2010).

Empirical studies on entertainment content by Vorderer and Ritterfeld (2009) showed that entertainment experience in news consisted of more than mere pleasure. Vorderer and Ritterfeld did a content analysis survey and revealed that entertainment was characterised by mixed affect and more complex experiences such as feeling inspired, touched, or moved which they described as meaningful affect. The survey further stated that entertainment in news involved a range of different types of conversations from the news creators.

Another empirical research by Watson (2008) showed that television was a transitory medium of entertainment content. The study revealed that television had the advantage of providing moving pictures, being instantaneous and personalising issues making it the most entertaining medium of communication. Watson surveyed that evening prime time programmes and evening news in television were more entertaining because they were shaped by water shed periods in order to attract advertisers, viewers and shake off competition.

In the same light Huston, Wartella & Donnerstein (2011) revealed that news programming had the roles of educating, entertaining and informing news viewers.

News programming was a mainstream commercial television strategy that was used to create markets for its advertisers and to attracting its viewers.

Another study by Fiske (2009) highlighted that politics, economics, cultural and religion had an interrelationship that was shaped by individuals and society. In their study, they pointed out that media supported the interests of citizens and the state depending on the ownership of the media house. This relationships, interests and affiliations between the state and citizens determined the nature and functioning of media as a social institution.

Fiske's study found that the functioning of media as a social institution was to inform, educate and entertain the viewers. In the same light, Barrett (2006) highlighted how media imperialism was converted and influenced by factors such as ownership, business models, professional values, content formatting, audience preferences, cultural hybrids and new technologies, which distracted television and its content.

In his study, Sebok (2007) revealed that the social change in news programmes occurred on its format and structure. Sebok in his study revealed that news programmes from the West had evolved due to technology while in parts of Asia, South America and largely in Africa it was a combination of both the technology and the media freedom. The study further revealed that the social change in news programmes was brought about by the structure of power and the strategies employed by those who owned the media industry. In the same light, a similar study done by Latour (2013) revealed how the evolution of news brought about by social change resulted in media power relations among viewers, content creators and media owners.

Brown and Arvind (2010) conducted a content analysis on the ethical dilemmas associated with the use of entertainment television for social development on USA televisions. Their study revealed that entertainment televisions were created to attract large viewers with the aim of selling advertisements. The study also showed how USA televisions owners, content creators and producers were under pressure by various lobby groups to address social issues on prime time news.

Other communication scholars have offered fresh insight in this field. Flew and Swift (2015) who were investigating Australian political public sphere, conducted a content analysis on the Q&A programme and the comedy programme *Gruen* on Australian Broadcasting Corporation (ABC). Their study revealed that Australian political public sphere was shaped by both non-traditional news media genres, such as satirical television and infotainment formats. The study also revealed that these programmes used interactive formats to engage citizens by analysing the use of political advertisements to persuade citizens during the 2013 Australian Federal election.

In another study done by Dowd (2013), new technology platforms like social media had made television programmes appealing and entertaining because of the engagement they provided between the anchors and their viewers. Dowd content analysis research showed that Facebook and Twitter were the most popular social media platforms that revolutionised television programming in the 21st century.

In the same light, Thurman and Lupton (2008) in their study on convergence argued that producers, news anchors and content creators were embracing technology in television news as part of future news viewership. Thurman and Lupton conducted interviews with senior editors and managers from a selection of United Kingdom (UK) national televisions. The study revealed that technology had created an

interaction and a shift towards multimedia among the news anchors, reporters, content creators and producers and where multiplatform consumption of news was left to viewers.

Price's (2003) study reviewed revolutions in international broadcasters that were brought by changes in domestic pressures, responses to the ethnic conflicts before the turn of the century and the implications of new technology. Price acknowledged that British Broadcasting Corporation (BBC), Cable News Network (CNN) and Al Jazeera re branded their news programmes and moved beyond being active advocate of the relationship of media to democracy, to a function more closely tied to issues of media and global security.

In the same light, Seib (2005) conducted a case study on the rise of Al Jazeera and the influence of its diverse voices. The study concluded that Al Jazeera competitive war coverage was the biggest step in moving away from United States of America (USA) and the West cultural hegemony. Seib revealed that the Qatar-based Al-Jazeera had become an internal media toward diversity and it attracted the most attention as compared to BBC and CNN in the Mid-East and Asia with its influential and broadly based news programming. However, Gilboa's (2005) study heavily criticised this finding which he called Al Jazeera effect by arguing that international broadcaster networks, such as CNN and BBC were key actors in shaping policies and outcomes of weighty events which he called CNN effect. Gilboa argued that the studies have yet to present adequate evidence validating the Al Jazeera effect and that many works have overstated that effect and repelled attention from other international broadcasters affecting mass communication, journalism, and global relations in production of news.

The empirical study done by Talal (2015) revealed that CNN and Al-Jazeera news programmes relied heavily on feature stories which were categorised as episodic coverage. A content analysis on 154 stories were analysed and the study showed that CNN cited more USA officials while Al-Jazeera relied more on other media that gave it an authoritative point of view in their news programmes.

Another study by Boukes et al. (2014) showed how Journalists progressively used personal examples in their news stories about political issues. The study found how human interest stories in news production were indirectly framed to affect political attitudes on the way a citizen attributed responsibility of an issue. The study also that the coverage to human interest stories framed television news programmes and increased attribution of accountability to the government for the depicted problem which in turn decreased support for the government.

In the same light, Jones (2009) that human interest stories in news programmes conveyed political issues and explained how these humoured programmes formed news that passed political information in a very powerful way and which became more efficient in creating public knowledge in a more satirical manner, making it a desirable and pleasurable topic to talk about in news programmes.

Other scholars like Brett (2012) argued that there was the television that was viewed and there was the television that got discussed. Brett highlighted that the television that got discussed highlighted, explored and offered ways of thinking about the news it aired to its viewers. Brett content analysis study on United Kingdom private and public broadcasters showed that television that got discussed talked about news programmes that were investigated, debated and communicated that lead to a standardised understanding of what television was, what it constituted and who it was

meant for. Brett also revealed that television that got discussed had an important intercession into viewer's activities and the way they defined and justified the things that the citizens or government did.

However, recent study by Dawes (2018) criticised on the role of news and what the media had done to the public sphere. The study revealed that news programmes were packaged as entertainment where informed and expansive debates happened. Dawes conducted a case study on public and private service broadcasting in United Kingdom. The study further revealed that packaging news as entertainment created active and engaged citizens that revolutionised news programming in the 21st century.

Dawes criticised this by highlighting that news was supposed to be packaged as educative, entertaining and informative as opposed to today's news programmes that were packaged merely as entertainment created by favours of the free market economic paradigm. The study also that the free market economic paradigm was brought by the competitive performance, quality of news outputs and ratings that re-evolved and developed news programmes that were packaged as entertainment.

Finally, Johnson (2018) in his study found out that day to day occurrence of news programmes helped to incorporate the drama into the daily lives of its Japanese viewers. Johnson case study on Japan's Nippon Hōsō Kyōkai (NHK) network revealed that news programmes had emphasis on family relationships, experiences shared across generations with a heavy dose of intimate sentimentality. The study also that broadcast formats in news programmes provided media intimacy inform of entertainment which presented celebration of television as centric model of celebrity among its Japanese viewers.

Summary

Chapter two has reviewed the body of literature related to this study. This chapter gave an overview of television as a medium of communication. The emphasis was on the news programmes in trying to explore entertainment content as well as find the amount and the frequency of the same entertainment content. Theory of political economy was used to understand how economic and political relationships, interests and affiliations of media ownership determine the nature and functioning of media as a social institution. The next chapter is on Research methodology.

CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

This chapter presents the research methodology adopted in the study, the target population, sampling method, and the sample size. This chapter also presents the data collection instrument and the pretesting procedure, as well as the data analysis plan and the ethical considerations.

Research Design

According to Riffe (1998), research design refers to a plan, a structure, a blueprint or a strategy that guides the research process. The research design is important because we rely on it to deliver the evidence necessary to answer the research problem as accurately, clearly and indisputably as possible.

Content analysis research design was employed in this study. Royse (1999) stated that content analysis research design is appropriate to describe the manifest content of a message by making replicable and valid inferences, and coding textual materials. This research design was appropriate to this study because data was documented evidence. Therefore, content analysis was used in this study to systematically evaluate entertainment content in Citizen Television News programmes where it described the characteristics of the content and drew comparison between viable as well as establishing their relationships.

Population

The population of this study was Citizen News programmes broadcasted in 2015.

Target Population

The population of this study was Citizen evening nine o'clock news programmes. Nine o'clock news summaries all the news of the day making it a prime time and a significant driver of viewership, a fact that can be attributed to the way of life which cuts across both Kenyan rural and urban set ups (Ipsos Synovate Research, 2015).

Sample Size

The Citizen evening nine o'clock news programmes between January 2015 and December 2015 were considered for this research. Systematic sampling was used to establish the sample of the study. A total of 48 news programmes were analysed from a population of 365, a representation of 13% of the entire population.

Sampling Techniques

The days of the weeks in each month were systematically sampled. Only one day per week was analysed. Systematic sampling was used for every n^{th} item (day) which was selected. The n^{th} item was one to give each day of a week equal chance of representation. The selected sample started at the beginning where every 1st item was picked. The days were in a sequenced order and Sunday being the 1st day of the week took the 1st day of the 1st week, Monday the 2nd day of the 2nd week, Tuesday as the 3rd day of the 3rd week, and Wednesday as the 4th day of the 4th week in the month of January. Therefore, February started as Thursday for week one and so on.

Coding Basic Information

The study used the coding styles from content analysis coding system to enable the researcher to analyse the data under study. News programmes were divided into news formats that included news stories, sport news, business news and feature

stories. McNair (2009) highlighted that news programmes had news items that were longer and more diverse with a period of between 10 to 60 minutes. Citizen news programmes started at (8.55-8.57) pm and ended at (9.40-9.45) pm with exclusion on commercials giving it a period of between 45 to 50 minutes. The duration and frequency of entertainment content in news programmes were measured in minutes and how often the entertainment content appeared on news programmes. The duration and frequency of entertainment content was then presented on the frequency distribution table.

Data Collection Instruments

Chandran (2004) emphasized that data collection is a process of gathering empirical evidence for the purpose of gaining insights into a given area with the intention of answering questions that prompted the research. A coding sheet was used in this study to collect quantitative data from the 48 news programmes. According to Saldana and Johnny (2015), a coding sheet is a data collection tool that reduces the data to a manageable mass volume. This research utilised coding sheet that was necessary in collecting the 48 news programmes for the entire 2015 forming an important part of developing and refining interpretations.

Data Collection Procedures

Relevant approval from the National Commission for Science and Innovation (NACOSTI) and an official letter from Daystar University was obtained. Data for the Citizen 9 o'clock news programmes was downloaded from KenyaMoja.com, a Kenyan's largest free web portal. Once logged on www.kenyamoja.com home page, the researcher clicked on Citizen TV, and then clicked on the news programmes required to collect data from. The usage of the next button at the bottom was used to choose dates that the researcher wanted to collect data from.

Renamed folders from the coding sheet for news formats; news stories, business news, sport news and feature stories were created on my laptop where the downloads of news programmes from Kenyamoja.com were downloaded to. A folder for January 2015 was created. Sub folders for the January 4th, January 12th, January 20th and January 28th were created under the folder of January 2015. Under January 4th, the subfolders for news formats were created and named as news stories, business news, sport news and features stories. This procedure was done to all the months of 2015.

The duration of the entertainment content was measured in minutes. A clip was reviewed and where entertainment content appeared, the time was recorded and summed up at the end of the clip. All the duration for the 7 Mondays of 2015 were summed up to get the total duration for all the Mondays. Each news format, that is, news stories, business news, sport news and features stories were analysed differently. The procedure was repeated to all the days of the week. The frequency of the entertainment content was measured on the number of appearances. A clip was reviewed and where entertainment content appeared, the frequency was recorded and summed up at the end of the clip. All the frequency for the 7 Mondays of 2015 were summed up to get the total frequency for all the Mondays. Each news format, that is, news stories, business news, sports news and features stories were analysed differently. The procedure was repeated to all the days of the week.

Pretesting

Wimmer and Dominick (2006) underlined pretesting as a rehearsal to finding out whether the research instruments are adequately designed to do the actual study. Two news programmes for Kenya Television Network (KTN) were analysed to establish entertainment content. KTN gave a good comparison as it was in 90s and

the only private television station at the time until 2000 where more private stations started to emerge, Citizen Television included. The content was obtained from Kenyamoja.com, a Kenyan's largest free web portal. Some errors on footage were detected and corrected before the commencement of the data collection process.

Data Analysis Plan

Daniel (2006) showed that data analysis is a stage where the raw data is arranged, organised, scrutinised and coded for accuracy, uniformity, consistency and completeness. Quantitative analysis of data involved coding various themes to establish their relationships through content analysis. The specific part of the message that was quantified for analysis was any entertainment content from news anchors, news makers and reporters in the news programmes under the news formats of; news stories, business news, sport news and feature stories. The systems of measurements that were used were the frequency and the duration.

Data was analysed and interpreted using frequency tables and Spearman correlation tests. Spearman correlation test was used to test for the relationship between the news anchors rate of frequency and their rate of duration as well as between the reporter's frequency and their rate of duration. According to Kothari (1992), Spearman correlation test is non-parametric test that is appropriate for testing the degree of association between two ordinal variables. Spearman correlation test was selected in this study to analyse ordinal data. The researcher with the help of the transcriber processed, tabulated, coded and analysed the footage using IBM SPSS version 21 for windows.

Ethical Considerations

The study dealt with exploring entertainment content in Kenyan television news programmes, case of Citizen Television. This entailed getting the data from the

KenyaMoja.com. Kenya Moja is the Kenyan's largest free web portal that allows live streams for television and radio stations. The portal records and stores all news programmes for leading television and radio stations. It also displays newspaper data, records and stores it. The researcher obtained an official letter from Daystar University that was presented to the National Commission for Science and Innovation (NACOSTI) for research permit to facilitate data collection process.

Summary

Chapter three has mapped out the methodology that was used in testing the objectives of the research in order to establish the entertainment content in Citizen Television news programmes. The target population, the sample size, the data collection instruments and ethical considerations were also presented. Chapter four is on presentation, analysis and interpretation of data.

CHAPTER FOUR

PRESENTATION, ANALYSIS AND INTERPRETATION

Introduction

This study sought to investigate entertainment content in news programmes. This chapter presents the findings of the research, data analysis, and interpretation of the findings. The presentation of the findings is done in relation to the objectives of this study. As earlier mentioned in the study this research adopted a content analysis research design. The sample size in this study was past recorded Citizen Television 9 o'clock news programmes. Systematic sampling was used to sample 48 news programmes from a population of 365. The news programmes had formats that were categorized as news stories, sports news, business news and feature stories. In these 48 news programmes, news stories, sport news, business news and feature stories from conversation comments, facts and opinions about and from news anchors, reporters and newsmakers actions or interests were analysed in relation to the study's objectives.

Presentation, Analysis and Interpretation

This section presents the findings obtained from the coding sheets which were used to capture data from 48 news programmes. The 48 news programmes are tabulated on the table 4.1.

Table 4.1: Citizen TV News Programmes

Days	Number of programmes	News Programmes
Monday	7	Monday Special
Tuesday	7	Tuesday's Big Question
Wednesday	7	Wednesday Business Center
Thursday	7	Thursday's Opinion Court
Friday	7	Friday's Citizen Weekend
Saturday	6	Saturday's Citizen Weekend
Sunday	7	Sunday Live

The study revealed that the news programmes that were sampled were distributed evenly (14.5%) with the exemption of Saturday's Citizen Weekend that accounted for (12.5%) as shown on table 4.2.

Table 4.2: Citizen TV News Programmes

Programming	F	%
Monday Special	7	14.5
Tuesday's Big Question	7	14.5
Wednesday Business Center	7	14.5
Thursday's Opinion Court	7	14.5
Friday's Citizen Weekend	7	14.5
Saturday's Citizen Weekend	6	12.5
Sunday Live	7	14.5
Total	48	100

The study also revealed that each news programme had its own specify news anchor(s) who gave the uniformity of the news programmes. Sometimes when a news anchor was unavailable, another news anchor would step in occasionally for the regular news anchor for reasons that the station did not disclose as shown on table 4.3.

Table 4.3: Citizen TV News Programmes and their News Anchors

Days	No of programmes	News Programmes	News Anchor
Monday	7	Monday Special	Janet Mbugua
Tuesday	7	Tuesday's Big Question	Hussein Mohamed
Wednesday	7	Wednesday Business Center	John Njenga and Ann Chebet
Thursday	7	Thursday's Opinion Court	Ann Kiguta
Friday	7	Friday's Citizen Weekend	Lilian Muli
Saturday	6	Saturday's Citizen Weekend	Lilian Muli
Sunday	7	Sunday Live	Julie Gichuru

News stories, sport news and business news were analysed in the news programmes for the Monday nights (Monday Special) as shown on the table 4.4.

Table 4.4: Entertainment content for Monday nights (Mondays Special)

	Frequency	Percent	Duration in Minutes
News stories	81	62.1	103.6
Business news	3	1.5	3
Sports news	48	36.4	38.4
Total	132	100.0	

According to the results illustrated in the above table for Monday nights (Mondays Special), entertainment content was broadcasted in news stories 81 times, 48 times for sport news and 3 times for business news. The duration of entertainment content was 103.6 minutes for news stories, 38.4 minutes for sport news and 3 minutes for business news. News stories were longer as compared to other news format because of inclusion of discussion shows. Sport news had little airtime but rich

in entertainment content because of the spillover of sport news from Sundays. Business news had less entertainment because of exchange rates and figures that projected little entertainment content.

Entertainment content from news stories came from briefs from reporters and from the Monday's discussions with exception of March 2nd that had panelist discussing various issues that touched or had an impact to the viewers. The news programmes for Monday Special on March 20th and November 23rd 2015 were anchored by Hussein Mohamed and Ann Kiguta who stepped in for Janet Mbugua has shown on table 4.5.

Table 4.5: Citizen TV News Programmes for Mondays

Day	News Programmes	Monday's Discussions	News Anchors
Monday 12 th January	Monday Special	Healthy living	Janet Mbugua
Monday 20 th April	Monday Special	Youth Unemployment	Hussein Mohamed stepped in for Janet Mbugua
Monday 15 th June	Monday Special	Sickle Cell Anaemia	Janet Mbugua
Monday 10 th August	Monday Special	Fire Safety	Janet Mbugua
Monday 5 th October	Monday Special	Child Abuse	Janet Mbugua
Monday 23 rd November	Monday Special	War on Corruption	Ann Kiguta stepped in for Janet Mbugua

News stories, sport news and business news were analysed in the news programmes for the Tuesday nights (Big Question) as shown on the table 4.6.

Table 4.6: Entertainment content for Tuesday nights (Big Question)

	Frequency	Percent	Duration in Minutes
News stories	13	44.4	60.5
Business news	2	7.4	1.9
Sports news	12	48.1	30.5
Total	27	100.0	

According to the results illustrated on Table 4.6 for Tuesday nights (Big Question), entertainment content was broadcasted 13 times in sport news, 12 times for news stories and 2 times for business news. The duration of entertainment content was 30.5 minutes for sport news, 60.5 minutes for news stories and 1.9 minutes for business news. News stories were longer as compared to other news format because of inclusion of interview shows. Sport news had little airtime but rich in entertainment content from the sports activities that occurred during the day. Business news still had less entertainment content because of its nature of hard news stories.

Entertainment content from news stories came from briefs from reporters and from the Tuesday's Big Question interviews that discussed various issues that touched or had an impact to the viewers as shown on table 4.7.

Table 4.7: News Programmes for Tuesdays (Big Question)

Day	News Programmes	Questions	News Anchor
Tuesday 20 th January	Tuesday's Big Question	Why has land grabbing not being stopped	Hussein Mohamed
Tuesday 10 th March	Tuesday's Big Question	Interview with Nairobi Governor	Hussein Mohamed
Tuesday 5 th May	Tuesday's Big Question	Interview with Kiambu Governor and Politics 101	Hussein Mohamed
Tuesday 23 rd June	Tuesday's Big Question	Politics or fighting corruption and The Trends	Hussein Mohamed
Tuesday 18 th August	Tuesday's Big Question	Sugar deal or politics	Hussein Mohamed
Monday 13 th October	Tuesday's Big Question	ICC fixing debate and The Trends	Hussein Mohamed
Monday 1 st December	Tuesday's Big Question	Taming graft	Hussein Mohamed

Wednesday nights (Business Center) news stories, sport news, feature stories and business news were analysed as shown on table 4.8.

Table 4.8: Entertainment Content for Wednesday Nights (Business Center)

	Frequency	Percent	Duration in Minutes
News stories	46	39.7	33.09
Business news	1	0.7	0.8
Sports news	48	41.4	34.2
Feature stories	21	18.1	25.3
Total	116	100.0	

On Wednesday nights (Business Center) entertainment content in news stories was broadcasted 46 times, 48 times for sport news, 21 times for feature stories and one time for business news. The study further revealed that the duration of entertainment content for news stories was 33.09 minutes; sport news had 34.2 minutes, feature stories 25.3 minutes while 0.8 minutes was for business news.

Sports news had more entertainment content from the mid-week sports that happened across the world and the special segment analysis that was done by football fans and football experts. Reemergence of a weekly feature story named as Smart Farm added entertainment content but it was little as compared to sports news and news stories. News stories were longer but had less entertainment content due to more hardness news with discussions and interviews that mainly focused on business discussions

Thursday nights (Opinion Court) news stories, sport news, feature stories and business news were analysed as shown on table 4.9.

Table 4.9: Entertainment content for Thursday nights (Opinion Court)

	F	Percent	Duration in Minutes
News stories	28	45.9	85.0
Business news	1	1.6	0.3
Sports news	19	31.1	29.3
Feature stories	13	21.3	20.5
Total	61	100.0	

On Thursday nights (Opinion Court) entertainment content in news stories was broadcasted 28 times. The study further revealed that sport news was broadcasted 19 times, 13 times for feature stories and one time for business news. The duration of entertainment content was 85 minutes for news stories and 29.3 minutes for sport news while 20.5 minutes and 0.3 minutes were for feature stories and business news respectively. News stories were longer as compared to other news format because of inclusion of Opinion Court discussion shows. Sport news had little airtime but rich in entertainment content from the sports activities that occurred during the mid-week. Feature story once again appeared on Thursdays on a weekly segment named Food Thursday. It had little airtime but rich in entertainment content.

Entertainment content from news stories came from briefs from reporters and from the Opinion Court discussions with exception of February 5th that discussed various issues that touched or had an impact to the viewers as shown on table 4.10.

Table 4.10: Citizen TV News Programmes for Thursday (Opinion Court)

Day	News Programmes	Discussion	News Anchor
Thursday 26 th March	Opinion Court	State of the nation	Ann Kiguta
Thursday 21 st May	Opinion Court	DP under siege in Rift Valley	Ann Kiguta
Thursday 9 th July	Opinion Court	Hate speech	Ann Kiguta
Thursday 3 rd September	Opinion Court	Makueni politics	Ann Kiguta
Thursday 29 th October	Opinion Court	Is the President abusing his power	Ann Kiguta
Thursday 17 th December	Opinion Court	Changing number of counties	Ann Kiguta

Ann Kiguta, the news anchor for Thursday's Opinion Court discussed various issues with the panelist that included politicians, political analyst, constitutional experts, leaders and lawyers on issues that focused on county governments, national and regional politics, ethics and matters of national development as shown on table 4.10 above.

News stories, sport news and business news were analyzed in the news programmes for the Friday nights (Citizen Weekend) as shown on table 4.11.

Table 4.11: Entertainment Content for Friday Nights (Citizen Weekend)

	Frequency	Percent	Duration in Minutes
News stories	21	14.6	60.7
Sport news	48	31.8	21.5
Feature news	82	53.6	104.4
Total	151	100.0	

According to the results illustrated in the above table for Friday nights (Citizen Weekend), entertainment content was broadcasted 81 times in feature stories, 48 times in sport news and 22 times in news stories. The duration of entertainment content was 104.4 minutes for feature stories and 21.5 minutes for sports news while 60.7 minutes was for news stories. Feature stories increased as compared to Wednesdays and Thursdays. Feature stories were longer as compared to other news format because of two feature stories that aired on Fridays. News stories had more airtime but less in entertainment content because of less or lack of inclusion of discussion and interview shows. Sport news had also little airtime and less in entertainment content because of lesser sports activities that occurred on Fridays.

Entertainment content from feature stories came from talk shows “One on One” and the comic show of Truth Meter with exception of November 6th and December 25th as shown below.

Table 4.12: Citizen TV News Programmes for Friday

Day	News Programmes	One on One with	News Anchor
Friday 13 th February	Citizen Weekend	Singer Webi	Lilian Muli
Friday 3 rd April	Citizen Weekend	Singer Zari Hassan	Lilian Muli
Friday 29 th May	Citizen Weekend	Singer L.A.X	Lilian Muli
Friday 17 th July	Citizen Weekend	Dance Village Kenya	Lilian Muli
Friday 11 th September	Citizen Weekend	Singer Rabbit Kaka Sungura	Lilian Muli

Lilian Muli, the news anchor for Citizen Weekend discussed and conducted interviews with the panelist that included musicians, dancers, and fashion experts on issues that focused on music, fashion design and dancing as shown on table 4.12 above.

Saturday nights (Citizen Weekend) news stories, sports news and feature stories were analysed as shown on table 4.13.

Table 4.13: Entertainment Content for Saturday Nights (Citizen Weekend)

	Frequency	Percent	Duration in Minutes
News stories	23	13.5	80.9
Sport news	48	28.2	30.8
Feature news	99	58.2	108.1
Total	170	100.0	

On Saturday nights (Citizen Weekend), entertainment content in feature stories was broadcasted 99 times. The study further revealed that sport news was broadcasted 48 times and 23 times in news stories. The duration of entertainment content was 108.1 minutes for feature stories, 30.8 minutes for sport news and 80.9 minutes for news stories. Feature stories were longer as compared to other news format because of three feature stories that were aired on Saturdays. News stories had more airtime but less in entertainment content due to less or lack of inclusion of discussion and interview shows. Although Sport news had limited airtime it had rich entertainment content due to Saturday's sports activities that occurred on various playing fields across the nation and globally. Entertainment content in feature stories came from Strength of a Woman, Fashion Watch and Your Story.

News stories, sport news and feature stories were analysed in the news programmes for the Sunday nights (Sunday Live) as shown on table 4.14.

Table 4.14: Entertainment Content for Sunday Nights (Sunday Live)

	Frequency	Percent	Duration in Minutes
News stories	80	58.8	101.2
Sport news	48	35.3	25.6
Feature news	8	5.9	15
Total	136	100.0	

According to the results illustrated in the above table for Sunday nights (Sunday Live), entertainment content was broadcasted 80 times in news stories, 48 times in sport news and 8 times in feature stories. The duration of entertainment content was 101.2 minutes for news stories, 25.6 minutes for sports news and 5 minutes for feature stories. News stories were longer as compared to other news format because of inclusion of interviews in news. Sport news had little airtime but rich in entertainment content from the sports activities that occurred during the weekends. Feature news reduced drastically as compared to all days of the week. Road Hog and Net Search, the Sunday weekly features were given little airtime.

Entertainment content from news stories came from briefs from reporters and from the Sunday Live interviews with exception for Sunday Live on February 22nd that discussed various issues that touched or had an impact to the viewers as shown on table 4.15.

Table 4.15: Citizen TV News Programmes for Sundays

Day	News Programmes	Interview on	News Anchor
Sunday 4 th January	Sunday Live	Teachers strike	Julie Gichuru
Sunday 12 nd April	Sunday Live	State of the nation health	Julie Gichuru
Sunday 7 th June	Sunday Live	Taming road carnage	Julie Gichuru
Sunday 2 nd August	Sunday Live	Trading in shares	Julie Gichuru
Sunday 20 th September	Sunday Live	Chair, Green belt movement	Julie Gichuru
Sunday 15 th November	Sunday Live	Kenya agenda at ASP meeting	Ann Kiguta stepped in for Julie Gichuru

Julie Gichuru, the news anchor for Sunday Live discussed and conducted interviews with the panelist that included politicians, experts, chairs and heads of institutions and organisations on issues that focused on politics, economic, social and cultural matters that affected the nation as shown on table 4.12 above.

In addition, the cumulative entertainment content for various key individuals who contributed in the news programmes, that is, the news anchors (who broadcasted), the reporters (who reported) and the newsmakers (who gave the actual accounts) are shown below

The cumulative entertainment content for news anchors rate of duration and their frequencies that were analysed from news stories, sport news and feature stories are shown on table 4.16

Table 4.16: All Year Entertainment Content from the News Anchors

	Frequency	Percent
1 to 3 minutes	12	23.5
4 to 6 minutes	16	31.4
7 to 9 minutes	16	31.4
10 to 12 Minutes	7	13.7
Total	51	100.0

This study found that news anchors broadcasted entertainment content 16 times between 4 to 9 minutes. Between 1 to 3 minutes, news anchors used 12 times while the rest appeared 7 times between 10 to 12 minutes. These entertainment content was majorly inform of interview, debate and discussion shows for anchors of news stories, feature stories and sport news that used interpersonal communication. These findings indicate that cumulatively news anchors broadcasted entertainment content 16 times between 4 to 9 minutes.

The cumulative entertainment content for reporters' rate of duration and their frequencies that were analysed from news stories, sport news and feature stories are shown below on table 4.17

Table 4.17: All Year Entertainment Content from the Reporters

	Frequency	Percent
1 to 3 minutes	29	32.2
4 to 6 minutes	44	48.9
7 to 9 minutes	12	13.3
10 to 12 Minutes	5	5.6
Total	90	100.0

This study revealed that reporters used entertainment content 44 times between 4 to 6 minutes. They used 12 times in reporting the content between 7 to 9 minutes. The study also revealed that reporters appeared 5 times in reporting entertainment content between 10 to 12 minutes while the rest appeared 29 times between 1 to 3 minutes of the reporting. These entertainment content were from different reporters that either reported what they uncovered or responded to what the news anchors asked. Reporters appeared multiple times depending on news items they were covering. From the above findings it can be deduced that majority of the reporters used entertainment content 44 times between 4 to 6 minutes.

The cumulative entertainment content for news maker's rate of duration and their frequencies that were analysed from news stories, sport news and feature stories are shown on table 4.18

Table 4.18: All Year Entertainment Content from the News Makers

	Frequency	Percent
1 to 3 minutes	1	2.0
4-6 minutes	4	7.8
7 to 9 minutes	19	37.3
10 to 12 Minutes	19	37.3
16 to 18 Minutes	5	9.8
19 to 21 Minutes	3	5.9
Total	51	100.0

According to the results illustrated in the above table, news makers appeared 19 times in entertainment content between 7 to 12 minutes. They also appeared 5 times in the entertainment content between 16 to 18 minutes. The study further revealed that news makers appeared 3 times between 19 to 21 minutes while the rest appeared 1 and 4 times between 4 to 6 and 1 to 3 minutes respectively. These entertainment content was majorly inform of interpersonal communication from interview, debate and discussion shows that the news makers discussed, commented, gave opinion and facts on what the news anchors and reporters had asked them. From the above findings it can be deducted that majority of the news makers reported entertainment content 19 times between 7 to 12 minutes.

The relationship between the reporters' rate of duration and their frequencies were analysed using Spearman's rank correlation coefficient as shown on table 4.19.

Table 4.19: Reporter's Correlation Table

			Reporter frequency	Reporter rate of duration
Spearman's rho	Reporter frequency	Correlation	1.000	.389**
		Coefficient		
		Sig. (2-tailed)	.	.000
		N	90	90
	Reporter rate of duration	Correlation	.389**	1.000
		Coefficient		
		Sig. (2-tailed)	.000	.
		N	90	90

**. Correlation is significant at the 0.01 level (2-tailed).

Another non parametric test was conducted in this study. The aim of this test was to examine if there is a relationship between the number of times that the reporter appeared when disseminating entertainment content and the duration of reporting's. The test revealed that there was a relationship but not significant $R(90) = .389$, $p < .05$. This finding can be attributed to an increase in the duration that caused a decrease to the frequency of reporters when disseminating entertainment content.

The relationship between the news anchors rate of duration and their frequencies were analysed using Spearman's rank correlation coefficient as shown on table 4.20.

Table 4.20: News Anchor's Correlation

			News anchor Rate of frequency	Rate of duration
Spearman's rho	News anchor Rate of frequency	Correlation	1.000	.537**
		Coefficient		
		Sig. (2-tailed)		.000
	Rate of duration	N	51	51
		Correlation	.537**	1.000
		Coefficient		
		Sig. (2-tailed)	.000	.
		N	51	51

**. Correlation is significant at the 0.01 level (2-tailed).

A non-parametric correlation test- a Spearman test was conducted in this study. The test revealed that there was a significant relationship between the news anchor rate of frequency and duration of broadcasting as illustrated in the following test $R(51) = .537, p < .05$. This test indicates that there was a positive relationship between the news anchor rate of frequency and their duration. This finding can be attributed to an increase in the duration that caused an increase to the frequency of news anchors when disseminating entertainment content

Summary of Key Findings

The purpose of this study was to explore entertainment content in Kenya's television news programmes using Citizen Television as a case study. The study revealed that entertainment content was interpersonal conversation on comments, facts and opinions from news anchors, reporters or newsmakers actions or interests that came from interviews, discussions or debates on issues such as feeling inspired,

touched, or moved from news format (news stories, business news, sport news and feature stories).

Further analysis revealed that news stories were the most frequent news format for the entertainment content. News stories were present on Mondays, Tuesdays, Thursdays and Sundays while business news had the least content of entertainment content due to its nature of hard news reporting's where figures and foreign exchange rates dominated. In addition, reporters had the highest frequency of 44 times in reporting entertainment content as compared to 16 times for news anchors and 19 times for newsmakers. Reporters had the highest frequency because they appeared multiple times within any given news programme.

Further analysis revealed that entertainment content increased towards the weekend, that is, Wednesdays, Thursdays, Fridays, Saturdays and Sundays due to the increase of feature stories. Entertainment content was more on Fridays and Saturdays from feature stories that included; One on One, Fashion Watch, Strength of a Woman Your Story and the Truth Meter. Smart Farm, Food Thursdays, Road Hog and Net Search features were for Wednesdays, Thursdays and Sundays respectively.

Furthermore, entertainment content was broadcasted more by the news makers with duration of between 19 to 21 minutes as compared to news anchors and reporters who had between 10 to 12 minutes. News makers had more time to respond to, follow up questions or add comments on what other news makers were saying or what the news anchors and reporters were asking them to respond to.

News stories had the highest duration of entertainment content as compared to sport news, feature stories and business news. This entertainment content from news stories came up as a result of more airtime allocation that resulted to interpersonal conversations from interview, debate and discussion shows.

The study also revealed that sport news had the highest entertainment content on Wednesdays due to mid-week sports activities that happened across the world and the special segment analysis that was done by football fans and football experts. Further analysis revealed that there was a significant relationship between the duration of the news anchor and their frequency as illustrated in the following test $R(51) = .537, p < .05$.

Summary

This chapter has presented data collected from coding sheets. The analysis was done using SPSS, and presented in frequency tables where key findings from the analysis were presented. The next chapter discusses the findings, conclusions and offers some recommendations for the study.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

Introduction

This chapter summarizes research findings, conclusions and recommendations of the study. The study sought to investigate the entertainment content in Citizen Television news programmes, the duration of entertainment content exposed to Citizen Television news programmes, and the frequency of entertainment content exposed to Citizen Television news programmes.

Discussions of Key Findings

Entertainment Content in Citizen Television News Programmes

This study sought to find out what was the entertainment content in Citizen Television news programmes. The study revealed that entertainment content was conversation comments, facts and opinions about and from news anchors, reporters or newsmakers actions or interests that came from issues such as feeling inspired, touched, or moved from news format (news stories, business news, sport news and feature stories) of the news programmes. These conversations experiences consisted of more than mere pleasure, amusement, or diversion but its addition to the act of contemplating, considering, or amusing its broadcasters and viewers.

These findings agree with Postman (2005) who highlighted how people were amusing themselves to death due to the growing influence of entertainment media, and their successive merger with the news media, leading to a decline in serious information and meaningful political debate in news production. Likewise, these

findings agree with Latour (2005) who showed how the theory of political economy examined social change in news programmes through entertainment content. Entertainment content provided pleasure to its news viewers by relaxing or diverting their minds from hard news like politics and business.

Entertainment Content in News Stories

Entertainment content on week days was soft news that came from interpersonal communication among news anchors, news makers and reporters. The hard news in news stories were softened by the introduction of debate, interview and discussion shows in news stories. Burton (2009) defined hard news as news that tackled issues of politics and policies while soft news was news about gossips and human interest stories. Monday Special, the Big Question, Opinion Court and Sunday Live news programmes by Janet Mbugua, Hussein Mohamed, Ann Kiguta and Julie Gichuru had interviews, debates and discussions with panelist highlighting issues in politics and social economic that affected the state of a nation.

The conversions from the panelists ridiculed the government, the opposition and other watchdogs depending on the allegiance of the panelists. Heated debates from the panelist among politicians from opposition and those in government attacked, abused and shamed each other in satirical ways each trying to outdo the other and making humoured comments based on what they thought to be right or wrong. These findings agree with Burton (2009) findings that elaborated how hard news was being softened to provide a diversion of news and give it a touch of belonging by introducing unexpected tales, gossips and dramatic events in news programmes. The ownership pattern where each news anchor controlled and maintained his or her programme agree with Mosco (2007) who highlighted how political economy in relations to ownership gave media owners, content creators and

news anchors powers in terms of controlling the communication resources that was channeled to media consumers.

Entertainment Content in Sport News

The study also revealed the major entertainment content in news programmes for Wednesdays came from sport news. Sport news was soft news that highlighted mid-week sports that happened locally and across the world, and which had special segment analysis that was done by football fans and football experts. Sport news highlighted humoured and amusements tales of fans who were seen cheering their teams, laughing, dancing, singing and celebrating their achievements. Players were seen celebrating their goals by running across the pitch, sliding and doing acrobats on the playing ground. Managers were also seen celebrating by jumping, laughing and hugging their technical bench. Sport news was soft news that gave viewers a break from hard news like politics and business. Sport news diverted viewers from hard politics by giving them dramatic events that occurred in the world of sports. These findings agree with Burton (2009) findings that elaborated how hard news was being softened to provide a diversion of news and give it a touch of belonging by introducing unexpected tales, human interest stories, gossips and dramatic events in news programmes.

Entertainment Content in Feature Stories

Further analysis revealed that the major entertainment content for Fridays and Saturdays came from feature stories. The study revealed that feature stories increased as weekends approached. Wednesdays and Thursdays had only one feature story, that is, Smart Farm and Food Thursdays while Fridays and Saturdays had feature stories that included; One on One, the comic Truth Meter, Your Story, Strength of a Woman

and Fashion Watch. The study revealed that these feature stories had major entertainment content that was funny and satirical.

The Fashion watch was a weekly segment from Saturday's Citizen news weekend. News anchor Lilian Muli had a panelist that discussed and debated the latest fashion trends that occurred throughout the week as well as interviewing fashion designers and giving them professional help in fashion design. The Panelist of the Fashion Watch made fan of the fashion models, ridiculed them, reevaluated their dressing style and gave their opinions, facts and judgments on what they thought was right or wrong. The interviews with fashion designers gave a sense of inspiration and feeling of touch based on what they showcased. The entertainment content in Fashion Watch highlighted how politicians, musicians, and prominent individuals in society dressed, how they looked and which occasions they participated in. The Fashion Watch was soft news that gave a diversion of the news itself.

The One on One show was a weekly segment from Friday's Citizen news weekend. News anchor Lilian Muli conducted interviews with celebrities that ranged from music industry and dance groups. One on One show with anchor Lilian Muli showcased dance and music, and musical programme as well as interviews from musicians and dancers. Different types of dances where performed and discussed by the newsmakers, while the musician performed live for the viewers. Inspiration interviews from dancers and musician were highlighted based on how they started their careers, struggles and challenges and where they were headed giving an inspiration to future generation as well as a feeling of touch of what their lives has been. According to Kiilu (2013), entertainment content in Kenya comprised of music and dance, musical programmes and reality shows. The author highlighted that these

shows gave the youth entertainment content as well as informing them of fashions and trends.

The Truth Meter programme was a weekly segment from Friday's Citizen news weekend. Truth Meter highlighted satirical events about serious political issues in Kenyan. Willys Ramburu, the presenter of the programme, pieced together funny and satirical political clips and humour events that occurred throughout the week in news programmes. The programme showed the darkest and funniest sides of Kenyan politicians, the amusements and humour deployed by politicians in addressing the population and satire they presented in their addresses. Truth Meter presented the Kenya politics in a humoured way but at the same time passed very serious political information in a very powerful way.

Your Story, a weekly segment from Saturday's Citizen news weekend highlighted unexpected tales of human interest stories. Your Story segment was soft news that was presented by Willkister Nyambwa. It highlighted human interest stories on heroic individuals in society who were celebrated for their contribution in doing good to society. This finding agree with Burton (2009) that elaborated how hard news was being softened to provide a diversion of news and give it a touch of belonging by introducing unexpected tales, human interest stories, gossips and dramatic events in news programmes.

Strength of a Woman, a weekly segment from Saturday's Citizen news weekend highlighted unexpected tales of human interest stories. Strength of a Woman segment was soft news that was presented by Ann Mawathe. It highlighted human interest stories on women who struggled in live and overcame challenges. The show underlined the struggles and hard work of the featured women and how they made it in life making them role models to young girls and heroes in their society.

These feature stories were soft news that talked about the unexpected tales on gossips or human interest stories that were dramatic and which converged serious issues that entertained viewers. This finding agrees with Burton (2009) that media ownership wants content creators to create news programmes that are more appealing, catchy and proactive to create entertainment to its viewers and attract advertisers. It is this mode of capitalism that Marxist theory of political economy highlighted the role of class struggle within society among the media owners, viewers and advertisers.

Capitalism society where media freedom strived resulted to media competition that tried to entertain the viewers in order to attract advertisers for maximisation of their profits (Burton, 2009). These findings also agree with Moy et al. (2009) that entertainment content especially with satirical elements had become increasingly an important method of informing audiences about serious news issues in news programmes. Moy et al. (2009) also showed how political economy had focused on the economic and political control of the media that helped it determine the content of the news media. In the same light, Jones (2009) explained how these humoured programmes formed news that passed political information in a very powerful way and which became more efficient in creating public knowledge in a more satirical manner, making it a desirable and pleasurable topic to talk about. These findings also agree with Jones (2005) who had stressed that there had emerged many forms of entertainment content in today's news that informs and educates and which was seen as enjoyable yet serious.

Duration of Entertainment Content Exposed to Citizen Television News Programmes

The study that news stories had the highest duration of entertainment content exposed to it as compared to the sport news, features stories and business news. News stories had the highest duration of entertainment content for 4 days of a week, that is,

Mondays having (103.6) minutes, Tuesdays (60.5) minutes, Thursdays (85.0) minutes and Sundays at (101.2) minutes. This was attributed from the facts that some of the events discussed on weekends were highlighted on Mondays and Tuesdays with introduction of discussion and interview shows for Mondays, Tuesdays, Thursdays and Sundays.

The spillover of news stories from weekends and the introduction of discussion and interview shows came from interpersonal communication through discussions and interviews done by news anchors; Janet Mbugua for Mondays Special, Hussein Mohamed for Tuesdays Big Question, Ann Kiguta for Thursdays Opinion Court and Julie Gichuru for Sunday Live. However, Tuesdays (60.5 minutes) had the least content of entertainment because of more hard news stories that came as a result of interviews done by news anchor, Hussein Mohamed on his show, the Big Question. This finding agrees with Sebok (2007) who showed how the theory of political economy to media industry related to news content. Each of these news anchors owned their news programmes which had more airtime with the responsibility for the introduction of media content depending on the nature of their news with aid of their producers. Sebok (2007) stated that this approach of ownership of media content involved the structure of power and strategies controlled by the news anchors, the content developers and their producers.

In addition, sport news had the highest duration of entertainment content on Wednesdays with (34.2) minutes. This was attributed from more sports coverage that happened mid-week nationally and across the global, the previews of games that occurred on Tuesdays nights and the introduction of a special segment (Vivo Africa) analysis that was done by football fans and football experts. Sport news was soft news that was entertaining and relaxing. This finding corresponded with Burton (2009) and

Peiper (2012) who stressed that soft news created humour in today's news by taking center stage for purposes of providing pleasure and amusements in news programmes. These findings also agreed with Peiper (2012) who related the social experiences and social relations in political economy brought about by humoured programmes which took center stage for providing pleasure to viewers as a true reflection of themselves.

Feature stories had the highest duration of entertainment content on Fridays with (104.4) minutes and Saturdays with (108.1) minutes. This was attributed to more features stories that were featured on Fridays and Saturdays that gave them a lot of airtime coverage. These features were live 'One on One' talk show and the comic show of Truth Meter for Fridays. Live 'Fashion Watch show and the pre-recorded 'Strength of a Woman and Your Story featured on Saturdays. This finding agrees with Burton (2009) that most content creators create news stories that have softer news, in order to give audience a touch of belonging.

Burton (2009) showed how the theory of political economy as a social change had become a major development in news programming making today's news to funny, trivial, enjoyable and yet serious. The ownership pattern where each news anchor controlled and maintained his or her news programme, for example Lilian Muli who owned the news anchoring for Citizen news weekends agree with Blevins and Brown (2010) that the theory of political economy in relation to the structure of the media industry influenced the content. Blevins and Brown's findings showed how the media content was influenced by a combination of factors like the media owners. Blevins and Brown findings elaborated how private individuals or corporates decided what information should be provided to the public based on what earned them more profits and high ratings.

Furthermore, entertainment content was broadcasted more by the news makers in a period of 21 minutes in news programmes. The study revealed that in news stories, feature stories, business news and sports news, news makers were present to give a much insight of the stories they were interviewed on, topics they were discussing, debates that they were participating in or eye witness they were responding to. This reporting's made news makers have the highest duration of entertainment content based on how they responded to news anchors and reporters who had both the same rate of duration not exceeding 12 minutes. This finding agrees with Sebok (2007) who showed how the theory of political economy to media industry relates to news content. The author showed the emphasis of political economy on the issues of who owns the media, the owner's interests and affiliations, and the relationship between the owners and the employees on whom should be reported on, who should report what, when and how? Likewise, Fiske (2002, p.188) also highlighted how the theory of political economy was the study of the relationships between individuals and society, and more specifically, the relationships between citizens and their states.

Further analysis found out that business news had the least duration of entertainment content; Mondays (3) minutes, Tuesdays (1.9) minutes, Wednesdays (0.8) minutes, Thursdays (0.3) minutes. Entertainment content in news programmes was in form of soft news. Business news was hard news that talked about figures and foreign exchange rates. Furthermore, business news was not present on weekends making it have the least airtime in news programmes. This finding concurs with Latour (2003) who highlighted how political economy examined social change in news programmes through entertainment content. Entertainment content provided pleasure to its news viewers by relaxing or diverting their minds from hard news like

politics or business. Business news was hard news that lacked the soft touch of gossips, unexpected tales or dramatic events making it have the least entertainment content in news programmes.

Frequency of Entertainment Content Exposed to Citizen Television News Programmes

Entertainment content was broadcasted more by the reporters with a frequency of 44 times as compared to 16 times for news anchors and 19 times for news makers in news programmes. The study revealed that in news stories, feature stories, business news and sport news reporters were present to give more insight of the stories they were covering on the ground. This reporting's made them have the highest frequency of entertainment content based on what they reported, how they reported, whom they reported and when they reported. Likewise, this finding seemed to agree with Sebok (2007) who showed how the theory of political economy to media industry relates to creation of news content by gatekeepers who included editors, news anchors, reporters, content creators and how the content at times was shaped by media owners. Likewise, Fiske (2010) indicated how political economy seeks to understand how economic and political relationships, interests and affiliations determined the nature and functioning of media as a social institution.

In addition, the study revealed that entertainment content was frequent in news stories as compared to the sport news, feature stories and business news. Entertainment content in news stories appeared on Mondays (81) times, Tuesdays (13), Thursdays (28) and Sundays at (80). The entertainment content came from discussion and interview shows that were introduced in news programmes. However, Tuesdays (13) had the least content of entertainment because of more hard news stories that came as a result of interviews done by news anchor, Hussein Mohamed on

his show, the Big Question. This finding seemed to agree with Sebok (2007) who showed how the theory of political economy to the industry of media related to news content. Sebok said that this approach of media ownership involved the structure of power and strategies controlled by the news anchors, the content developers and their producers. The ownership of news programmes for Mondays Special was Janet Mbugua, Hussein Mohamed for Tuesdays Big Question, Ann Kiguta for Thursdays Opinion Court and Julie Gichuru for Sunday Live.

Sport news had the highest frequency of entertainment on Wednesdays, 48 times. This was as a result of the introduction of a special sports segment (Vivo Africa) was football fans and football experts interacted and gave opinions and facts on sports events. Apart from the Vivo Africa segment, Wednesday's sports news also had coverage on sports that happened mid-week countrywide and worldwide, and the previews of games that occurred on Tuesday nights. Sport news was soft news that was entertaining and relaxing. This finding agrees with Dowd (2013) that today's era of capitalist society had pushed news to its peril through the introduction of soft news and the restructuring of hard news. Dowd mentioned that profits, ratings and competition had created a shift on how news was aired. Dowd showed how the theory of political economy had restructured the social change with regard to the introduction of media content by those who own and control the means of production.

The study further revealed that Fridays and Saturdays had the highest frequency of entertainment content due to increase of feature stories. Fridays had a frequency of (82) from feature stories on "One on One" talk show and the comic show of Truth Meter while Saturdays had a frequency of (99) from feature stories on Fashion watch show, Strength of a Woman and Your Story. These findings agree with Burton (2009) that most content creators create news stories that have softer news,

that is, live or recorded interviews, talk shows, debates and discussions in order to give audience a touch of belonging by entertaining their viewers. These feature stories had items like music and dance, musical and reality elements which agrees with Kiilu (2013) that entertainment programmes in today's Kenyan Televisions to include music and dance, musical programmes and the reality television shows. Kiilu argued that these roles of entertainment programmes to youth were for entertainment, creating information, and creating awareness on fashion and trends. Further analysis revealed that there was a significant relationship between the duration of news anchors and their frequency of entertainment content as illustrated in the following test $R(51) = .537, p, < .05$. This test indicated that there was a positive relationship between the duration and the frequency of news anchors. This finding can be attributed to an increase in the duration that caused an increase to the frequency of news anchors when disseminating entertainment content. This finding agrees with Mitchell (2011) that the relationship of the eye and ear in television had made it most liked and popular medium news teller across the globe.

The ownership of news programmes by specific news anchors created a positive relationship between the duration and frequency of news anchors. Lilian Muli owned the Fridays and Saturdays news programmes making the news programmes to become a private affair on who becomes a news anchor, a reporter or a producer of what, how, when and where. Mitchell (2011) argued that this capitalist mode of production in political economy resulted to private ownership of media houses that focused on profits, ratings and competition which created a shift on how news was aired, when it was aired and who aired it.

In addition, the study revealed that there was a relationship between the duration and frequency of reporters in disseminating entertainment content. The test

revealed that there was a relationship but not significant $R(90) = .389, p, < .05$. This finding can be attributed to an increase in the duration that caused a decrease to the frequency of reporters when disseminating entertainment content. This finding agrees with Golding and Graham (2005) that political economy explored the interplay between institutions and social relations that defined relationships between elements.

Further analysis revealed that business news had the least frequency of entertainment content; Mondays (3), Tuesdays (2), Wednesdays (1), Thursdays (1). Entertainment content in news programmes was in form of soft news. Business news was hard news that talked about numbers and figures. Furthermore, business news was not present on weekends making it have the least airtime in news programmes.

This finding agrees with Latour (2013) and Burton (2009) who highlighted how political economy examined social change in news programmes through entertainment content. The evolution of the social change from tradition news to new news in news programmes provided a diversion or a touch of belonging that was meant to give a break from hard news. Business news was hard news that did not talk about unexpected tales on gossips or human interest issues that were dramatic in nature making it have the least frequency of entertainment content.

Conclusions

The study made the following conclusions:

- i. Entertainment content was conversation comments, facts and opinions about and from news anchors, reporters or newsmakers from the news format (news stories, business news, sport news and feature stories).
- ii. News stories was the most frequent news format and had more duration of the entertainment content while business news had the least content.

- iii. Reporters had the highest frequency of entertainment content as compared to news anchors and newsmakers.
- iv. Entertainment content increased on weekends due to increase of feature stories that appeared more on Fridays and Saturdays.
- v. There was a significant relationship between the duration and frequency of news anchors and the duration and frequency of the reporters as illustrated in the test $R(51) = .537, p, < .05$ and $R(90) = .389, p, < .05$.

Recommendations

From the findings of the study, the researcher noted that entertainment content was across all news formats (news stories, feature stories and sport news). Latour and Weibel (2005) highlighted that an evolution brought about by social change helped political theory to study social relations that resulted in media power relations. The production and distribution of communication resources were done by those that owned the means of production and consumption was left to viewers, a concept that addressed how media owners and content creators got what they wanted even when viewers did not like what they viewed. Latour and Weibel (2005) highlighted who media owners wanted profits and high ratings while content creators, news anchors and reporters wanted fame and money whereas viewers wanted to be entertained, informed and educated. Therefore, this study recommends that Citizen Television should invest more in hiring content creators, news anchors and reporter that not only focus on their celebrity status or fame but those that can create, broadcast and report news programmes that not only entertains but informs and educates, specially, on weekends where entertainment was seen to increase as compared to other days of the week.

Areas for Further Studies

This study focused on entertainment content in Citizen Television news programmes. Therefore, findings of this study were limited to Citizen Television only. Future studies should focus on other news stations like Kenya Television Network (KTN), Kenya 24 Television (K24) and Nation Television (NTV).

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APPENDICES

Appendix A: Coding Sheet

Coding sheet and frame

Date of coding: _____

Name of coder: _____ Date of entry: _____

Sampling information

Recorded on: Date_ _Day_ _Month_ _Year_ _

Time: HOUR: _____ AM / PM (circle one)

CHANNEL: _____

A). Basic information				
K1	Country			
K2	Item No			
K3	Programme name			
K4	Day			
K5	Month			
K6	Year			
B). News plays				
K7				
News format	News stories	Sports news	Feature stories	
C). The story				
K8				

Who				
	News anchor	Reporter	News maker	
Rate duration scale				
Rate Frequency scale				
K9				
Doing what- (main activity/ event/theme)				
K10				
D). Entertainment content				

Appendix B: The Duration and Frequency of Entertainment Content

Variable	Duration in minutes	Frequency	Percentage
News anchor			
Reporter			
Newsmaker			
Total			

Appendix C: Research Permit

THIS IS TO CERTIFY THAT: Permit No : **NACOSTI/P/16/23829/14196**

MR. GEOFFREY MAKOKHA KHAOYA Date Of Issue : **31st October, 2016**

of DAYSTAR UNIVERSITY, 1847-30200 Fee Received : **ksh 1000**

Kitale, has been permitted to conduct

research in Nairobi County

on the topic: AN EXPLORATION OF THE

ENTERTAINMENT CONTENT IN KENYA'S

TELEVISION NEWS PROGRAMMES: CASE

OF CITIZEN TELEVISION

for the period ending:


28th October, 2017

Applicant's Signature

Director General

National Commission for Science, Technology & Innovation

Appendix D: Research Authorization



**NATIONAL COMMISSION FOR SCIENCE,
TECHNOLOGY AND INNOVATION**

Telephone: +254-20-2212471,
2241249, 3318571, 3319420
Fax: +254-20-318245, 318249
Email: cg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

9th Floor, Old Port House
Uthmaniyah Highway
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. _____ Date: _____

NACOSTI/P/16/23829/14196

31st October, 2016

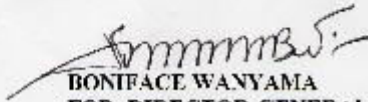
Geoffrey Makokha Khaoya
Daystar University
P.O Box 44400-00100
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*An exploration of the entertainment content in Kenya's television news programmes: Case of Citizen Television*," I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for the period ending **28th October, 2017**.

You are advised to report to **the County Commissioner and the County Director of Education, Nairobi County** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.


BONIFACE WANYAMA
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Nairobi County.

The County Director of Education
Nairobi County.

National Commission for Science, Technology and Innovation is ISO 9001:2008 Certified

Appendix E: Introduction Letter

