# FACTORS INFLUENCING PRODUCTION OF EDUCATIONAL TELEVISION PROGRAMMES BY THE KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

**BY:**

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**A RESEARCH THESIS SUBMITTED IN PARTIAL FULFILLMENT FOR THE DEGREE OF MASTER OF EDUCATION IN THE SCHOOL OF EDUCATION, OF KENYATTA UNIVERSITY**

**AUGUST 2014**

# DECLARATION

**Declaration by the candidate**

This thesis is my original work and has not been presented for a degree in any other university or any other award.

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E55 / CE / 22903 / 2010

**Declaration by the university supervisors**

We confirm that the work reported in this thesis was carried out by the candidate under our supervision as University supervisors.

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## DEDICATION

To my wife Callen and children Amos, Wilfred, Luckylusie and Hope for their love and support without which this work would not have been realized

## ACKNOWLEDGEMENT

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## ABBREVIATIONS AND ACRONYMS

| | | |
|---|---|---|
| CTN | : | Cable Television Network |
| CTV | : | Citizen Television |
| DVD | : | Digital Video Disk |
| EATV | : | East African Television |
| EMS | : | Educational Media Service |
| ETV | : | Educational Television |
| GOK | : | Government of Kenya |
| KBC | : | Kenya Broadcasting Cooperation |
| KICD | : | Kenya Institute of Curriculum Development |
| KIE | : | Kenya Institute of Education |
| KMF | : | Kenya Music Festivals |
| KNDF | : | Kenya National and Drama Festivals |
| KTN | : | Kenya Television Network |
| MOE | : | Ministry of Education |
| NTV | : | Nation Television |
| SAYARE | : | Sauti ya Rehema |
| STV | : | Stellah Vision Television |
| TV | : | Television |
| VOK | : | Voice of Kenya |
| VTR | : | Video Tape Recorder |

# Abstract

The purpose of this study was to investigate factors influencing production of educational television programmes by the Kenya institute of curriculum development (KICD). For effective and efficient production of educational television programmes, there must be harmonious interaction of production equipment, finances, target audience, educational policies and skilled production personnel as the basic components of the production process. The study sought to ascertain the influence of technological and economic (financial) factors on production of educational television programmes. It also set out to determine how the audience and market factors influenced production of educational television programmes. The other objective was to establish how educational policies influence production of educational television programmes. It also embarked on determining how the availability of skilled production personnel and transmission channel influence production of educational television programmes. It was also essential to find out the future plans for the production and live broadcasting of educational television programmes by KICD. The study used a cross-sectional survey design. Survey designs are concerned with collecting information by interviewing or administering a questionnaire (Orodho, 2006). The data collected are analyzed and reported for the purpose of describing conditions that currently exist. The target population involved the KICD. The study targeted television section workers within the institute who included non-technical personnel and technical personnel (Zettl, 2012). The study used census survey in an effort to acquire data from the directors and curriculum developers. The study also used purposive sampling to select television section workers. Data was collected using questionnaires and interviews as the main instruments. The information obtained was supplemented with analysis of documents. Data collected was analyzed using descriptive statistics and qualitative analysis techniques. The study found that KICD has modern production equipments which are well-maintained for the production of educational television programmes. The study further established that audience and educational policies are considered in the production of educational television programmes. It was also established that availability of EDU Channel has improved effective production of educational television programmes where most of the broadcasted programmes are locally produced by KICD. Also, the findings seemed to indicate that there were inadequate skilled production personnel and insufficient funding. The study recommends that KICD need to seek out for 'Friends of Education' (FOE) who will sponsor various educational television programmes without any attached conditions. In addition the Government of Kenya should set aside television frequencies for the EDU Channel throughout the country so as to lower the cost of production of educational television programmes. The government needs to liberalize production of educational television programmes under the supervision of KICD so as to bring on board private investors to support KICD for faster growth of production of educational television programmes. It is also essential for the national broadcaster, Kenya broadcasting co-operation, to offer some airtime to broadcast some of the educational television programmes from KICD.

# CHAPTER ONE

# INTRODUCTION

## 1.1 Background to the Study

Education is fundamental to the development of any nation. A nation can develop quickly and benefit her citizens if the education system is efficient, effective and of good quality (Abenga, 2009). Improving the teaching-learning process enhances efficiency and effectiveness of the education system. Teaching-learning process can be improved by the use of media such as television, radio, newspapers and magazines. Therefore, development of educational media programmes is a means to boost the teaching-learning process (Abenga, 2009). Educational television programmes are examples of developed media programmes that can be used to enhance teaching-learning process.

Television is an audio-visual and sophisticated scientific device used as a medium for transmitting and receiving images with accompanying sound over a wire or through space (Gerlach & Ely, 1971). According to Gerlach and Ely (1971), it is a technology in which the system employs equipment that converts light and sound into electrical waves and reconverts them into light and rays and audible sound. Many people like watching television when there is an opportunity since it involves both the sense of sight as well as the sense of hearing. As a result, television has become a common gadget in homes,

businesses and institutions mostly as a medium for advertisement, entertainment, news watching and other educational programmes.

Television programmes that have educational value can be very useful academic tools as they have been used in the classroom since 1970s' in most parts of the developed world (Sedycias, 2009, Baggaley, 1982). Some of educational functions of television programmes are: training for citizenship; fostering the sense of national integration and international understanding; environmental awareness; inculcation of socio-political and cultural values and; individual and national development.

In the classroom situation, educational television programmes can be fundamental in the teaching-learning process in a number of ways. They can be used to assist learners in various subject areas alongside other teaching materials to give well-rounded approach to teaching-learning process. First, through repeated viewing of the educational television programmes the learners' understanding can be improved. Secondly, these programmes can be used to tackle difficult questions in the areas of morality, ethics as well as expose them to ideas and culture that they can not necessarily experience for themselves. Thirdly, television being a stimulating and interesting to children, its educational programmes can be used to assist reluctant learners by creating interest and removing the stresses that accompany traditional learning techniques.

Production of educational television programmes can be considered to be a system. Its elements include skilled production personnel, finances, education

policies, audience and technological equipment. These parts must interact in a complementary manner to support the whole production process since any change in one of them affects the others. For example, modern technological equipment will require highly skilled production personnel to use them and this will have financial implications. The education level of the audience will determine the programme content as spelt out in the curriculum which is regulated by the education policies.

Katz and Kahn (1966) define a system as an entity (unit) of patterned activities of a number of individuals. These activities are interdependent with respect to some outcome, are repeated, relatively enduring and bound by space and time. For Benathy (1968), a system is a deliberately designed synthetic organism comprised of interrelated and interacting components which are employed to function as an integrated fashion to attain pre-determined purposes. Briggs (1977) observes a system as an integrated plan of operation of all components designed to solve a problem or meet a need.

From these definitions, it can be observed that a system is a whole/entity. The whole has elements/parts within it. These elements in the unit are interrelated. The elements have qualities which allow them to work as parts of the unit. The relationships themselves also have qualities (Abenga, 2009). For instance, the skill of the production personnel will determine the equipment to be acquired for use. For the production process to have adequate resources there must be availability of funds. Mangal and Mangal (2009) agrees with the information above and defines a system as a self-maintaining and self-regulating

device/design consisting of interrelated and interacting elements or self-governing systems operating as a whole to achieve the pre-determined purposes or goals with utmost efficiency, economy and productivity.

It is in this context that production of educational television programmes considered to meet the requirements of a system. Production process is an entity set-up to meet specific needs of society. It has components such as skilled production personnel, materials, equipment, finances, educational policies, and audience. The components are interrelated and they have qualities (such as the producers and actors have qualities and certain attributes that they bring into the system).

A system regenerates itself by giving back to the society finished products which have been produced by the system. Production process gives to the environment finished products which are educational television programmes. These programmes are used to supplement other methods leading to improved teaching-learning process. The users of the programs will assess them and state if they are helping in teaching-learning process or not. They can then give feedback to the producers which will be used to improve the production process by producing even better quality programmes.

Kenya institute of curriculum development (KICD) being a national curriculum and research centre in Kenya is charged with the responsibility of conducting research and preparing curriculum and curriculum support materials for all levels of education below university. All educational media programs are

developed at KICD. These include educational television programmes, educational radio programmes as well as e-learning materials.

## 1.2 Statement of the Problem

Educational television programmes and educational radio programmes are part of the curriculum support materials in electronic media prepared by the educational media service (EMS) of the KICD. Educational radio programmes are usually broadcast live to schools through the national broadcaster Kenya broadcasting co-operation (KBC) with coverage of over 95% of the country. This radio broadcast airs programmes using a timetable that has been scheduled. Educational television programmes are not broadcast live through the national broadcaster KBC Channel 1. This has led to slow-paced growth in the production of educational television programmes in Kenya since independence (Abenga, 2009). However, KICD continues the production of these educational television programmes and disseminating them in videotapes, digital video disks (DVDs) and broadcast through EDU Channel 8, an education channel, which was launched in March 2010 at the KICD. The channel covers a radius of only one hundred kilometres (100km) from KICD premises and it is yet to reach the rest of the country.

Therefore, television as a medium of mass communication has not been fully utilized to improve the teaching-learning process in the education system in Kenya. Therefore, there was need to investigate the factors that influencing production of education television programmes by the Kenya Institute of

Curriculum Development and their influence on the failure to use television in Kenya's education curriculum delivery.

## 1.3 Purpose of the Study

The purpose of this study was to establish the factors that influence production of educational television programmes with a view of contributing possible suggestions to improve the efficiency and effectiveness of the production process at KICD. This would in turn enhance the use of television to improve the teaching-learning process in the education system in Kenya.

## 1.4 Objectives of the Study

The study aspired to achieve the following specific objectives:

a) To find out the technological and economic factors that influence production of educational television programmes by KICD.

b) To determine how the audience and market factors influence production of educational television programmes by KICD.

c) To establish what educational policies influence production of educational television programmes by KICD.

d) To determine how the availability of skilled production personnel and transmission channel influence production of educational television programmes by KICD.

e) To ascertain the future plans for the production and live broadcasting of the educational television programmes in Kenya.

**1.5 Research Questions**

In respect to the above objectives, the study attempted to answer the following questions:

a) What technological and financial factors influence production of educational television programmes by KICD?

b) How does the production of educational television programmes take into consideration the audience and their ability to acquire these programmes?

c) What educational policies regulate production of educational television programmes by KICD?

d) How does the availability of skilled production personnel and transmission channel influence the production of educational television programmes by KICD?

e) What are the future plans for live broadcasting in the production of educational television programmes by KICD?

**1.6 Significance of the Study**

The findings and recommendations from the study can be of benefit to the KICD's educational media service (EMS) especially the television section. This can go a long way to improve efficiency and effectiveness in the local production of educational television programmes which are relevant to the current curriculum in Kenya.

The general public can also benefit from the findings and recommendations of this study as they can be made aware of their contribution to effective production and use of the educational television programmes. This is because the public is the beneficiary of these programmes as they can help them and their children gain knowledge some of which is not easily available.

The Government of Kenya through the Ministry of Education will be the greatest beneficiary from the recommendations of this study on how to improve the education system through production of educational television programmes. This will ensure that there is uniform information on a particular topic in the curriculum to all children of this country. Hence, there will be improved teaching-learning process. Development of the country's education system will be an accelerated move towards the realization of the vision 2030.

**1.7 Assumptions of the Study**

The study will assume that the curriculum experts, producers and the technical staff such as camera men and graphic designers are professionally trained in their respective areas. It was also assumed that all the subjects in the study appreciated the importance of educational television programmes in the teaching-learning process and therefore they were in a position to respond positively on the factors that promote or inhibit effective production of these programs at the KICD.

**1.8 Limitations of the Study**

The study had the following limitations:

The study was carried out in Kenya institute of curriculum development (KICD). Although there are other commercial producers of educational television programmes, they do differ in terms of their operations. Thus this study results may not sufficiently represent their experiences.

**1.9 Scope of the Study**

This study was restricted KICD since it is the only institution mandated by the Government of Kenya through the Ministry of Education to develop curriculum and produce curriculum support materials such as educational television programmes.

**1.10    Theoretical Framework**

The study was modelled on the systems approach theory that was developed by Ludwig Von Bertalanffy in the early 1950s (Bertalanffy, 1974). The concept originated during World War II as a result of the research and development in the context of the complex man-machine system (Mangal & Mangal, 2009). The theory asserts that the only meaningful way to study organizations (such as production process) is to consider it as a system (Gray, 2006). Therefore production process of educational television programmes should be run more like an organization where the programmes need to be innovated and re-innovated to realize the importance each element makes to the whole and eliminate the elements that make negative contributions. Since the elements in

the production system interact, production of educational television programmes is better studied as a whole rather than parts (Combes, & Tiffin, J 1978). It is in systems approach that production of educational television programmes need to be taken into account in its whole and attempts are made to tackle it in the context of scheduled objectives and working of its interrelated parts the whole system under given environmental constraints. The systems theory is basically concerned with the problems of relationships of structures and of interaction rather than with the constant qualities of objects.

In this study, production of educational television programmes was considered as a system whose inputs include: audience knowledge needs, materials, equipment, production personnel and government educational policies to be taken into account and the finances to fund the whole production process. When all the inputs have entered the system the function of change will be carried out in three stages viz: pre-production which is mainly planning stage; the actual production where shooting of the program takes place and; the post-production stage where editing of the programme is done, recording of the finished programme and/or broadcasting of the programme. The outcome of the changes the system makes are finished educational television programmes which in turn will enhance the teaching-learning process. Therefore during the study, the researcher focused on the systems approach theory for guidance.

## 1.11 Conceptual Framework

A system is generally defined as a collection of interrelated, interdependent components or processes that act in a concert to turn inputs into outputs. Applying systems approach to the educational television program production system helps in understanding, controlling and improving the structure and functioning of the system in view of the effective realization of the instructional objectives (Mangal & Mangal 2009). This will make the system self-maintaining with its basic factors functioning logically on the principle of feedback and balance with the environment. In the educational television program production system below, the researcher conceptualised the inputs as technology/equipment, skilled production personnel, finances, target audience and government policies which are elementary in the production process. The process is carried out in three stages namely: pre-production stage (planning of the program), actual production stage (shooting of the program) and; post-production stage (editing, recording and/or broadcasting of the program). The outputs were conceptualised as educational television programmes which are used to improve the teaching-learning process by attainment of the instructional objectives.
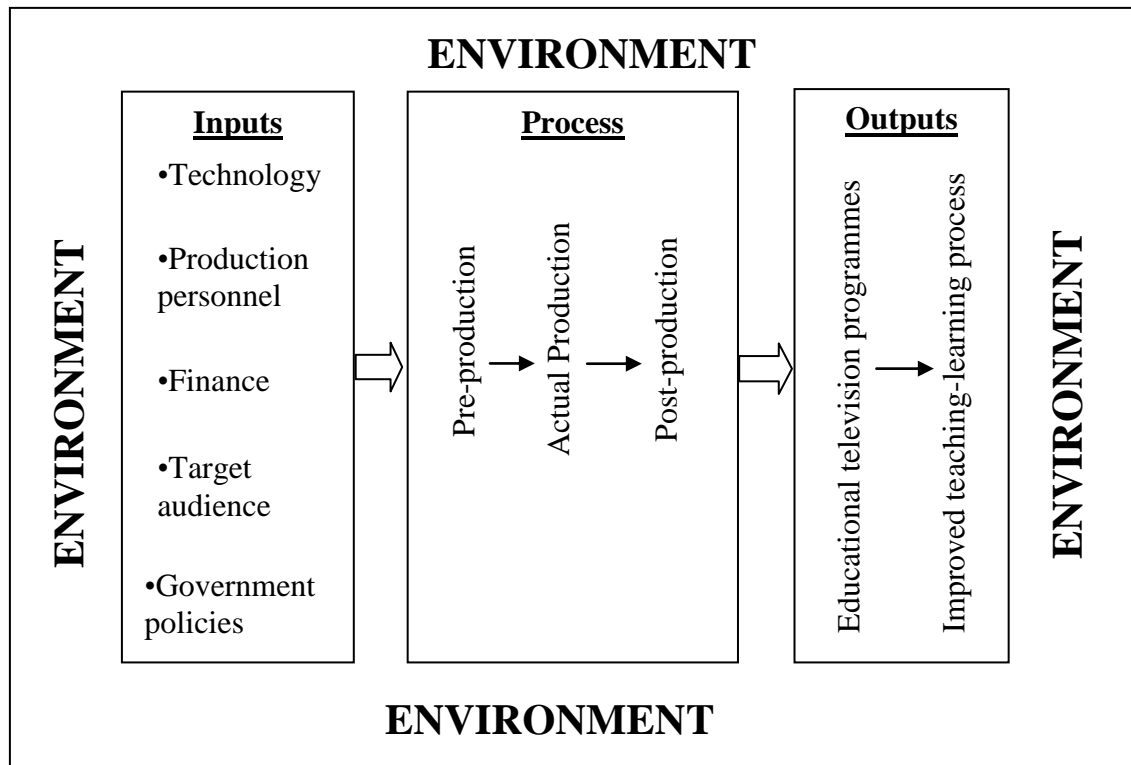
**Figure1.1**: **Production System (Source:** Researcher)

## 1.11    Definitions of Terms

**Educational television program** : a segment of educational content which is intended to be broadcast on television.

**Element** : a separate identifiable part of something.

**Factor** **:** something that has an influence on the outcome of something else.

**Influence** **:** is the effect that somebody or something has on the way a person thinks or on the way that something works or develops.

**Interaction** : a situation where a change in one element induces a change in another element which then induces a change in the original component.

**System** : is a combination of related parts organized in a complex   whole.

**Television program** : a segment of content which is intended to be broadcast on television.

**Television** : a piece of electrical equipment with a screen on which you can watch programs with moving pictures and sounds.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.0 Introduction

This chapter gives a summary of related literature review under the following sub-headings: history of television; television and education; the production process of educational television programmes; Kenya Institute of Curriculum Decelopment and production of educational television programmes; related research and; gaps in the field of production of educational television programmes in Kenya.

## 2.1 History of television in Kenya

Television in Kenya was started in 1962 when the first transmitting station was set in a farm house in Limuru (Ali, 2009). The station transmitted foreign programmes to whites in a radius of 15 miles.

When Kenya regained her independence in 1963, the new government realized the need to utilize the media to address issues that affected its citizens (Ali, 2009). Therefore the national broadcaster, KBC was nationalized on 1st July 1964 through an act of parliament. Its name was changed to Voice of Kenya (VOK) (Ali, 2009). Most of the programmes that were being aired were foreign. This prompted the government through VOK to establish a new television station in Mombasa in 1970 to relay programmes and produce local drama, music, cultural and other programmes (Ali, 2009).

However, the television sub-sector remained under-developed due to monopoly by the VOK (Odero and Kamweru, 2000). This monopoly ended in 1990 when the television underwent liberalization and this led to considerable expansion (Ali, 2009). During the period 1990 to 2008, twelve television stations were established which included private (commercial), public and community service (Republic of Kenya Ministry of Tourism and Information 2004 pp15-16). Examples of these stations include Kenya Television Network (KTN) which established in 1989 (Odero & Kamweru, 2000), Cable television network (CTN) established in 1994 (Odero & Kamweru, 2000), stela vision network (STV) established in 1996 (Lukalo & Muthoni, 2000), and nation television (NTV), ctizen television (CTV) and Family TV all of which were established in 1999 (Lukalo & Muthoni, 2000). Others include Metro TV established in 2000, east African television (EATV) established in 2003, K24 established in 2007 and sauti ya rehema (SAYARE) established in 2008 (Ali, 2009).

With increasing number of television channels there was an increase in the number of transmission hours. Locally, there were insufficient programmes to fill in the gap. Hence most of the channels imported programmes as shown in the table below.

**Table 2.1: Transmission schedules 18<sup>th</sup> – 24<sup>th</sup> August 2002(Ali, 2009)**

|  | NTV | CTV | KBC | KTN | FTV | STV |
|---|---|---|---|---|---|---|
| **Foreign%** | 86.46 | 98.46 | 68.02 | 82.99 | 96.43 | 99.10 |
| **Local %** | 13.54 | 1.54 | 31.98 | 17.07 | 3.57 | 0.90 |

In each of the stations, the percentage of foreign programmes broadcasted was higher than the percentage of locally produced programmes. This indicated that the television sub-sector in Kenya is far from being self sufficient in terms of local programme production and broadcasting. Even the national television KBC broadcasts more of foreign programmes than local programmes. Same trend was also experienced as most of the curriculum content in educational television programmes for secondary and primary syllabi are foreign and are not scheduled for broadcast through the national television, KBC. However, KBC broadcasts the highest percentage of local programmes than any other television channel in Kenya.

**2.2 Television and education**

Television is like a bridge between mass media and the world of education. Television with its capabilities of video, audio and motion is a strong modern mass medium of transferring information to mass audience in current age. These are ideas which consider it as useful and helpful medium for education (Ofili, 2012).

Education and teaching using television is a widely spreading medium (Ofili, 2012). It can be used for supporting education in a number of ways such as gathering attention, attracting direction, filling the blanks, reaching the masses, presenting the facts for both students and adults in terms of decreasing the problems of education.

Production of educational television programme is a complicated practice involving several skilled people. Therefore, production of educational television programmes, presentation and their use is a bridge created by a team work (UNESCO, 2002).

There has been increase of developing educational television programmes after 1970's (Sedycias, 2009). According to Guchan (1981), educational television programmes can be categorized to three parts in relation to their content and context. First, instructional programmes in which either a subject or a subject piece is presented. They give information where the text is prepared by a specialist or a specialist is presented. Secondly, informational television programmes in which either a subject or a subject piece is given to the audience in a longer time period with indirect way. It is expected that there will be behavioural changes. The programme is presented in documentary forms. Thirdly, motivational television programmes which carry characteristics of the first two programmes mentioned above. However, its contents contain social problems with a dramatic structure (especially using entertainment element) where the audience is educated while being entertained.

## 2.3 The production process of educational television program

Development and production of an educational television programme takes place in three stages namely: pre-production; production and; post-production. In the next few paragraphs the three stages are briefly explained.

### 2.3.1 Pre-production

The subject panel assesses and establishes areas of challenge in the teaching and learning which require TV/video programme. The panellists then prepare content and moderate it for the scripts. At this stage they have to specify the objectives of the educational television programmes determine the audience level and ensure its relationship to the educational curriculum as a whole (Ofili, 2012). This helps the programme producer to prepare detailed program outline using a range of resources at his/her disposal.

According to Zettl (2006), it is during this stage that the producer needs to know what the audience needs to learn, do and feel. A decision is made on the specific people needed to do the job such as content experts, the script writers, directors, crew and supporting staff. It can also be decided where to do the production most effectively, either in the studio or in the field. The necessary equipment needed in the production process such as studio, field cameras, microphones etc are identified and included in the proposal.

A written proposal which stipulates what the producer intends to do is prepared. At minimum it includes: programme title; programme objectives; target audience; the programme format; the programme treatment; production

method and; tentative budget (Zettl, 2006). The title is usually kept short but memorable. The objectives briefly explain what the production is to accomplish. Target audience is whom the programme is intended for. The programme format is whether the programme is a single show, a new series or part of the existing series and how long is the intended programme. The programme treatment say what the proposed programme is all about, explain its angle and the style. In the production method, the producer specifies if the production is a single camera or multiple cameras, studio production or a single EFP (electronic field production) (Zettl, 2006).

Tentative budget gives up to date figures for all expenditure incurred during the production process. Zettl (2006) proposes that a tri-part budget be prepared for all pre-production, production and post-production costs regardless of whether the cost, at least partially, absorbed by the salaries of regularly employed personnel or the normal operating budget. The tri-part division budget outline according to Zettl (2006) is shown in Appendix C. When preparing a budget, one needs to be realistic and not to underestimate costs. It is psychologically as well as financially easier to agree with the budget cut than to ask for more money later on. However, the budget should not be inflated to ensure that you get enough money.

The producer must establish clear communication channels among all people involved in the production process. Thus every team member must be contacted quickly and reliably (Zettl, 2006). For one to be effective, it is advisable to establish a database with essential information such as names,

positions, home and business addresses, e-mail addresses, and the phone numbers. It is also good if other team members know how to contact you (the producer).

A list is prepared of all pieces of production equipment, properties and any facility needed and requested for the production process. Examples of these include cameras, microphones, lights, sets, graphics, costumes, make-up, studios and the control rooms. The mode of transportation to be used must also be decided on and prior arrangements made. If production involves overnight stay, the name and location of accommodation must be established in advance (Zettl, 2006).

Ensure to get the necessary permits for your crew to gain access to a meeting, sport event and a parking close to the event (Zettl, 2006, Mangal & Mangal, 2009). Copyright clearance and payment need to be negotiated for materials which you cannot provide for yourselves (Zettl, 2012). Examples of such materials include films, photographs, music and literary dramatic works (Mangal & Mangal, 2009). Zettl (2012) further says copyrighted films use for TV purposes incurs two obligations. First, secure permission to use the film material. Second, negotiate and pay for the right to broadcast the material. Therefore when writing to the distributor, be careful to state the way in which a film is to be used (i.e. whole film or extract; what length of the extract is contemplated; whether any stills from the film may be reproduced in another form; whether the screen credits can be given to the producer or distributor. All these factors affect the final payment. Negotiate contracts in which the rights of

both service and performer are clearly formulated. The number of transmissions envisaged and distribution of the material after the original transmission have to be clearly spelt.

The final preparations for the production should be done by devising programme outline which include a summary of programme content in note form on the right hand side. Suggestions for visualization, such as drawings, animated diagrams, models, dramatized scenes etc, to be on the left hand side (Zettl, 2006). According to Hancock (1973) this can be done in four phases as shown in the diagram below.

**Figure 2.1: Diagram presentation of pre-production stage**
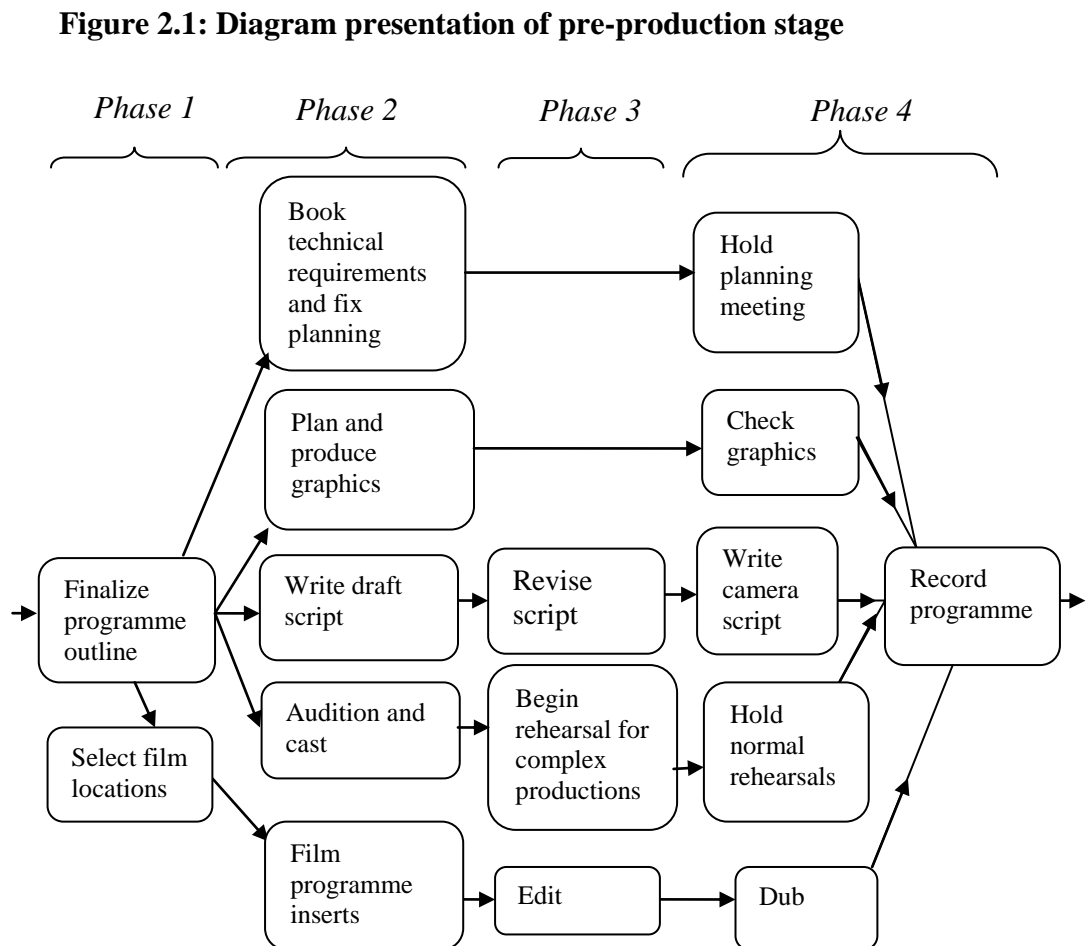
**_Phase 1_**: Script outline is finalized with contents of the programme. Decisions about costing are made. If actors are involved, auditions are held so that artists can be available for pre-filming. Consultations are held with set designer who will deal with setting up models, laboratory items, and displays background of the studio. The graphic artists are consulted who will help information to be presented with discretion so that it can be assimilated easily and read without difficulty by a viewing class. Film preparations are begun. Film in educational television programme can be library film (excerpted from existing materials) or specially shot film (suitable locations have to be found and arrangements made for their use.). Technical planning is initiated by booking studios and equipment and indicating any special technical requirements.

**_Phase 2_**: Script outline is developed into a first full draft for further discussion and some modification. Graphics and photographic materials go into production. Specially commissioned photographs are taken and art work begun. Be checked back at each stage with the producer. Pre-filming begins. The film crew (camera men, sound recording experts, lighting technicians etc) go out to photograph each scene shot by shot.

**_Phase 3_**: Final text of the programme emerges. The film sequences are processed, edited, shots are made as they will be used within the programme. Rehearsals are begun. Planning meeting is held in which the producer can discuss technical problems with the technical manager, lighting supervisors, sound supervisor and finalize the layout of cameras and sound booms in the studio.

***Phase 4***: Rehearsals come to an end; graphics and photographic materials are checked; the set is completed. Camera plans are issued. Camera script is prepared. Guide to the production distributed to all studio personnel. The guide is the blue print for the finished production i.e. what will be seen on the screen at any given moment.

### 2.3.2 Production Process

The producer plays host to all guests and ensures that they are ushered into the studio. Help guests to relax as much as possible before they get into the studio by welcoming them with a cup of coffee and tea at the reception to the studio (Zettl, 2006).

Actual production of the programme takes place in two areas. First is the studio where the programme to be recorded is taking place. Second is the control room where the production is being supervised, directed, recorded or transmitted and many audio-visual sources available are being married together. The director is in charge of the operations and is at the control room together with engineers and technical operators who control sound levels (using sound mixtures), manipulate lighting changes (the lighting engineer/supervisor), play in film sequence (telecine operator) and make sure that camera pictures are satisfactory (the camera control operator) (Zettl, 2006).

When production is going on, the producer must keep an eye on the general production to ensure that people stick to the timelines. He/she can also remind the director to stay on schedule. If additional equipment is needed or props to

improve the scene, the producer can approve the extra expense on the spot and call the appropriate people to get the requested item(s) (Zettl, 2006).

A good producer watches the production scene from a different perspective more as a critical viewer than a member of the production team (Zettl, 2006). If the producer has suggestions concerning the programme, he/she takes notes and dictates the comments to the production assistant during rehearsals. This will be conveyed to the director at various rehearsal or short breaks called 'notes' during which production problems are discussed and fixed (Zettl, 2006).

### 2.3.3   Post-production

An educational television programme can be recorded or transmitted live through a television channel. In educational context, recording is particularly valid as it allows for repeat transmissions without any loss of production time. In this case, transmission becomes a relatively mechanical operation (Hancock, 1973, Freed, 2005).

In post-production stage, three activities are bound to take place (Starkey, G. et…al 1998). These are editing, evaluation/feedback and record-keeping. Editing involve a simple check that the people and facilities for the off-line as well as on-line editing are still available. This is to ensure that the post-production progresses according to schedule. The producer need always be available in case the director or the editor wants advice about a particularly sensitive editing decision (Zettl, 2006).

Finally, the producer and some people who are involved in the production process sit back and objectively view the finished programme. The producer can ask him/herself; does the program meet the objectives of the defined in the program proposal? Try to gather as much feedback as possible from reviewers, colleagues and viewers to determine how close the defined process message came to the actual one. See to it that feedback facilities are in place and keep record of all unsolicited calls and file all written communication to help you to make corrections and improve future production (Starkey, G. et…al 1998, Zettl, 2006).

Each time a production is finished, a cassette copy or DVD is filed for archival purposes (Starkey, G. et…al 1998). This is done in case the information is required again and also to protect you from unreasonable claim by an irate client (Zettl, 2006). A file is kept putting together the pertinent pre-production, production and post-production records. This file should contain the following: the final programme proposal; the budget; the timeline (including rehearsals, crew call etc); facilities requests; the list of production personnel; the list of talent; talent contracts and releases; various permits and; the shooting script (Starkey, G. et…al 1998, Zettl, 2006).

## 2.4 KICD and production of educational television programmes

One of the functions of KICD is to prepare, disseminate and transmit programme and curriculum support materials through mass media, e-learning, distance learning and any other mode of delivering education and training

programmes and materials. The institute has media and extension services (MES) which comprise of two divisions namely:

a) Electronic and emerging media (EEM)

b) Educational resources

The EEM division collaborates with other divisions in the institute to ensure quality development, production, implementation and dissemination of multimedia educational programmes. Television section falls under this division.

The television section produce TV/video programmes covering the mainstream curriculum subjects, Schools and colleges annual educational events such as the Kenya Schools and Colleges National Drama Festival and Kenya Music Festival, National Students Congress on Science and Technology, and other activities scheduled by the mainstream Ministry. Development and Production of the television programmes is through three stages namely: Pre-production; Production and; Post-production.

In pre–production, the subjects' media panel assesses and establishes areas of challenge in teaching and learning which require the support of television/video programme. A subject panel then prepares content for the scripts of the programme and do content moderation. In production, a team prepares a video recording script and decides where to carry out the recording (location or studio). In post-production, video editing and packaging (DVDS & VHS formats) is done.

A panel involving curriculum media specialists, curriculum specialists, subject's panel representatives and representatives of media production technical staff is convened to preview the edited video program. The programmes become repackaged user friendly formats before dissemination. The ETV programmes help in achieving the following: Serve as one integrated system of teaching    offering an alternative to curriculum delivery; Reinforce teaching and learning experiences; Compliments classroom learning; Supplements the scarce learning resources; Greatly enhances the learner's cognitive and psychomotor development and; Promotes the learner's understanding of the   content during learning.

KICD's EMS has evolved over time to embrace modern technology. One of the major milestones realized is the launch of Educational Digital Broadcasting Channel (EDU Channel 8) by His Excellency the President on 30th March, 2010, and has been on air since then. The introduction of digital television broadcasting technology provides the ultimate solution to educational broadcasting. Television signal, audio signal and multimedia signal form the core of educational media.  The formats are able to engage the visually and auditory sensory learning abilities of the learners creating memorable learning experiences. The impact is a sustained shared vision, noticed in physical and social development in society.

The programmes are then disseminated through the KICD multimedia bookshop, outreach programmes, educational events/ forums and television Broadcast.

Feedback is when teachers and learners write or call if they have any issues arising from the programmes to The Director, Kenya Institute of Education, Desai-Rwathia Rd, P. O. Box 30231-00100, Nairobi. Tel: (020) 3749900-9; Email: info@KICD.ac.ke          Website: www.KICD.ac.ke

## 2.5 Related Research

Lackner (1997) did a research on creating a system that provides parents with tools and information to help children learn from television. This is because children who converse with their parents during television viewing are better able to evaluate and make sense of the content. The research deals with three key issues. First, the research aims at developing a theory of justification that describes content and rationale behind children's television programmes production. Secondly, it aims at assessing the impact of justifications on adult-child interactions and learning. Thirdly, it aims at rethinking the content and design of educational television programmes in the light of these justifications. In conclusion, the design rationale will act as a guideline for the production of future children television programmes.

Akyurek (2005) did a research on coming up with a model proposal for production of ETV programme. The model took into consideration five steps namely: research; programme development; essential points in script writing; assessing pre-production script and; assessing post-production programme. All these were in relation with the educational television programme production in Turkey.

Abenga (2009) carried out a research on systems approach to education in Kenya with implications on educational media programme development. The paper discusses the impact of absence of a functional system of education allows for educational practices such as media programmes development to go on without clear policy to guide and control all activities. She further observes that Kenya has established specialized units but there is lack of proper unification and co-ordination of these activities. Therefore media programme development cannot thrive in such a setting.

Kingara (2010) did a research on how television entertainment programme producers in Kenya conceptualize audiences. He observed that throughout history the television in Kenya, producers have conceptualized audiences in life with the political, economic and social cultural factors that were paramount in the instituting of broadcasting in Kenya.

## 2.6 Gaps in the field of production of educational television programme in Kenya

In all these studies none has tackled effective production of educational television programme production in Kenya by KICD. As Abenga (2009) noted, media program development has not been realized due to lack of proper system of education. ETV programmes are part of the media programmes which has realized little development since independence. Therefore there is need to find out the factors influencing effective production of ETV programmes in Kenya. This will establish the current state on the production of ETV programme and make recommendation on how to improve the efficiency and effectiveness on

future productions. In turn this will help improve the teaching-learning process in the Kenyan education system that is experiencing shortage of teachers as compared to large numbers of learners.

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.0 Introduction

In this chapter, the research design for this study is described. The population and instruments used for data collection are outlined too as well as the administration of the research instruments and methods of data analysis.

## 3.1  Research Design

The study used a descriptive survey design. A survey is a method of collecting information by interviewing or administering a questionnaire to a sample of individuals (Orodho, 2006). The survey used in this study is cross-sectional survey where the information was collected just one point in time, although the time taken to collect all of the data may be one day to a few weeks or more (Fraenkel & Wallen, 2009). This helped the researcher collect data in order to get a detailed required description of current practices, status of the subject or situation required (Orodho, 2003). Descriptive research design was preferred since it is suitable for educational fact finding and brings forth sufficient information which is correct. The research purposed to gather accurate information on a number of factors influencing effective production of educational television programmes by KICD.

## 3.2 Location of the Study

The study was carried out at KICD in Nairobi, Kenya. It is located at Desai road off Murang'a road in Nairobi city. Singleton (1993) observes that an ideal setting for research should be easily accessible to the researcher. This helps the researcher have instant rapport with the respondents. Besides being accessible, KICD is the only institution mandated by the Kenyan Government to develop print and electronic curriculum support materials such as educational television programmes. KICD also evaluates, vets and approves the curricula and curriculum support materials for basic and tertiary education. It also offers curriculum based consultancy services in basic and tertiary education and training. Hence it provided a suitable location for the study of factors influencing effective production of educational television programme in Kenya.

## 3.3 Target Population

Target population refers to all members of a real set of people, events or objects to which the researcher wishes to generalize the results of the study (Orodho, 2006). The study targeted the Kenya institution of curriculum development (KICD) with a total work force of one hundred and ninety six (196). EMS of the KICD under which television section falls conducts research and develops curriculum support materials for all levels of education below university. These materials are either in print or electronic form. The electronic curriculum support materials are e-learning resources, radio and television programmes.

Within the institute, the study targeted all TV section workers who at the time of study had a total population of thirty two (32). The section comprises of one senior assistant director; two assistant directors, one for science and humanities and another for languages; one chief curriculum developer; two senior curriculum developers and; one curriculum developer/media specialist. These made a total of seven (7) people who were mainly concerned with the production of educational television programmes to be used in the education system in Kenya.

Other workers made a total population of twenty five (25). These included subject panellists, programme producers, directors, the camera men, sound men, video recorder specialist, vision mixing specialist, graphic designers, technical staff, electricians and the performers/talent crew, some of whom are not permanent employees of KICD. They were crucial in the production process because it is through them that the ideas of the educational television programmes were converted into reality. The information that was given by them therefore assisted the researcher to explore the factors influencing production of educational television programmes.

## 3.4  Sampling Techniques and Sample Size

Sampling is the process of selecting a sub-set of cases to draw conclusions about the entire set (Orodho, 2006).  A sample is a small part of the larger population that forms the group on which information is obtained. The study used all television section workers as the sample of the study. The study therefore was a census survey since it attempted to acquire data from all the

workers in the TV section. This was because of their small numbers and therefore could not be advisable to sample them (Mugenda & Mugenda, 1999).

Therefore, the sample from which was to be collected was 32 for the sake of the study. However, only 25 responded to the items of the study; 23 through the questionnaires and 2 from the interview schedule. Their responses were used in the analysis of data for this study.

## 3.5 Research Instruments

Since the study was a survey, research instruments were those that could enable the researcher to obtain as accurate information as possible. Two research instruments were therefore developed for the study, which were; interview schedules for the concerned producers/directors/curriculum developers and questionnaires for the other television section workers. Interviews were used to collect information from the producers in the television section of the EMS on the factors that affect the production of educational television programmes by KICD. This helped the researcher to understand more about educational television programme production at KICD. Use of structured interview was considered as it made the reliability of the information gathered to be high as well as gave in-depth information about the study (Kombo & Tromp, 2006). According to Walker (1985), interviews rely on facts that are able to offer an account of, in terms of behaviour, practices and actions to those who ask the questions. Further, interview schedules can allow the researcher to probe and follow up respondents' answers for more information and to clarify vague statements.

Questionnaires are suitable for collecting data from those working in the television section of KICD and are capable of providing accumulation of data (Walker, 1985). Questionnaires also clarify the purpose of the study and give meaning to items that may not be clear (Best & Kahn, 1992). Thus the questionnaires were used to collect data from TV section workers of the KICD. The questionnaire had both open and closed ended items. The closed ended items were used because they're easy to fill and are relatively objective and fairly easy to tabulate (Best, 1977). Open-ended item was used in order to give respondents a chance to express themselves freely without restrictions. The questionnaire was divided into two parts. Part one helped in collecting information on the respondents' background information. Part two collected data on the factors that influence production of educational television programmes.

Document analysis was used to view some educational television programmes that have been produced by KICD to obtain any other information at the pleasure of the researcher without interrupting the researched. The analysis was used to verify the curriculum based and locally produced educational television programmes hence their validity to the Kenyan education system policies. The analysis was also to provide information that may have skipped the researcher's attention in using the above research instruments (Burton & Bartlett, 2009).

## 3.6 Pilot Study

The pilot study was carried out at KICD with six respondents who were not part of the sample but had the same characteristics as the sampled workers. Piloting of the research instruments was necessary as a way of finalizing the research instruments (Wiersma, 1985). This was done in order to determine the reliability and validity of the instruments. This helped uncover potential problems in methodology and instrumentation and corrected them before the actual study began (Suter, 2006). The potential problems included ambiguous or unclear items to the respondents and changed them effectively. The pilot study also enabled the researcher to familiarize himself with the administration of the instruments.

### 3.6.1   Reliability

Reliability is a measure of the degree to which a research instrument yields consistent results of data after repeat trial (Mugenda & Mugenda, 1999). Correlation coefficient is considered adequate measure of reliability (Borg & Gall, 1989). The researcher employed the split half technique to test reliability of the questionnaire items. In this technique the researcher divided the pilot questionnaire items into two halves (Fraenkel & Wallen, 2008). The two halves were correlated using Pearson's Product-Moment coefficient of correlation (Best & Kahn, 2006).

In this study, six questionnaires were used for pre-testing purposes. The open-ended questions were scored by giving a mark for a relevant response and a

zero for irrelevant and blank responses. The questions selected were divided into two equal halves taking the odd against the even numbered items. The scores of the halves were then correlated using the split half measure of reliability. Pearson Product Moment Correlation Coefficient was calculated between the scores obtained for each person on the odd items and the scores obtained on the even items. The questionnaire yielded a half test coefficient of 0.81. However, in correlating half of the test scores with the other half using the split-half technique, the computed coefficient does not reflect the reliability of the whole instrument (Orodho 2006). Therefore an adjustment was done using the Spearman-Brown prophecy formula (Best & Kahn, 2006). The formula is as shown below:

$$r = \frac{2r}{1 + r}$$

$$= \frac{2 \times 0.807597}{1 + 0.807597}$$

$$= 0.8935586$$

$$\approx 0.89$$

The results of the analysis show that the correlation coefficient was about 0.89. The measure of reliability was above 0.700 which represents the minimum acceptable reliability measure for a useful instrument (Hopkins, 1998, Fraenkel & Wallen, 2008 and Best & Khan, 2006). The questionnaire was therefore considered acceptable in providing accurate and consistent data.

### 3.6.2 Validity

Validity of an instrument refers to the extent to which the instrument is able to provide the data that will achieve the specific objectives of the study. Thus the degree to which an instrument measures what it purports to measure (Borg & Gall 1989). After collecting the piloting data, the researcher had to establish the validity of the items. Every instrument had to be examined to establish whether or not; each item elicited the data expected from the respondents. The malfunctioning items were revised. The researcher also sought assistance of the two university supervisors who as experts helped improve the content validity of the instruments. This was because validity of an instrument can also be improved through expert judgment (Borg & Gall, 1989). Therefore, pilot study helped to improve face validity and content of the instruments.

### 3.7 Data Collection Procedures

Information from the producers from the television section of KICD who were believed to have information on production of educational television programmes were obtained by directly interviewing them whereas information from other workers in the television section was obtained by administering questionnaires. Data collection commenced after getting approval from the University supervisors to proceed for fieldwork and obtaining a letter of introduction from Kenyatta University. The appropriate number of questionnaires were produced and given to the respondents. The researcher

conducted the interviews himself after booking appointments with the respective respondents.

The researcher also did document analysis of the electronic media catalogue that was available on the already produced educational television programs. The KICD Educational Broadcast Channel's Weekly Programme Line Up to compare the broadcasting of locally produced educational television programmes and foreign educational television programmes. The data collected this way was used to supplement the above instruments in order to give more insight to the study.

## 3.8 Data Analysis

Data were analyzed both qualitatively and quantitatively. Quantitatively the data was analyzed using descriptive statistics. Before the analysis, data collected were edited and then coded. The questionnaires were checked to determine whether they were complete and that the sample collected was acceptable. After going through the collected questionnaires, responses from the questionnaires and interview schedules were arranged and grouped according to individual research questions and were fed into appropriate categories in computer worksheet using excel (Burton & Bartlett, 2009). Frequencies, percentages and cross-tabulations were then used to analyze data. Qualitatively, data from interviews and some from the questionnaires were interpreted. The data have been presented in chapter four in form of tables and graphical presentations that are easy to understand.

## 3.9 Logistical and Ethical Considerations

When an approval to proceed to fieldwork was given by the university supervisors, the researcher obtained a letter of introduction from the Graduate School of Kenyatta University. A research permit was obtained from the Ministry of Education to conduct research. It was after this that the researcher visited the KICD and sought permission from the director to conduct research in the institute.

The researcher administered the questionnaires to the respondents personally whereby assurance of strict confidentiality was maintained in dealing with their responses. As the respondents filled in the questionnaire, the researcher held interviews with two producers who have been working in the production of educational television programmes at the KICD for a long time. All respondents were assured of confidentiality of the information given to be used for this study alone and not for any other purpose.

# CHAPTER FOUR

# DATA ANALYSIS, PRESENTATION AND DISCUSSION

## 4.0    Introduction

This chapter presents the findings of the study on factors influencing production of educational television programmes by Kenya institute of curriculum development. The study sought to: find out the technological and economic factors that influenced production of educational television programmes by KICD; determine how the audience and market factors influenced production of educational television programmes by KICD; establish what educational policies influenced production of educational television programmes by KICD; determine how the availability of skilled production personnel and transmission channel influenced production of educational television programmes by KICD; ascertain the future plans for the production and live broadcasting of the educational television programmes in Kenya.

Data were gathered by way of giving out twenty three (23) questionnaires to workers who worked in the television section of the KICD. Data were also gathered through interviews with two (2) producers/directors, who had been working in the production of educational television programmes by KICD's television section for more than ten years, and through analysis of relevant documents on educational television programmes. The total number was twenty five (25) respondents who responded to the research instruments. The

data gathered were fed into appropriate computer worksheet using Ms Excel.
The data were analyzed using descriptive statistics before they were presented
in frequency and percentage tables and graphs.

## 4.1 Findings

The findings of the study were as shown in the following sub-headings that
were developed from the research questionnaire and the interview schedule.

### 4.1.1 Background information

Respondents were asked to indicate the gender by ticking either male or
female. The responses that were obtained are as outlined in table 4.1 below.

**Table 4.1: Gender of the respondents (N = 25)**

| Gender | Frequency | Percentage (%) |
| --- | --- | --- |
| Male | 12 | 48 |
| Female | 12 | 52 |
| **Total** | **25** | **100** |

The findings showed that the male respondents were 48% while female
respondents were 52%. This indicated that there were more female respondents
than male respondents.

The study also sought to find out the age bracket of the respondents. Each
respondent was required to tick the appropriate age bracket from the given
ranges. The responses obtained were as outlined in table 4.2 below.

**Table 4.2: Respondents age bracket (N = 25)**

| Age Bracket (Years) | Frequency | Percentage (%) |
|:---:|:---:|:---:|
| 21 – 30 | 7 | 28 |
| 31 – 40 | 6 | 24 |
| 41 – 50 | 10 | 40 |
| 51 - 60 | 2 | 8 |
| **Total** | **25** | **100** |

The findings showed that 28% of the respondents were age between 21-30 years, 24% between 31-40 years, 40% between 41 – 50 years while 8% were between 51 – 60 years. This indicated that majority of the respondents were aged between 31–50 years since they made 64% of the respondents.

The study also sought to find out the highest level of education of the respondents. The responses obtained were as shown in the pie chart below.
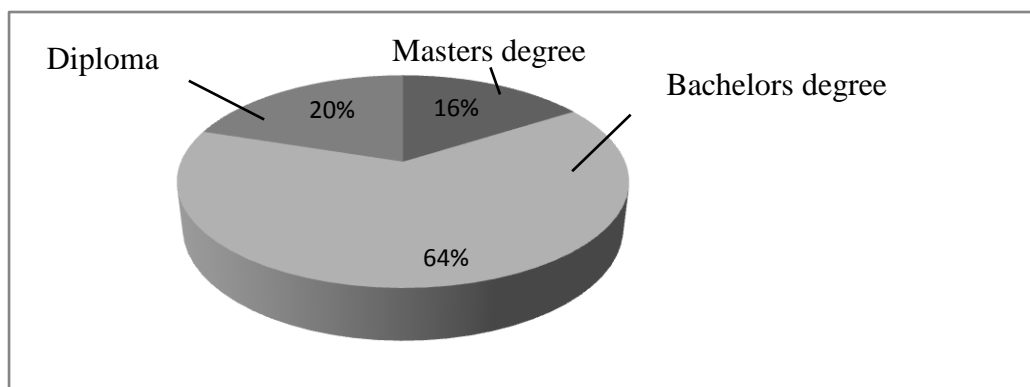


**Figure 4.1: Highest level of education**

The findings showed that 16% of the respondents have a masters degree as the highest level of education, 64% have the bachelors degree while 20% have a

diploma as the highest level of education. Therefore, most of the respondents had a first degree and above and this makes 80% of the total respondents.

Lastly, on the background information of the respondents, the study sought to find out the respondents' work experience at the KICD. The findings showed that 24% of the respondents had worked with KICD for less than two years, 32% between two to four years, 20% between four to six years, 4% between six to eight years while 20% above 10 years. This indicated that 56%, which was the majority, had worked for less than four years.

### 4.1.2 Technological and Economic/Financial Influences on Production of Educational Television programmes

The study sought to ascertain if the KICD was well equipped with the equipment that were needed for the production of educational television programmes through a questionnaire item. In response, respondents were to indicate whether they strongly agreed, agreed, undecided, disagreed or strongly disagreed that KICD had a well equipped television studios and control rooms. The total number of twenty three (23) respondents gave responses as outlined in table 4.3 below.

**Table 4.3: KICD has well-equipped TV studio and control room (N = 23)**

| Response | Frequency | Percentage (%) |
|----------|-----------|----------------|
| Strongly agree | 17 | 73.9 |
| Agree | 6 | 26.1 |
| **Total** | **23** | **100** |

The findings showed that 73.9% of the respondents strongly agreed that KICD had a well equipped TV studio and control room. Thus 100% of the respondents agreed that KICD had a well equipped TV studio and control room.

The study further sought to know if the equipments such as cameras, video recording and editing machines used in production process were modern. The responses obtained were summarized as outlined in the table 4.4 below.

**Table 4.4: Production equipments are modern (N = 23)**

| Response | Frequency | Percentage(%) |
|---|---|---|
| Strongly agree | 16 | 69.6 |
| Agree | 7 | 30.4 |
| **Total** | **23** | **100** |

The results showed that 69.6% "strongly agreed" while 30.4% "agreed" that production equipment such as cameras; video editing and recording machines were modern. Thus a total of 100% of the respondents agreed with the production equipment were modern.

The study further inquired whether KICD had well equipped and modern OB requirements. The responses obtained were summarized as shown in the table 4.5 below.

**Table 4.5: KICD has well equipped and modern OB requirements (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 15 | 62.2 |
| Agree | 8 | 34.8 |
| **Total** | **23** | **100** |

The analysis showed that 62.2% "strongly agreed" while 34.8% "agreed" that the OB requirements were modern and well equipped. In these responses, 100% of the respondents agreed that the KICD has well equipped OB requirements and they are most current in Kenya.

The interviewees were also in agreement that KICD had modern studios, control rooms and other equipments for use in the production and dissemination of educational television programmes. They also disclosed that KICD acquired the state-of-art production equipments long before any other media house in Kenya. It was because of these equipments that most of the media houses initially hired the KICD equipments to help them launch their television broadcasting before they had acquired their own. Other people who have had a desire to have their events covered have in the past found KICD equipments and crew handy. For instance, the 'Ufungamano Initiative' described by Human Rights Watch as a 'civil society initiative' (HRW 2001), was made a success by the KICD that was on the ground with their equipment as well as their staff.

For effective production a television program, there's need for availability of good quality modern equipment to be used. The study findings showed 100%

of the respondents generally agreed that KICD's television section has modern and well equipped studios, control rooms and OB equipment for the production process. This showed that KICD had the ability to effectively carry out production of educational television programmes. This was in agreement with Zettl (2012) who says that in order to translate an idea into an image, there must be equipment as part of the larger television system. These equipments have to be upgraded and replaced as needed so as to ensure that they are modern. The educational television market place is largely driven by advances in technology. Thus knowing main trends in educational television technology is vital for wise business planning (Freed, 2005). He further emphasizes that buying quality technology often is the single largest expense in any educational television operation; hence choosing the right technology can make or break any educational television enterprise. Therefore KICD seemed to have high-end systems which were for producing best products. From the findings it was noted that these high-end systems were hired out when not engaged so as to generate income. The fact that many media houses at first hired KICD production equipments before purchasing theirs is very supportive of the evidence that the equipment are high-tech.

The study also sought to know if all the production equipment and the dissemination are well maintained and/or quickly repaired incase of breakdown. The responses acquired are as outlined in table 4.6 below.

**Table 4.6: Equipments are well maintained and quickly repaired incase of Breakdown (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 2 | 8.7 |
| Agree | 15 | 62.2 |
| Undecided | 5 | 21.7 |
| Disagree | 1 | 4.3 |
| **Total** | **23** | **100** |

The findings indicated that 8.7% 'strongly agreed' while 62.2% 'agreed' that production equipment were well maintained and quickly repaired incase of breakdown. Thus 70.9% were in agreement that the equipment were well maintained and quickly repaired in case of breakdown. Only 21.7% remained undecided while 4.3% seem to disagree that production equipment were quickly repaired incase of breakdown.

On maintenance and repair of the production and dissemination equipments, the interviewees said, they were well-maintained and refurbished for use. They further elaborated that this was done by the KICD employees. Thus, maintenance and repair of equipments at KICD was an in-house task. This helps in routine checks and replacement of worn out parts of any equipment. In case of any breakdown, the problem was fixed immediately to avoid disrupting the production and dissemination of the educational television programmes. The equipments were also periodically replaced as need arose in order to remain relevant in term of modernity.

The equipments seemed to be well taken care of by the institute as 70.9% of the respondents generally agreed that the equipments were well-maintained and quickly repaired once broken down. This ensured that the equipments were perfectly functional for the production and dissemination process (Freed, 2005). The personnel involved in this exercise were employed by the institute for faster and conveniently available services. This implied that the employed fellows had a good know-how about these technologies guaranteeing effective production and dissemination of educational television programmes (Freed, 2005, Zettl, 2012).

The study also sought to find out the response concerning the availability of space for the production requirements as well as housing of the production equipment. The responses obtained are as outlined in table 4.7 shown below.

**Table 4.7: There is enough space for all production requirements (N = 23)**

| Response | Frequency | Percentage (%) |
|----------|-----------|----------------|
| Strongly agree | 1 | 4.3 |
| Agree | 8 | 34.8 |
| Undecided | 8 | 34.8 |
| Disagree | 6 | 26.1 |
| **Total** | **23** | **100** |

The findings indicated that 4.3% strongly agreed, 34.8% agreed while 34.8% were undecided and 26.1% disagreed that there was enough space for all production requirements. Thus only 39.1% were in agreement that there was enough space for all production requirements.

The interviewees also concurred that the buildings were enough to house all the production and dissemination equipment. However, one of them identified the graphics workshop as being in a squeezed room and if possible needed relocation to a spacious place. The production process had a large space for execution such that even for large productions, there was more room at the hotel where it be carried out without any problem.

The researcher carried out document analysis of the KICD curriculum support materials (electronic media) catalogue to ascertain if the number of produced educational television programmes gave a picture of what the respondents had given. The catalogue listed about 176 educational television programmes which the researcher categorized to seven groups. The findings were as outlined in table 4.8 below.

**Table 4.8: Categories of educational programmes listed in KICD catalogue (2009) (N = 176)**

| Category | Frequency | Percentage (%) |
|:---:|:---:|:---:|
| Languages | 11 | 6.25 |
| Sciences | 72 | 40.91 |
| Mathematics | 9 | 5.11 |
| Humanities | 15 | 8.52 |
| KMF (2004 -2008) | 16 | 9.09 |
| KNDF (2004 -2008) | 24 | 13.64 |
| Others | 29 | 16.48 |
| **Total** | **176** | **100** |

The findings indicated that of all the educational television programmes that KICD had produced, 6.25% were for languages (English & Kiswahili), 40.91% were for Sciences (Biology, Chemistry & Physics), 5.11% were for Mathematics, 8.52% are for Humanities (Geography & History), 9.09% were for Kenya Music Festivals (KMF), 13.64% were for Kenya National Drama Festivals (KNDF) and 16.48% were for other (Agriculture, guidance and counseling, HIV/AIDs). Thus the findings showed that sciences have the highest number, making 40.91% of the total number of educational television programmes available at KICD. Majority of the locally produced educational television programmes were in languages, KMF and KNDF. Most of the other educational television programmes seem to have been acquired and repackaged by KICD from other sources.

The study further investigated why sciences had the highest number of the educational television programmes available at KICD. It seemed that most of the science programmes were foreign and had been acquired by KICD for repackaging and dissemination. However, the contents of these programmes were relevant to the Kenyan curriculum and therefore very important in enhancing the teaching learning process in Kenya's education system.

From the interview respondents identified four main sources of finance/funding used in the production and dissemination process. These were:

a) Government budget through the Ministry of Education (MOE) was the main source of funding. The Government of Kenya (GOK) allocates finances to the MOE which in turn allocates finances to the KICD. The

KICD then allocates finances to the educational media service (EMS) which also allocates some money to the television section for use in the production of educational television programmes.

b) Sponsors of some programmes. Education partners of the KICD also gave some money to finance the production of some programmes. For instance one interviewee identified some partners in the production and dissemination of the 'Tafakari series' programmes who include the USAID, Mindset among others.

c) When KICD equipments and crew were hired to do television production for a client, the interviewees said, payment was made for every cost incurred. This served as a source of income that would later be used in funding the production of educational television programmes.

d) Selling of prepackaged educational television programmes in DVD's and video tapes were also used to cover some of the production costs.

However, the interviewees were in agreement that the funds allocated for production and dissemination were not enough due to the enormity of the work involved. The funds allocated to KICD, only a small portion was allocated to the production and dissemination of educational television programmes since the money had to be divided to several media of the institute such as radio, e-learning and print media. All these sections have to take care of all subjects in primary, secondary and other colleges below university. Therefore, the

enormous work to be accomplished struggled for the little funds available which were not enough for all the requirements.

### 4.1.3 Influence of audience and market factors on production of educational television programmes

The main aim of any television program producer is to have a target audience who would primarily have to watch any program produced (Zettl, 2012). Therefore the KICD's production of educational television programmes target a particular audience to watch any given program. The target audience must also be in a position to access the program either by buying or through a television channel.

It is on this note that the study sought to find out if social factors such as religion, ethnicity, gender, political system and level of education were considered during the production and dissemination of the educational television programmes. The responses obtained were as outlined in table 4.9 below.

**Table 4.9: Social factors are considered during production and dissemination process (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 7 | 30.4 |
| Agree | 13 | 56.5 |
| Undecided | 3 | 13.1 |
| **Total** | **23** | **100** |

The results showed that 30.4% strongly agreed, 56.5% agreed while 13.1% were undecided. Thus 86.9% agreed that audience's social factors such as ethnicity, religion, gender and the level of education were considered during production and dissemination process.

The interviewees also said that social factors are considered in the production and dissemination process since Kenya has diverse nature of people. Thus, no discrimination is portrayed or practiced against any religion, ethnic group, political system or gender. Therefore the production was usually carried out with the Kenyan people in mind irrespective of the social background.

This seemed to imply that focus on the target audience was central to the educational television program production. Targeting an audience improved the producer's aim when presenting information or delivering educational programmes (Douglass, 2004). Zettl (2012) in his effect-to-cause model he emphasizes that the producer needs to start with a basic idea and then jump to the desired communication effect on the target audience (the general objective) before moving to the production process. This helped in making the program objectives to be reached through specific message that the audience received, internalized or acted on (Freed, 2005).

The study further sought to find out if the produced educational television programmes were readily available and affordable to the public. The responses that were obtained are as shown in the table 4.10 below.

**Table 4.10: The produced educational television programmes are readily available and affordable to the public (N = 23)**

| Response | Frequency | Percentage (%) |
|----------|-----------|----------------|
| Strongly agree | 7 | 30.4 |
| Agree | 8 | 34.8 |
| Undecided | 5 | 21.7 |
| Disagree | 3 | 13.1 |
| **Total** | **23** | **100** |

The results indicated that 30.4% strongly agreed, 34.8% agreed, 21.7% were undecided while 13.1% disagreed that the produced programmes were readily available in the market and are affordable to the public. Generally it was observed that 65.2% agreed that the educational television programmes produced by the KICD were readily available and affordable to the public. This is in agreement with Freed (2005) who reiterated that most educational television producers rely on sales of pre-packaged programming to their audiences/customers. He further said that the target audience included educational institutions, non-profit organizations and home learners in general. Therefore producers have to offer the highest quality at the lowest cost as this offers good investment opportunities (Zettl, 2012).

The interviewees identified three major ways that the educational television programmes were accessed by the schools and the general public. These were:

a) Purchasing the pre-packaged educational television programmes from the multimedia bookshop at the KICD premises in Nairobi.

b) Outreach programmes where some educational television programmes were shown to the audience at a given region. For instance, Literature and Fasihi plays and analysis programmes were the most used during outreach programmes. It is during this time that the audiences were given an opportunity to purchase the educational television programmes for viewing at their convenience to reinforce the learning experience.

c) Broadcasting through EDU Channel for those who were within 100km radius from Nairobi city centre using a digital decoder. These people were able to access the educational television programmes at any time of the day.

Once the educational television programmes are viewed by the audience, they must have their reactions to the programmes. Thus, feedback need to be relayed back to the producers so that they can be able to know if the audience is satisfied or improvement on the programmes required (Zettl, 2012). It is on this note that the study sought to find out if the production personnel were well informed about the feedback from viewers so as to improve production of subsequent programmes. The responses that were obtained were as outlined in table 4.11 below.

**Table 4.11: Feedback from viewers is made known to the production personnel to improve subsequent productions (N = 23)**

| Response | Frequency | Percentage (%) |
|----------|-----------|----------------|
| Agree | 5 | 21.7 |
| Undecided | 8 | 34.8 |
| Disagree | 10 | 43.5 |
| **Total** | **23** | **100** |

The results indicated that 21.7% agreed, 34.8% are undecided while 43.5% disagree that production personnel are well informed about the feedback from viewers so as to improve production of subsequent programmes. The findings seemed to suggest that majority of the production personnel were not given feedback from viewers which enabled them to improve subsequent productions.

The interviewees also emphasized that feedback from the viewers was part and parcel of the production process. The viewers were free to give their comments as well as seek clarification on issues about the programmes through the following avenues: Making phone call to KICD; Writing to KICD; Seeking assistance from the KICD staffs during outreach programs and; Physically visiting KICD for one on one consultations. This was in agreement with Zettl (2006) who affirms that the audience needs to react to the program after viewing by giving feedback to the producers. Lack of communication of feedback to the participants in the production can easily lead to ineffective production of educational television programmes and finally the programmes will not be able to achieve its objectives.

### 4.1.4 Educational policies influence on production of educational television programmes

Educational television program need to be used as a resource that fit in with what teachers are out to achieve with the learners. Therefore curricular relevance is fundamental to the use of educational television (Freed, 2005). Educational policies as spelled MOE are usually captured in the curricular

objectives in the curriculum. It was in this view that the study sought to find out if objectives to be achieved by a given educational television program were emphasized by production took place. The responses that were obtained were as shown in table 4.12 below.

**Table 4.12: Objectives of educational television programmes are emphasized before production (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 5 | 21.7 |
| Agree | 9 | 39.2 |
| Undecided | 5 | 21.7 |
| Disagree | 4 | 17.4 |
| **Total** | **23** | **100** |

The findings indicated that 21.7% strongly agreed, 39.2% agreed, 21.7% were undecided while 17.4% disagreed that objectives of educational television programmes were emphasized before production. Thus the findings showed that 60.9% of the respondents agreed that the objectives to be achieved by a given educational television program were emphasized before production was done. Educational policies were well spelt out in the curriculum objectives as incorporated in the curriculum development shown in the diagram below. Development of curriculum support materials, such as educational television programmes, was found to be encompassed in the curriculum development cycle document.
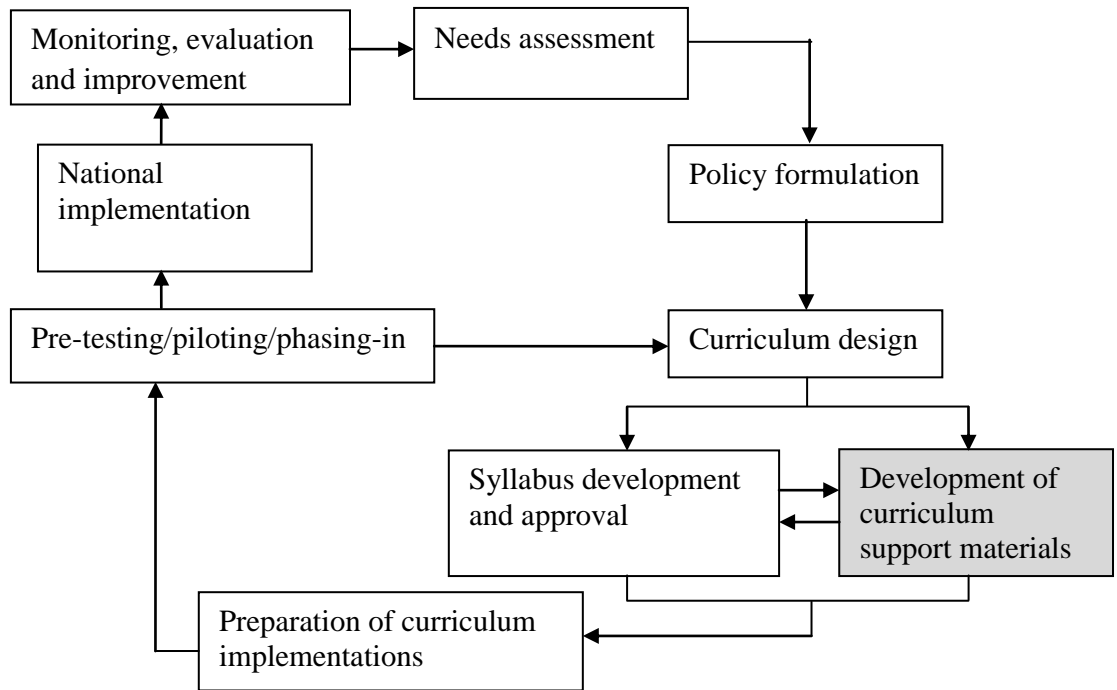
**Figure 4.2: Curriculum development cycle (Source: KICD)**

## 4.1.5 Availability of skilled production personnel influence on production of educational television programmes

Production of educational television program is a team effort of many members who must work in concert to come up with a finished television program (UNESCO, 2002). These members include the producer who is the head of the production, the director who is in charge of directing the actors and technical operators, production assistant who facilitates all that is required for smooth execution of television production and the script writer who writes the script for the program (Zettl, 2012). He further affirms that others include actors, anchors, cameramen, sound recordists, art directors, property managers, floor managers and costume designers. Irrespective of the given job functions of the various members; they all have to interact as a team.

The study sought to establish if there were enough skilled personnel to operate and maintain the production and dissemination equipment. The responses obtained were as outlined in table 4.13 below.

**Table 4.13: There were enough skilled personnel to operate and maintain production and dissemination equipment (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 2 | 8.7 |
| Agree | 6 | 26.1 |
| Undecided | 4 | 17.4 |
| Disagree | 11 | 47.8 |
| **Total** | **23** | **100** |

The findings indicated that 8.7% strongly agreed, 26.1% agreed while 17.4% were undecided and 47.8% disagreed with the statement that there were enough skilled personnel to operate and maintain the production and dissemination equipment. This implied that only 34.8% of the respondents generally agreed while a large percentage of 47.8% disagreed. Thus, there seemed to be a shortage of skilled personnel who were involved in the production and dissemination of educational television programmes by KICD.

The interviewees were also in agreement that the production staffs were not enough. They gave the following reasons:

a) There's enormous work as the production was for all levels of education below university. At each level there are several subjects for which the support materials have to be produced. Thus, getting enough personnel for all the production was an uphill task. This had made most

of the workers to multitask so as to make production possible. For instance, one of the interviewees said:

> **"I can write the script, play the role of the producer and be a director during the actual production."**

b) The engineering and operational staffs were utilized by all sections of the electronic and emerging media (EEM) department. Therefore getting them available was a long process since they do not work for television section alone. Example was that the sound and picture people were utilized by the radio section, television section and the e-learning section.

c) Limited finances made it difficult for the institute to engage all the required productions personnel such as subject specialists, resource experts, psychologists among others if the production process had to be cost effective. Provided that finances were to be enough, the institute would have engaged many university personnel so as to make the production process more effective.

This is in agreement with Zettl (2012) who affirms that the major task of production of television program was not working so much with equipment as with people (Zettl, 2012). Freed (2005) in his findings supports this when he said:

> "Before any equipment is purchased for educational television production, ask who will be using it".

This implied that lack of enough skilled personnel cannot guarantee effective production of educational television programmes. By extension this seemed to

give a clue to the slow development of production of educational television programmes in Kenya. This showed that KICD had a big challenge in acquiring and maintaining staff possessing the skills needed to operate the equipment owing to the fact that most of the workers in the television section had a working experience of less than four years. Zettl (2012) says that even the most sophisticated television production equipment and computer interfaces will not replace skilled production personnel. This is because major decisions are made within the context of the general communication intent and through interaction with members of the production team. KICD need to spend as much on staff hiring, development and benefits as they spend on equipment. This is to ensure that superior people with adequate equipment produce higher quality educational programming (Freed, 2005).

### 4.1.6 Television channel for broadcasting educational programmes

In 2010, KICD launched an educational television channel known as EDU Channel whose main purpose was to broadcast educational television programmes to the schools as well as the general public. EDU Channel is the first ever educational channel in Kenya. It enhances equality and access to quality educational content to Kenya and beyond hence unifies society in terms of knowledge, national goals and entertainment. The channel is used to disseminate curriculum and curriculum support material. In view of this, the study sought to find out whether the availability of the broadcasting channel had helped improve the production and dissemination of educational television programmes. The responses obtained were as outlined in table 4.16 below.

**Table 4.14: Availability of transmission channel for broadcasting had helped improve the production and dissemination of educational television programmes (N = 23)**

| Response | Frequency | Percentage (%) |
|---|---|---|
| Strongly agree | 2 | 8.7 |
| Agree | 11 | 47.8 |
| Undecided | 7 | 30.4 |
| Disagree | 3 | 13.1 |
| **Total** | **23** | **100** |

The findings indicated that 8.7% of the respondents strongly agreed, 47.8% agreed while 30.4% were undecided and 13.1% disagreed with the statement. Thus, a total of 56.5% of the respondents generally agreed that the availability of the EDU Channel had helped improve the production and dissemination of educational television programmes by KICD. This seemed to imply that availability of EDU Channel positively influenced the production of educational television programmes by KICD.

The weekly programme line up of the EDU Channel was analyzed to compare the foreign produced and locally produced educational television programmes' cumulative weekly broadcasting time. The findings were as shown in table 4.15 below.

**Table 4.15: Cumulative weekly broadcasting time for foreign and locally produced educational television programmes by EDU Channel**

| Production | Cumulative weekly broadcasting time | Percentage (%) |
|-----------|------------------------------------|----------------|
| **Local** | 37.25 | 59.36 |
| **Foreign** | 25.5 | 40.64 |

The findings indicated that local educational television programmes cumulative weekly broadcasting time by EDU Channel was at 59.36% while those of foreign educational television programmes cumulative weekly broadcasting time was 40.64%. This showed that local educational television programmes were broadcasted more than foreign educational television programmes in the EDU Channel. This made EDU Channel the only television station that broadcasted more locally produced programmes than foreign produced programmes in Kenya.

### 4.1.7 Efficiency and effectiveness in production of educational television programmes

The study sought to find out how the respondents rated the efficiency and effectiveness in production and dissemination of educational television programmes by KICD. The responses obtained were as shown in pie chart below.
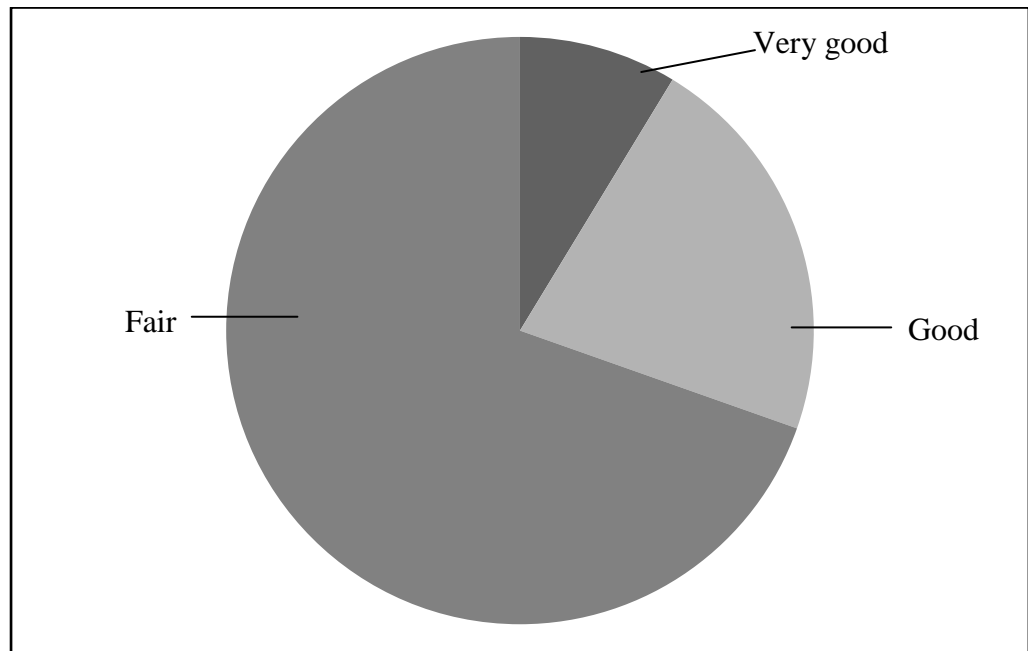
**Figure 4.3: Rating of efficiency and effectiveness of production of**

**educational television programmes**

The findings indicated that 8.7% rated the efficiency and effectiveness in the production of educational television programmes by KICD as very good, 21.7% rated it as good while 69.6% rated it as fair. Therefore, the findings seem to suggest that efficiency and effectiveness in the production of educational television programmes by KICD is generally fair. This seemed to imply that something must be done so as to improve the efficiency and effectiveness of the production of educational television programmes by KICD.

**4.1.8  Respondents' views on how to improve production and**

**dissemination of educational television programmes**

The study also sought the views of respondents on how to improve production and dissemination of educational television programmes. A total of 28 views were given by the respondents. The views were compiled and then grouped

into four emerging themes before they were analyzed in terms of frequency of each view under a certain emerging theme. The themes included production personnel; audience and market; finance and; others. Table 4.16 below shows the analysis of the themes.

**Table 4.16: Emerging themes of respondents' views (N = 28)**

| Theme | Frequency | Percentage (%) |
|-------|-----------|----------------|
| Production personnel | 9 | 32.1 |
| Audience and market | 11 | 39.3 |
| Finance | 4 | 14.3 |
| Others | 4 | 14.3 |
| **Total** | **28** | **100** |

The findings showed 39.3% of the respondents suggesting that audience and market factors needed to be looked into if improvement of production of educational television programmes by KICD has to be done. Some of the suggestions were that the audience must be made aware of the educational television programmes in Kenya; educational television programmes must be well marketed by the KICD and; educational television programmes must be availed where they will be conveniently accessed by the audience instead of multimedia bookshop at KICD only.

The study findings also showed that 32.1% of the respondents' views suggested improvement of the skilled production personnel by increasing their

numbers, capacity building the current staff, giving them good remuneration to curb high turnover so as to retain more experienced workers among others.

The study findings also showed that 14.3% of the respondents' views suggested that funding to cater for production process purposes need to be increased in order to improve efficiency and effectiveness of the production process. They suggested measures such as the institute looking for sponsors of various educational television programmes without giving conditions for the sponsorship, and making more sales of the already produced programmes by making them available to as many people as possible.

### 4.2.9 Future plans for the production and dissemination of educational television programmes

On the future plans for the production and dissemination of educational television programmes by KICD, the interviewees had the following to say:

In future KICD will construct of a modern resource centre, where the programmes will be tested before they are rolled out for viewing by the public. Pedagogy will also be tested before it is used in an educational television program. Model classrooms, laboratories etc will be made available hence production and dissemination process of educational television programmes will be enhanced through the modern resource centre.

There are plans to have more studios and more production and dissemination equipment which will enhance the rate of production unlike currently where the production process is quite slow and tiresome due to limited resources.

There are also plans to have more skilled production personnel employed so as to fast track the production and dissemination process.

In order to ease delays and inconveniences, there will be in-servicing of teachers on how to produce curriculum support materials by themselves in small scale using digital camera and laptop instead of solely depending on KICD. This will to some extent decentralize the production and dissemination of educational television programmes thus enhancing the teachers' innovativeness in the teaching-learning process.

# CHAPTER FIVE

# SUMMARY, CONCLUSION AND RECOMMENDATIONS

## 5.0    Introduction

This chapter presents the summary of findings, conclusions and recommendations. Further the suggestions for further study will be made on the basis of issues that arise from this study.

## 5.1    Summary of the findings

KICD had modern and well-equipped studios, control rooms and outside broadcasting (OB) requirements for the production of educational television programmes. This was deduced from the findings that 100% of the respondents agreed that KICD's television station had modern and well-equipped studios, control rooms and OB requirements. This showed that KICD had high quality technology production equipments that can be used in the production and dissemination of educational television programmes. These production equipments were well-maintained and quickly repaired in case of breakdown as 70.9% of the respondents were in agreement. This implied that KICD had taken the initiative of ensuring that the production equipments were perfectly functional so that effective production of educational television programmes would be achieved. The findings also seemed to indicate that more space was required to house all the production equipments. This was because the findings showed 39.1% of the respondents agreed that there was enough space for all production equipments. This was a small percentage since it was less than 50%

of the respondents who were in agreement that KICD had enough space for all production equipments.

Educational television programmes produced by the KICD were categorized as languages; sciences; mathematics; humanities and; KMF and KNDF. Sciences made 40.91% of all the programmes; KMF and KNDF made 30.12%, humanities 8.52%, languages 6.25% while mathematics made 5.11%. However, the findings showed that more local production of educational television was in languages, KMF and KNDF which needed fewer resources to be done.

Educational television programme production by KICD was financed through four main sources namely: GOK exchequer; sponsors who are KICD's education partners; hire of the production equipment from clients and; selling of the pre-packaged programmes through the KICD's multimedia bookshop.

From the findings it was showed that production of educational television programmes was done without any bias or discrimination because of the audience social background. This was deduced from 86.9% of the respondents generally agreed that social factors such as gender, ethnic group, religion and education level were considered in the production process.

The findings indicated that 65.2% of the respondents agreed that the educational television programmes produced by KICD are readily available and affordable to the audience. The programmes can be obtained for viewing through any of the following sources: multimedia bookshop at KICD premises

in Nairobi; outreach programmes organized by KICD in various parts of Kenya and; EDU Channel broadcasts.

The findings also indicated that 21.7% of the respondents agreed that feedback from viewers was communicated to them before production while 43.5% of them disagreed. There seemed to be unsatisfactory communication between those who receive the feedback and most of the respondents. The modes of giving feedback were found to be limited to the following: making of phone calls to KICD; writing to KICD; visiting KICD in person and; outreach programmes organized by KICD.

Educational policies from the MOE were captured in the curriculum objectives. This was supported by the fact that development of curriculum support materials such as educational television programmes was part of curriculum development cycle as given by the KICD. This was further supported by 60.9% of the respondents agreeing that objectives of educational television programmes were emphasized before and during production.

The findings showed 34.7% of the respondents agreed that there were enough skilled personnel in the production of educational television programmes while 47.8% disagreed. This seemed to imply that there were no enough skilled personnel for production of educational television programmes and this may be a reason of slow development of production of educational television programmes in Kenya since independence.

From the findings obtained 56.5% of the respondents confirmed that EDU Channel had improved educational television program production by KICD. This was further supported by document analysis which showed that 59.36% of the broadcasted programmes were locally produced while 40.64% of the programmes were foreign produced. This made EDU Channel the only television station that broadcasts more locally produced than foreign produced programmes. This seemed to imply that availability of the channel had influenced more production of educational television program by the KICD.

The study also found that 69.6% of the respondents rated the efficiency and effectiveness of educational television programmes production as fair while 30.4% rated it as good or very good. This implied that more needed to done in order to improve the efficiency and effectiveness of production of educational television programmes by the KICD. To do this, 39.3% of the respondents suggested improvement on audience and market factors while 32.1% suggested improvement on skilled production personnel and 14.3% suggested improvements on the finances available for production process.

## 5.2    Conclusions

Based on the above findings of the study, the following conclusions were drawn.

KICD had modern and well-equipped studios, control rooms and OB requirements for the production of educational television programmes. They were well-maintained and quickly repaired in case of breakdown. Thus the institute had been keen to ensure that the production equipments were perfectly

functional. This was in an effort to ensure highly effective production of educational television programmes by KICD.

KICD's local production of educational television programmes seemed to be inclined to languages and KMF & KNDF may be because they are easy and cheap to produce as they require little in terms of resources. More needed to be done on production of Science and mathematics production so as to have a balance in the productions. This will go a long way to ensure effective production of educational television programmes.

Financial resources used in the production of educational television programmes were very much limited. More finances would be required to supplement the existing ones for more effective production of educational television programmes to be realized.

The audience was considered in the educational television program production since KICD had no discrimination against any social background of people. The available programmes were easily accessible and affordable to the audience. However, there was need for improvement on the dissemination of the programmes and communication of feedback to the participants in the production of educational television programmes. This would help improve effective production of educational television programmes by KICD.

Educational policies were well captured and emphasized in the production of educational television programmes in the form of curriculum objectives as outlined in the Kenyan education system.

There seemed to be a shortage of skilled production personnel at the KICD for effective production of educational television programmes.

EDU Channel availability seemed to have positively influenced effective production of educational television programmes since its inception. This was also indicated by the high number of locally produced educational television programmes broadcasted by the channel.

Production of educational television programmes efficiency and effectiveness seem to be generally rated as fair and more need to be done on audience awareness of the programmes, more financial resources and more skilled production personnel.

## 5.3    Recommendations

5.3.1  KICD should look for sponsors of educational television programmes productions and dissemination without any conditions. Such sponsors may be given a unique and distinguishing label "Friends of Education" (FOE) in order for them to be given some recognition for their role they are playing in ensuring that television technology is used to enhance teaching and learning process.

5.3.2  The government should set aside subsidized frequencies for television, radio and internet to the KICD as this will lower their cost of production and dissemination of programmes such as educational television programmes to the Kenyan children who will benefit greatly.

5.3.3 The GOK should liberalize the production and dissemination of educational television programmes under the supervision of KICD. This will ensure that various media houses can contract teachers and other education graduates to produce educational television programmes according to the curriculum requirements. KICD to be an overseer just the same way it is in the print media.

5.3.4 KBC as a public commercial television channel should be approached to give some airtime to KICD to air some of the educational television programmes since it covers the whole country. This will serve as a way of advertisement of the programmes which will in turn lead to more people getting these programmes.

## 5.4 Further Research

i) A study should be done on the impact of educational television programmes on the improvement of the teaching and learning process in the Kenyan schools.

ii) A study should be carried out on a framework for evaluating use of educational television programmes in schools in Kenya.

iii) A study should be done on the establishment of a media convergence platform for television, Radio, e-learning and print media.

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# APPENDICES

## APPENDIX A: *QUESTIONNAIRE*

**Dear respondent,**

I am Joseph Nyaburi Manyara undertaking a Masters in education at Kenyatta University. I am carrying a study on **"Factors influencing production of educational television programmes by the Kenya Institute of Curriculum Development"**. Effective production and dissemination refers to timely production of an educational television program and reaching quickly a vast audience at the right time.

The purpose of this questionnaire is to obtain views that can be used for effective production and dissemination of educational television programmes which are used to improve teaching-learning process in Kenya. The responses will be treated with confidentiality and will only be used for this study. Kindly respond to all the items honestly.

Fill your answer/comment in the blank spaces provided. Where choices are given, indicate the most appropriate choice by putting a tick (√) against the information most appropriate to you. Please answer all the questions honestly.

**PART A:**

1. What is your gender?

   Male             [  ]              Female             [  ]

2. What is your age bracket?

   Below 20 years   [  ]              31-40 years        [  ]

   21-30years       [  ]              41-50 years        [  ]

51-60 years        [  ]        Over 60 years     [  ]

3. What is your highest level of education?

Ph D        [  ]        College certificate  [  ]

Masters        [  ]        'A' level     [  ]

First degree        [  ]        'O' level     [  ]

Diploma        [  ]

4. How many years have you worked in the television section of your organization?

0-2 years        [  ]        6-8 years     [  ]

2-4 years        [  ]        8-10 years     [  ]

4-6 years        [  ]        Above 10 years     [  ]

**PART B :**

The following statements relate to the factors influencing effective production and dissemination of educational television programmes. Kindly indicate to what extent they are applicable in your organization. Please react to the five points of the Likert Scale by ticking (√) appropriately against each statement.

**KEY**: **SA** – *Strongly Agree*          **D** – *Disagree*

       **A** – *Agree*          **SD** – *Strongly Disagree*

       **U** – *Undecided*

| | FACTOR | RESPONSE | | | | |
|---|---|---|---|---|---|---|
| | | 5 SA | 4 A | 3 U | 2 D | 1 SD |
| 5 | Television studio and control rooms well-equipped in my organization. | | | | | |
| 6 | Cameras, video recording machines and video editing machines are modern. | | | | | |
| 7 | My organization has well-equipped and modern | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | OB (outside Broadcasting) requirements. | | | | | |
| 8 | All the production and dissemination equipment are well maintained and quickly repaired incase of breakdown. | | | | | |
| 9 | There is enough space for all production and dissemination requirements. | | | | | |
| 10 | There are enough skilled personnel to operate and maintain the production and dissemination equipment. | | | | | |
| 11 | Availability of transmission channel for broadcasting has helped improve the production and dissemination of educational television programmes. | | | | | |
| 12 | Objectives to be achieved by a given educational television program are emphasized before production. | | | | | |
| 13 | The production personnel are well informed about the feedback from viewers so as to improve production of subsequent programmes. | | | | | |
| 14 | Social factors such as religion, ethnicity, gender, and political system are considered during production and dissemination processes. | | | | | |
| 15 | The produced educational television programmes are readily available and affordable to the public. | | | | | |

16.    How can you rate the efficiency and effectiveness in the production and

dissemination of educational television programmes in your organization?

Very good          [  ]               Poor                    [  ]

Good               [  ]               Very poor               [  ]

Average            [  ]

17.    In your view, what improvements will you suggest for effective

production and dissemination of educational television programmes in your

organization?_____

_____

_____

**APPENDIX B: INTERVIEW SCHEDULE**

**Dear respondent,**

I am Joseph Nyaburi Manyara undertaking a Masters in education at Kenyatta University. I am carrying a study on **"Factors influencing effective production of educational television programmes by the Kenya Institute of Curriculum Development"**. Effective production and dissemination refers to timely production of an educational television program and reaching quickly a vast audience at the right time.

The purpose of this interview is to obtain views that can be used for effective production and dissemination of educational television programmes which are used to improve teaching-learning process in Kenya. The responses will be treated with confidentiality and will only be used for this study. Kindly respond to all the items honestly.

1. Gender

   Male                [  ]          Female              [  ]

2. What is your age bracket?

   Below 20 years      [  ]          21-30years          [  ]

   31-40 years         [  ]          41-50 years         [  ]

   51-60 years         [  ]          Over 60 years       [  ]

3. What is your highest level of education?

   Ph D                [  ]          Masters             [  ]

   First degree        [  ]          Diploma             [  ]

   College certificate [  ]          'A' level           [  ]

   'O' level           [  ]

4. How many years have you worked in this media organization?

   0-2 years           [  ]          2-4 years           [  ]

4-6 years         [   ]         6-8 years         [   ]

8-10 years         [   ]         Above 10 years         [   ]

5. Does your media organization have modern technology studios, control rooms and other equipment for use in the production and dissemination of educational television programmes?

YES         [   ]         NO         [   ]

Comment_____

_____

6. Are the facilities mentioned in 5 above well maintained and refurbished for use in the production and dissemination processes

YES         [   ]         NO         [   ]

Comment_____

_____

7. Are there enough workshops for graphics, photographic work and electronic maintenance?

YES         [   ]         NO         [   ]

Comment_____

_____

8. Are the buildings enough for storage and other accommodation such as rehearsal rooms, lecture rooms, make-ups and wardrobe?

YES         [   ]         NO         [   ]

Comment_____

_____

9. How is the production and dissemination of educational television

   programmes financed? Explain

   Organization            [  ]               Sponsors            [  ]

   Any other (specify)_____

   Comment_____

10. Are funds sufficient for the production and dissemination of

    educational television programmes?

    YES                    [  ]               NO                  [  ]

    Comment_____

11. Are social factors such as religion, ethnicity, political system and

    gender considered in the production and dissemination of educational

    television programmes?

    YES                    [  ]               NO                  [  ]

    Comment_____

12. Do you have regular dialogue with the consumers of ETV programmes

    in order to improve the production and dissemination processes?

    YES                    [  ]               NO                  [  ]

    Comment_____

13. How do schools access the ETV programmes at their convenient?

    Internet        [  ]               VCD/DVD/Video tapes [ ]

    Explain_____

14. What government policies determine production and dissemination of

    ETV programmes? Explain.

15. Does your organization have enough production staff shown below?

|  | **YES** | **NO** |
|---|---|---|
| Producers |  |  |
| Directors |  |  |
| Presenters |  |  |
| Television teachers |  |  |
| Script writers |  |  |
| Production assistants |  |  |
| Research assistants |  |  |

Give a brief comment on this issue _____

16. Is there enough engineering and operational staff  shown below:

|  | Yes | No |
|---|---|---|
| Camera men/women |  |  |
| Boom operators |  |  |
| Vision mixers |  |  |
| Electricians |  |  |
| Maintenance technicians |  |  |
| Video machine operators |  |  |

Give a brief comment on this issue _____

17. Are the following educational staffs easily available?

|  | YES | NO |
|---|---|---|
| Subjects specialists | [   ] | [   ] |
| Resource experts | [   ] | [   ] |

Psychologists                    [   ]            [   ]

Utilization officers             [   ]            [   ]

Give a brief comment on this issue

_____

18. How can you rate the efficiency and effectiveness of the production and

dissemination of ETV programmes by your organization?

Very good          [   ]          Good                [   ]

Average            [   ]          Poor                [   ]

Very poor          [   ]

Give a brief comment on this issue

19. In your view, how can the production and dissemination of educational

television programmes be improved in your organization?

_____

20. What are the future plans for the production and dissemination of

educational television programmes in your organization? Mention

them.

# APPENDIX C:   TRI-PART DIVISION BUDGET OUTLINE

## APPENDIX E

## PRODUCTION BUDGET

**PROJECT TITLE**

**:**_____

**DATE OF THIS BUDGET**

**:**_____

**SPECIFICATIONS**

**:**_____

**NOTE: This estimate is subject to the producer's review of the final shooting script.**

| BUDGET DETAIL | ESTIMATE | ACTUAL |
|---|---|---|
| **PRE-PRODUCTION** | | |
| Personnel | _____ | _____ |
| Write (script) | _____ | _____ |
| Director | _____ | _____ |
| Art designer | _____ | _____ |
| PA | _____ | _____ |
| **SUB-TOTAL** | _____ | _____ |
| | | |
| **PRODUCTION** | | |
| **Personnel** | | |
| Director | _____ | _____ |
| Associate director | _____ | _____ |
| PA | _____ | _____ |
| Floor manger | _____ | _____ |
| Camera (DP) | _____ | _____ |
| Sound | _____ | _____ |
| Lighting | _____ | _____ |
| VTR | _____ | _____ |
| C.G. | _____ | _____ |
| Grips (assistants) | _____ | _____ |
| Technical supervisor | _____ | _____ |
| Prompter | _____ | _____ |
| Make-up and wardrobe | _____ | _____ |
| Talent | _____ | _____ |
| | | |
| **Equipment and facilities** | | |
| Studio/location | _____ | _____ |
| Camera | _____ | _____ |
| Sound | _____ | _____ |
| Lighting | _____ | _____ |
| Sets | _____ | _____ |

| BUDGET DETAIL | ESTIMATE | ACTUAL |
|---|---|---|
| C.G./Graphics | _____ | _____ |
| VTR | _____ | _____ |
| Prompting | _____ | _____ |
| Remote van | _____ | _____ |
| Intercom | _____ | _____ |
| Transportation, meals and housing | _____ | _____ |
| Copyrights | _____ | _____ |
| **SUB-TOTAL** | _____ | _____ |
| | | |
| **POST-PRODUCTION** | | |
| **Personnel** | | |
| Director | _____ | _____ |
| Editor | _____ | _____ |
| Sound editor | _____ | _____ |
| | _____ | _____ |
| **Facilities** | _____ | _____ |
| Dubbing | _____ | _____ |
| Window dubs | _____ | _____ |
| Off-line linear | _____ | _____ |
| Off-line non-linear | _____ | _____ |
| DVE | _____ | _____ |
| Audio-sweetening | _____ | _____ |
| ADR/Foley | _____ | _____ |
| Tape stock | _____ | _____ |
| **SUB-TOTAL** | _____ | _____ |
| | | |
| **MISCELLANEOUS** | | |
| Insurance | _____ | _____ |
| Public transportation | _____ | _____ |
| Parking | _____ | _____ |
| Shipping/courier | _____ | _____ |
| Wrap expenses | _____ | _____ |
| Security | _____ | _____ |
| Catering | _____ | _____ |
| **SUB-TOTAL** | _____ | _____ |
| | | |
| **GRAND TOTAL** | _____ | _____ |

**Source:** (Zettl 2006)