THE CONVERGENCE OF CREATIVITY AND MARKETING: A CASE OF TWO SELECTED DRAMA PROGRAMS ON CITIZEN TV, KENYA

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A THESIS SUBMITTED IN FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTERS OF ARTS IN THE SCHOOL OF CREATIVE ARTS, FILM AND MEDIA STUDIES OF KENYATTA UNIVERSITY

JULY 2018
DECLARATION

This Thesis is my original work and has not been presented for a degree in any other University.

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DEDICATION

With love and lots of respect, I dedicate this work to my mother, Gladys Kirigo Muhoro and to my late father, Jeremiah Muhoro Mucemi who did all in their power to ensure that I got a sound education. Without you, I wouldn’t be where I am and I wouldn’t be who I am.

To all my brothers, Maina, Muthungu, Muturi, the late Mbothua and Kamunyo for sometimes agreeing to disagree and still loving each other in our differences.

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OPERATIONAL DEFINITION OF TERMS

Producer: A person in charge of transforming ideas into creative and sellable television content.

Marketer: A person who is responsible for all the activities geared towards reaching and persuading prospective consumers that his/her company or product is the best and prepares him/her for a sale.

Sales person: A person who is in charge of all activities geared towards closing a sale and getting a signed agreement or contract.

Close reading: A way of looking at a work of art, including film, which operates on the assumption that it is the intrinsic mode of looking at a text that yields meaning.

Casting: The process of finding the best and most suitable acting talent for a film project. It involves matching talent with the character(s) in a script.
### ABBREVIATIONS/ ACRONYMS

<table>
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<tr>
<th>Abbreviation</th>
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<tr>
<td>SPSS</td>
<td>Statistical Package for Social Sciences.</td>
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<tr>
<td>NACOSTI</td>
<td>National Commission of Science, Technology and Innovation.</td>
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<tr>
<td>TV</td>
<td>Television</td>
</tr>
<tr>
<td>TEVIRA</td>
<td>Television Viewers and Radio Listeners Association of Kenya</td>
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<tr>
<td>KARF</td>
<td>Kenya Audience Research Forum</td>
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<td>RMS</td>
<td>Royal Media Service</td>
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<td>OCS</td>
<td>Officer Commanding Station</td>
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<tr>
<td>OB</td>
<td>Occurrence Book</td>
</tr>
<tr>
<td>CID</td>
<td>Criminal Investigations Officer</td>
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<tr>
<td>TC</td>
<td>Time Code</td>
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ABSTRACT

Film is both an art and a business. This study was interested in both sides of the art form. The study had three objectives; to identify the creative strategies employed in the selected dramas, to investigate audience responsiveness and perception of the creative strategies and to interrogate possible ways of intersection between creativity and marketing of TV Dramas. The study was based on the prism of Social Marketing Theory as well as Formalist Film Theory. The two drama programs selected were *Machachari* and *Inspekta Mwala*. Interview guides, Focus Group Discussion and Close reading were used to collect data. Descriptive statistics of frequencies and percentages were used to analyse the data. Close reading was applied to read two episodes from each program. The study looked at only three creative strategies namely; setting, acting and character portrayal, clothing and costumes. It was established that characterization, scripting, casting, cinematography, settings and costumes were the key reasons that made most of the audience watch the two drama programs. There were challenges facing creative and marketing teams at Citizen TV. The two teams rarely met. Therefore, the marketing team was sometimes unaware of the content of the programs they were required to sell while the creative teams were unaware of the reaction of the viewer and client to their content. It is the conviction of the researcher that this study is a contribution to scholarship considering that this field is yet to be fully explored.
CHAPTER ONE
INTRODUCTION

1.1 Background to the Study

Programming in most commercial broadcasters worldwide is determined by influences like the audience, the creative teams, the advertiser/sponsor and the broadcaster (Starr and Pringle, 2006). As a private commercial broadcaster, Citizen TV is influenced by the same factors. Citizen TV is a national station owned by Royal Media Services Limited. It broadcasts mostly in English and Kiswahili. It is the fastest growing television station with a strong focus on local programming (Ipsos KARF Report, 2014). Ipsos MediaCT surveys on TV rating released in February and July 2015, 2016, 2017 and KARF survey on TV rating released in June 2017 showed that Citizen TV was the leading broadcasting station in Kenya in the year 2014, 2015, 2016 and 2017. The same survey showed the station as having the highest audience rating in Kenya. Of interest is that viewership was highest during the transmission of drama programs, meaning that they were the most successful programs aired by the station with an average of 25% viewership (Ipsos MediaCT, 2014, 2015, 2016, 2017). In a survey conducted by The Kenya Audience Research Foundation (KARF, 2017), Citizen TV had 40.9% national Media Market share while KTN had 10.7%, followed by KTN News with 9.8%, then NTV with 9.3%, and Inooro TV at 9.3%. The success of a broadcasting station results from the collaborative efforts of different teams involved in the creation, management, production and marketing of the programs it transmits (Kolker, 1999).

A commercial Television station operates under the rationale that a program needs to help the station recoup its investment. This is done through advertisements and
sponsorships (Baredt, 1993). Advertisements and sponsorships rely on numbers as gleaned from audience ratings. According to (Starr and Pringle, 2006), there is need for television dramas to be made in such a way that they attract high audience rating. This can only happen if the creative teams working on dramas employ strategies that viewers will perceive and respond to. If program producers fail to design an experience that viewers find worthwhile, viewers will not respond to their programs.

Citizen TV transmits local and foreign programs including locally produced dramas. It is these locally produced dramas, which are the station’s selling point, that were of interest to this study. As a private commercial venture, the station has to recoup the money spent in the production of its programs. Therefore, there is need for the television dramas to be made in such a way that they attract viewers which in turn attracts advertisements and sponsorships. In order for a broadcasting station to succeed in attracting and retaining viewers there is need to commission Media Research organizations to gather data on the characteristics of its target audience. The satisfaction registered in sales is a direct result of the viewers’ satisfaction (Kolker, 1999).

Film is both an art and a business. According to Bordwell & Thompson (2008), cinema is an art because it offers filmmakers ways to design experiences for viewers which are valuable to them. The two authors add that, in most modern societies no art exists free of economic ties. Films are made in the hope that consumers will pay for them. The basic assumption is that as an art, film offers experiences that viewers find worthwhile, that is, diverting, provocative, puzzling or rapturous. For this reason filmmakers are required to
design their films in such a way that they will meet viewers’ expectations (Boardwell & Thomson (2008).

Due to the prohibitive cost of making television programs, it is not possible to remain in business if all programs were Free-to-Air. Without the revenue that chiefly comes from marketing activities, it would be difficult for the station to undertake new and better programming (Finney, 2010). However, marketing is not about a company being able to recoup its cost of production but an interactive exchange whereby viewers’ expectations are fulfilled and the company’s objectives achieved. For this process to be successful, television stations strive to research on the viewers’ needs; therefore develop programs that provide superior customer value. These programs need to be produced, priced, distributed and promoted effectively (Kerrigan, 2010). Kerrigan adds that film marketing is primarily concerned with how filmmakers and marketers position the film within the minds of consumers in order to encourage consumption of their product. He states:

Once the film is completed, issues of marketing and consumption of the film are considered…while consumers are rarely consulted prior to the development of a film script, at various stages in a project’s development, marketing sensing activities are undertaken. Some of these practices are embedded within the practice of film professionals to such an extent that they are not explicit, while others are explicitly undertaken (Kerrigan, 2010, p.4)

It is the practices embedded within the practice of film and the ability of the viewer to perceive them either consciously or unconsciously that were of interest to this study. The study was also interested in finding out if there is any point of convergence between creativity and marketing in dramas especially at Citizen TV. Sometimes the creative
teams in a production are involved in marketing activities as they develop the program idea, scripts, character profile, casting and other aspects of program production which might be unknown to the marketing team, meaning that teams working for the same television program may not be aware of each other’s actual activities (Kerrigan 2010). However, they have the same objective of having the program watched by as many viewers as possible. What this means is that there is much to be gained if the three teams collaborated. The study intended to look at some of the creative strategies employed in selected dramas on Citizen TV, investigate if viewers are responsive to these creative strategies and also interrogate if there is a meeting point between creativity and marketing in order to determine the challenges, opportunities and prospects in the production and marketing of drama programs.

1.2 Statement of the Problem

Due to the prohibitive cost of making television programs, it is not possible to remain in business if all programs were free-to-air. Without the revenue that chiefly comes from marketing activities, it would be difficult for broadcasting stations to undertake new and better programming. Considerations of money, however, do not necessarily make the artist any less creative or the project less worthwhile. Similarly, this does not mean that film art rises above commercial demands. There should be a symbiotic relationship between the artistic side of film and its commercial side. However, all activities towards this end must result in viewers’ satisfaction. The success of TV drama programs rests on, among other things, the effective convergence of different teams on that production. Since Citizen TV has been leading in terms of viewership of TV drama programs, this
study set out to investigate the relationship between creative, marketing and sales teams in meeting the needs of targeted audience.

1.3 Objectives of the study

The specific objectives of this study were:

i. To identify and examine selected creative strategies employed in dramas.

ii. To investigate audience responsiveness and perception of the creative strategies employed in dramas.

iii. To interrogate possible ways of intersection between creativity and marketing of TV dramas.

1.4 Research questions

The research questions of the study were:

i. Are there creative strategies employed in television dramas?

ii. Does the audience perceive and to respond the creative strategies employed in television dramas?

iii. Is there a point of convergence between creativity and marketing in television dramas?

1.5 Research Assumption

The study was based on the assumption that:

i. Citizen TV employs creative strategies in the production of drama programs.

ii. Citizen TV’s target audience was responsive to the creative strategies employed in the production of dramas.
iii. There is a point of convergence between creativity and marketing of drama programs.

1.6 Significance of the Study

The success of television programs largely depend on audience ratings. The higher the number of viewers watching; the more the revenue a program brings into a broadcasting station. Ratings can only be high if viewers are responsive to creative strategies employed in the production of a program. This study makes empirical evidence that Citizen TV employs creative strategies while producing drama programs, that viewers perceive and respond to these creative strategies and that there exists a symbiotic relationship between the creative and marketing teams in the design, production and distribution of television dramas.

Through its recommendations, the study suggested significant change in policy by providing information on how drama programs production can be taken as both a creative and economic venture. The study emphasized the need to have the viewers as the central point of focus in order to employ creative strategies, while making drama programs that they will perceive and respond to. The more viewers, the higher the ratings. Ratings are what sponsors and advertisers look at when making decision on what program to place their advertisements in.
1.7 Scope of the study

The study was carried out in Nairobi County, Kenya, at the Royal Media Services, Citizen TV, Kenya. According to Ipsos MediaCT, (2014, 2015, 2016 and the first and second quarters of 2017), Citizen TV was the leading television station in Kenya with the highest viewership in Nairobi. There were nine (9) locally produced drama programs in the station, five of which are produced in-house. Two of these programs were purposively selected to provide the cases required for an in-depth interrogation of the issues set out by the objectives. The two drama programs were, *Inspekta Mwala*, which was the most popular, and *Machachari*, which was the only in-house produced children’s drama. Two episodes from each program were selected for the study. This research did not sample other programs and did not make comparisons with other drama programs in the station.
CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter reviews literature on creative strategies employed in the production of drama programs. It also discusses the responsiveness and perception of the viewer to the creative strategies employed in the selected dramas and also possible ways of convergence between creativity and marketing of television drama programs.

2.2 Creative Strategies employed in the productions.

According to Dominic (1990), the process of making a television program is long and expensive. It starts with an idea, which is then converted into a pilot, which is released into the market to gauge audience response. If the pilot program gains a respectable audience, it is developed into a television program. For a program to attract viewership, it must contain certain elements. These elements are also referred to as the basic tools of film making. They are characterization, setting, costumes, language, cinematography, acting and character portrayal, editing, sound design, narrative and structure (Kolker, 1999). Kolker adds that these elements aid the articulation of cinematic space also referred to as mise - en - scene. This study only interrogated three elements; setting, clothing and costume, acting and character portrayal based on four episodes; two of Inspekta Mwala and two of Machachari.
2.2.1 Setting

Barsam (2007) defines the setting of a movie as the time and place in which the story occurs. It establishes the date, city, country, the characters’ social, educational, cultural backgrounds as well as other identifying factors vital for understanding the characters. For instance, what they wear, eat and drink. Setting sometimes provides implicit explanations for actions or traits that might otherwise be considered unusual because cultural norms vary from place to place and throughout time. Setting also adds texture to the movies diegesis, enriching our sense of the overall world of the movie. In addition to this, setting provides essential contextual information that helps us understand story events and character motivation Barsam (2007). Setting also helps to reveal the characters state of mind (loneliness, desperation, alienation, among others). In as much as Barsam’s insights into the importance of setting was helpful to this study he does not touch on locally produced dramas and does not explain what part setting plays in making a movie sellable.

Prince (1997) defines sets as the physical locations in which the action occurs. These locations, he adds, can be indoors in the studio or they can involve the use of “real,” that is, non-studio-created locales.

According to Gitimu (2013), setting is used in drama to depict changes in plot lines as each plot is set in the confines of the character. Secondly, setting takes up a symbolic stand as a visual sign by calling attention to various elements such as weather, the size and nature of the set to suggest to the viewer the circumstances in which the story is
taking place. She further adds that various sets are decked with objects and décor that make them realistic for the action. Gitimu’s findings are supported by Partmore (2005) who opines that good production design (setting) just as cinematography and sound should be invisible, meaning that the viewer should not notice it. There should be a balance in all elements of production such that they all complement each other rather than some appearing more superior or more important than others.

2.2.2 Clothing and costumes

According to (Zettl, 2003) the type of clothing that a performer wears is dictated by not only their personal taste but also the type of program and the particular setting. Some types of clothing look better on television than others. A camera may look at a performer or actor from both a distance and close range; therefore, it is important to consider the line, texture and details of clothing because they contribute to the overall colour scheme in a program. Zettl adds that television has a tendency to make people look fatter than usual; therefore, the overall outlook of the clothing should look pleasing from a variety of angles and should appear slim-fitting yet comfortable. The most important consideration for choosing colour is that they harmonize with the set. The colour of clothing worn should not be the same as that of the set, the texture and detail of the clothing must not make the clothing appear too busy.

Costumes are the clothing worn by performers on set in front of a camera. Among other things they are used to depict a particular time period (Prince, 1997). According to Zettl (2003) the colour and pattern restrictions for clothing also applies to costumes. The total colour design, that is, the overall balance of colours among scenery, costumes and
makeup is important in television plays. According to Prince (1997) an organized and unified visual design, agreed upon by the director, cinematographer, and production designer will facilitate a unified mise-en-scene in which all of the elements (costumes, sets, lights, colour and performance) work together to advance the narrative, to represent mood and atmosphere on screen, and to evoke appropriate interpretive and emotional responses by the viewer.

2.2.3 Acting and character portrayal.

According to Kolker (1999), actors are the most recognizable, most promotable, sometimes the most memorable elements of a film. They create an illusion of embodiment, of giving story flesh and bone. They are turned into representations of what we want to think, want to be and know we want to see. They are our collective imaginary, cultural repository of images of beauty, sexuality, romance, strength and power. Kolker adds that film acting and the very bodies who do the acting, should be understood as part of a film’s mise-en-scene.

The above sentiments are echoed by (Prince, 1997) who states that actors’ performance is a component of mise-en-scene which includes stylistic transformation of human behaviour and feelings to establish clear references and correspondences with that behaviour. Prince adds that filmmakers can transform performance style into an element of mise-en-scene in film by: emphasizing the unique body language of the performer, regulating the intensity of performance style, by transforming the performer into a visual “type”, and by relating to additional structural elements in the scene.
Barsam (2007) adds that in analyzing any actor’s performance we should consider; appropriateness, inherent thoughtfulness or emotionality, expressive coherence as well as wholeness and unity. Viewers expect an actor to behave as if he or she were not acting but were simply living an illusion of a character we can accept within the context of the movie’s narrative. Audience expect to see an actor convey a character’s thought process or feelings behind the character’s thought process or reactions. Meaning that characters must appear vulnerable to forces in the narrative, capable of thinking about them, and if necessary, changing their mind or feelings about them (Barsam, 2007). He further says that irrespective of the behaviour an actor uses to convey character; it must be intrinsic, not extraneous to the character, maintaining not only a coherent manner but also a fit between setting, costume, and behaviour. It is only when an actor achieves such a fit that he or she is playing in character (Barsam, 2007). Barsam concludes that it is only when a character has been able to maintain an illusion of a seamless character that he or she is seen to have achieved wholeness and unity.

2.3 Audience responsiveness and perception of the creative strategies
Kilonzo (2016), a proponent of Anderson (2002), states that perception is a mental process whereby an individual selects data or information from the environment organizes it and then draws significance or meaning from it. Citing Solomon and Stuart (2000) he adds that perception is the process by which people select, organize, and interpret information from the outside world. People receive information in the form of sensations by sensory receptors; eyes, ears, nose, mouth and fingers.
According to Bordwell & Thompson (2008), cinema is an art because it offers filmmakers ways to design experiences for viewers. Those experiences can be valuable regardless of their pedigree. They add that films for audiences both small and large belong to that very inclusive art called cinema.

To design experiences for viewers is an expensive venture. It requires resources during preproduction, production and postproduction. And even when the whole process is finished the headache of selling the finished program begins. Television stations are in the business of selling “air-time”. They often compete against each other and against other media in the market for the advertising revenue. This revenue is principally generated from the audience. The size of audience determines audience ratings hence the number of advertisers desiring to place advertisements in the station (Pringle and Starr, 2006). The audience will seek a television station because of the programs that it airs. To attract viewers a producer has to employ creative strategies that will capture and maintain the audience by appealing to their perception.

Viewers may not always be aware of the contributions of the sound designer, image designer, or other personnel working behind the scenes in a film but they remember striking use of colour or lavish costume (Prince, 1997). Prince further states that production design can create highly artificial locations, effects and images. As much as viewers expect the film to provide images, narratives and spectacles that transform their sense of life and the world, they also demand reference to life and correspondence with
experience from motion pictures, otherwise they lose credibility. Though the human eye
cannot manipulate or duplicate images as does an editor or cinematographer, the viewer
becomes familiar and adept at interpreting by virtue of watching films. Though motion
picture images and stories can define their own rules of representation in ways that
significantly depart from viewers’ real-world experiences, viewers accept the unusual
images, characters and stories established in the films as a representational reality that is
ture on its own stylized terms. However, this must correspond with the viewer’s
understanding of human behaviour and feelings otherwise, the story and its flamboyant
transformation of reality will lose credibility (Prince, 1997)

Prince (1997) adds that viewers evaluate performances by drawing comparisons with
their real-world knowledge of human behaviour and what seems to be a plausible likely
or consistent response by a character in a scene’s comedic or dramatic situation. If
viewers decide that the actor’s emotional modeling in the scene is appropriate and
convincing, given the narrative circumstances, they may go on to share in the character’s
emotions by way of empathy (Prince, 1997, p. 101). Prince also argues that viewers
engage in a complex set of evaluations about the moral and ethical acceptability of a
character’s screen behaviour leading to their readiness to empathize with characters and
situations.

According to Pringle and Starr (2006), although viewers may be exposed to other
content such as commercials, public service programs and promotional announcements,
their principle goal is to view program content that satisfies their need at a particular
time. This implies that a television viewer’s concentration and enjoyment of what he is
watching at any given time is sometimes interrupted by other contents that are airing during his favourite show. They add that programs that fail to attract viewers or to satisfy their needs are endangered. Wesonga (2012) citing Bell, I., Abrams, N and Udris, J (2001) adds that a film only acquires social-cultural importance in the existence of an audience.

The importance and power of the audience has not always been valued, particularly in Africa. Mugwe (1982) states that until the 1980s, television stations in Africa were owned by the government and were run mostly by civil servants (Mugwe, 1982). This meant that they were not geared towards profit making; therefore did not face the danger of being shut down due to a recession in profits or bankruptcy. Mugwe adds that the criteria for the choice of programs for transmission was not just what the public wanted and would buy but a compromise between this and what the government felt the public should watch. Mugwe discusses the value of television as an agent for social change, particularly in matters pertaining to development. His focus was on unscripted television play. His argument does not touch on the objectives of this study.

2.4 Possible ways of intersection between creativity and marketing.

The Chartered Institute of Marketing (CIM) defines marketing as a management process responsible for identifying, anticipating and satisfying customer requirements profitably (Kotler and Armstrong, 2012). This definition applies to both goods and services. There are three main activities in the film industry: the production, distribution and exhibition (Kerrigan, 2010). According to Kerrigan, for a film to reach the marketplace it must pass
through the hands of a production company, a distributor and an exhibitor. In line with this, Kerrigan (ibid), a proponent of Durie et al (2000) defines film marketing as any activity that assist a film in reaching its target audience at any time during its life.

According to Pringle & Starr (2006), the relationship between marketing and creativity is seen in the fact that broadcasting stations generate the majority of their revenue through the sales of air time to local, regional and national advertisers. Through television audience research, broadcasting stations are able to advise advertisers on the number and kind of people who hear or see its programs and the cost of reaching particular demographic categories (Pringle & Starr, 2006). Pringle and Starr discuss both radio and television broadcasting. They do not explain what creative strategies broadcasting stations employ to attract and retain their viewers and if viewers are responsive to such strategies. However, their views shed light into the relationship between marketing and television programming in general.

The main interest of an advertiser is to bring a product or service to the attention of those most likely to use it using radio or television. Programs that attract potential customers stand the best chance of attracting advertising revenue, especially if the number of people is large and the cost of delivering the commercials to them is competitive. However, though the commercials are desirable to the broadcaster for the purposes of financial gains, viewers see them as undesirable interruptions (Pringle & Starr, 2006). The discussion by the two authors is very crucial to this study because it clearly shows the correlation between the creative and the commercial sides of television programming and
the place of the viewer in this equation. However, though helpful to this study, the situation discussed by the two authors is not based in Kenya.

According to Patmore (2005) the large amounts of money spent in making a film can only be recouped only if, people ‘get to see it’ (p. 126). Most shows are largely financed by revenue from advertising and sponsorship (Baredt, 1993). This implies that the filmmakers must employ creative strategies that the audience perceive and consciously or unconsciously respond to.

Studies have found a strong relationship between the artistic and commercial side of film. Hoskin and MacFadyen (1991) stated that the United States is the world’s leader in using a marketing approach whereby program development is usually undertaken with audience maximization in mind. The study was carried out to examine whether the advantages that have enabled the United States television program suppliers to dominate world trade are sustainable in the new broadcasting environment. Though this study was conducted in the United States, it is of interest to this study in that it shows how some of the developed countries have employed marketing to succeed in the production and broadcasting of television programs. However, the two researchers looked at television broadcasting in general. Their study was not confined to drama programs. The study did not establish what creative strategies are employed to make their programs popular or how the audience responds to the creative strategies used.
According to Kolker (1999), a television viewer watches and takes part in multiple narratives: the main program, the commercial interruptions, and the domestic dramas going on in the room, all of them folded one within the other. This means that as a program is being screened, a viewer’s attention is interrupted by advertisements airing during breaks in the program and other diversions caused by whatever else is happening in the room. Therefore, a filmmaker must deliberately employ creative strategies that capture and hold the attention of the viewer. Kolker explains that television commercials are an integral part of television programming. He argues that in television, there is a kind of pay-as-you-see process that was instituted in the early days of television production whereby advertisers would invest in a program in the hope that viewers would buy the products that were advertised on the television shows. (Kolker, 1999) He states that:

Both advertising and television programming need each other to survive. The presence of the advertiser and the production of programming to support the advertised product constitute the essential dynamics of television. Television programming does not stand on its own but is interlaced with commercials (Kolker, 1999, p. 179)

Though Kolker’s argument is not based on a Kenyan situation, his work assisted the study in getting insights into how advertisers/sponsors use television programs to reach their target markets; and how on the other hand advertising/sponsorship facilitates program makers to reach their target audiences.

According to Dominick (1990), the big revenues that broadcasting stations make come from the sale of commercial time to advertisers. He further adds that a station or network
must allocate a specified number of minutes per hour that is offered for sale to advertisers. These sales can only be realized if filmmakers are sensitive to viewers needs thereby employing creative strategies that viewers will perceive and respond to either consciously or unconsciously. Dominick’s view concurs with that of Kolker (1999) but both writers’ discussions are not confined to drama programs but tackle television programming in general. The scenarios described are not of programs developed in Kenya, although they apply to the local situation therefore helpful to the subject under interrogation.

Television production deals with the inception, development, production, management and distribution of commercially innovative and original television contents and properties across multiple delivery platform and channel (Ogunpitan, 2011). In order to continue to thrive, companies must acquire and keep customers (Clancy, 2008). All successful marketing strategies must begin and end with the customer. This means that program producers must employ creative strategies that will attract and keep the viewer. This is not a once off activity but one that requires producers and marketers to test their assumptions about their viewers constantly (Clancy, 2008).

According to Benjamin (2014), television is the most popular form of modern entertainment and television drama serial the most popular genre on television. He adds that watching television drama has become a national addiction in many nations. Zettl (2003) opines that a producer in a television station is bombarded daily by information about the various aspects of specific television audiences and ratings. He further states that ratings are especially important for commercial stations because the cost for
commercial time sold by the station is determined primarily by the estimated size of the target audience. This view is supported by Kerrigan (2010), who states that the fact that filmmakers develop films for viewing, there is need to focus on the audience. He adds that the filmmakers, producers and marketers need to have an understanding of the different audiences that exist and get to know how to engage them. Clancy (2008) adds that in order to continue to thrive, companies must acquire and keep customers. This view supports the argument that if television drama producers do not engage creative strategies to capture and retain the audience, they are unlikely to enjoy any significant popularity. The views by these authors support the assumption that this study sought to prove; although they are not based on scenarios in Kenya.

The popularity of a television program is measured through audience rating. Audience rating is the percentage representing an estimate of television households with their sets turned on in a given population (Zettl, 2003). The fact that television sets are turned on in a given population does not necessarily mean that they are being viewed. Zettl’s insights were valuable to this study as he looked at the importance of audience ratings vis a vis the business side of film. According to Zettl’s argument, the fact that television sets may be on in a household does not mean that they are being watched.

Broadcasters are responsible for operating a station profitably for its owners, if programs attract a big audience; there is the likelihood that profits are realized (Pringle & Starr, 2006). Therefore, managers in a broadcasting station, approve, initiate, select, fund, schedule and promote programs that are likely to attract as many people as possible
among the targeted audience. Although the author articulates the correlation between the creative and the business side of film, he has not established what strategies need to be employed to attract more viewers in order to attract business into a television station.

Other studies that relate to this study have been conducted by different scholars. Wesonga (2012) is one of the scholars that have conducted a study on television drama in Kenya. His study was an examination of the portrayal of student characters and their behaviour patterns in Kenyan Television drama. He examined how students’ value systems are influenced by technological advancement. He studied *Tahidi High*, a locally produced drama program. He interrogated the relationship between the behaviour patterns of characters in *Tahidi High* and their psychology. He focused on analyzing the elements of style and how it enhanced the realization of the characters investigated. His data was derived from watching the videos of the drama under investigation, library research and the internet. Wesonga’s study used the Stylistic Literary theory and the theory of Discourse Analysis as the basis for his theoretical framework.

His study investigated a drama program aired on the same television station as the ones under investigation in this study. However, his study is different in that it does not tackle issues of creative strategies employed in *Tahidi High* nor did it deal with the issue of how, if at all, audience perceive or respond to the said creative strategies. The study did not establish any possible ways of collaboration or intersection between creativity and marketing. Wesonga’s study is similar to this one in that both seek to add valuable knowledge in the area of Television drama production in Kenya.
Wesonga (2012), in his research project states that other researchers like Wanjiku Mukora in her work *Beyond Modernity* looks at the dilemma of the modern woman as she tries to balance between traditions and modernity. Wanjiku’s study interrogates full feature films and not locally produced dramas, *Battle of the sacred tree* (1994) by Wanjeri Kinyanjui and *Saikati* (1992) by Anne Mungai. Wanjiku’s study examines the conflicting roles of women in the modern world as presented in the two films that she selected. According to Wanjiku, the two films present the dilemma of women as they strive to pledge loyalty to tradition on one hand and the desire to embrace modernity on the other. Wanjiku interrogated full feature films not television dramas.

Gitimu (2013) examined the role of setting as an element of mise-en-scene in serial drama edutainment. She argues that setting and set properties play a great role in enhancing the message in entertainment education serial dramas. By close-reading one such serial, *SIRI*, her study concluded that setting is part of the basic elements of serial drama edutainment. She employed the Social Cognitive Theory in her research. Her study is useful to this one but different in that it looked at only one creative strategy. She does not explain whether setting as a creative strategy can be used as a tool for marketing a drama serial.

Mutunga (2013) conducted a study on the aesthetics in selected Kenyan drama films. He sought to analyse dramatic aspects of some selected drama films produced, directed and acted by Kenyan people in Kenya. His study looks at dramatic aspects of the selected films to establish the peculiarities of their aesthetics and to investigate the social-cultural
aspects embedded in them. The study also sought to ascertain that aesthetics in Kenyan films are not inferior to those from other parts of the world. Although aesthetics play a major role in film and television drama production, this study was not involved in demonstrating how this makes films more popular or how aesthetics improve audience ratings. However, Mutunga’s study has assisted this one in looking at costumes and the role they play in a film.

Mugubi (2014) looked at children’s film as an artistic genre with distinctive character and utility in society. His study interrogated Machachari, one of the dramas this study interrogated, with a view to establishing whether the presentation of the child with regard to behaviour patterns and theme conforms to true childhood. The in-depth analysis of Machachari has assisted in understanding other aspects of the program and has enriched this study in that it has looked at other creative strategies used in the program other than those interrogated in this study.

Kilonzo (2016) undertook a study to determine factors that influence the viewership of local content in Kenya. In her study, Kilonzo examined how television stations can develop marketing strategies that are responsive to customer’s preferences and wants in order to gain competitive advantage. Kilonzo’s study while useful to this study differs in that this study seeks to look at selected creative strategies, viewers’ perception and responsiveness to these creative strategies and the convergence between marketing and creativity.
Were (2015) investigated possible impact of locally generated television programs on selected Kenyan television viewers in Dagoretti sub-location; Nairobi. The study sought to establish the level of awareness of viewers of locally generated TV programs of Citizen TV, to examine the nature and the impact of information consumed by viewers among Dagorreti location residents and to establish motivational factors for watching locally generated TV programs among Dagoretti location residents. Were’s study was helpful to this study because it tackles one of the programs being interrogated by this study, Machachari.

Ndirangu (2015) looked at factors that affect demand for locally produced films in Nairobi County, Kenya. His study investigated the effect of factors concerned with film consumption and consumer’s characteristics on film choices. The study recommended that producers and distributors of films should ensure that locally produced programs are equally readily available and easily accessible to consumers. This study is important in that it looked at film consumers, their perception and what influences them to watch local films as opposed to foreign films and vice versa. Though this study was helpful, its objectives are quite different from those of this study.

From the Literature reviewed, it is noted that filmmakers and television program producers recognize and consciously employ techniques and creative strategies while making films in order to attract, capture and retain viewers. Viewers, on the other hand, draw meaning and enjoyment out of a film and become “adept at interpreting by virtue of
watching films” (Prince, 1997). Viewers may go through this process either consciously or unconsciously.

Though films and television programs are a work of art and should be appreciated and taken as an end in itself, it must be realized that they are made with a motive to make profits. For this to happen they must be made visible through promotions to the target audience.

2.5 Theoretical Framework

To facilitate the achievement of the objectives set in this thesis, the study was informed by Formalist Theory and Social Marketing Theory. The study was interested in a theory that would interrogate creative strategies used in the production of the selected drama programs, audience response and perception of these creative strategies, and how the creativity employed in the production of the selected dramas converge with marketing of the same with a view to establishing if there is any correlation between creativity and marketing and if there exists a symbiotic relationship between the two.

2.5.1 Formalist Film Theory

The theory was formulated by Shklovsky, Tynanov, Vladimir Props and Vertov between 1915 and 1930 (Stam, 2000). It revolved around the Linguistic Circle of Moscow and the Society for the Study of Poetic Language. They were involved in cinema as scriptwriters and aimed at constructing a sound foundation or “poetics” for Film Theory comparable to their poetics in Literature. According to Stam (2000), formalists were the first to explore
the analogy between language and film. The formalists were also preoccupied with the
*techne*, that is, the materials and devices of the artist/artisans “craft”. They sought a
scientific basis for what would seem to be a highly subjective field: aesthetics. They also
focused on their self-expressive, autonomous dimensions. Shklovsky coined the term
*ostrenanie*, “defamiliarization” or “making strange”, and “zatrudunenie,” “making
difficult”, to denote the way that art heightens perception and short-circuits automatized
responses. To the early Formalists aesthetic perception was an end in itself (autotelic).
They saw art, as Shklovsky called it, as the “artfulness of an object,” for feeling the
“stoneness of a stone”. This Theory was relevant to this study in that, as stated by
Tomashevsky (Dudley, 1976), all literally techniques which are regarded as artistic like
irony, humour, pathos, figures of speech, function as conscious distortion of reality. This
means that all production elements and creative strategies are used to deliberately “force
art away from the representation of reality”. The set design, clothing and costuming,
actors and performance, make-up, language, and elements of cinematography all work in
harmony to make a successful film or drama program. The way the creative team
presents a film or a television program makes the viewer pay attention to it and draw
meaning and emotion out of it. Dudley (1976) in reference to Shklovsky’s idea of
formalism states that,

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The
 technique of art is to make objects “unfamiliar” to make forms difficult, to increase the difficult and length of
perception because the process of perception is an aesthetic and in itself and must be prolonged. Art is a way of
experiencing the artfulness of an object; the object itself is not important (Dudley, 1976 p. 80)
Shklovsky view is supported by Kolker (1999) that all aspects of a film are based on formal, structural principles, and meaning is always communicated by structure. He further states that meaning does not exist without a form to communicate it; and that human beings never simply “know” something. When they respond emotionally to a film, there is always a formal structure driving that response. The shortcoming of the formalist theory, of relying so much on the formal structure of the text at the expense of the meaning, is mitigated in this study by the use of the social marketing theory.

2.5.2 Social Marketing Theory

Social marketing as a discipline was “born” in the 1970s, when Philip Kotler and Gerald Zaltman realized that the same marketing principles that were being used to sell goods to consumers could be used to “sell” ideas, attitudes and behaviour (Weinreich, 2006). Kotler, Lee and Child (2006) explain that social marketing is a process that applies Marketing principles and techniques to create, communicate and deliver value in order to influence target audience behaviour that benefit society.

According to Television viewers and Radio Listeners Association of Kenya (TEVIRA) (2012), the media is unquestionably the source of social, political and economic development of the world due to easy and quick exchange and access to information. TEVIRA emphasizes that the manufacturing industry, businesses and politicians have exploited the techniques of mass information to influence the life styles, behaviour, character and opinions of the people of the world. This theory has been used successfully in Kenya whereby most drama programs are done with a theme/moral in mind geared at
changing the way audiences look at different issues happening around them. There is always an underlying message aimed at educating the viewer on certain social issues. According to Boggs & Petrie (2004) a filmmaker can only involve an audience with people. Not with gimmicks, with sunset, with hand-held cameras, zoom shots or anything else. An audience needs something to worry about, some person they can worry and care about.

This marries with Formalism Film Theory which emphasizes that for viewers to react to a film the way they do, there must be a formal structure driving those responses. Kerrigan, F. (2010) argues that social marketing is the use of the arts in advancing social causes and influencing social change. He gives an example of documentary filmmakers, who have been engaged in those activities and film marketers have entered this realm through their efforts to increase the audience for such films as well as for feature films highlighting social issues in an attempt to influence social change.

As earlier on indicated, marketing in the film and television business has historically suffered from a tendency to be approached and viewed from a tightly drawn perspective (Finney, 2010). The standard, traditional assumption is that marketing stands for a set of elements created and executed by a department at a certain stage of a film’s life, most often restricted to the theatrical release (Finney, 2010).

Mugwe (1982) argues that at the international, national and regional level, television is used in campaigns geared towards changing the world for the better. He adds that in
Kenya, even in entertainment programs such as plays, the main aim is to entertain the audience while at the same time pass on some information or educating them on appropriate behavior. This is demonstrated by the fact that all local and regional drama programs are aired during prime time. For example, at Citizen TV, local dramas are transmitted between 7.30 pm and 8.00 pm when it is estimated that most of the target audience hence the target customers for goods and services advertised at this segment are at home.

As noted by Kotler and Andersen (2013), social marketing seeks to influence social behaviour to benefit the target audience and the general society. Social marketing begins and ends with the target. Therefore, television programs can be said to use the principles of social marketing theory to achieve the producers, marketers and stations goals and objectives.

To add onto those views, Rea, P & Irving, D (2010) state that film has the potential to influence a great many people. They state;

Coupled with the wide distribution of these media is the issue of the power of their content to influence. We are now grappling with crucial problems, from overpopulation to racial discrimination…management of human resources. Film and video have a powerful voice in the dialogue about these challenges (Rea & Irving, 2010, p. xiii)

Film will only influence if the viewer is able to perceive and respond to the creative strategies used to deliver the art to them.
The diagram is an illustration that the creative team in a television drama has to employ creative strategies that the audience will perceive and respond to during viewing. The diagram also illustrates that the marketing and creative teams have to work together for each of them to succeed. Marketing makes a brand visible by employing different strategies like bill boards, Newspaper advertisements, promotion across multiple delivery systems (platforms), road shows among others. Even if a program is very well done and people never get to know about it, they will not make deliberate efforts to watch it. A program is promoted across multiple delivery systems for the viewer to know that; such a program exists, and if they already have that information, to remind them that it is still there, still good, comes at a particular time and how much it would cost to access it. The main goal for the efforts made by different players is to ensure that the audience is satisfied. If a program is geared towards audience satisfaction, it will attract more viewers which will translate into high ratings. Advertisers look at audience ratings in order to decide where to place their advertisements. If all the players involved in a television program production collaborated effectively the result would be viewer satisfaction.
leading to high ratings which translate into profitability. The relationship between the creative, sales and marketing teams in making a successful film/program is symbiotic.

2.5.3 Conclusion

The chapter has discussed creative strategies, audience responsiveness and perception of creative strategies and the correlation between creativity and marketing. It also looked at the theoretical framework whereby two theories were discussed; Social Marketing theory and Formalist Film theory. Thereafter, the conceptual framework was outlined. The methodology that was employed in conducting the study is presented in chapter three.

The literature reviewed was very helpful to this study. However, gaps were established in the area of film/program marketing. Although the area of creative strategies employed in the art of film/program making has been discussed by different scholars and authors both local and international, the area of how the audience perceive them either has not been adequately covered. Also not adequately covered is the convergence between creativity and marketing although some writers have argued that; film as a work of art, even when done as a leisure activity, is done with the hope that it will bring some returns to the filmmaker not only to recoup the cost of production but also to make some surplus (Bordwell & Thompson, 2008). For this to happen it must be packaged in a way that will attract the viewer, placed in such a way that the audience is able to access it, priced with the target audience in mind that they are able to afford to view it, promoted so that the target audience gets to know about it and exhibited in platforms accessible to the target audience. The area of film marketing and how creativity merges with the commercial side
of film is not adequately covered particularly in Kenya. This study intended to fill this gap and open further discourse in future studies.
CHAPTER THREE
METHODODOLOGY

3.1 Introduction

This chapter describes the methods that were employed in the pursuit of the research objectives. The aspects discussed to realize this end include; research design, study location, target population/accessible population, sampling techniques and sample size, data collection techniques and finally data analysis. The research instruments, their administration and determination of their reliability and validity are also discussed.

3.2 Research Design

According to Kothari (2007), research design is the advance planning of the methods to be adopted for collecting the relevant data and the techniques to be used in the analysis of the data collected, keeping in mind the availability of staff, time and money. The study sought to investigate some of the creative strategies employed in the production of two selected drama programs that air on Citizen TV, Kenya, (Inspekta Mwala and Machachari). The study also set out to find out audience perception and responsiveness to these creative strategies and the correlation between different stakeholders in the production, sales and marketing of drama programs and the challenges, opportunities and prospects encountered in this endeavour. Multiple case study design was adopted to gather both qualitative and quantitative data on the two drama programs.
3.3 Research Site

The study was carried out at Citizen TV, Royal Media Services, Nairobi, Kenya and its viewers in Nairobi County. Citizen TV is located at communication centre, Maalim Juma Road, off Dennis Pritt Road in Hurlingham area, Nairobi, Kenya.

3.4 Target Population.

Orodho (2005) defines the target population as a set of elements that the researcher focuses upon and to which the results obtained by testing the sample should be generalized. The target population in this study comprised of the viewers of the two drama programs within Nairobi County and the station staff in production, marketing, sales and general management. The target population also included the viewing and analyzing of episodes from *Machachari* and *Inspekta Mwala* aired in 2015.
3.5 Sampling Techniques and sample size

Mugenda and Mugenda (2009) state that sampling is a process of identifying individuals to participate in a study. Ideally, the individuals should represent the large group from which they have been selected to allow for generalization.

The study employed the sampling formula developed by Fisher et al (1991) summarized as follows:-

\[ n = \frac{z^2 \times (pq)}{d^2} \]

Where:

\[ n \quad = \quad \text{Desired sample size} \]
\[ Z \quad = \quad \text{Standard normal deviate (1.96) corresponding to 95% confidence interval.} \]
\[ p \quad = \quad \text{Expected proportion of the audience watching drama programs (in proportion of one),} \]
\[ q \quad = \quad 1 - p \]
\[ d \quad = \quad \text{degree of accuracy required (0.05)} \]

The sample was calculated as:-

\[ = \quad 1.96 \times 1.96 \times 0.5 \times 0.5 \div 0.05 \times 0.05 \]
\[ = \quad 384 \]
Daniel (1999) argues that a sub sample of 30 percent is adequate for a cross sectional social research. This translates to 115 respondents. According to CAK (2015), the Programming Classification for the two drama programs by the Kenya Film Classification Board as mandated by the Film and Stage Plays Act Cap 222 is General Exhibition (GE) suggesting that they are suitable for the general family viewing. In this regard, the study adopted simple random sampling to get the required number of viewers. Random sampling was done for the two dramas. Purposive sampling was also employed on the staff as summarized in Table 3.1

Table 3.1 Sampling

<table>
<thead>
<tr>
<th>Category of respondents</th>
<th>Population</th>
<th>Sampling technique</th>
<th>Sample size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>Infinite</td>
<td>Formulae ( n = \frac{z^2 pq}{d^2} )</td>
<td>115</td>
</tr>
<tr>
<td>Drama Production staff</td>
<td>4</td>
<td>Purposively selected</td>
<td>4</td>
</tr>
<tr>
<td>Marketing staff</td>
<td>3</td>
<td>Purposively selected</td>
<td>3</td>
</tr>
<tr>
<td>Sales staff</td>
<td>3</td>
<td>Purposively selected</td>
<td>3</td>
</tr>
<tr>
<td>General Management</td>
<td>3</td>
<td>Purposively selected</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total sample</strong></td>
<td></td>
<td></td>
<td><strong>128</strong></td>
</tr>
</tbody>
</table>

Sampling also included the viewing and analyzing of 4 randomly selected episodes, 2 from Machachari and 2 from Inspekta Mwala aired in 2015.
3.6 Research Instruments

Close reading was used to analyse the three creative strategies that the study looked at; setting, clothing and costumes and acting and character portrayal, questionnaires and focus group discussions were used to collect primary data from the viewers while interview guides were used to collect data from citizen TV staff and management. According to Kombo and Tromp (2006), a questionnaire is a research instrument that gathers data over a large sample. It can reach a large number of subjects who are able to read and write independently. It was preferred as it allows for anonymity of respondents especially the audience/viewer. The tool had both open and closed ended questions which were easier to administer, analyze, and were economical in terms of time and money (Mugenda and Mugenda, 2009; Orodho, 2005). Interviews were held with the respective staff at Citizen TV. Those involved were the marketing, sales and production teams of the two drama programs as well as the management team at Royal Media Services. The interview was found to be an appropriate instrument since it allowed the researcher to read among other things body language in the responses of the respondents. Secondly, it allowed for readjustment particularly where the researcher felt the interview guide was insufficient.

The tool was divided into three sections where each section aimed at addressing a particular objective of the study. Section one collected the background information about the respondents and the two programs. The second section sought information on creative strategies. The last section was on the intersection between creativity and marketing.
Validity of Research Instruments

The validity of instruments represents the degree to which a tool measures what it purports to measure (Mugenda and Mugenda, 2009). It is also the degree to which instruments reflect adequacy or appropriateness. Validity can also be said to be the degree to which results obtained and data analyzed represent the phenomenon under investigation (Orodho, 2005). In this research, validity was taken to mean the extent to which the instrument covers the objectives. To enhance the content validity of the research instruments, the researcher sought the expertise of the two supervisors both of whom are experts in the Department of Film and Theatre Arts at Kenyatta University. Additionally, a pilot study was conducted with four respondents whose responses were not included in the main study. Orodho (2004) asserts that once the questionnaire has been constructed, it should be tried out in the field to ensure further validity. The essence of piloting was to remove any ambiguity in the instruments in order to ascertain that the tools elicited the information they were designed to collect.

The respondents for the piloting included one drama production staff, one marketing staff, one sales staff and one general management staff. These were purposively selected. Their feedback enabled the researcher to reconstruct some of the questions in the marketers and sales staff tool because they enquired about production, and the respondents could not understand the technical language in TV production. There were sixteen (16) viewers who participated in the piloting. The number was 5% of the sample size and was within the range recommended by Orodho (2004) as adequate for piloting.
3.8 Reliability of the Research Instruments

The other purpose of the pilot study was to help establish the reliability of the questionnaire. Mulusa (1998) observes that a reliable instrument should produce the expected results when used more than once to collect data from two samples drawn from the same population. The Cronbach’s alpha was used to establish the reliability of the sample. Cronbach’s alpha is used by most researchers as a test of internal reliability.

Cronbach’s alpha reliability coefficient normally ranges between 0 and 1. The closer Cronbach’s alpha coefficient is to 1.0 the greater the internal consistency of the items in the scale. George and Mallery (2003) provide the following rules of thumb: “_ > .9 – Excellent, _ >.8 – Good, _ > .7 – Acceptable, _ > .6 – Questionable, _ > .5 – poor, and _ < .5 – Unacceptable” (George & Mallerly, p.231). This research will consider an alpha of .7 as a reasonable goal for the instruments used. Orodho (2004) recommends that 5-10 percent of the target sample should be subjected to the reliability test and as such the 20 responses from the viewers were subjected to the reliability test and the results were as shown in Table 3.2

Table 3.2 Reliability statistics

<table>
<thead>
<tr>
<th>Objective no.</th>
<th>Cronbach’s Alpha</th>
<th>No. of Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective 1</td>
<td>.783</td>
<td>12</td>
</tr>
<tr>
<td>Objective 2</td>
<td>.827</td>
<td>8</td>
</tr>
<tr>
<td>Objective 3</td>
<td>.725</td>
<td>1</td>
</tr>
</tbody>
</table>
The Cronbach’s Alpha yielded a coefficient of 0.783 for Objective 1, 0.827 for Objective 2 and 0.725 for Objective 3 respectively. In the social sciences, acceptable reliability estimates range from .70 towards 1 (Nunnally & Bernstein, 1994). The tools for the study were, therefore, reliable.

3.7 Data collection Procedure/techniques
An introduction letter was obtained from the School of Creative Arts, Film and Media studies, Kenyatta University, after which a research permit was sought from the National Commission of Science, Technology and Innovation (NACOSTI) headquarters in Nairobi. The permit was issued. The researcher then consulted with the management of Citizen TV on the modalities of interacting with the staff and management in the sample for the purposes of collecting the data. Permission was sought and granted by the Production Manager, Citizen TV.

3.8 Data Analysis and presentation
Data from interview guides were coded to represent attributes or measurements of variables. For ease of analysis, data was entered into the computer by use of the Statistical Package for Social Sciences (SPSS) version 22. Descriptive statistics of frequencies and percentages were used to summarize the data. Data from the open-ended items in all the categories of questionnaires were read thoroughly and recorded for qualitative data analysis. Themes and categories for all types of questionnaires were generated, evaluated and analyzed for usefulness in answering research questions and for thesis writing. Data from the programs was analysed through close reading of four episodes. Two episodes of Inspekta Mwala and two of Machachari were viewed and
analysed. Monaco (2009) defines close reading as the way we process, text, images and sound in a film. Close reading was used to analyse the creative strategies in the selected episodes namely settings, clothing and costumes, acting and character portrayal. The four selected programs, two from *Inspekta Mwala* and two from *Machachari* were also subjected to a focus group discussion.

### 3.9 Ethical Considerations

According to (Bell, 2004), the ethical conditions for research in practice are the opportunity to remain anonymous, where all information is treated with strict confidentiality and where possible the interviewee is given a chance to verify statements when the research is in draft form. As discussed earlier, the researcher obtained a research permit from the National Commission of Science, Technology and Innovation (NACOSTI). All respondents’ interactions were treated consistent with “Human Subjects” Approved Protocol.

### 3.10 Conclusion

The chapter has discussed the methodology that was adopted to interrogate some of the creative strategies employed in both *Inspekta Mwala* and *Machachari* on Citizen TV, Kenya. It included the research design, target population, sampling, data collection, data analysis and the logistical considerations. The reliability and validity of the research instruments were also discussed. The findings are presented in chapter four.
CHAPTER FOUR
DATA ANALYSIS, INTERPRETATION AND DISCUSSIONS

4.1 Introduction

This chapter presents data analysis, interpretation, and discussions. It begins with the analysis of the creative strategies used in *Inspekta Mwala* and *Machachari*, audience responsiveness and perception of these strategies, an examination of the convergence of creativity and marketing, instrument return rate and demographic data of the respondents.

4.2 Creative strategies

The first objective of this study was to identify and analyse the creative strategies employed in the selected dramas. To achieve this, two episodes of *Inspekta Mwala* and two of *Machachari* were watched and analysed for the creative strategies employed. The creative strategies studied were; setting, clothing and costumes, acting and character portrayal. The study looked at the creative strategies used in *Inspekta Mwala* and then handled those used in *Machachari*.

To achieve this, the study started with an extended summary of the 4 episodes, followed by an interrogation of the selected creative strategies used in the two dramas. The first strategy to be interrogated was setting, followed by clothing and costumes and lastly actors’ performance. A summary was provided at the end of the chapter.
4.2.1 Extended summary of the texts

For an effective analysis of the creative strategies the study deemed it necessary to do an extended summary of the selected episodes. The summary is extended because it involves appraisal of the storyline of the two programs before narrowing down to the selected episodes.

4.2.2 Inspekta Mwala

The first episode interrogated in the study is a story about a college girl, Jacinta, who departs from what looks like her rural home to go back to town where she goes to college. At the bus station, she enters into a bus and no sooner is she seated than she receives a call from an unknown number instructing her to switch off her phone for two hours for a system upgrade. She does as instructed but unknown to her, the person instructing her is a fraudster who goes ahead to demand a ransom from her mother claiming they have kidnapped Jacinta.

The mother panics, borrows Kshs 55,000 and sends it to the fraudsters. Jacinta calls later after finding numerous missed calls from her mother only to realize that her mother had been conned. She advises the mother to report the matter to the nearest police station, Kona Mbaya.

At the police station, the mother finds two cops, Abdi and Hamdan at the O.B desk. Abdi makes fun of her while Hamdan is sympathetic and advises her to report the matter to the Criminal Investigations Department (CID) office.
Meanwhile, Morio, who does odd jobs at the police station like cleaning, cutting grass among others is busy stealing gifts donated for prisoners from Madam OCS’s office. Jacinta joins her mother at the police station. Just then, the criminal who had claimed to have kidnapped Jacinta is brought in by the CID officers. Jacinta and her mother recognize him; he is Jacinta’s ex-boyfriend. A scuffle ensues.

The second episode interrogated by the study is titled **Oath versus life**. The story is about a shootout between police officers and criminals. Two criminals are killed while two police officers, an Inspector and a constable, are injured. The injured officers are taken to hospital. The Inspector is treated and discharged while the constable is admitted in critical but stable condition.

On receiving the news about the shootout Hamdan decides to quit the Police Service claiming that it is too dangerous. Two police officers, Lavenda and Bokelo try to persuade him to stay but his mind is made up. He is encouraged and incited to take this step by Morio who lies to him that he is usually placed on the front line during operations because somebody at the station wants him dead. However, Lavender persuades him to stay but he refuses. He has already packed his box and wants to return whatever belongs to the Police Service to the office. Lavenda reports the matter to the Officer Commanding Station (OCS), Madam Dorothy, who in turn tries to counsel Hamdan in vain. She senses that Hamdan together with other officers require debriefing because of the nature of their work and calls a doctor requesting for a counselor.
Meanwhile, demonstrators invade Kona Mbaya police station claiming that their innocent children are being murdered by the police without any evidence of the crime committed. They are confronted by constables Muliro and Abdi who do not take the villagers actions kindly. However, two representatives are selected to take their petitions to madam OCS.

At the OCS’s office, they complain about human rights and how their young men are being killed carelessly wondering why the police cannot use rubber bullets. The OCS is so incensed by their claims and wonders if police officers are not human beings and asks if there is anybody who fights for police rights. She angrily sends the two representatives of human rights crusaders away promising to look into the matter.

4.2.3 Machachari

Two episodes were interrogated in this study. In the first episode, we gather that Bahati now lives in the village. He also schools there while assisting his father, Juma, with farm work as well as tending to farm animals. He has an interest in football but his father wants him to discard football and join drama.

It is the season for drama festivals and schools are working towards going to the capital city, Nairobi, for the festivals. Bahati is reluctant to join drama but when his two friends inform him that Vincent, the assistant head boy, might be dropping out of the team going to Nairobi, he grabs the opportunity and the three decide to visit Mr Mokeila at his house to persuade him include him in the team going for the festivals. After some interrogation, the teacher agrees but tells Bahati to ensure that he works hard on the script.
This story is juxtaposed against that of Bahati’s mother, Pamela, and his siblings, Govi and Joy, who were left in Nairobi when Juma and Baha relocated to the rural areas.

From Juma’s conversation with Baha we gather that Pamela, Bahati’s mother, refused to join her husband in the rural area and opted to remain in Nairobi, where she was born and brought up.

The day of the trip finally comes and Bahati is excited that he will be able to visit his mother and siblings. His father prohibits him and gives him a very stern warning against going to visit his mother and siblings. He is given fare and leaves for Nairobi early in the morning the following day. Juma calls Pamela to inform her about Bahati’s impending visit to the drama festivals. His siblings, Govi and Joy, are excited that they will see their brother again. A neighbour, Halima, even offers to make some bites for him.

On arriving in Nairobi, Bahati persuades his teacher to allow him go see his siblings. The teacher is reluctant at first but eventually gives in when Bahati promises to go with the cousin. He tricks the cousin, hides and goes alone. The mother calls the teacher to get directions to the venue of the drama festivals only to be told that Bahati is on his way home. She gets confused and agitated wondering what might have happened to her son and if he is safe wherever he is.
Meanwhile, Bahati, is seated all alone in what looks like a big field enjoying a packet of French fries. The story ends in suspense when a hand appears from nowhere and taps him on the shoulder. He turns slowly to look at the direction of the hand that taps him. From the look on his face he is afraid and uncertain of what is to follow.

In the second episode Juma, Pamela and their two children, Govi and Millie are seated in what looks like a single room discussing various issues. Govi is visited by two boys (twins). He walks out to talk to them. They inform him of an impending football tournament that will be taking place in area five.

Inside the house, Govi’s parents are discussing the economic situation among other things. This is happening as Juma prepares to go to work while Pamela is preparing to go for a chama meeting (merry-go-round). They all debate about who is to mind the baby (Millie) while the parents are away. Juma feels that Pamela should either go to the chama with the baby or stay at home and mind her. Pamela insists on Govi staying. Govi sees this as an opportune moment to ask the mother for the fifty shillings required for registering for the tournament. Pamela directs him to his father who says that he can only get money at the end of the month. Eventually the father goes to work while the mother goes for the merry-go-round meeting leaving Millie under the care of Govi and the visiting twins.

This story is juxtaposed against the happenings in the house of the next door neighbor, Cinderella who lives with her daughter, Stella. They have nothing to eat. Cindy is pregnant but Stella thinks she is sick out of some drugs she had taken. This household is
desperate for basic necessities particularly food. Stella rummages through some household items and comes across some groundnuts the grandmother had given her. She decides to roast and sell them in the neighbourhood to raise money for food. She enlists the help of Govi and the twins. It is agreed that Cinderella should look after Millie while they are away to which she agrees.

As soon as they are gone, Cinderella gets into Juma’s house, lays Millie on the top bed of the double decker while she lays on the lower bed. Millie does not want to sleep but Cinderella forces her. Cinderella claims she is cold, gets out of bed carries the jiko the children were using to roast groundnuts and places it in the room they are sleeping in, gets back into bed and sleeps. Millie is not asleep and keeps peeping at her.

Meanwhile, Stella and her friends are busy selling groundnuts though they don’t seem to be making much progress. A cobbler in the neighbourhood sees Stella and is so angry to see her selling groundnuts. He enquires why she is doing business while her mother is lazing around in the house. Her attempts to cover her up fall on deaf ears. The cobbler abandons his business and heads straight to Cinderella’s house. He is surprised to find her sleeping in the neighbor’s house and admonishes her for her laziness then angrily walks away.
Pamela is done with the “chama” business and is on her way home when she meets Govi selling groundnuts. She holds him by the ears and directs him towards home. Juma is back from work but on his way home he passes by the cobbler’s. He sits to listen to tales about Cinderella’s laziness.

Meanwhile, Stella arrives home to find her mother attempting to perform first aid to Millie who has gotten burnt by the jiko in her attempt to climb out of bed. Juma’s family arrives and a blame game on who should have been left with the baby ensues.

4.2.4 Setting

A set is a physical location in which the action takes place. This location can be indoors in the studio or they can involve the use of “real”, that is, non-studio-created locales (Prince, 1997).

Sometimes the way the actors, setting, and décor in a movie look is the most powerful impression we take away from a first viewing. But design involves more than first impressions. Whatever its style and ultimate effect, design should help express a movie’s narrative; create a convincing sense of times, spaces, and moods; suggest a character’s state of mind; and relate to developing themes (Barsam, 2007).

The first episode of Inspekta Mwala to be interrogated (The kidnapper, season 29, episode 6) is set in six locales. These are; a police station, Jacinta’s mother’s compound, the kidnappers’ den, the bus stop, Jacinta’s residence and her neighbourhood in the city.

The filmmaker takes us through Jacinta’s family trials and tribulations. The story takes
place in a day as Jacinta leaves home to go back to college, what befalls her on her way to the city, and how this affects her mother and finally how the happenings in this family take us to the police station where we see different characters of police officers and their supervisors.

The episode opens with an establishing shot of a compound with one timbered house. From the events that take place in this setting, the audience is able to tell the social-economic status of the people living here. The house is old and dilapidated. It is not possible to tell whether this house is in the village or in a not-so-well-to-do part of town.

From the shots used in this set, the audience would, at face value, think that it is a village setup particularly after seeing the chicken house and the gate which are typical in most villages in rural Kenya. The gate is open and unmanned. This may either mean that there is nothing to lose even if thugs were to walk in or that the village is secure and there is no likelihood of an intruder walking in and taking advantage of the occupants. The exterior of the house portrays the economic status of this family as well as the physical shape and condition of the house. What would make the audience think this setting is in a not-so-well to do part of town is the fact that after Jacinta talks to the mother; it does not take her too long to get to the police station.
The Director uses a narrow angle shot of the sitting room which reveals just a small part of the sitting room. The camera reveals a wooden window and lace sheers on the wall. The wooden window seems to emphasize the poor state of the house while the lace curtains are presumably used to improve the aesthetics of the house and to hide defects on the wall. Setting is, therefore, used in this scene to depict the economic and social status of this family.

In this episode setting is also used as a symbol of authority. The setting of the police station resembles a real police station in Kenya. It is painted in the Kenya Police Service colours schemes; red, blue and yellow. There is a picture of the police emblem on the OB (Occurrence Book) desk and the court of arms on the wall behind the same desk. These are symbols of power and authority which give the viewer the feeling that this is a real police station. The OB desk resembles a real one, therefore, viewers readily identify with it. Madam OCS’s office has nice seats, a nice table and a computer. She is an Inspector of police; therefore, her office befits her status.
Setting is also used to form contrast. The overall design of a set can shape how we understand story action (Bordwell & Thompson, 2008). The setting of Jacinta’s town house is a complete contrast of her mother’s house. The seat is beautiful and modern. As she walks from where the audience assumes she was dropped by the bus, the director reveals a leafy neighbourhood. This and the interior and set properties in her room indicate that she is making some money out of what she calls “Nairobi lazima mtu a-hustle” (one must hustle in order to survive in Nairobi)

The setting of the police station forms a sharp contrast to Jacinta’s mother’s compound. The police station has a big compound with well manicured lawns and flowers. The shot time it takes Jacinta’s mother to get there when going to report a crime, gives one the impression that it is not very far from her house. One would expect to see a police station in this neighbourhood being of the same status as Jacinta’s mother’s house but this is not the case. The setting of the police station depicts wealth. The offices are spacious with nice modern furniture, a modern motor bike and nice vehicles for Madam OCS and Inspekta Mwala.

Image 4.3: Exterior view, Mama Jacinta’s house TC 00:30

Image 4.4: Exterior view, Kona Mbaya police station TC 01:57
The director has not used a long shot of the bus station. The audience sees only one Matatu (a 14 seater) minibus, labeled Serian. Jacinta, however, does not get into this Matatu but walks on to get into a bigger vehicle. There is no exterior shot of the bus. When Jacinta gets in, the audience is shown only one side of the bus’ interior, where Jacinta sits. From the short time it takes her to get there and the relaxed mood she is in, the bus stage appears not very far from her mother’s house. So setting here has been used to show distance.

Setting can also be used to indicate the gender of the occupant. The setting of the gangs den is simple and very poorly furnished. The wall is bare with only a few clothes hanging on the wall and male shoes on the floor. From the shot that the director uses, there is no evidence of female occupancy; there are no shoes or any female item or clothing. This leads to the assumption that the female gangster does not reside in this house.

There is no long shot to establish the environment surrounding this set. At first, the audience is not able to tell the kind of neighbourhood this set is located. But when the thugs are brought to the police station, the audience is able to tell that this set is not very far from Jacinta’s mother’s house and not very far from the police station either. Setting is used to portray the fraudster as poor and sneaky. The plastic chair, the bed and beddings are of poor quality. There is a sharp contrast between this room and Jacinta’s room in town.
The second episode of *Inspekta Mwala* to be interrogated (*Oath verses life*; Season 29, Episode 7) revolves around eight sets; a road, scene of crime, police station, ambulance, hospital, police canteen, OCS’s office. The establishing shot is of an ambulance speeding along a busy road. From the speed and the siren, it is evident that the ambulance is either rushing a sick person to hospital or going to rescue a critically ill person.

The ambulance is used both as a set and a set property. The ambulance is transformed from a set property to a setting as soon as it arrives at the scene of crime. When the injured are loaded into it, we get a glimpse of the equipment therein, for example, the heart monitor, the stretcher and other medical equipment to aid patients. The director has used both long shots and close ups to show both the equipment in it and the state of the patients. The ambulance’s interior and exterior bring a sense of hope in a hopeless situation where two criminals have been killed and two police officers critically injured.
The exterior of the ambulance is well labeled. The director has used a real ambulance to give the story believability. The onlookers are waiting in fear and apprehension before the ambulance arrives. The onlookers are portrayed as docile and fearful because none of them makes a move to assist the injured even when the ambulance arrives. When it leaves to take the injured to hospital, they follow it to the open gate. This is very common in urban areas in Kenya where people gather round a scene of crime or accident talking and whispering but do very little to assist the injured. The setting of the scene of crime is not well established making it difficult for the viewer to appreciate the nature and size of the house that was under attack.

The setting of the hospital is used to portray hope. The wall hangings, the doctor, the waiting room gives the audience a feeling of a real hospital. The director has not given an establishing shot of the hospital making it difficult for the audience to relate the waiting room to other parts of the hospital. Lack of a long shot also denies the viewer the
opportunity to assess the size and the location of the hospital in relation to its
surrounding.

The setting of the police canteen is a sharp contrast to that of the police station. The
canteen is portrayed as a place where gossip is shared and a place where officers seat to
share their trials, tribulations and fears. It is badly furnished, thereby offering little
comfort to those who come to seat there. When it is juxtaposed alongside Madam OCS’s
office, it portrays the poor state of affairs as far as the welfare of police officers is
concerned.

When Hamdan seats with Morio at the canteen, he looks troubled by the news of the
attacks of his colleagues by thugs. Instead of Morio encouraging him, he tells him tales of
death and destruction to encourage him to leave the police force. On the other hand,
madam OCS’s office is well furnished and comfortable. It gives hope to those who have
lost hope like Hamdan. But this same setting becomes a hostile zone and a symbol of
authority when demonstrators go there to complain about their children being killed by the police with impunity. The OCS becomes hostile and sends them away.

The spatial and temporal setting of a film is the environment (realistic or imagined) in which the narrative takes place. In addition to its physical significance, the setting creates mood that has social, psychological, emotional, economic, and cultural significance (Barsam, 2007).

In the two episodes of *Inspekta Mwala*, the director was very economical with establishing shots. This denies the viewer the chance to relate the exterior and interior of the sets and to see the environment surrounding the sets.

The first episode of *Machachari* (*Dramatic disappearance*; Episode 8, season 18 part 1) is set in two distinct areas; urban and rural. Within these two major settings are sub-sets that the director uses to draw comparison between life in the urban and rural areas, gender roles and responsibilities among other things.

The establishing shot is of a cow shed with cows feeding, it is followed by close ups of healthy looking cows. There are also shots of huge tracks of land with healthy crops and farmers either attending to them or carrying farm implements heading to farms. Mr Juma’s house has all the amenities that one would expect to see in an urban area; a TV set, electricity and sofa set.
The director uses different activities taking place in the rural setting to portray the economic activities that the village dwellers engage in. Juma, Bahati’s father, is portrayed as a farmer who is content with life in the village. He has a big farm and a zero grazing unit. He is at peace with life in the village. From the discussion between him and Bahati, it is evident that he has no intention of going back to Nairobi to live with his wife and their other two children, Govi and Millie. This setting portrays the socio-economic activities of the characters and their ways of life.

Setting is also used to portray gender roles. In the rural setting boys and men are seen doing different things. They are portrayed as strong and hardworking. They milk, look for fodder for farm animals and are also the teachers. There is a complete absence of females in the rural area apart from the one cultivating alone in large track of land and a few carrying farm implements. There are no girls at all. Although men carry out these activities in most villages in Kenya, they are always complemented by women. It is as if the director is making a statement that life in the rural area is for men, who are ready to work hard. The setting where Juma’s wife lives with Millie and Govi is of an urban area.

This setting is a complete contrast to the setting in the village. The director uses shot scenes to show what is happening in town compared to what is happening in the village. It is as if the he is comparing the two scenarios; life in the village and life in an urban slum. Juma is happy and contented in the village. He has a house with electricity, a big productive farm where he gets all his supplies from. This happiness is not shared by his son. Bahati longs for life in the city. Setting is also used to show inner conflict. Bahati
misses his mother and siblings in the city but sometimes feels that life is better in the village. He feels torn between his mother, brother and sister and the father.

Pamela, Juma’s wife, earns a living out of selling groceries in a kiosk. The space her kiosk occupies is very small compared to her husband’s large track of land. Though her kiosk is well stocked, she does not seem to make much because while she is away her daughter Millie and her friend sell her groceries to people who take advantage of their age. The two children are too young to conduct any meaningful business.

The contrast in these two settings helps the audience to see the difference between town and village life and between the characters in those sets. Juma is portrayed as a hardworking disciplinarian while his wife is portrayed as lazy and irresponsible. She leaves small children operating her kiosk while she attends to other chores away from her business. She does not seem to notice that the children have sold her groceries at a loss.

In a country where rural-urban migration is very common, it is as if the director is comparing the two settings to help show the audience the advantages of life in the rural area as long as one is able to work hard. Setting is used in this episode to compare space and time. The farms in the village are large and have healthy crops and fodder. Children have space to play in although they are also subjected to hard work and strict discipline.

On the other hand, children in the urban slum do not have proper fields and the grounds are bare and hostile. The audience is able to relate to this since stories of land grabbing
are common in urban areas in Kenya where playgrounds have been grabbed by “private developers”.

There are shots of dawn and dusk in both the rural and urban set up. Though the sun sets and rises in both settings, the activities people wake up to are very different. Pamela is at her kiosk while men and women are going to the farms in the rural setting.

The director intercuts shots between the rural and the slum area to show the contrast. This contrast tells of the economic and social status of those living in the two settings.

In the second episode of *Machachari* (*The blame game*; season 12, episode 7) setting is used as a form of comparison. Although the two main settings are in the same compound, the occupants lead very different lives. One family, (Juma’s) has a mother, father and children while the second one (Cinderella’s) has only an expectant mother who lives with her teenage daughter. Juma’s family is happy and able to afford basics like breakfast while Cinderella and her daughter are barely surviving. Cindy is portrayed as lazy and irresponsible while the Juma’s are portrayed as hardworking and organized.

The Director intercuts between the two settings to show what is going on in the two houses and to emphasize the contrast between the two families. Setting is also used to show the economic activities of the two families. Juma goes to work every day while his wife, Pamela, is a house wife. To supplement her husband’s income she has joined a merry-go-round group where she is a regular member. Cindy on the other hand is an irresponsible drunkard who depends on her young daughter to survive. She cannot even
afford breakfast for herself and her daughter. The narration does not tell us what she does for a living. Cinderella’s house, unlike the Juma’s, does not have a bed or table, it has only one coach covered with what looks like a bed sheet, presumably to cover its poor state.

Setting is used in this episode to show harmony among children and their ability to be more innovative than adults. Although they come from the same neighbourhood and one would imagine that their socio-economic situation is the same, the setting of Juma’s household appears better organized and the children happier compared to Cinderella’s household. Govi and his friends offer to help Stella sell groundnuts in order to afford some food for her mother and herself.

Setting is also used as a symbol of peace and comfort. Cinderella is not comfortable in her house. Instead of sleeping in her house when she is left to look after Millie, she shifts to Juma’s house, places a charcoal cooking stove in the house and sleeps. Setting has been used to help the director in the narrative in that the viewer is able to see Cinderella’s irresponsibility through her shifting from her house to her neighbour’s house. Her lack of manners and dignity is portrayed by her sleeping on Pamela’s and Juma’s bed, the only bed in the house.
4.2.5 Clothing and Costumes

Barsam (2007) writing about costumes stated:

The setting of a film generally governs the design of the costumes (the clothing worn by an actor in a movie, sometimes known as wardrobe), which can contribute to that setting and suggest specific character traits, such as social status, self-image, the image that the character is trying to project for the world, state of mind, over situation and so on. Thus costumes are another element that helps tell a movie’s story. (P. 104)

The main setting of *Inspekta Mwala* is a police station. All the episodes revolve around what happens in and outside the station. Costumes have been used in the two episodes of *Inspekta Mwala* to show the police hierarchy at Kona Mbaya police station, to differentiate rural and urban dwellers and also to depict the age, social status, character and occupations of different characters in the stories.

According to Were (2015) and Mugubi (2014), credible costuming helps in defining a character and his role and thus makes it easy for the viewer to follow the program with ease. In the house, Mama Jacinta is wearing a “khanga”. The wrap “khanga” has cultural significance. It is mostly won by women in the rural areas as a protective gear. The “Khanga in this episode (The kidnappers) that Mama Jacinta is wearing depicts her as a respectable, conservative woman. Though we later see her without the “Khanga” at the police station, her costume even then is very different from that of her daughters. Her skirt is long and blouse loose compared to that of Jacinta and her sister.
Women in the urban areas dress very differently from those in rural areas. But young people are defying cultural norms. This is shown by the clothes that Jacinta and her sister are wearing. Jacinta’s dress is just above the knees, a fact that would be frowned at in the village where women and girls are expected to wear dresses that go below the knees. Jacinta studies and “hustles” at the city. This may have influenced her way of dressing. Her dress and the accessories she wears show that she is a modern city girl. Her sister is also dressed in what is mostly worn by city girls of her age; a sleeveless top and a pair of jeans (hipsters).

The costumes worn by different characters in this household portray their age differences, cultural beliefs and lifestyles. Jacinta’s mother wears the “khanga” when she is seated in the house and also when feeding her chicken but when at the police station she does not have it. This shows that her dressing is dictated by activities she is involved in and who she interacts with. When going to deal with a serious issue at the police station, she does not wear the ‘khanga”; but at home where she is in a relaxed mood, she feels free to wear the khanga.
Police officers in Kenya dress according to their rank and file. The number of stripes and “stones/stars” on the shoulder easily tell the rank of a police officer. The officers at Kona Mbaya police station are wearing different colours and different number of stripes and “stones/star” on the shoulders of their clothing. Hamdan’s shirt has no stripe. Muliro, Bokelo, Ngure and Yegon have one stripe each on the shoulders of their shirts. Lavenda has two stripes while Inspekta Mwala has “two stone/stars” and Madam OCS has three stars/stones. Hamdan is, therefore, a constable and the lowest ranking officer in this station followed by Ngure, Yegon, Muliro and Bokelo who have one stripe each, meaning that they are all corporals. In Kenya, Inspectors of police wear two “stones/stars”, therefore Mwala is an Inspector of police while madam OCS is a chief inspector of police, “three stones/stars”. Costumes used in this episode complement the setting thus giving the narrative authenticity. The audience is able to relate what they see in the program to what they are used to seeing in police stations in Kenya.
In *Oath verses Life*, the costume worn by the characters playing police officers are the same as in *The Kidnappers*. Police officers are dressed according to their ranks. The ranks are indicated by the number of stars or stripes displayed on the shoulder of their clothing. The ambulance attendants’ costumes add meaning and believability. When they disembark from the ambulance wearing gloves and unrolling bandages, one gets the mental picture that there are people who are injured and possibly bleeding.

In the two episodes of *Machachari*, costume is used to depict the religion, historical period, social status, economic situation, age and occupations of the characters.
The viewer is easily able to tell that Halima (Pamela’s friend) is a Muslim from her dressing. Muslim women traditionally wear the hijab (the head dress) and “bui bui” (the long dress). The wearing of this traditional dressing portrays Halima as a Muslim woman who has not been corrupted by her interaction with urban dwellers. Pamela is also wearing a head scarf though her headscarf is different from that of Halima. Though some Pentecostal denominations in Kenya wear head scarves, Pamela’s head scarf has nothing to do with religion. Her dressing is no different from that of the women in the rural setup. Although we gather from the narrative that she was born and brought up in the city, she is wearing a “khanga” and a head scarf. These are mostly worn by women in rural areas in Kenya. She would easily blend with the rural women. The irony is that despite her husband pleading with her to settle in the rural areas, she has adamantly refused and insisted on residing in town.

Costume is also used to show social status. Barsam (2007) states that, ‘Movies have always been associated with the greatest style and glamour: Beautiful clothes worn by beautiful people attract audience’ (p. 105).
In the case of *Machachari (Dramatic disappearance)* the social status and economic activities of the characters go with the costumes they are wearing. There is no distinction in costume between the rural folks and the urban dwellers. Although Bahati and the father seem to be enjoying a better life, it is not reflected in the clothes they wear. This can be explained by the fact that in the two settings, the characters are wearing the clothes they work in. Halima, Pamela and the children are working at the kiosk while Bahati and the father are working in the farm.

In the second episode (*Blame game*), there is notable contrast between Pamela and Cinderella. Pamela, though an urban dweller, is dressed like a woman living in the rural area. She is wearing a head scarf, a shawl on the shoulders and a dress; nothing glamorous. Cinderella on the other hand is dressed in a pair of jean trousers and a top. Trousers are mostly worn by urban women. A woman of her age wearing a pair of trousers would be frowned at in the village. Unlike Pamela, Cinderella is wearing makeup and a weave. The clothes the two women are dressed in match their characters.
Cinderella is a lazy irresponsible drunkard while Pamela is a responsible wife and mother.

Simon (2010) states that,

Costumes help create an actors’ character. They can place a character within a particular historical period, indicate social class or lifestyle, and even determine what is possible and what is not (Simon, 2010, p. 310)

When Juma leaves the house to go to work, he is not dressed in a suit and tie. He is wearing an old polo shirt. From his dressing, the viewer can tell that he is not going to an office job where he is expected to be sharply dressed. In Kenya, people with white collar jobs are usually sharply dressed. They do not wear T-shirts or old polo shirts. From the way Juma is dressed coupled with the fact that he lives in a single room in the slums with his family tells of his economic status.
4.2.6 Acting and Character Portrayal.

According to Kolker (1999), actors are the most recognizable, most promotable, sometimes the most memorable elements of a film. They create an illusion of embodiment, of giving story flesh and bone. They are turned into representations of what we want to think, want to be and know we want to see. They are our collective imaginary, cultural repository of images of beauty, sexuality, romance, strength and power. Kolker adds that film acting and the very bodies who do the acting, should be understood as part of a film’s mise-en-scene. The Actors in the two episodes of *Machachari* take the viewer through the lives and times of different classes of people; those that live in slums and those who live in rich neighbourhoods. Through them the audience is able to glean how slum life is and how rich families live and carry out their activities.

According to Ali & Veijden (2008), building characters is an essential part of scriptwriting. The producer/director has the responsibility of peopling his/her world and crowding his/her story with people of his/her own creation. They add that the characters designed should strike a chord with the intended audiences’ minds and preferably touch their hearts and at the very least; are credible. The characters created must also be real-life multidimensional characters. In the two episode of *Inspekta Mwala* analysed, there is no character who is one sided. Looking at Madam OCS, she is calm and attentive when talking to the chairlady of the women’s group but as soon as Inspekta Mwala insinuates that she is the first suspect in the case where some items were stolen from her office, she gets angry and from her body language the audience can see her other side; angry, hostile and impatient.
The same case applies in *Machachari* where Juma is enjoying a game of football and is laughing and howling; but as soon as Bahati mentions that he is going to visit the mother and his siblings when he goes for the drama festivals, he stands up abruptly and angrily warns his son against his intentions.

Actors embody characters and therefore it matters less what they say but how they say it. The gestures, facial expressions, variation of tone all come together to pass the message.

In *The Kidnappers (Inspekta Mwala)*, it is evident that Jacinta’s sister is selfish and does not like her sister. The fact that she refuses to carry her bag when escorting her to the bus stage shows that she is only doing it out of a sense of duty than out of love. When they get to the gate, she refuses to go any further claiming that the sun is too hot. Jacinta’s shock and disbelief is shown through her inability to hug her sister and through her sarcastic laugh. The body language between the two sisters clearly shows how they feel about each other. The reaction between the two sisters is completely different from that of Jacinta and her friend Mildred. Jacinta and Mildred on recognizing each other stop; seize each other up and embrace tightly and then engage in a friendly banter. From their facial expressions, the embrace, the urgency to exchange information, the way they appraise each other, it is clear that they are good friends who have not met in a while.
As Bordwell & Thompson (2008) state, the actor and director shape the performance pictorially. When Jacinta’s mother receives news of her kidnap, the pain, anguish and confusion are all reflected on her face. Her face mirrors the state of her emotions. The audience can tell what she is going through by her facial expressions and gestures. When the director zooms in to a medium close up of her face, the viewer is able to see what she is going through emotionally. Her facial expressions change as she listens to the voice on the other side of the receiver. She raises her eyebrows, frowns, opens her eyes wider and her voice trembles. Her happiness of a few minutes before is turned into fear and disbelief. All this is seen through the use of her eyes, her eyebrows, her lips and the way she uses her hands and upper torso.
The audience can understand a character through their attitude. At the police station, the attitude of the police officers is shown through their movement, how they use their eyes and head.

When mama Jacinta is reporting her daughter’s kidnapping, Abdi looks at her as if she is a foolish housewife who does not have a wide world view while Hamdan keeps throwing her sympathetic glances. From the facial expressions and postures of the two officers one can tell their attitude towards Mama Jacinta. When Madam OCS is talking to the chairlady of the women’s group, her reaction is completely different from when she is with Mwala. With the chairlady, madam OCS is civil with almost forced politeness. When talking to Mwala about the stolen items, she raises her voice, uses vigorous gestures and facial expressions. When Mwala mentions that she is the first suspect in the theft, her facial expressions make Mwala cower and walk out meekly. As Bordwell & Thompson (2008) state,
Actors act with their bodies as well. How a character walks, stands, or sits convey a great deal about personality and attitude….during the 18\textsuperscript{th} and 19\textsuperscript{th} centuries, attitude was used to refer to the way a person stood (Bordwell & Thompson 2008, p.135)

In \textit{Oath verses life} the attitude of the police officers is deduced from their reaction towards the shootout between the police officers and the thugs. Mwala, though injured, is almost comical when explaining the incident to the ambulance attendants. Lavenda, Hamdan and Bokelo each react differently. Lavenda laughs and is quite relaxed as she explains the incident to Bokelo whose facial expression show concern. Hamdan’s reactions and how he takes the incident seriously is shown through the way he walks and talks. The burdens he carries in his heart are reflected through the way he carries his bag and box. He has packed and is ready to go home. He walks like a man carrying a heavy burden. He is weighed down by worries of what is likely to happen to him if he remains in the police service. His walking style shows that he has given up. He does not want to be in the police service anymore.

Bordwell & Thompson (2008) add that;

\begin{quote}
The most expressive parts of the face are the brows, mouth, and eyes. All work together to signal how a character is responding to the dramatic situation (Bordwell & Thompson, p. 134).
\end{quote}

They further state that;

\begin{quote}
The eyes hold a special place in film. In any scene, crucial story information is conveyed by the direction of the character’s glance, the use of eyelids, and the shape of the eye brows (Bordwell & Thompson, p. 135).
\end{quote}
When the human rights crusaders go to Madam OCS’s office to petition the killing of their sons, her anger is seen through the way she uses her eyes, brows, lips and hands. The male protester is shocked to silence by the anger and fury her facial expressions convey.

Bordwell & Thompson (2008) state that hands are to the body what eyes are to the face. They add that hands focus our attention and evoke the character’s thoughts and feelings.

In the last scene of the episode, *Kidnapper*, (episode 6, season 29), the exchange between Jacinta, Steve, and Jacinta’s mother display anger and disappointment. The hostility between the two parties is almost tangible. There is extensive use of gestures and facial expressions. This leaves no doubt in the mind of the viewers that there is no love lost between the warring parties.

The same is depicted in *Machachari* (Episode 7, season 12) when Juma and Pamela come to find Millie’s hand burnt by Cinderella. What follows is an exchange of words,
facial expressions and gestures that show exactly how each member in the scene feels about the other.

4.2.7 Conclusion

This section has looked and analysed the selected creative strategies used in both Machachari and Inspekta Mwala. To assist in this, an extended summary of four episodes, two from each drama, was provided followed by a look at the three strategies that this study undertook to interrogate namely; setting, clothing and costumes, acting and character portrayal. The study found that creative strategies were consciously used by the creative teams involved in the two dramas and that viewers were responsive not only to those that were under interrogation but to others as well. For example, 81% of viewers said that they were influenced to watch the two dramas because of good scripting, 71% casting, 74% cinematography, 69% transmission time and 59% duration of the program.

4.3 Audiences’ responsiveness and perception of the creative strategies

The second objective of this study was to investigate audience responsiveness and perception of the creative strategies. To achieve this, focus group discussions were used, questionnaires and interview guides were issued to viewers, the creative persons, marketing persons, sales persons and managers at Citizen TV.

4.3.1. Instrument return rate

Questionnaires and interview guides were used to collect data among the audience, producers, marketers, sales persons and managers of Citizen TV’s two dramas namely Inspekta Mwala and Machachari. Their responses were summarized in Table 4.1
Table 4.1 Instrument return rate

<table>
<thead>
<tr>
<th>Category of respondent</th>
<th>Sample size</th>
<th>Responses</th>
<th>Response rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td>Infinite</td>
<td>115</td>
<td>100%</td>
</tr>
<tr>
<td>Producers/creative team</td>
<td>4</td>
<td>4</td>
<td>100%</td>
</tr>
<tr>
<td>Marketers</td>
<td>3</td>
<td>3</td>
<td>100%</td>
</tr>
<tr>
<td>Sales persons</td>
<td>3</td>
<td>3</td>
<td>100%</td>
</tr>
<tr>
<td>Managers</td>
<td>3</td>
<td>3</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>128</strong></td>
<td></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

A total of 115 questionnaires were issued to viewers, 4 interview guides to the creative team, 3 to marketers, 3 to the sales team, and 3 to manager and returned giving a response rate of 100 percent which was deemed sufficient for data analysis. The respondents were quite cooperative and the data collected was taken to be a true representation of the respondents’ views.

4.3.2 Demographic information of respondents

The study sought to find out the demographic information of the audience in respect to their gender and drama consumption activities. The purpose of this information was to establish the general characteristics of the citizen TV audience for the two drama programs.
4.3.2.1 Distribution of respondents by gender

To determine the distribution, the respondents were asked to indicate their gender. The purpose of this information was to determine whether viewership, production, marketing and management of the two programs were inclined to any particular gender. Their responses were as shown in Figure 4.3.1.

![Figure 4.3.1 Distribution of respondents by gender](image)

According to Figure 4.3.1, both male and female were engaged in the production, management and consumption of the two drama programs. The majority (53%) of the audience were male while the female represented 47% of the audience. This implied that issues of interest to both males and females needed to be incorporated in the production of drama and that both males and females were responsive to the creative strategies used.
There was a near balance of gender as far as the production of the programs was concerned, while there were more males than females in marketing and sales. In management of the programs males were more (75%) compared to female (25%). According to Carol Wanyama, Business Development Manager, Royal Media Services, this is not by design but a coincidence and has no effect on either creativity, sales or marketing

4.3.2.2 Relationship between strategies and target audience

When the audience was asked to indicate their opinion on the target audience of the two drama programs, the results were as shown in Figure 4.3.2

![Figure 4.3.2 Respondents’ opinion on the target audience of the two drama programs](image)
Findings in Figure 4.3.2 suggest that most of the respondents believed that the two programs were for general viewing. This confirms that creative strategies employed in drama programs on Citizen TV influence their viewers. The findings show that the audience is responsive to the creative strategies used in the two dramas. Although this study looked at only three creative strategies (setting, clothing and costumes, acting and character portrayal), it is important to note that the title, format, characterization, actors performance, setting, costumes and clothing, make-up, scripting, editing and elements of cinematography all work in harmony to make a successful film or drama program. The duration of the program as well as the time of day it is transmitted also play a role in determining audience rating. However, the way the creative team presents the television program is not necessarily the way the viewer will interpret it (Stam, 2000). This confirms why there was a mixed reaction from the audience as to who the target audience of these specific drama programs was.

4.3.2.3 Distribution of audience by program watched

The respondents were then asked to indicate who they thought was the target audience for Inspekta Mwala. The results were as shown in Figure 4.3.3
Figure 4.3.3 Responses on the target audience for *Inspekta Mwala*

As shown in Figure 4.3.3 the majority (71%) of the respondents believed that the audience for the programme was “everybody”. The reasons the respondents gave were, it airs issues which they are familiar with, it airs the day to day crimes and their punishment according to the Laws of Kenya, it does not show explicit scenes and so is suitable for all, it reflects on the society’s current issues, it is rated “G” for general viewing. Those who said it was meant for children mentioned the following as the reasons; that the programme is very funny, entertaining and that the top cop is by far shorter than the criminals he arrests. This means that the target audience was conscious and responsive to the creative strategies used in the program.

In a focus group discussion comprising of ten participants, the question of who the target audience for *Inspekta Mwala* was raised. Eight out of the ten participants said that the target audience was adults and youths. This was attributed to the fact that the program deals with matters of law enforcement which cannot be conceptualized by children. They
further added that some characters in the program used slang which is associated with young people in Kenya

These findings are supported by the producer/director of *Inspekta Mwala* Ngige Ngugi who stated that;

> The aim of the program is to entertain as well as educate viewers of all ages on their rights and obligations in law. Being a police comedy, the program portrays the day to day lives of law enforcement officers including their shortcomings. The program educates the audience on the consequences of being on either the right or the wrong side of the law. The drama also tries to show the relationship between law enforcement officers and the citizenry (Ngugi, 2016)

He further added that apart from suggesting solutions to some of the issues raised, the program tries to bring out challenges that the law enforcement officers go through such as “lack of bullet proof vests yet they are meant to arrest armed suspects, insurance, poor housing, salaries, old and sometimes torn uniforms among others. This is meant to set agendas for policy makers. The producer also indicated that the program shows how some law enforcement officers abuse their relationship with the citizens by breaking and misusing the same law they are meant to enforce. For example, Abdi occasionally refers to the police hand cuffs as his Automated Teller Machine (ATM). The viewers are able to identify with all these issues because the characters depicted in the program portray the day to day experiences in the society in a convincing way.
The producer added that the program is targeted at the general audience, a fact confirmed by 71% of the audience as shown in Figure 4.3. According to him the characterization of the main character, *Inspekta Mwala*, was meant to attract and entertain. In normal circumstances, he added, there are no midget police officers. However, since art defies logic, the fact that he arrested criminals mightier than him seemed to entertain viewers.

The program is named after the midget policeman, *Inspekta Mwala*. The producer added that, the title is used as a creative strategy to draw the attention of the audience to the main character and to the fact that he maintains law and order and does not abuse or contradict the same due to his size.

From the focus group discussion of *Inspekta Mwala*, the participants raised several issues that needed to be addressed. These issues were that; the producer should portray real life parents and cases that people could relate to, the producer should invest in a good cast that will deliver what he intended, the producer should invest in décor and that *Inspekta Mwala* should strive to remain relevant. The participants also added that the program should be more realistic by showing how police officers mistreat and misinterpret situations to their advantage. The participants were concerned about the length of the program citing that this is due to some irrelevant stories in the scripting. They also said that the ladies in the program were too boring and unattractive.

When asked what they wanted improved in the program, the participants in the Focus group discussion said that: the entire set up needed to be changed to introduce something new to “our eyes”, a dramatic and funny policewoman should be introduced. The
participants added that the producer should not shy away from addressing themes such as corruption, tribalism and other vices to bring them to light. The police officers should be more active, move around and introduce more comedy. The participants also wanted more attractive women to play the role of police officers. They also wanted the costumes and setting to be improved to reflect real life situations and the police officers to be realistic by interpreting the script realistically. They also wanted transmission time changed from 7.30 pm to 8 pm to accommodate those travelling from work, businesses and those involved in household chores to settle down.

The respondents were also asked to indicate who they thought was the target audience for *Machachari*. The results were as shown in Figure 4.3.4

![Bar chart showing responses on the target audience for Machachari](image)

**Figure 4.3.4 Responses on the target audience for Machachari**
Results in Figure 4.3.4 show that the majority (44%) of the respondents in the focus group discussion believed that the audience for the programme was “everybody”. The reasons given by the respondents for their choice of audience were: that there are both children and adults in the characterisation of the program, the program teaches adults how to interact with children, it is educative and entertaining for children of all ages, it focuses on day to day mischief of children.

In a focus group discussion held with 10 participants; nine of them stated that the target audience for Machachari was mainly children because the characters in the program were children. Additionally, the weekly themes on the program are children centered.

Whereas Machachari was rated as successful; the focus group discussants felt the need for changing the storyline because it had become too cliché, boring and un-original. The storyline needed to live up to the programming title “Machachari” where the audience is able to see the character of a child based on the name that has been assigned to him/her eg. stubbornness, bulliness, calmness etc. When asked what they wanted improved, the discussants in the focus group stated that the characters needed to be changed since the current ones have been in the program for too long. They said the new characters should be more captivating, beautiful and handsome. The participants also wanted camera angles and variety shots introduced and improved. The participants wanted the program to be made more interesting and the topics handled to be more realistic. The program needed to be spiced up by including more children-parents issues that are seen on a day to day basis in homes, and neighborhoods. Additionally, they wanted more young people to be incorporated and more topics that deal with day to day
issues affecting children and the youth incorporated such as terrorism, child trafficking, drug abuse, immigration among others. They suggested that scripts should capture and deal with issues that young people can relate with. Similarly, the participants wanted more sheng (slang) added as well as more scenes from the ghetto incorporated. They also felt that the signature tune is too slow and the title too confusing.

A Key interview with the producer of *Machachari*, Naomi Kamau, indicated that the theme of the program is:

To show the world of children through children, to see the world through the eyes of children; that friendship among children transcends social classes and children will always go to adults to seek solutions to their problems. The viewer gets to see the impact of children on family and society as a whole. The fact that children from both sides of the social divide interact freely confirms that friendship among children transcends social classes. The setting is both slum, rural and posh neighbourhood. Casting children from different social classes and using the language they use on day to day speech ensures that the program appeals to more people regardless of their social status (Kamau, 2016).

The fact that the program is targeted to appeal to many people regardless of their social status confirms the views of the 44% of the audience as shown in figure 4.3.4.
When the respondents were asked to rate the success of the two programs, the results were as shown in Figure 4.3.5

![Figure 4.3.5 Respondents’ rating of the success of the two programs](image)

Findings in Figure 4.3.5 show that 59% of the audience rated them as successful with a further 29% rating them as very successful. These findings imply that characterization and scripting held the key to the success of the two drama programs. The finding that only 29% of the audience rated them as very successful implies that the producers still had room for improvement. When the respondents were asked to state what they wanted improved in the two programs they indicated; acting skills be improved (29%), the acting background venues (settings) be improved (20%), extending transmission time (34%), addition of more funny characters and pretty ladies (22%), and careful scheduling of advertisements to avoid disruptions of the story (28%). These findings agree with the findings of Ipsos Synovate (2015) that the two programs had a viewership of at least 30 percent in urban areas.
Although this was not a comparative study between the two programs, information was sought from the audience on the drama programs they watched. The purpose of this information was to gauge the popularity of the two drama programs. The results were as shown in Figure 4.3.6

Figure 4.3.6 Distribution of the audience by drama program watched

Findings in Figure 4.3.6 show that there were more people watching *Inspekta Mwala* (81%) compared to *Machachari* (77%). At least 71 percent of the sampled audience watched both programs. This implied that they were in a position to provide information on the creative strategies employed in the two programs as applied by Citizen TV. These finding were in agreement with the findings of the Ipsos Synovate (2015) which ranked
**Inspekta Mwala** as more popular than **Machachari** in Nairobi, Kenya. According to Ipsos Synovate (2015), **Inspekta Mwala** had a rating of 67% in Nairobi while **Machachari** had 59%. This implies that the target audience was responsive to the creative strategies employed in the programs.

### 4.3.2.4 Conclusion

This section sought to investigate audiences responsiveness and perception of the creative strategies used in the two dramas. To achieve this data from interview guides and questionnaires issued to the viewers, the creative teams, sales and marketing teams was presented and analysed.

This study found that apart from the creative strategies the study was interrogating, viewers were conscious of other creative strategies such as scripting, casting, cinematography, editing, duration of the program and transmission time.

These finding agree with Thompson and Bordwell (2008) who state;

> Cinema is an art because it offers filmmakers ways to design experiences for viewers, and those experiences can be valuable regardless of their pedigree. Films for audiences both small and large belong to that very inclusive art we call cinema (Thompson and Bordwell, 2008, p. 3)

The findings are also supported by Ngige Ngugi (2016), the Producer/Director, **Inspekta Mwala**, who stated that all elements of production must be embraced in all the stages of a drama production. Though scripting and characterization are key, other factors such as
setting, costumes and clothing, lighting, sound, editing, make up, language, cinematography, duration and time of transmission are just as important. He stated:

It is important for the producer/director to have control and influence all aspects of a production in order to create a seamless, sustainable and compact product that is valuable and meaningful to the viewer (Ngugi, 2016)

The failure or success of a production depends on the producer/director’s involvement and his/her ability to be in charge. This view resonates well with formalist Film Theory, which postulates that the title is a formal element of a narrative while all the other elements enhance the meaning in a film and enables the audience/viewer to read it. All aspects of production require the producer/director to be in charge and influence the outcome. Employing the correct strategies ensures that the program attracts viewership. It is the number of people watching a program at any given time that persuades and draws advertisers to spend their money in a program through either product placement, influencing the script or direct sponsorship such as “This program is brought to you by…

4.4 Possible ways of convergence between creativity and marketing of TV dramas.

The third objective of the study was to interrogate possible way of convergence between creativity and marketing of drama programs on citizen TV, Kenya, in the case of Inspekta Mwala and Machachari. To achieve this, interviews were held with the creative teams, marketers, salespersons and the general management staff who are directly responsible for the two programs and the station.
4.4.1 Convergence of creative and marketing teams

On the stage at which the marketers and salespersons should meet the producer and the creative teams, all the general management staff interviewed was of the opinion that it should happen at the scripting stage. Patrick Ndenda, Group Commercial Director, Royal Media Services, observed that this is the optimal time to rhyme the story line with the commercial opportunities for product placement. It is at this stage that the producer is able to influence the setting, choice of actors and how to use their performance to best tell the story and when need be incorporate product placement or content influence.

Responses from the marketers and sales persons indicated that 75 percent of them met the producers and creative teams at the inception stage and their inputs were incorporated in the subsequent stages. The other 25 percent of the marketers and sales persons met the creative teams during the scripting and recording, which was necessitated by the need for product placements, promotions and cross promotions. The producers confirmed that the meetings between them and the sales and marketing teams were necessary. They stated that the two teams must agree on a middle ground because their objectives are different. The marketing team is keen to have brand visibility, the sales group is eager to incorporate their clients’ product themes and to close a sale while the creative team wants to tell their story. According to Albert Kimani, sales department, Citizen TV;

No specific program is sold separately “we sell air time”. It is the popularity of the program that makes advertisers choose where, that is which program their advertisements should be in. The popularity of programs aired on Citizen TV makes it easy to sell the brand. The better the content, the more the viewership and the simpler it is to sell the brand (Kimani, 2016)
Another sales person, Khadija Mutua, added that;

...sometimes the advertiser wants to influence content/script or place a product on the show, so it is important for the client(advertiser), salesperson and the creative team to meet to agree on the modalities (Mutua, 2016)

4.4.2 The choice of marketing or selling drama programs

When the marketers were asked whether it was their choice to market or sell the two programs, all the marketers and salespersons indicated that, their work revolved around selling and promoting all programs capable of being sold by Citizen TV. The promotion of these two drama programs was therefore part of their day-to-day job description as opposed to a preference for selling drama. Therefore, there were no specialist marketers and salespersons for drama programs at Citizen TV.

The producers of the two dramas under interrogation differed in this saying that although this strategy has worked for Citizen TV, Kenya; it is important to assign a sales team to individual drama programs. This would ensure that they were conversant with all the aspects and creative strategies employed in the production of these programs hence competently pitch them to would-be advertisers and sponsors. The producers also felt that the marketing team needed to make visible all programs aired on citizen TV on different platforms.

The creative teams’ sentiments agree with Finney (2010) who noted that marketing in the film business has historically suffered from a tendency to be approached and viewed from the standard, traditional assumption that marketing stands for a set of elements
created and executed by a department at a certain stage of a film’s life, most often restricted to the theatrical release (Finney, 2010). Finney noted that marketing should start from the inception through execution to release and exhibition and thereafter. The audience needs to be constantly reminded that the drama program is still on air, that it is still of high quality and it still comes at a certain time of the day on a particular day.

The creative team also felt that a middle ground needed to be established on how the product placement would be incorporated into dramas without diluting their creativity and quality. They felt that the marketing team has to meet the creative team at some stage to agree on modalities to promote the program, what platform to use to achieve this and how often this should be done and what time the program should be aired depending on the type and characteristics of the target audience. According to Carol Wanyama from the Marketing department, Royal media services;

Citizen is a brand with various programs. The commercial department (sales and marketing) relies on the production department. If the content is popular, it makes it easier for the commercial department to sell the brand. The commercial department does not sell individual programs. It sells the brand (Citizen TV). It is the popularity of the programs that contribute to the strength of the brand. Advertisers and sponsors come in due to this popularity (Wanyama, 2016)

4.4.3 Challenges faced by the creative and marketing teams

Interviews with the producers and the commercial department identified two main challenges in ensuring successful creativity and marketing of drama programs. Firstly,
the sales team at times presents products that are difficult to incorporate in drama and would in the process affect the creativity in the drama program. The producer understands all the strands that make up the drama from idea inception to execution and therefore should have control over it. The creative team felt that many advertising and sponsorship opportunities went untapped because of lack of regular meetings between the production and commercial teams. If meetings were held regularly, the commercial team would have a wider client interest if they understood upcoming scripts.

The second challenge identified was that since the two dramas are produced and recorded on a daily basis, the two teams rarely met. In such instances, the marketing and sales teams are unaware of the contents of the episodes, which in turn pose a challenge in the pitching to would-be sponsors and advertisers. According the producers of both Inspekta Mwala and Machachari, apart from product placement, very few meetings are held between them and the commercial department.

The study noted that the two teams see this as a great loss because the sales team comes very late to ask for a product to be incorporated in the drama thus affecting the script whereas if they were to be there from inception, the creative team would be able to creatively incorporate their input without disrupting the content/script. Almost every episode, according to the producer of “Inspekta Mwala”, is sellable, but lack of meetings between the two teams on a regular basis leads to the loss of such opportunities. Such meeting, he added, would create awareness to the commercial team of what is being
scripted, shot and packaged in order to look for stakeholders and potential clients for advertising and sponsorship opportunities.

4.4.4 Conclusion

From the information gathered, the study found that there existed a point of convergence between the creative and the commercial teams at Citizen TV. However, the working relationship was not structured since there was no policy or guidelines on how the two departments should interact or support each other.

There was agreement between the two teams that they needed to meet more often and establish some ground rules. It was felt that too many commercial opportunities go untapped because, though there seemed to be a symbiotic relationship between the production and the commercial teams in the production of TV dramas on Citizen TV, the terms of engagement were not well spelt out. The creative team felt that if this relationship would be strengthened it would ensure a seamless transition from the program to the products advertised and back to the program. Product placement and content influence is not supposed to be obtrusive. It should be done in such a way that it does not affect the story and the viewer does not notice it.

This view is supported by Pringle and Starr (2006) who stated that there is a relationship between marketing and programming in that broadcasting stations generate the majority of their revenue through the sales of time to local, regional and national advertisers. Through television audience research, broadcasting stations are able to advise advertisers
on the number and kind of people who hear or see its programs and the cost of reaching particular demographic categories (Pringle & Starr, 2006).

Thompson & Bordwell (2008) add that;

...no art floats free of economic ties. Novels good, bad, or indifferent are published because publishers expect to sell them. Films are no different. Some movies are made in the hope that consumers will pay to see them. Even if you decide to make your own digital movie, you face the problem of paying for it- and you may hope to earn a little extra for all your time and effort (Bordwell & Thomson, 2008, p.3)

Both the creative and the commercial teams interviewed were in agreement that making a television program is very expensive. The cost of equipment, materials and personnel is high. Therefore, those in the art of filmmaking would not be able to “put” programs on air for long if there were no profits made. The two facets of film, art and business, work hand in hand. The creative team in a drama program employs creative strategies that viewers would be receptive to; either consciously or unconsciously. Sponsors and advertisers look at numbers (audience rating) in order to make decisions on where to place their products and what programs to sponsor. According to marketing principles, a product must be made and packaged in such a way that it is attractive to the customer (viewer), it must be promoted through different platforms and positioned (placed) in such a way that the target market (viewer) will have access to it.

The summary, conclusions, recommendations and suggestions for further research are presented in chapter five.
CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter deals with the summary, conclusions and recommendations of the study. The objectives of the study were: to identify the creative strategies employed in the selected TV dramas, to investigate the audience un(consciousness) and perception of the selected creative strategies used in the TV dramas and finally to interrogate possible ways of intersection between creativity and marketing of TV drama

5.2 Summary of the study

As mentioned earlier on, three research objectives were developed from which research questions to be answered by the study were drawn. The two drama programs selected were Machachari and Inspekta Mwala. A theoretical and conceptual framework was provided. The study employed simple random sampling method to get 115 members of the audience and purposive sampling method to get 3 sales persons, 3 marketers, 4 producers/directors and 3 managers as the respondents. Close reading was employed to investigate the three creative strategies employed in the production of the two drama programs. Although the study looked at other creative strategies, only three were interrogated. These were; setting, acting and character portrayal, clothing and costumes. The purpose of measuring other creative strategies like scripting, cinematography, casting, transmission time, editing and duration of the program was to see how they rated against those that this study was interested in namely; setting, acting and character portrayal, clothing and costumes.
Focus group discussions and questionnaires were used to collect data from the audience, interview guides were also used to collect the required information from the marketers, sales persons, creative team and managers. The return rate was 100 percent. Data was analyzed using the Statistical Package for Social Sciences (SPSS) to process the reliability coefficients, frequencies, percentages, and descriptive statistics, which were used to discuss the findings. Data from the four selected episodes (2 of *Inspekta Mwala* and 2 of *Machachari*) was analysed through close reading. The following were the findings of the study.

5.3 Summary of findings

The first objective of the study was to identify the creative of strategies used in the two dramas. The study looked at various creative strategies, for example, characterization, scripting, casting, setting, clothing and costumes, transmission time, editing, cinematography and duration of the program. This study was only interested in interrogating setting, clothing and costumes and acting and character portrayal. It was established that characterization, scripting, cinematography, casting, setting, clothing and costumes play a major role in determining the success of a television drama.

The first creative strategy that was identified and examined was setting. In the four episodes analysed from both *Inspekta Mwala* and *Machachari* setting portrayed the economic status of the characters, the surrounding environment, time and space. Setting also acted as a symbol of authority, to show contrast, among other things. Seventy per cent (70%) of respondents recognized setting as important in both *Machachari* and
**Inspekta Mwala.** This information was gathered through watching and analyzing some episodes in the two dramas and through the responses of those interviewed during the study. These findings agree with Barsam (2008) who states that “the setting of a movie is the time and place in which the story occurs. Setting provides the mood, cultural setup, historical period, time and date that a movie takes place. It is the environment that a movie is set in”.

The second creative strategy, clothing and costumes, was analysed through watching and analysing two episodes of *Inspekta Mwala* and two of *Machachari*. This was reinforced by information gathered from the audience. Information from close reading the episodes indicated that clothing and costumes play a major role in drama in that through them we are able to tell the historical period in which a drama is set, the cultural background, self-image, the image the character is trying to project to the world, the characters state of mind, the social and economic status of the characters. Clothing and costumes also define and differentiate characters. Sixty nine per cent (69%) of the respondents cited clothing and costumes as one of the features that influenced them to watch the two dramas.

The researcher interrogated two episodes of *Inspekta Mwala* and found out that; the police uniform, ranking and colour reflected what police officers in Kenya wear. The ordinary citizens were also dressed in costumes suitable to their age, environment and economic status. This gave the stories believability. The same applied to *Machachari*. Those working in the fields and those in Nairobi were dressed according to their economic activities, status and religion.

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The third creative strategy under interrogation was acting and character portrayal. 94% of the respondents recognized characterization as an essential element in the success of the two programs. As Barsam (2007) states, “stories cannot exist if either plot or characters are missing”. It is the characters that bring out meaning in a story. Characters should always be looked at as beings who have discernible traits, habits and dispositions and as formal elements that help develop the narrative (Barsam, 2007). For example, in Inspekta Mwala episode 7 season 29 (oath versus life); we see the anger, disappointment, sadness, disillusionment, excitement through the actors. When Hamdan is sad, angry and disappointed, the viewer reads all this through his tone, facial expression, gestures and his movement. It was also established that the story plays a major role in the success of a drama program. Good acting, cinematography and the other elements of creative strategies cannot redeem a film if the story is weak. The fact that characterization was rated highest at 94% meant that the actors in both Machachari and Inspekta Mwala were able to involve the audience and to tell the stories effectively.

The study found that creative strategies were consciously used by the creative teams involved in the two dramas and that viewers were responsive not only to those that were under interrogation but to others as well. For example, 81% of viewers said that they were influenced to watch the two dramas because of good scripting, 71% casting, 74% cinematography, 69% transmission time and 59% duration of the program.

The second objective of the study was to investigate audience responsiveness and perception of the creative strategies. The fact that 94% of respondents were influenced to
watch the two dramas because of the acting and character portrayal, 81% by scripting, 74% by cinematography, 71% by casting, 70% by setting and 69% by clothing and costume meant that they were aware and responsive to the creative strategies used in the two dramas. These finding agree with Prince (1997) who states that, though the human eye cannot manipulate or duplicate images as does an editor or cinematographer, the viewer becomes familiar and adept at interpreting by virtue of watching films. Prince further adds that, though motion picture images and stories can define their own rules of representation in ways that significantly depart from viewers’ real-world experiences, viewers accept the unusual images, characters and stories established in the films as a representational reality that is true on its own stylized terms.

5.3.1 Convergence between creativity and marketing of TV dramas

The third objective of the study was to interrogate the convergence between creativity and marketing. The general management believed that the creative and marketing teams should meet at the scripting stage because the story line and the commercial opportunities for product placement would be rhymed. It is at this stage that the producer is able to influence the cast, costumes and the storyline with the commercial opportunities without diluting the creativity and quality of the drama. However, it was established that there were challenges that faced this arrangement making it hard for the two teams to meet as regularly as would be desirable. The marketing and sales team was therefore, often, unaware of the contents of the individual episodes of the programs they are required to market and sell. It was also established that there lacked policy guidelines on how the creative and commercial teams should interact before, during and after a drama is done.
5.4 Conclusion

For a drama program to be successful, the creative team should consciously apply creative strategies that the audience would perceive and respond to. Although this study interrogated only three; setting, clothing and costumes and acting and character portrayal this study found that all the strategies were found to play an important role and none should be ignored for the other.

The study also found out that film art cannot be divorced from the commercial side of it. Making films is expensive in terms of labour, materials and personnel. Producers and broadcasting stations make dramas in the hope that they will recoup the cost of production and leave some surplus. If a drama has high ratings, it attracts more sponsors and advertisers and this translates to more revenue for a television station, better programming hence viewers’ satisfaction. The artistic side of film and its business side are symbiotic and must be conducted in such way that they work in harmony to emerge as a single seamless entity.

5.5 Recommendations

5.5.1 Recommendations on policy

Based on the findings of this research, the following recommendations are made.

i. That the management of television stations need to arrange training forums where the sales and marketing teams are taught some basics in Television production in order for them to appreciate the creative strategies used by producers in order to seize opportunities available for sponsorships and advertisement.
ii. That the management of TV stations to arrange training forums where the creative team is familiarized with some basics in sales and marketing for them to appreciate the nature and needs of the sponsors/advertisers in order to incorporate their needs and expectations in the drama programs without interfering with the content.

5.5.2 Recommendations for further research

Based on the findings of this research, the following recommendations are made.

i. That further research needs to be done to find out if creative strategies used in other television programs, like News, are recognized and appreciated by the target audience.

ii. That further research needs to be done to find out if marketing and sales activities are recognized and appreciated by the creative teams dealing with other program formats other than drama.
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APPENDICES

APPENDIX I: INTERVIEW GUIDE FOR PRODUCER/CREATIVE TEAM

INSTRUCTIONS
This interview guide is designed to gather information from you for use in a study on the convergence of creativity and marketing in the production of Television drama programs on Citizen TV, Kenya. Be very honest in your response. Please note that all your responses will be treated with utmost confidentiality and for the purposes of this study only. Do not write your name on the questionnaire.
Kindly respond to all items as instructed.

PART A: General Information
1. Gender  [ ] Female  [ ] Male
2. What program do you produce? [ ] Inspekta Mwala  [ ] Machachari

PART B: Creative Strategies as precursors to successful marketing of TV drama programs.

3. The following are the stages of production. How do you influence the following stages?

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<th>Title</th>
<th>Very great extent</th>
<th>Great extent</th>
<th>Little extent</th>
<th>No extent at all</th>
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<td>Acting and character portrayal</td>
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4. What challenges do you experience in your efforts to incorporate creative strategies in the production of *Inspekta Mwala/Machachari* ____________________________

5(a) Do you think the creative team in a television drama should have regular meetings with the marketing and sales teams?

[ ] Yes  [ ] No

(b) If yes how regular?

[ ] Daily  [ ] Weekly  [ ] Monthly  [ ] quarterly  [ ] yearly

(c) If no explain________________________________________________

6. How would these meetings affect your production?_______
APPENDIX II: TARGET AUDIENCE FOR MACHACHARI AND INSPEKTA MWALA

1. Do you watch Citizen TV?
   [ ] Yes
   [ ] No

2. Which are your favourite programs? Please List ____________________

3. Do you watch Inspekta Mwala? [ ] Yes [ ] No

4. Do you watch Machachari? [ ] Yes [ ] No
   If no please go to question 6

5. Who do you think is the target audience for Inspekta Mwala?
   [ ] Adults [ ] Youth [ ] Children [ ] Everybody
   Please explain____________________________________________________

Who do you think is the target audience for Machachari?
   [ ] Adults [ ] Youth [ ] Children [ ] Everybody
   Please explain____________________________________________________

6. To what extent do the following features influence you in watching the program you have chosen? (Machachari or Inspekta Mwala)?

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<th>Feature</th>
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7. How would you rate the success of the program you have chosen?
[ ] very successful  [ ] successful  [ ] fairly successful  [ ] Not successful at all

Please explain__________________________________________________

8. What would you like to see improved in the programme__________________________

Thank you
APPENDIX III: MARKETERS/SALES PERSONS INTERVIEW GUIDE.

This questionnaire gives you a chance to express your views on the role of marketing in the production of television programs, particularly dramas on Citizen TV. Be as honest as possible. Please note that all your responses will be treated with utmost confidentiality. Do not write your name on the questionnaire.

PART A: General Information

1. Gender [ ] Female [ ] Male
2. Please indicate your department
   [ ] Marketing [ ] Sales and advertising
3. What program do you market/sell?
   [ ] Inspekta Mwala [ ] Machachi [ ] Others
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

4. Was it your choice to market/sell Inspekta Mwala or Machachi?
   [ ] Yes [ ] No
   Explain____________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________

PART B: Creative Strategies as precursors to successful marketing of TV drama programs.

5. Is it necessary for the program’s marketing/sales team to meet the creative team?
   [ ] Yes [ ] No

a) If yes, at what point in the production process should the marketer/salesperson meet the creative team?
6. Do the following factors affect the Salability of a drama program especially *Inspekta Mwala* and *Machachari*?

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Please explain


7(a). Have you ever had a meeting with the producer(s)/creative team of *Inspekta Mwala*/*Machachari*?

[ ] Yes [ ] No

8 (b) i. If yes, at what stage?

[ ] Inception [ ] Designing [ ] Casting [ ] Scripting [ ] Recording [ ] Transmission [ ] Others
(b) ii What was the outcome of the meeting with the producer/creative team?

[ ] Input from marketers/ sales persons is always accepted
[ ] Input from marketers/ sales persons is accepted with major changes
[ ] Input from marketers/ sales persons is accepted with minor changes
[ ] Input from marketers/ sales persons is not accepted at all

(c) If no, do you think it is necessary to meet the production/creative team?

________________________________________________________________________
________________________________________________________________________

9. At what stage would you wish to meet the producer /creative team of *Inspekta Mwalwa/ Machachari*?

[ ] Inception [ ] Designing [ ] Casting [ ] Script writing [ ] Recording

Others [ ]

Please explain_____________________________________________________________
_______________________________________________________________________

10. Does the input of the creative team add any value to your sales/marketing activities?

[ ] yes

[ ] No

Please explain___________________________________________________________

11. How regular do you think the creative team in a television drama should have meetings with the marketing and sales team?

[ ] Daily [ ] Weekly [ ] Monthly [ ] Quarterly [ ] Yearly

other___________

Thank You
APPENDIX IV: INTERVIEW GUIDE FOR GENERAL MANAGEMENT

This questionnaire is designed to gather information from you for use in a study on the convergence of creativity and marketing in the production of Television drama programmes on Citizen TV, Kenya. Be very honest in your response. Please note that all your responses will be treated with utmost confidentiality and for the purposes of this study only. Do not write your name on the questionnaire.

Kindly respond to all items as instructed.

1. Please indicate your department?_______________

2. Is it necessary for the program’s marketing/sales team to have meetings with the creative team in a drama production?
   [ ] Yes  [ ] No
   b) If yes, at what stage in the production process should the marketer/ salesperson meet the creative team?
      [ ] Inception  [ ] Designing  [ ] casting  [ ] script writing  [ ] Recording  [ ] Others [ ]
   c) If no, why___________________________________________________________________
      __________________________________________________________________________

3. Are there policy guidelines stipulating how the two departments should interact?
   __________________________________________________________________________

   Thank you
## APPENDIX V: MATRIX OF THE OBSERVATION GUIDE FOR CONTENT ANALYSIS

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Machachari</th>
<th>Inspekta Mwala</th>
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APPENDIX VI: FOCUS GROUP DISCUSSION

TARGET AUDIENCE FOR MACHACHARI AND INSPEKTA MWALA

1. Male [ ] Female [ ]
2. Age [ ]
3. Do you watch Citizen TV?
   a. [ ] Yes
   b. [ ] No
4. Which are your favourite programs? Please List _______________________
5. Do you watch Inspekta Mwala? [ ] Yes [ ] No
6. Do you watch Machachari? [ ] Yes [ ] No
   If yes, why?

7. Who do you think is the target audience for Inspekta Mwala?
   [ ] Adults [ ] Youth [ ] Children [ ] Everybody
   Please explain__________________________________________________.
8. Who do you think is the target audience for Machachari?
   [ ] Adults [ ] Youth [ ] Children [ ] Everybody
   Please explain__________________________________________________.

9. To what extent do the following features influence you in watching the program you have chosen? (Machachari / Inspekta Mwala)?

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<tr>
<th>Feature</th>
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10. How would you rate the success of the program you have chosen?

[ ] very successful  [ ] successful  [ ] fairly successful  [ ] Not successful at all

Please explain________________________________________________

11. What would you like to see improved in the program

__________________________________________

Thank you
APPENDIX V: AUTHORISATION LETTER

KENYATTA UNIVERSITY
GRADUATE SCHOOL

E-mail: kubips@yahoo.com
dean-graduate@ku.ac.ke
Website: www.ku.ac.ke

FROM: Dean, Graduate School
DATE: 29th June, 2015

TO: Ms. Muthito Catherine Wamuya
C/o Theatre Arts & Film Technology Dept.
KENYATTA UNIVERSITY

RIF: M66/22963/12

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

This is to inform you that the Graduate School Board at its meeting of 17th June, 2015 approved your M.A. Research Proposal Entitled “The Convergence of Creativity and Marketing: A Case of Two Selected Drama Programmes on Citizen TV, Kenya”.

You may now proceed with your Data collection, subject to clearance with the Principal Secretary, Higher Education, Science and Technology.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed supervision Tracking Forms per semester. The form has been developed to replace the progress Report Forms. The Supervision Tracking Forms are available at the University's Website under Graduate School webpage downloads.

Thank you.

KEVIN MURUHI
DEAN, GRADUATE SCHOOL

cc. Chairman, Theatre Arts & Film Technology Dept.
Supervisors:

1. Dr. John Muga
C/o Theatre Arts & Film Technology Dept.
KENYATTA UNIVERSITY

2. Dr. Emmanuel Shikuku
C/o Theatre Arts & Film Technology Dept.
KENYATTA UNIVERSITY

RM/300
APPENDIX VI: AUTHORIZATION LETTER FROM ROYAL MEDIA

TO WHOM IT MAY CONCERN

REF: MUHORO CATHERINE WAMUYU

The above mentioned has been granted permission to interview the staff of Royal Media Services for her research. She has also been granted access to video clips from both Inspekta Mwala and Machachari Television programmes which air on Citizen TV every Monday and Wednesday respectively.

Wamuyu has also been granted permission to use the said material during the preparation and publication of the said document.

Any assistance granted to her will be highly appreciated.

Yours faithfully,

Latifah Ngunjiri

Production Director, Citizen TV

Date: 23rd June, 2015
APPENDIX VII: RESEARCH Permit

This is to certify that:  
Ms. Catherine Wamuyu Muhoro  
of Kenyatta University; 772-2331  
Ruuru, has been permitted to conduct  
research in Nairobi County  
for the period ending:  
15th March 2017

On Citizen TV Kenya

The convergence of creativity and marketing a case of two selected drama programmes  

Fee received: Ksh 1000

Permit No.: NACOSTI/P/18/6215/6990

Date of Issue: 15th March, 2016

National Commission for Science, Technology and Innovation

Signature

Director General

National Commission for Science, Technology and Innovation

National Commission for Science, Technology and Innovation

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