TELEVISION DRAMA AS A TOOL FOR ETHNIC CONFLICT TRANSFORMATION: ANALYZING THE IMPACT OF MAKUTANO JUNCTION ON MATHARE RESIDENTS OF NAIROBI, KENYA

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DECLARATION

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

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ABSTRACT

Since its independence in 1963, Kenya has repeatedly experienced ethnic conflicts, especially before, during and after electoral periods. As we approach the election period in 2017, there is need to ensure that history does not repeat itself. By analyzing the impact of Makutano Junction on Mathare residents, the study sought to establish the potential ability of television drama to transform ethnic conflicts. The research used social cognitive theory to elaborate how audiences can model certain behaviors by viewing television drama. The objectives for this study were to establish the viewership of Makutano Junction among Mathare residents, to assess the impact of the program on Mathare residents, and to evaluate the effectiveness of television drama as a tool for ethnic conflict transformation. To achieve this, the researcher interviewed 4 key informants: 2 program producers and 2 conflict transformation experts. Further, 200 Mathare residents were purposively selected to fill questionnaires. Mathare was selected for the study because it is one of the areas that experienced the 2007/2008 post-election violence and its population is made up of people from different ethnic backgrounds. Data collected was analyzed through Statistical Package for Social Sciences and narrative descriptive data analysis. The study had three major findings: first, Makutano Junction emerged as the most preferred local drama by the respondents, secondly, most respondents felt that the program was poor in terms of time allocation and ethnic conflict content and third, the respondents felt that Makutano Junction accurately described what happens in the society. The study concludes that television drama can be used to transform ethnic conflict. However, for it to be effective, content related to ethnic conflicts should be increased, aired over an extended period of time and supported by other communication channels especially face to face communication.
DEDICATION

This work is dedicated to everyone who seeks peace for the world.
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My sincere gratitude goes to my parents, Mr. and Mrs. Malonza Kivaya; your love and support have seen me this far. I am forever grateful.

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# TABLE OF CONTENTS

DECLARATION................................................................................................................................... i  
ABSTRACT.........................................................................................................................................ii  
DEDICATION .................................................................................................................................... iii  
ACKNOWLEDGEMENT..................................................................................................................... iv  
TABLE OF CONTENTS ........................................................................................................................ v  
LIST OF TABLES ............................................................................................................................... vii  
LIST OF FIGURES ............................................................................................................................ viii  
LIST OF ABBREVIATIONS ................................................................................................................... x  
DEFINITION OF TERMS .................................................................................................................... xi  
CHAPTER ONE ................................................................................................................................. 1  
1.1 Background information ........................................................................................................... 1  
1.1.1 The emergence and development of television in Kenya; a historical perspective 2  
1.1.2 Television viewership in Kenya ......................................................................................... 5  
1.1.3 The digital migration in Kenya ......................................................................................... 6  
1.1.4 Television drama .............................................................................................................. 7  
1.2 Ethnicity in Kenya ...................................................................................................................... 9  
1.2.1 The origin of ethnicity in Kenya ....................................................................................... 9  
1.2.2 Causes of ethnic conflicts in Kenya ............................................................................... 11  
1.2.3 Resolving ethnic conflicts in Kenya ............................................................................... 13  
1.3 Makutano Junction .................................................................................................................. 15  
1.4 Statement of the problem ...................................................................................................... 17  
1.5 Objectives ................................................................................................................................ 18  
1.6 Research questions ................................................................................................................. 18  
1.7 Scope of the study ................................................................................................................... 18  
CHAPTER TWO .............................................................................................................................. 19  
2.1 Mass media for conflict transformation ................................................................................. 19  
2.2 The use of mass media for conflict resolution; global perspective ....................................... 20  
2.3 Regional perspective .............................................................................................................. 21  
2.4 Kenyan perspective ................................................................................................................ 22  
2.5 Effective peace media interventions .................................................................................... 23  
2.6 Ethnic violence ....................................................................................................................... 24  
2.6.1 Phases of ethnic conflict escalation ................................................................................ 25  

Appendices........................................................................................................................................... 79
Appendix I: Interview Guides.................................................................................................................... 79
Appendix II: Questionnaire ..................................................................................................................... 80

LIST OF TABLES

Table 4.1: Response Rate.......................................................................................................................... 39
Table 4.2: Distribution of respondents by the day of the week they watch television most .................... 45
Table 4.3: Distribution of respondents by their favorite local television channel............................... 47
Table 4.4: Distribution of respondents by preferred television programs............................................. 48
Table 4.5: Distribution of the respondents’ preferred local program/drama....................................... 49
Table 4.6: Effect of *Makutano junction* on ethnic conflict transformation........................................ 62
Table 4.7: Effect of *Makutano junction* on community relationship, enhanced family relationship, ethnic conflict transformation and style of life. ......................................................... 64
LIST OF FIGURES

Figure 1: An illustration of possible phases of conflict escalation (Gilboa 2009) ............... 27
Figure 2: Researcher’s conceptualization of the relationship between television drama and ethnic conflict transformation. .................................................................................................................... 35
Figure 3: Distribution of respondents by gender ...................................................................... 40
Figure 4: Distribution of respondents by age ........................................................................ 41
Figure 5: Distribution of respondents by household size ....................................................... 42
Figure 6: Distribution of respondents by education level ..................................................... 43
Figure 7: Distribution of respondents by the number of hours they watch television .......... 44
Figure 8: Distribution of the respondents by the time of day they watch television .......... 46
Figure 9: Distribution of respondents by how often they watch Makutano junction .......... 50
Figure 10: Distribution of respondents on how they rate the use of language in Makutano junction ........................................................................................................................................ 51
Figure 11: Distribution of respondents on whether they got inspiration from Makutano junction to talk about ethnic conflicts .............................................................................................................. 52
Figure 12: Distribution of respondents on whether they got insight on how to act when encountered with ethnic conflicts .............................................................................................................. 53
Figure 13: Distribution of respondents on whether the program changed how they view or relate to individuals from different ethnic backgrounds .............................................................................................. 54
Figure 14: Distribution of respondents based on level of influence on respondents’ actions towards individuals of different ethnic groups .............................................................................................................. 56
Figure 15: Distribution of respondents’ evaluation on the coverage of issues related to ethnic conflicts in terms of content ........................................................................................................................................ 56
Figure 16: Distribution of respondent’s evaluation on the coverage of issues related to ethnic conflicts in terms of time

Figure 17: Distribution respondents based on whether their favorite actors were their role models

Figure 18: Distribution of the lessons remembered by the respondents after watching Makutano junction

Figure 19: Distribution of the media channels preferred by the respondents
LIST OF ABBREVIATIONS

ANPPCAN  African Network for the Prevention and Protection against Child Abuse and Neglect
APHRC  Africa Population and Health Research Center
BBC  British Broadcasting Corporation
CDC  Centers for Disease Control and prevention
DANIDA  Danish International Development Agency
FSD  Kenya Financial Sector Deepening Kenya
ICT  Information Communication Technology
ICJ  International Commission of Jurists
IDS  Institute of Development Studies
ILEG  Institute for Law and Environmental Governance
ITU  International Telecommunication Union
KBC  Kenya Broadcasting Corporation
KEMRI  Kenyatta Medical Research Institute
KNH  Kenya National Hospital
KTN  Kenya Television Network
LVCT  Liverpool Voluntary Counseling and Testing
MEDIAE  Media for Education
MTV  Music Television
PEV  Post Election Violence
RIU  Research into Use
SPSS  Scientific Package for Social Sciences
TV  Television
UKaid  United Kingdom aid
UNFPA  United Nations Population Fund
WWB  World Women’s Bank
DEFINITION OF TERMS

a. Conflict transformation- To envision and respond to the ebb and flow of social conflict as life giving opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationships (Lederach, 2003).

b. Ethnicity- A common consciousness of being a member of one ethnic group as opposed to other groups. It concerns using that ethnic identity to exclude or even outbid others; it is a belief in and practice of exclusion of other groups that do not share common ancestry, language and culture or even territory (Kanyinga, 2013).

c. Television drama- A dramatized film, usually for television which is based on a semi-fictional interpretation of real events (Oxford English Dictionary).
CHAPTER ONE

1.1 Background information

Media is a powerful tool that can foster change. When used effectively, it has the ability to transform ethnic conflicts in Kenya and in the world at large. Johnson (2001) cited in McQuail (1984) argues that, the mass media can serve to repress as well as to liberate, to unite as well as fragment society, both to promote and to hold back change; this makes it an extremely powerful tool which can be used as a promoter of social, structural and cultural change.

Mass media can be subdivided into broadcast media such as television and radio, print media which consists of newspaper, magazines and books, and digital media such as email, websites and blogs.

Television in particular is considered as one of the most powerful form of mass media. Furgan (2005 cited in Schulz, 2006) says that TV seems to be the most effective and efficient medium used to disseminate information among the community and can be used as an effective teaching tool in different fields. TV’s success in teaching lies in the fact that it involves both audio and visual presentation; this combined effect of audio and visual signals increases the effectiveness of messages and strengthens the opportunity for learning. Television can also provide information to a large audience over a wide geographical area which is impossible through contacts (ibid).
Moreover, Johnson (2001) identifies three characteristics of television that make it a particularly effective medium of cultural influence. The first characteristic is the fact that television is easily available and its cost of maintenance is low. In Kenya for example, one can get a television set for as low as five thousand shillings. Secondly, television has a broader scope in terms of programming and timing. The third characteristic is the benign presence of television which makes its viewing a pleasant, gratifying and unthreatening, the viewer chooses when, what, and how long to watch and when to turn off the television. Television is therefore a suitable tool to foster social change.

1.1.1 The emergence and development of television in Kenya; a historical perspective

The first broadcasting station in Kenya was set up by the colonial government in 1959 following a positive recommendation by the Pound Commission the same year. The station was known as the Kenya national Broadcasting Service and was owned by foreign investors. Because of colonial anxiety and tension regarding irreversible developments towards political independence in Kenya, the station was modeled along the line of British Broadcasting Corporation as an independent and autonomous public broadcaster (Mbeke, 2008).

In 1961, the first television station in Kenya was established, after the Legislative Council passed the Kenya Broadcasting Corporation Act in parliament, committing KBC radio and TV to providing impartial information on controversial issues, education and entertainment (Mak’Ochieng, 1996).
According to Mbeke (2008) later in 1963, just as Kenya was gaining independence, television was inaugurated and KBC was officially launched. However, the then President Jomo Kenyatta and his nationalist who took over power after independence were keenly aware of the power of the press and set out to manipulate and control the media for propaganda purposes. As a result, KBC was nationalized in 1964; its name changed to Voice Of Kenya and then it was converted into a department under the Ministry of Information and Broadcasting (Nimer, 1966). In 1989, VOK was renamed KBC under an Act of parliament, and designated as a parastatal and a mouthpiece of the government in 1989.

During the colonial period, the press was merely a vehicle for disseminating government information to citizenry especially the white settler communities, this was so since the authoritarian colonial government’s dominant perception of the press was always that of an unnecessary evil that deserved close supervision and control (Mbeke, 2008).

Upon Kenya’s independence in 1963, the challenges of poverty, disease and ignorance faced by the newly independent state forced a certain understanding about the role of the media. From purely liberation platforms, the media transformed themselves into vehicles for speeding up development. This thinking saw many African governments, Kenya included, nationalize media or begin to exercise unfettered control over them with the aim of using them to popularize the government’s development agenda (Amutabi, 2013). These were the first instances where television began to be used as a tool for development communication.
However, the governments control over the media restricted its freedom therefore limiting its growth. For example, in the pre-1990 period, both the political science and the airwaves in Kenya were dominated by the then president Daniel Moi; TV and radio stations were being forced to report on any activity in which Moi or even one of his ministers was participating. As a result, ordinary *wananchi* (citizens) were never incorporated in news stories (ibid).

The introduction of multiparty politics in 1991 widened the scope of political and press freedom and led to the proliferation of independent newspaper and magazines such as economic review, and finance (Mbeke, 2008). The 1990s were marked in particular by the liberalization of the media which introduced many new agents into the industry. As a result, many television and radio stations emerged in Kenya during this period. For the first time, Kenyans were exposed to something different when KTN and several fm radios stations started to broadcast. Today, there are more than eight licensed TV and radio stations in the country. They include KTN TV, Citizen TV, and radio, NTV, K24 TV, Family TV, Classic TV, and radio, capital radio, GBS TV, Sayare TV and radio, radio Waumini, Inooro FM, Mulembe Fm, Milele fm, Radio Maisha, Jambo fm, radio Kongoi, Hope fm, Radio 316 and Kameme (Amutabi, 2013).

When the new TV stations and FM radios emerged, they became avenues through which citizens could confer with each other through interviews and being called into newsrooms to express their opinions. This way, the media helped the people of Kenya to understand and appreciate the ideas of freedom and democracy by giving them a voice and
agency. From that time, television and radio have presented explorations of current affairs and politics. As a result, people who have access to such information are able to make more educated choices (ibid).

There are two major factors that led to the development of media in Kenya. One of them is the fact that Kenya has a significant percentage of people who are literate; slightly over half of the population. Secondly, poverty is relatively low in Kenya compared to other African countries thus a large number of people especially in urban areas could afford to buy television sets and transistor radios while others had access to TV and radio through relatives, neighbors and public halls (Amutabi, 2013).

1.1.2 Television viewership in Kenya

For many years, television sets were expensive. Consequently, only the rich could afford them. Furthermore, most of the Kenyan population was (and still was in 2013) not connected to the national electricity grid which is a prerequisite for television watching particularly with the older TV models, only a small segment of the population could use the Alternating Current. In addition, over the years, Kenya had only 55 transmission booster stations that generally covered small areas as their weak signal was caused by the country’s rugged terrain (Amutabi, 2013).

Today, television and radio are no longer being monologues of the activities of the elite and upper class, both in terms of possession and content. This is because television sets have become more affordable and their presentations are spiced up with all kinds of creative items involving ordinary people (ibid).
A research carried out by Ipsos Synovate in 2012 showed that the weekly urban television viewer watches an average of 3.3 different television stations compared to the rural counterpart who watches an average of 2.8 television stations. Secondly, the research also showed that, on average, the urban television viewer spends an average of 3.6 hours watching television on a weekly basis compared to their rural counterparts who spend 3.4 hours a day, a difference of 0.2 hours. Further, the research revealed that TV viewership in Kenya peaks between 6:30 pm and 9:30 pm across both rural and urban population (Ipsos, 2012).

Another survey of 3000 respondents conducted by the Media Council of Kenya in 2012 revealed that television still has a huge viewership in Kenya. The results of the survey showed that 85% of respondents said they used radio, followed by television at 83%, newspapers at 68% and internet and mobile phones at 42% and 41% respectively.

### 1.1.3 The digital migration in Kenya

In 2009, Kenya launched the transition from analogue to digital broadcasting in line with the decision of the Regional Radio Conference of 2006 under the endorsement of the International Telecommunication Union, which required all its members to implement its resolution to migrate from analogue to digital terrestrial TV broadcasting by June 2015. Digital broadcasting was expected to enhance the quality and experience of TV viewers in Kenya as well as enable the country to utilize spectrum, which is a scarce resource ([www.digitalkenya.go.ke](http://www.digitalkenya.go.ke)).
Following the announcement for the digital migration, there were fears that TV might lose its viewership due to the expense of acquiring digital decoders and TV sets. However, research showed that the digital migration might affect viewership during the initial phases but the effect may only be a temporary situation and viewership was expected to pick up over time (Ipsos, 2012).

1.1.4 Television drama

Television drama maybe a serial, a mini-series, or a single play that may last for one hour or several hours spread over a fixed number of days or weeks. It can be divided into four main classes: workplace drama, family drama, hybrid drama and docudrama. Soap operas are also considered as a subgenre of the drama, but they have become so popular that they are now considered a genre unto itself (O’Donnell, 2007).

Workplace drama tends to focus on groups of professional people in a hospital, law firm etc, family dramas are melodramas that depict ordinary suffering as special and meaningful; personal life is revealed through close relationships at the core of melodramatic narrative that also replete with extra ordinary conflicts and catastrophes, hybrid drama on contemporary television are police or family dramas blended with elements of science fiction or the supernatural while docudramas are programs about a biographical person or event based on true story, biography or crime. Soap operas are known for taking on major social and personal issues, for example mental illness, interracial romance among others (ibid).

_Tushauriane_ and _Ushikwapo shikamana_ were among the first soap operas to be aired in Kenya’s broadcast stations. _Tushauriane_ began to broadcast in May 1987 followed shortly
by *Ushikwapo shikamana*. The two soap operas’ main objective was to promote the use of contraceptives in Kenya. By the time the two soap opera series ended, contraceptive use in Kenya had increased by 58% and desired family had fallen from 6.3 to 4.4 children (Singhal, Cody, Rogers, & Sabido, 2003).

*Shuga* is one example of a more recent television drama. The program first aired in 2009 on Music Television as a part of an initiative dubbed MTV networks Africa in association with the partnership for an HIV Free Generation and the government of Kenya as a part of a ground breaking multimedia campaign to spread the message about responsible sexual behavior and tolerance among young people, especially those in college. The program won Gold award in May 2010, at the world media festival in Germany in the public relations health category for its vivid and uncompromising focus on love, emotions and sexual behavior amongst Kenyan youths.

A study by Johns/Hopkins university center for communications programs found that among Nairobi youth, in its generalizable sample, 64% were aware of the program and 60% said they had seen it, and that overwhelmingly young people thought the show had an effect on their thinking about HIV testing, concurrent relationships and stigma (McClure, McFarland, & Legins, 2014).

In the United States, the cost of producing a single episode of a drama series is estimated at two million dollars, that is around a hundred and sixty million Kenyan shillings (O’Donnell, 2007). The production cost for TV drama could be less in Kenya since the technology used is less advanced compared to the U.S.
1.2 Ethnicity in Kenya

1.2.1 The origin of ethnicity in Kenya

According to Ogot (2012) the British colony introduced the concept of ethnicity in Kenya as a part of its divide and rule policy which it applied from 1906 to 1920. During this period, the British colony divided the country into administrative boundaries which made it easier for the colony to keep ruling the nation. Moreover, these administrative boundaries tended to be based on ethnic or linguistic units (ibid). Ethnic factors like tribe or the language a group spoke determined which administrative boundary they belonged to.

The British colony continued to segregate the nation further through labor. Nobel laureate Wangari Maathai cited by Mūngai and Gona (2010) observes that, the same strategy of segregation was used even in labor. Maathai explains that on settler Neylan’s farm, labor was drawn from diverse communities who included Luos, Kipsigis and Kikuyu. However, these communities never worked nor lived together. While the Kikuyu worked in the field, the Luo served as domestic servants, and the Kipsigis took care of the livestock and milking. This kind of segregation served to increase the ethnic consciousness among the groups which promoted exclusiveness and ethnocentrism.

Due to these boundaries, individuals could no longer move to other areas nor could people form or reform. According to Ogot (2012) due to the segregation, cultural and ethnic purists soon emerged among the local elite to stress each tribe’s uniqueness and local councils became tribal councils, dealing with the interests of particular ethnic groups while
groups that had been ignored demanded local native councils of their own. The segregation had sort of dictated who you could relate with, where you work and stay based on your tribe.

When Kenya gained independence from the British colony in 1963, the government adopted the colonial economic and political structures of governance previously used by the colony to rule the nation without making any significant changes as observed by Pluralism & Institute (2013); The Kenyan government continued to use the same administrative boundaries which had been set by the British colony for its administration.

Today, due to factors like immigration and intermarriage, administrative areas no longer consist of a distinct ethnic group as it was before; on the contrary, groups of people from diverse communities with different cultures, language, religion and even history live in the counties. This has led to discrimination, killing and even displacing of people from their homes if they are seen to not belong to a certain area based on their ethnic background. Kenya has experienced ethnic conflicts from time to time. The most remarkable ones took place in 1992, 1993, 1997, 1998, 2007 and 2008 (Wamwere, 2003).

The 1992-1993 ethnic conflicts erupted in the run-up to the 1992 general elections especially in the rift valley and parts of western Kenya. In the rift valley, the conflict was spearheaded by the Kalenjin, Maasai, and Pokots. During the conflict, Kikuyus were evicted from the region. The violence was later turned on Luo and Luhyia communities especially the Bukusu sub-group who were evicted from the predominantly Kalenjin Mount Elgon region (Okoth & Ogot, 2000). Approximately 2,000 people were killed during this conflict (www.bbc.co.uk).
In 1997, ethnic violence erupted in the coast region targeting up-country people settled in the then Mombasa province. By the time the violence ended in 1998, over 60 lives were lost and over 100,000 up-country people were evicted from the province (Okoth & Ogot, 2000).

Pluralism & Institute (2013) records that, after the 2007 general election, ethnic clashes broke out in different parts of Kenya as citizens protested the outcome of the election. When the clashes came to an end in April 2008, over half a million people were displaced and more than one thousand people killed. It is during these ethnic clashes that between 35-40 women and children seeking refuge in an Eldoret church were burnt alive (Daily nation, 2008).

1.2.2 Causes of ethnic conflicts in Kenya

Mûngai and Gona (2010) argues that ethnicity concerns itself with using ones ethnic identity to exclude or even outbid others; it is a belief in and practice of exclusion of other groups that do not share common ancestry, language and culture or even territory. However, Pluralism and Institute (2013) argues that, on its own, ethnicity is dormant.

According to Okoth and Ogot (2000) ethnicity requires external factors to make it active; ethnicity does not occur simply because of differences in identities and divisions based on language and culture; its emergence and expression relates with competition over scarce resources, it manifests itself in competitive situations and especially over scarce resources and political power.
Pluralism and Institute (2013) argues that political power is the main cause of ethnic conflicts in Kenya. It is observed that, ethnicity is used to advance the interests of a few where elites mobilize ethnic groups to access and maintain political power. This creates ethnic divisions in the country as groups that are in power fight to maintain power, and those that are not in power fight to get there based on the believe that the ethnic group whose member is in power has better opportunities than the other groups.

Apart from political power, there are other factors that cause ethnic conflicts in Kenya. In its 2013 report, the Truth Justice and Reconciliation Commission highlighted some of the factors that lead to ethnic conflicts in the country. Such factors include issues like communities asserting a superior claim over a territory to the exclusion of others, incidents in which areas occupied by individuals from outside the region enjoy better services, situations where places occupied by these considerate outsiders have been given outside names, when outsiders are required to vote for the preferred political candidate of the local community during electoral period.

More causes of ethnic conflicts include issues such as negative ethnic stereotypes, political discredit, economic marginalization, resource based conflicts such as cattle rustling, political related issues e.g. assassination of some political leaders, land related issues e.g. post-colonial land redistribution policy, government policies that benefit some ethnic groups at the expense or to the exclusion of others e.g. assistance of some and not all displaced individuals (TJRC, 2013).
1.2.3 Resolving ethnic conflicts in Kenya

A number of efforts have been made in an attempt to resolve ethnic conflicts in Kenya. One major strategy was the formation of the Truth Justice and Reconciliation Commission in 2008. TJRC was created by parliament through the Truth Justice and Reconciliation Act in 2008 and was mandated with the responsibility to promote peace, justice, national unity, healing and reconciliation among the people of Kenya through investigating and establishing a record of human rights violations by the state since Kenya’s independence in 1963-2008, and explaining causes of the violations and recommending prosecution of perpetrators and reparations for victim (TJRC, 2013).

Other efforts include the use of law and mediation as applied in 1992 and 2007/2008 respectively. After the 1992 ethnic clashes that broke out in Nandi, Molo and Nakuru, the government through a statement by the then vice president George Saitoti indicated that 700 hundred people had been arrested in connection with the clashes. However, they were never arraigned before the court as required by law (Kamungi, 2009). According to Odhiambo (2004) in the same year, provincial and district commissioners were holding meetings with elders and political leaders from the troubled areas in order to establish peace between the clashing groups.

During the 2007-2008 Post-Election Violence, a power sharing agreement between president Kibaki and Raila Odinga was brokered by an African Union sponsored mediation, led by the former United Nations general secretary Kofi Annan. The deal, which ended the violence, encompassed power sharing between ethnic based elite factions and allocation of
executive positions to the major groups in a grand coalition government, involving the parties in dispute, albeit at the cost of appointment of a 40 member cabinet, the largest and the most expensive in Kenya’s history (Kagwanja & Southall, 2009).

Even though there has been numerous attempts by the government and the international community to end ethnic conflicts in Kenya, lasting peace between different ethnic groups is yet to be achieved. Therefore, there is need to explore alternative methods of transforming ethnic conflicts in the country; television drama can be one of those alternatives.

Rao (2014) argues that sending messages through media campaigns has been effective in other sectors, particularly in the health sector. Rao observes that the media such as newspapers, radio and television are the main ways through which messages to change attitudes and behaviors are communicated in campaigns. In conflict situations, the media can help inform decisions and counteract hateful and violent messages; this is because the media affects the formation of attitude and beliefs which in turn impact behavior.

According to Melone et al. (2002) the media have a large potential for creating a common basis and thus cultivating conditions for conflict transformation through variety of activities. First, the media can serve an informing and educating function by securing a free flow of accurate and constructive information, counteracting misperceptions, identifying the interests underlying the issues, and helping to build consensus. This is important because tensions frequently escalate in situations where information is scarce. Therefore, offering a
variety of information that contains a range of facts, perspective and opinions can act as a conflict de-escalating measure.

Secondly, the media can build confidence and mediate between conflicting parties by fostering communication, generating alternative opinions to violent conflict, reflecting the ordinary persons desire and need for peace, communicating the process of negotiations to the constituencies involved and providing a forum for an ongoing dialogue. Third, the media can act as a watch dog on leaders to help ensure long term accountability, check any minor human rights violations and in a broader sense, provide some early warning on potential escalations of the conflict.

In order to achieve the above, the media can use either the social marketing approach or the education-entertainment approach. The social marketing approach involves adapting commercial marketing to improve welfare of individuals and society while the education-entertainment approach includes educational messages in entertainment programs. The education-entertainment approach can change social and political norms to influence behavior by allowing individuals to work through scenarios indirectly (Rao, 2014).

1.3 Makutano Junction

Makutano Junction is a television drama which was first launched in Kenya in 2007. The program is produced by Media for Education in partnership with the British High Commission, Bangor University, Kenya Power, Kenya ICT board, Malaria Consortium, Practical Action, Twaweza, University of Cape town, University of Sussex, and the University of Leeds.

The weekly television drama is set in a typical peri-urban east African town and follows the lives, loves, frustrations and successes of a small African community living in a context and a manner familiar with a big number of people in the continent. Through its carefully written script and cast of familiar characters, *Makutano Junction* models real life dramas as well as their solutions. It highlights basic rights and injustices while demonstrating remedies and best practices for the same (www.mediae.org).

To achieve their goal, producers of the program collaborate with information providers like researchers, scientist, government departments, bilateral donors, and NGOs who wish to communicate information on issues related to governance, education, health, agriculture and social matters. *Makutano Junction* has been on air since 2007 and has a regular audience of over 6.5 million viewers in Kenya (www.mediae.org).
1.4 Statement of the problem


In an attempt to resolve ethnic conflicts in Kenya, several methods like the use of law and mediation have been used. However, lasting peace between different ethnic groups is yet to be achieved. The major consequences of ethnic conflicts include the loss of lives and displacement of people from their homes. Destruction of resources causes economic instability to the people involved and the country at large. In 2017, Kenya will hold her general election. Action is needed to ensure that there will be peace in the country, before, during and after the elections.

Tufte (2012 cited by Rao, 2014) says that the media can become an important societal force in establishing environments that can counter the aggression and desperation inherent in practices of violence and conflict. It can achieve this by equipping communities with the tools to make informed decisions in times of crisis and to distinguish for themselves hateful or violent messages.

Cupples and Glynn (2013) observes that, despite the seriousness with which media and cultural studies scholars have approached the potential of TV drama, the genre has not been matched by academics and practitioners in development studies. If used to transform ethnic conflicts, TV drama has the potential to boost the development of Kenya by producing peace and therefore providing a suitable environment in which citizens and the country at large can
prosper both economically and socially. This research sought to evaluate the potential ability of television drama to transform ethnic conflicts.

**1.5 Objectives**

a. To establish the viewership of *Makutano Junction* amongst the residents of Mathare.

b. To assess the impact of *Makutano Junction* on residents of Mathare.

c. To evaluate the effectiveness of television drama as a tool for ethnic conflict transformation.

**1.6 Research questions**

a. Do Mathare residents watch *Makutano Junction*?

b. What is the impact of *Makutano Junction* on Mathare residents?

c. How effective is TV drama as a tool for ethnic conflict transformation?

**1.7 Scope of the study**

All forms of mass media programming can be used as tools for ethnic conflict transformation; however, this research focused on television drama due to time and financial constraints.
CHAPTER TWO

2.1 Mass media for conflict transformation

Media has often been seen as a catalyst for conflict escalation other than an alternative to pursue peace. As Gilboa (2009) observes, most existing studies focus on the often negative contributions of the media to the escalation and violent phases of conflict and very few studies deal with the media contributions to conflict resolution and reconciliation. Laplante and Phenicie (2010) argue that media can positively influence reconciliation in the aftermath of violent conflict just as the negative use of the media magnifies and promotes conflict; on one hand, the mass media can serve to repress as well as to liberate, to unite as well as fragment society, both to promote and to hold back change and this makes them extremely powerful tools, promoters of social, structural and cultural change, as well as role models for those that follow them.

According to Tully (2014) some scholars have argued that media can be used to help prevent and end violent conflicts, and to promote peace and reconciliation through both news and entertainment. Since the media provides channels for carrying out debate on conflicting issues in the society, it also has the power to mediate these conflicts. As Laplante and Phenicie (2010) put it, media can bridge the gap between “others” and overcome the “us versus them” phenomena by graphically illustrating how much people have in common.

A report on the media and conflict prevention issued by UNESCO argues that the media have the opportunity to provide a safe battleground to help transform destructive conflicts into non-destructive debates (ibid).
2.2 The use of mass media for conflict resolution; global perspective

*New home, new life* is a radio soap opera that was broadcast on BBC world service in Afghanistan and on partner station via the internews Tanin network and government Education radio and television from 1994 to 2012 (www.bbc.co.uk). Funded by the United Nations, Swiss Ministry of Foreign Affairs for International Development, Foreign and Common Wealth Office and the Belgian government, the radio drama was broadcast in both Dari and Pashto, which are the major native languages in Afghanistan.

Due to the civil conflict that was taking place in Afghanistan around that time, radio was among the few media that could reach every corner of the country hence the choice to use a radio soap opera to communicate to the communities (www.unesco.org).

*New home, new life’s* storylines reflected real-life situations that the listeners were going through. The program provided listeners with information that they needed to help improve their lives by focusing on a whole range of subjects that included women’s issues, the preservation of oral culture and historical movements, income generation activities, methods for conflict resolution, awareness of mine, and community participation in development, livestock rising and agriculture, to personal and environmental hygiene (ibid).

*New home, new life* reached 39% of adult population in Afghanistan (BBC, 2010).

Siddiqi (2010) observes that the program was the most influential public service broadcasting program ever produced with a mission to educate the population in a continuing time of crisis and conflict, as well as entertain.
2.3 Regional perspective

*Radio agatashya* was one of the first post-conflict media peace building projects developed in Rwanda after the 1994 genocide that left approximately a million people dead. The radio station was an independent regional radio, set up by Reporteurs in August 1994 and later taken over by Foundation Hirondile in August 1995. The radio station broadcast for Rwandan refugees using two native languages; Kinyarwanda and French (Curtis, 2000).

*Radio agatashya’s* editorial policy was to broadcast anything that would not provoke hatred or panic. This aimed to valorize and develop all information to assist in national reconciliation, the reconstruction of the country, peace and respect for human rights. The station broadcast approximately eight hours per day in 1995 and 1996, with four million potential listeners including one million refugees. The station was however closed in late 1996 due to shortage of funds and renewed fighting in Bukuvu region (ibid).

Castagno (1996) cited by Aguirre and Ferrándiz (2002) says that a qualitative evaluation conducted by a sociologist in March 1996 showed that Rwandan refugees felt that *Radio agatashya* was their most reliable source of information. However, the evaluation did not look at the impact of its programming on attitudes and beliefs related to peace building, nor did it look at the political implications of *Radio agatashya’s* activities.

*Masekeweya* is a Rwandan radio drama which was developed to address the trauma left by the 1994 genocide. The program was specifically designed to deal with post conflict reconciliation. Its main message was that Hutus and Tutsis could work together to overcome societal difficulties including the legacy of the genocide (Tully, 2014).
Masekeweya was set in a fictional Rwandan community, it dealt with the historical relationship between Hutus and Tutsis by representing both positive and negative aspects of their interaction. Palock (2009) cited by Tully (2014) says that, in an attempt to change behavior through influencing beliefs and social norms, Masekeweya put together educational messages about prejudice, violence and trauma.

2.4 Kenyan perspective

In 2009, Media Focus on Africa in partnership with Search for Common Ground developed a radio and television drama entitled the team. The program was a response to the post-election violence that hit the country in 2007-2008. The team’s main objective was to act as an outreach strategy that encouraged dialogue among Kenyans with the goal of working towards national unity, by encouraging increased engagement and understanding among people of different backgrounds, especially those from different ethnic groups in order to prevent future violence (Tully & Ekdale, 2014).

The team aired on Citizen TV and Radio Jambo, and was broadcast in English, Kiswahili and sheng. The drama presented a setting of a Kenyan society in which members of a fictional football team from different ethnic groups and social classes are challenged to overcome their fears and biases, so that they can see one another as individuals and not as members of the “other”. The central message for the players and for Kenyans was that, if they do not cooperate, they will not score goals, and they will lose (ibid).

Tully and Ekdale (2014) argue that by not assigning characters in the program specific tribes or ancestral homelands, the show relied on commonly understood notions of
ethnicity to make its case for national unity. This tactic gave audience members more freedom in their interpretations of the show.

According to a mid-term evaluation of the program carried out by the University of Peace, the team had a viewership of 2.8 million while the radio version had a listenership of 270,000 people. The evaluation also found out that 98% of its respondents felt that the team was effective in addressing issues such as tribalism. The evaluation also established that the program resonated deeply with the aspects of daily life in Kenya; a factor that stimulated learning and reflection.

2.5 Effective peace media interventions

Johnson (2001) states that, like any other form of intervention, a number of factors must be considered before implementing a media peace project to ensure its success. Becker (2004) cited in Johnson (2001) gives a criteria that can help develop a successful media peace intervention.

Intensive research into the needs of the target group is one of the key things that have to be done prior to production of the project. Secondly, accompanying research has to be done throughout the project to guarantee effectiveness and keep sight of needs of the target groups. Third, it is important to have members of the target group in the production of the program. Fourth, there has to be an interaction between project staff and target group and fifth, the program should communicate solely in the language of the target group.
Other factors include balanced combination of information and entertainment, using main local program material, intensification of media work through personal face to face communication at the local levels, having well trained employees, inclusion of local groups in the construction and the financial support of the media houses infrastructure and cooperation with government offices (ibid).

2.6 Ethnic violence

Meadow (2010) provides four classifications through which ethnicity and ethnic violence can be viewed; the primordial view, instrumentalist view, the constructionist view and the fourth view which centers on state breakdown and anarchy.

In the primordial view, ethnic attachments and identities are seen as culturally given and as a natural affinity, like kinship sentiments. These attachments have an overpowering emotional and non-rational quality. In such cases, there normally is cooperation on the surface but enmity is hidden just below. In most cases, ethnic violence is triggered by cultural differences.

In the instrumentalist view, ethnic sentiments and loyalties are seen as manipulations by political leaders and intellectuals for political ends, such as state creation. In this view, ethnic violence is triggered by political differences. The constructionist view of ethnicity and ethnic violence supplements the insights of the primordial and of the instrumentalist views. Religion or ethnicities are very rarely social facts, but in ordinary time they are only one of several roles and identities that matter.
Posen (1993) and Gagnan (1977) cited in Meadow (2010) argue that ethnicity and ethnic violence center on state breakdown, anarchy, and the security dilemma that such conditions pose to ethnic groups who engage in defensive arming to protect their lives and property against ethnic rivals, which then stimulates arming by other ethnic groups like an arms race between states. The driving motivations in such cases are not ethnic hatreds. A good example for this would be communities fighting over county borders.

### 2.6.1 Phases of ethnic conflict escalation

It is important for practitioners to understand the several phases through which a conflict escalates in order to plan their intervention projects and activities effectively. Before, scholars have given pre-conflict, conflict and post-conflict as the main stages of conflict escalation. However, Gilboa (2009) suggests that within these three phases, there should be four other stages through which conflict escalation is viewed, depending on different critical conditions and potential intervention goals. These stages are: onset prevention, escalation management, de-escalation resolution and termination-reconciliation.

At the onset prevention stage, the conflict begins to surface; disagreements begin and there is growth in hostile verbal and behavioral exchange. At this stage, only effective, preventive measures can stop the conflict from deteriorating into violence. If prevention succeeds, the conflict is peacefully settled and the conflict process temporarily or permanently terminates. However, if preventive measures do not succeed, the parties involved may escalate the conflict believing they can impose a solution via violence.
The conflict management stage is the level of limiting a halting violence to relatively tolerable level. In most cases, conflict management ends in a formal or informal ceasefire, or an armistice.

Resolution and reconciliation are both sub-divisions of the post-conflict period. Resolution leads to negative peace; the absence of violence, where else reconciliation leads to positive peace; building of new relations in many relevant areas between former enemies, including open borders, trade, tourism, and cultural ties. According to Gilboa (2009) the same distinction is made between conflict resolution and conflict transformation.

At the resolution phase, interveners attempt to end violence, if they reach a formal agreement, violence may be terminated and transformation achieved. However, if the interveners don’t get an agreement, violence may resume. Unlike the resolution phase, the reconciliation phase goes beyond conflict resolution and peace agreements. It addresses both psychological and cognitive barriers to stable peace; reconciliation moves from formal peace agreements to changing the motivations, goals, beliefs, attitudes and emotions of the great majority of the society members regarding the conflict and the nature of the relationship between the parties themselves. In reconciliation, parties try to fully engage their respective peoples and transform relations from hostility to amicability.
2.6.2 Ethnic conflicts; global perspective

In 1992, ethnic violence broke out in Presidor district in Bosnia. At the time when the violence broke out, the district’s population was made up of 42.5% Serbs (Jewish) and 44% Muslim. Surprisingly, there had been no Jews complaints of mistreatment, discrimination or intimidation from either side of the population and vice versa prior to the ethnic violence (Oberschall, 2000).

The ethnic violence in Bosnia is suspected to have been caused by political differences. According to UNESCO (1994), the Serbs had held leading government positions
for a long time until the situation changed after the 1991 election when the predominantly Muslim SDA won thirty seats, beating the Serbs by two seats. After the election outcome, Muslims avoided taking over a number of leading positions to which their electoral victory entitled because they believed in power sharing. Even so, the Serbs blocked the work of the Presidoro assemblies and organized a parallel governance for the Serbs (ibid).

According to Oberschall (2000) by April 1992, the Muslims government had completely lost power to various Jewish groups, the Serbs attacked the city of Presidoro in a coup d’état. During the attack, all non-Jewish leaders were arrested and executed. Hukanovic (1996) cited by Oberschall (2000) says that after the coup D’état, non-Jewish officials were harassed, intimidated, and fired from their jobs.

In May 1994, a group of Muslims attempted to retake the Presidoro district from the Serbs but failed. According to Human rights watch (1992 quoted in Oberschall, 2000), the failed coup d’état led to an even bigger crisis; many non-Serb inhabitants were arrested and sent to Omarska camp where they were tortured, brutalized, starved and killed.

2.6.3 Regional perspective

In 1994, Rwanda witnessed a genocide that left 800,000 people dead (Hintjens, 1999); in just 3 months, more than 10% of the general population, and approximately 75% of the Tutsi ethnic group were killed (Verwimp, 2004).

According to Hintjens (1999) the genocide was a culmination of civil war that had started in October 1990. Kuperman (2004) says that the genocide was a retaliation by the
state’s Hutu regime to a violent challenge from the Tutsi rebels who had invaded the state from Uganda in 1990, and were over the years fighting to seize control of Rwanda.

The genocide broke out on 6th April 1994 immediately after an airplane carrying the then president Habyarimana was shot down as it approached Kigali killing all who were on board (Kuperman, 2004). Hutu extremists quickly blamed the Tutsi rebels for the attack and seized effective control of the government within hours and then began assassinating opposition politicians and commenced the genocide of Tutsi; in the first two weeks, approximately 200,000 Tutsis were killed.

Sudan’s Darfur region has experienced massive ethnic violence that has claimed the lives of more than 70,000 civilians and displaced an estimated 1.8 million people since February 2003 (Straus, 2005).

According to Yoshida (2013) the ethnic conflict occurred when the Lou Nuer tribe and the Murle tribe entered in each other’s territory to compete for scarce resources such as land and water necessary for cattle grazing. A disarmament campaign that was carried out in 2005 by the Government of South Sudan and the Sudan’s Peoples Liberation Army widened the ethnic division and the security dilemma between the Lou Nuer and Murle. This is because the campaign solely targeted the Lou Nuer tribe. Recent clashes in Darfur are characterized by indiscriminate killing of civilians with a clear demonstration of mutual hatred between the two ethnic groups (Yoshida, 2013).
2.6.4 Kenyan perspective


The 1992-1993 ethnic conflicts erupted in the run-up to the 1992 general elections especially in the rift valley and parts of western Kenya. In the rift valley, the conflict was spearheaded by the Kalenjin, Maasai, and Pokots. During the conflict, Kikuyus were evicted from the region. The violence was later turned on Luo and Luhyia communities especially the Bukusu sub-group who were evicted from the predominantly Kalenjin Mount Elgon region (Okoth & Ogot, 2000). Approximately 2,000 people were killed during this conflict (www.bbc.co.uk).

In 1997, ethnic violence erupted in the coast region targeting up-country people settled in the then Mombasa province. By the time the violence ended in 1998, over 60 lives were lost and over 100,000 up-country people evicted from the province (Okoth & Ogot, 2000).

Pluralism and Institute (2013) records that, after the 2007 general election, ethnic clashes broke out in different parts of the country as citizens protested the outcome of the election. When the clashes came to an end in April 2008, over half a million people were displaced and more than one thousand people killed. It is during these ethnic clashes that between 35- 40 women and children seeking refuge in an Eldoret church were burnt alive (Daily nation, 2008).
2.7 Mass media and ethnic conflict transformation

The mass media can foster conflict transformation through a number of ways. Melone et al (2002) says that the media have a large potential for creating a common basis and thus cultivating conditions for conflict transformation through informing and educating, building confidence and mediation, and acting as a watchdog.

Through the informing and educating function, the media can foster ethnic conflict transformation by ensuring there is free flow of accurate and constructive information; by providing information that counters misperceptions, identifying root causes of conflicts and helping build consensus. Therefore, the media should not only provide information about government policies regarding ethnic conflicts, it should also highlight the underlying issues that are causing the conflicts.

Siebert (1998 as quoted by Melone et al., 2002) says that mass media can build confidence and mediate between conflicting groups by promoting communication, showcasing alternatives to violent conflict, reflecting on the people’s desire and need for peace, and by communicating the process of negotiations to groups involved and providing a forum for on-going dialogue.

By acting as a watchdog on leaders and the general community, the mass media can ensure that there is long term accountability. Monitoring human rights violations can also help the media provide an early warning on potential escalations of conflicts (Melone et al 2002).
Most importantly, practitioners should understand that the appropriateness of the interventions discussed above varies depending on the type and phase of conflict, and the role that media has played within the conflict dynamics.

### 2.8 Social cognition and ethnic conflict transformation

Social cognitive theory was developed by Albert Bandura from the previously existing social learning theory which was developed by Miller and Dollard. The social cognitive theory argues that, observers can acquire symbolic representations of behaviors; the pictures being observed provide information on which to base subsequent behavior (Baran & Davis, 2011). The theory applies to learning by all people in general and not just learning for those of advanced academic potential (Burney, 2008).

Social cognitive theory is founded in a belief that human beings are self-organizing, proactive, self-reflecting, and self-regulating and not just reactive organisms shaped and shepherded by environmental events or inner force (Bandura, 2001). Bandura (1986 cited by Burney 2008) says that what people think and how they feel about themselves affects their own behavior which makes them agents involved in their own development.

The fact that human learning is proactive allows the researcher to consider modification of attitude and behavior for ethnic conflict transformation. Bandura (2001) supports the use of modeling from the mass media for attitude and behavior change. He argues that it is with symbols that people process and transform transient experiences into cognitive models that serve as guides for judgment and action; people gain understanding of
causal relationship and expand their knowledge by operating symbolically on wealth of information derived from personal and vicarious experiences.

Further, Baran and Davis (2011) agree that modeling from the mass media is an efficient way to learn a wide range of behaviors and solutions to problems that we would otherwise learn slowly or not at all, or pay too high a price to learn in the actual environment.

Baran and Davis (2011) say that social cognition operates through observational learning, inhibitory effects and disinhibitory effects. In observational learning, consumers of representations can acquire new patterns of behavior by simply watching these representations; an individual can learn how to respond to ethnic stereotypes by watching how others respond on television.

The use of inhibitory effects involves seeing a model in a representation punished for exhibiting a certain behavior. This strategy decreases the likelihood that the observers will engage in that behavior; when an observer sees a model being jailed for torching another person’s house, it reduces the chances that the observer will engage in such an act.

In disinhibitory effects, a media representation that depicts reward for a threatening or prohibited behavior is often sufficient to increase the likelihood that the consumer of the representation will engage in that behavior. For example, if a viewer sees an individual being recognized by the government for sharing land with people from a different ethnic group, which is against the expectation of his ethnic group; it will increase the likelihood of the consumer to stand against ethnic stereotypes. This is because social cognition ascribes a
central role to cognitive processes in which the individual can observe others and the environment, reflect on that in combination with his own thoughts and behaviors and alter his own self-regulatory functions accordingly (Burney, 2008).

Burney (2008) provides three features of the viewer’s that determine effectiveness of social cognition; self-efficacy, self-regulation and vicarious learning. Self-efficacy is the belief in one’s capability to organize and execute the courses of actions required to manage prospective situations; does the consumer belief they have the ability to embrace a person from different ethnic group?

As described by Bandura (2001), self-regulation is based on the believe that people are not only knowers and performers but they are also self-reactors with a capacity for self-direction; An individual’s self-regulation of motivation, affect and action operates partially through internal standards and evaluative reactors to one’s behavior. Bandura (2001) further elaborates that human regulation relies on discrepancy production as well as discrepancy reduction, thus, mass media representation consumers will engage in a behavior depending what they can gain or lose as seen in the representation.

The third feature, vicarious learning refers to learning that is observed rather than directly experienced which allows learners to observe the success of whatever is being modeled and determine whether or not this is desirable or likely to be successfully imitated. The perceived similarity of the model to that of the learner is a factor likely to determine whether or not the behavior will be tried by the learner.
2.9 Conceptual framework

Figure 2: Researcher’s conceptualization of the relationship between television drama and ethnic conflict transformation.

**Television drama**
- Intensive research into needs of target audience
- Accompanying research throughout the project
- Involving Members of the target group in production
- Interaction between project staff and target audience
- Communication solely in the language of target audience
- Balanced combination of information and entertainment
- Intensification of media work through personal face to face communication at local levels
- Well trained employees
- Cooperation with stakeholders

**Intervening variables**
- Self-Efficacy

**Self regulation**

**Vicarious learning**

**Ethnic conflict transformation (positive peace)**
- Changed motivations, goals, believes, attitude and emotions
- New relations between former enemies
- Amicability
- Open borders
- Open trade
- Tourism
- Cultural ties

Source: Survey, 2015
CHAPTER THREE

3.1 Research design

This study was qualitative in nature and used a descriptive research design. A descriptive research design was found appropriate for the study because it allows the researcher to report on what happened or what is happening without controlling the variables under study (Kothari, 2004). Moreover, the design allows a researcher to describe the state of affairs as it exists at present. These two features of the descriptive design made it a suitable choice for this study as the researcher sought to describe the attitudes and behaviors of the respondents as they occur naturally.

3.2 Research population

Wimmer and Dominick (2006) define research population as an entire group from which data will be obtained. Research for this study targeted residents of Mathare, producers of Makutano Junction and experts in conflict transformation.

Mathare is the second largest slum in Kenya. According to the Mathare Special Training Centre; the slum has an estimated population of 600,000 to 800,000 people. Residents of Mathare were purposively selected for this study because, first, the area experienced PEV in 2007/2008 and secondly, Mathare has a diverse population that comprises of people from different ethnic backgrounds including Kikuyu, Luo, Luhya, Kamba, Kalenjin and Somali among others.
3.3 Sampling and sampling techniques

Sampling is the process of obtaining a subset of the population that is representative of the entire population (Wimmer & Dominick, 2010). In Mathare, respondents for the research were identified through purposive sampling. According to Frey, Botan, & Kreps (2000) purposive sampling allows the researcher to select information-rich cases for their study. Therefore, the researcher selected respondents who have watched *Makutano Junction*. Producers of the program and conflict transformation experts were also purposively selected as the research required respondents who have knowledge and expertise in the area.

Since the researcher could not study the entire population, a sample of 200 Mathare residents was selected from the population for purposes of this study. According to some scholars, there are no specific rules when determining an appropriate sample size in qualitative research; determining adequate sample size is ultimately a matter of judgment and experience of the researcher. Factors like time allocated, resources available and study objectives are used to determine the best sample size. Based on this knowledge, the researcher chose a sample size of 200 questionnaire respondents and 4 key informants.

3.4 Data collection methods

Questionnaires were used to collect data from Mathare residents while interviews were used to collect data from the key informants who are producers of *Makutano Junction* and experts in conflict transformation. Questionnaires were ideal for the study because they are flexible, easy and convenient for the respondent and also quick to administer to a large number of people covering large geographical area (Walliman, 2010).
According to Wimmer and Dominick (2006) interviews are ideal to collect data from the key informants because they allow a researcher to get detailed background about the reasons respondents give specific answers as well as elaborate data concerning respondents’ opinions, values, motivations, recollections, experiences and feelings.

### 3.4.1 Validity and reliability

The researcher conducted a pre-test study before the actual data collection to determine the validity and reliability of the data collection tools.

### 3.5 Data analysis and presentation

Data collected using questionnaires was analyzed through Statistical Package for Social Sciences, while the data collected through interviews was analyzed through narrative descriptive analysis.

### 3.6 Ethical Considerations

Wimmer and Dominick (2006) argue that unethical behavior may have adverse effects on research participants, to avoid this; the researcher ensured that there is privacy and confidentiality for respondents, as well as consent from respondents before issuing questionnaires.
CHAPTER FOUR

4.1 Introduction

This chapter presents the results of the study after analyzing the potential ability of television drama to transform ethnic conflicts. It provides data analysis and interpretation on respondent’s viewership of *Makutano Junction*, the respondent’s assessment of the impact of *Makutano Junction* and the respondent’s perception of the potential ability of television drama to transform ethnic conflicts. The quantitative data collected was analyzed through Social Package for Social Sciences, presented using frequencies and percentages, and summarized using tables and figures. On the other hand, qualitative data was analyzed through narrative data analysis.

4.2 Findings

*Table 4.1: Response Rate*

<table>
<thead>
<tr>
<th>Response rate</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Returned</td>
<td>182</td>
<td>91</td>
</tr>
<tr>
<td>Not Returned</td>
<td>18</td>
<td>8.6</td>
</tr>
<tr>
<td>Total</td>
<td>200</td>
<td>100</td>
</tr>
</tbody>
</table>
The researcher administered 200 questionnaires to a selected sample and managed to collect 182 completed questionnaires representing a response rate of 91% as shown in table 4.1 above.

4.2.1 Background Information

In this section, the researcher sought to get background information of the respondents. The information included gender, age, educational level, and household size. The results are shown below:

**Gender**

![Figure 3: Distribution of respondents by gender](image)

Slightly more than half of the respondents (51.1%) indicated that they were female while 48.9% of them indicated that they were male. This finding agrees with a previous research done by spatial collective in October 2014 which showed that the population in Mathare is equally divided between male and female.
A considerable number of respondents (48.9%) indicated that they were below 30 years. A third of them (33.5%) indicated that they were between 31- 40 years while 14.3% indicated that they were between 41- 50 years. Only 3.3% of them indicated that they were 51 years old and above as shown in figure 4.

The highest number of respondents indicated that they were below 30 years, which resonates with the 2009 Kenya National Housing Census whose results showed that 78.3% of people in the country were below 35 years.
A substantial number of the respondents (40.1%) indicated that they have a household size of four people while slightly more than a quarter of them (26.4%) indicated they have a household size of more than five people. 33.4% of them indicated that they had a household size of three people and below as demonstrated in figure 5.

Figure 5: Distribution of respondents by household size
Results of the study showed that a considerable number of the respondents (40%) have reached the diploma level while 37.4% of them indicated that they have gone up to secondary school level. 7.7% indicated that they had gone up to the primary school level. Only 11% of the respondents indicated that they have attained the degree level of education as shown in Figure 6 above.

This means that, a big number of the respondents are able to understand Swahili and English which are among the three languages used in Makutano Junction. When asked about the use of sheng, Swahili and English in the program, KIPI\(^1\) said that research done before had shown that use of the three languages would help them reach a wider audience. In addition, he said: “A little bit of sheng every now and then was good for the audience in slum areas like Kibera, Mathare, and Dandora where sheng is widely used”.

\(^1\) KIPI - first programs producer, interviewed on 27/07/2015
4.2.2 Section B: Television viewership

In this section, the researcher sought to establish the respondent’s television watching habits and specifically *Makutano Junction* watching habits. The findings are presented below:

![Figure 7: Distribution of respondents by the number of hours they watch television](image)

Slightly more than a quarter of the respondents (35.7%) indicated that they watch television for 2-10 hours a week while 31.5% of the respondents indicated that they watch television between 10-49 hours a week. Only 8.8% of them indicated that they watch television for less than two hours a week whereas 23.6% of the respondents indicated that they watch television for less than 2 hours as shown above.

The finding that there are a big number of respondents who watch television between 2- 49 hours can be contributed to the fact that, a considerable number of people in Mathare
are unemployed, consequently, they may have more time to watch television compared to other areas in Nairobi County where the employment level is higher. According to Mathare special training center, more than a half of the population (60%) in Mathare is unemployed.

It is important to note that, a higher percentage of the respondents indicated that they watch television between 2-49 hours in a week; consequently, this increases the probability that a respondent will watch *Makutano Junction*.

### Table 4.2: Distribution of respondents by the day of the week they watch television most

<table>
<thead>
<tr>
<th>Day of the week</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>17</td>
<td>9.3</td>
</tr>
<tr>
<td>Tuesday</td>
<td>11</td>
<td>6.0</td>
</tr>
<tr>
<td>Wednesday</td>
<td>9</td>
<td>4.9</td>
</tr>
<tr>
<td>Thursday</td>
<td>18</td>
<td>9.9</td>
</tr>
<tr>
<td>Friday</td>
<td>32</td>
<td>17.6</td>
</tr>
<tr>
<td>Saturday</td>
<td>44</td>
<td>24.2</td>
</tr>
<tr>
<td>Sunday</td>
<td>51</td>
<td>28.1</td>
</tr>
<tr>
<td>Total N=182</td>
<td>182</td>
<td>100</td>
</tr>
</tbody>
</table>

Slightly more than a quarter of the respondents (28.1%) indicated that they watch television most on Sundays while almost a quarter of them (24.2%) indicated that they watch television most on Saturdays. 47.7% of the respondents indicated that they watch television most between Monday and Friday as indicated on table 4.2 above.
The findings indicate that television viewership among the respondents’ peaks on Saturday and Sunday. This can be attributed to the fact that most people don’t work on Saturday and Sunday and they can therefore get more time to watch television.

![Figure 8: Distribution of the respondents by the time of day they watch television](image)

When asked what time of the day they watch television most, more than a half of the respondents (65.9%) indicated that they watch television between 5:00 pm – 10:00 pm whereas 11.5% of them indicated that they watch television between 1:00 pm- 4:00 pm. Only 11% of the respondents indicated that they watch television past 11:00 pm as demonstrated on figure 8 above.

The researcher’s conceptual framework presented in chapter two shows that intensive research into the target audience’s needs and habits increases the effectiveness of a media campaign. The findings presented on table 4.2 show that the respondents’ television

46
viewership peaks on Saturday and Sunday while Figure 8 shows that the respondents’
television viewership peaks from 5:00 pm to 10:00 pm throughout the week. It is important

to note that *Makutano Junction* was usually aired on Wednesday at around 7:45 pm;

however, the episodes would be repeated on Saturday and Sunday afternoons. This is an

indication that prior audience research had been done and the producers were well aware of

the audience habits.

**Table 4.3: Distribution of respondents by their favorite local television channel**

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>KBC</td>
<td>9</td>
<td>4.5</td>
</tr>
<tr>
<td>NTV</td>
<td>40</td>
<td>22.0</td>
</tr>
<tr>
<td>KTN</td>
<td>28</td>
<td>15.4</td>
</tr>
<tr>
<td>Citizen</td>
<td>73</td>
<td>40.1</td>
</tr>
<tr>
<td>K24</td>
<td>3</td>
<td>1.6</td>
</tr>
<tr>
<td>QTV</td>
<td>8</td>
<td>4.4</td>
</tr>
<tr>
<td>Sayare</td>
<td>10</td>
<td>5.5</td>
</tr>
<tr>
<td>Kiss</td>
<td>11</td>
<td>6.0</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100.0</td>
</tr>
</tbody>
</table>

When asked what their favorite local television station was, a considerable number of

the respondents (40.1%) chose Citizen TV, whereas 22% of the respondents chose NTV.

15.4% of the respondents indicated that KTN was their favourite station. Only 4.5% of the

respondents indicated that the national broadcaster (KBC) was their favourite TV station as

shown on Table 4.3 above.
KIPII\textsuperscript{2} said that they chose to move the program from KBC (where it initially aired) to Citizen TV because the channel had a huge following and that meant that the program could also score a huge following, this is a score for the program producers. As seen in chapter two, one of the factors that increase the effectiveness of peace media campaigns is continued research throughout the project by helping determine areas that can be improved or added to help achieve the projects objectives.

<table>
<thead>
<tr>
<th>Table 4.4: Distribution of respondents by preferred television programs</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>News</td>
</tr>
<tr>
<td>Soap operas/ dramas</td>
</tr>
<tr>
<td>Local dramas</td>
</tr>
<tr>
<td>Documentaries</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Shows</td>
</tr>
<tr>
<td>Non</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

Slightly more than a quarter of the respondents (33.4\%) indicated that they prefer to watch local dramas while 22\% of the respondents indicated that they prefer to watch news. 19.8\% of them indicated that they prefer to watch soaps operas.

\textsuperscript{2} KIPII – second program producer, interviewed on 27/07/2015
Table 4.5: Distribution of the respondents' preferred local program/drama

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makutano junction</td>
<td>36</td>
<td>19.8</td>
</tr>
<tr>
<td>Mali</td>
<td>15</td>
<td>8.2</td>
</tr>
<tr>
<td>Mother in-law</td>
<td>32</td>
<td>17.6</td>
</tr>
<tr>
<td>Lies that bind</td>
<td>3</td>
<td>1.6</td>
</tr>
<tr>
<td>Valid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inspector Mwala</td>
<td>24</td>
<td>13.2</td>
</tr>
<tr>
<td>Papa Shirandula</td>
<td>34</td>
<td>18.6</td>
</tr>
<tr>
<td>Mheshimiwa</td>
<td>13</td>
<td>7.1</td>
</tr>
<tr>
<td>Other</td>
<td>25</td>
<td>13.7</td>
</tr>
<tr>
<td>Total</td>
<td>182</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Among the other programs presented, 19.8% of the respondents indicated that *Makutano Junction* was their favourite local program closely followed by *Papa Shirandula* and *Mother in-law* with 18.6% and 17.6% of the respondents picking the programs respectively. Only 1.6% of the respondents indicated that they preferred watching *Lies that bind*. Even though previous studies indicated that some local programs like *Mother in-law* were more preferred than *Makutano Junction*, the findings of this research showed that *Makutano Junction* was most preferred among the research respondents.
A considerable number of the respondents (41.3%) indicated that they watched *Makutano Junction* sometimes while 36.7% of them indicated that they watched the program often. Only 4.9% of the respondents indicated that they watched the program all the time while 6.6% of the respondents indicated that they rarely watched the program. Figure 9 above shows the results.

**4.2.3 Section C: Impact of Makutano junction**

In this section, the researcher sought to find out whether *Makutano Junction* had an impact on Mathare residents in regards to ethnic conflict transformation. The findings are presented below:
When asked to rate the use of the three languages in *Makutano Junction*, a considerable number of the respondents (41.8%) indicated that it was fair while 12.1% of the respondents indicated that the use of language was either good or very good. Almost a half of the respondents (46.1%) indicated that the use of language in *Makutano Junction* was either poor or very poor.

Salawu (2006) argues that communication is better enhanced in a medium that expresses the totality of the culture of a given target group. Language forms a part of a group’s culture; the language used in a media campaign determines whether the target audience is able to understand the message, decipher them and put them into appropriate context. Moreover, the researcher’s conceptual framework presented in chapter 2 shows that communicating solely in the language of the target audience enhanced the effectiveness of a peace media campaign.

The background information presented earlier in this chapter shows that a high percentage of the respondents have gone up to secondary school level which means that they
have the ability to understand any of the three languages used in the program. However, the findings of this study indicated that a bigger percentage of the respondents felt that the use of the three languages was either very poor or poor. Maybe if the program had used Swahili only, this could have been different; Swahili is the national language in Kenya and can cut across all audiences especially those who don’t speak English. It is also important to note that Sheng changes depending on the area, consequently, the Sheng that is spoken by in a certain area is not necessary the same as the one that is spoken by those from another. Using one language that cuts across all audience would work better.

![Figure 11: Distribution of respondents on whether they got inspiration from Makutano Junction to talk about ethnic conflicts](image)

Further, the researcher sought to establish whether the respondents got inspiration to talk about ethnic conflicts from *Makutano Junction*. Almost a quarter of the respondents (22%) indicated that they got inspiration from the program to talk about ethnic conflicts while a comparable percentage (22%) indicated they did not get any inspiration. More than a half of the respondents (56%) indicated that they were undecided on the issue as demonstrated by figure 11 above.
As seen in chapter two, media campaigns can build confidence and mediate between conflicting parties by fostering communication. Chaffe and Mutz (1988) quoted in Slater (1999) argue that media coverage of an issue can stimulate discussion between friends, family and colleagues and neighbours which is likely to influence perceived social norms and expectations concerning a certain behaviour. Further, Mohammed (2001) says that scholarly focus on personal communication networks during recent decades indicates that interpersonal discussion of media content often leads to greater effects than direct exposure to the media content alone does. Only almost a quarter of the respondents indicated that they got inspiration from *Makutano Junction* to talk about ethnic conflicts, this means that the impact of the message could be relatively low.

![Figure 12: Distribution of respondents on whether they got insight from Makutano Junction on how to act when encountered with ethnic conflicts](image.png)

When asked whether they got insight from *Makutano Junction* on how to act when encountered with ethnic conflicts, only 14.3% of the respondents indicated yes. Slightly more
than a quarter of the respondents (27.5%) indicated that they did not get insight from the program. More than a half of the respondents (58.2%) indicated that they were undecided.

According to Bandura (2002 quoted in Ph.D et al., 2010), in mediated contexts, the process of vicarious learning enables large numbers of people to be exposed to a single model of a behavior that can influence their beliefs and attitudes in similar fashion, which is thought to shape behaviors; therefore, target audiences should model similar behaviors as those demonstrated in a media campaign.

![Figure 13: Distribution of respondents on whether the program changed how they view or relate to individuals from different ethnic backgrounds](image)

Slightly more than a quarter of the respondents (27.5%) indicated that *Makutano Junction* did not change how they viewed or related to individuals from different ethnic backgrounds while more than a half of the respondents (58.2%) were undecided. Only 14.3% of the respondents indicated that the program changed how they viewed or related to individuals from different ethnic groups.
The findings demonstrated in figure 11, 12 and 13 show that the highest percentage of the respondents were undecided on whether they got inspiration to talk about ethnic conflicts, whether they got insight on how to act when encountered with ethnic conflicts and whether the program changed how they viewed or related to people from different ethnic backgrounds. When asked why they were undecided, most of the respondents indicated that they were not sure whether their actions would bear the same results as the ones seen on TV. The social cognitive theory which the researcher relied on to demonstrate how audience can model behaviors by viewing them says that the audience’s believe in their ability to model the projected behavior or the motivation to model the projected behavior does affect the impact of a media message. The message maybe be understood by the audience, but as long as the audience does not believe in their ability to model the behavior projected, there will be very small or no change in the audience’s behavior. Therefore, based on the findings presented in figure 11, 12 and 13, the likelihood that Makutano Junction resulted in a change of behavior among the respondents is low.
Figure 14: Distribution of respondents based on level of influence on respondents’ actions towards individuals of different ethnic groups

The researcher also sought to find out the extent to which *Makutano Junction* had influenced respondents’ actions towards individuals from different ethnic backgrounds. More than a half of the respondents (57.7%) indicated that they were undecided on the level of influence while 20.9% of them indicated that the program had a medium influence on their actions. 16.5% of the respondents indicated that the program had low influence on their actions and only 4.9% of the respondents indicated that the program had a high level of influence on their actions. The findings are presented on figure 14 above.

![Figure 14](image)

Figure 15: Distribution of respondents’ evaluation on the coverage of issues related to ethnic conflicts in terms of content

53.3% of the respondents indicated that coverage of issues related to ethnic conflicts was very poor in terms of content while 20.9% of them thought that it was fair. 4.4% of the
respondents indicated that coverage of ethnic issues on the program was good. Only 1% of the respondents thought it was very good. Figure 15 above demonstrates the findings.

![Figure 16: Distribution of respondent’s evaluation on the coverage of issues related to ethnic conflicts in terms of time](image)

In terms of time allocation, slightly more than a half of the respondents (53.3%) indicated that the time allocated to issues related to ethnic conflicts in *Makutano Junction* was very poor whereas 23.5% of them indicated that it was fair. However, 4.3% of the respondents felt that the time allocated was very good. Only 1% of the respondents indicated that the time allocation was very good.

As shown in figure 15 and 16 above, the highest percentage of the respondents felt that content related to ethnic conflicts as well as the time allocated was either poor or very poor in *Makutano Junction*. KIPI mentioned that only four episodes of *Makutano Junction*
touched on ethnic conflicts. KICI\textsuperscript{3} felt that issues that are related with ethnic conflicts are never given priority by the media unless there is an ongoing ethnic conflict.

According to the Social Cognitive Theory, prolonged exposure to certain content has an effect on moral judgments; after viewing certain content over a prolonged period of time, viewers should demonstrate fewer acceptances for behavior normatively held as anti-social, and a stronger tendency to judge such behaviors as immoral, consequently, content and time play a major role in media campaigns. Further, Gerbner (1994) quoted in (Ph.D et al., 2010) say that co-relational studies that examined exposure over extended time periods demonstrated relationships that exist between television viewing and viewers beliefs and attitudes. The research showed that repeated and prolonged exposure to a mediated social environment produced a trend in viewer attitudes towards the reality represented by the media (ibid). Consequently, the fewer the episodes or the shorter the time a program has, the lesser the impact the message will have.

KICI\textsuperscript{4} felt that there were a lot of advertisements that are scheduled in between a program which take more time than the actual program content and can actually destruct the audience. KICI further suggested that there should not be advertisements in between programs that cover sensitive social- development areas like ethnic conflicts.

\textsuperscript{3} KICI – first conflict transformation expert, interviewed on 29/07/2015

\textsuperscript{4} KICI – second conflict transformation expert interviewed on 29/07/2015
The researcher sought to find out from the respondents if their favourite actors in *Makutano Junction* were their role models. Slightly more than a quarter of the respondents (27.5%) indicated that their favourite actors in the program were not their role models. However, 20.8% of them indicated that their favorite actors were indeed their role models. 51.6% of the respondents indicated that they were undecided. This question was important because role models are key players in the socialization process; where the model in question shares with the potential modeller some characteristics such as gender and/or social location, the modeller is likely to seek to emulate the model (Bricheno & Thornton, 2007). The findings presented in figure 17 show that more than a half of the respondents indicated that their favourite actors were not their role models. This is another possible explanation for the results presented earlier in this chapter were most of the respondents were undecided on whether they got inspiration on to act when encountered with ethnic conflicts or to relate with individuals from different ethnic backgrounds; if the actors are not their role models then they have no reference point for their behaviour.
Figure 18: Distribution of the lessons remembered by the respondents after watching Makutano Junction

A considerable number of the respondents (40.1%) indicated that one of the lessons remembered from *Makutano Junction* is that its their responsibility to enhance peace in the society, whereas 25.8% of them indicated ethnicity is meaningless as one of the lessons remembered.

Nick Cavill, (2004) argues that the most immediate outcome of any media campaign is increased awareness of the campaign message which is usually measured in terms of unprompted or prompted recall. The ability of the audience to remember and retain a media message for a length of time increases the messages impact.
4.2.4 Section D: The effectiveness of television drama as a tool for ethnic conflict transformation

In this section, the researcher sought to establish the effectiveness of television drama as a tool for ethnic conflict transformation. The findings are presented below:

Even though previous research has shown that Radio is the most preferred media channel in Kenya, Television emerged as the most preferred media channel among the respondents. A considerable number of respondents (40.1%) indicated that television was their preferred media channel followed closely by radio with 25.8% of the respondents indicating that they preferred radio. 19.2% of the respondents indicated that they preferred social media like Facebook and Twitter while 11.5% indicated that they preferred newspapers. Only 3.4% of the respondents indicated that they preferred magazines.

As evidenced by the above results, television has a huge following among the respondents compared to other forms of mass media; consequently, it was best suited to reach them.
Table 4.6: Effect of Makutano Junction on ethnic conflict transformation

<table>
<thead>
<tr>
<th></th>
<th>SA</th>
<th>A</th>
<th>UD</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F (%)</td>
<td>F (%)</td>
<td>F (%)</td>
<td>F (%)</td>
<td>F (%)</td>
</tr>
<tr>
<td><strong>Makutano Junction</strong> accurately describes what happens in regards to characters and behaviors of individuals in the society.</td>
<td>71</td>
<td>39.0</td>
<td>73</td>
<td>40.1</td>
<td>30</td>
</tr>
<tr>
<td>Perpetrators of ethnic conflicts who watch <strong>Makutano Junction</strong> make decisions differently than those who do not watch.</td>
<td>23</td>
<td>12.6</td>
<td>93</td>
<td>51.0</td>
<td>35</td>
</tr>
<tr>
<td>Victims of conflict who watch <strong>Makutano Junction</strong> make decisions differently than those who do not watch.</td>
<td>23</td>
<td>12.6</td>
<td>79</td>
<td>43.4</td>
<td>35</td>
</tr>
<tr>
<td>The contents in the TV dramas often emulate bad political influences in our society.</td>
<td>17</td>
<td>9.3</td>
<td>70</td>
<td>38.4</td>
<td>29</td>
</tr>
<tr>
<td><strong>Makutano</strong></td>
<td>57</td>
<td>31.3</td>
<td>87</td>
<td>47.8</td>
<td>33</td>
</tr>
</tbody>
</table>
Majority of the respondents (79.1%) either strongly agreed or agreed that *Makutano Junction* accurately described what happens in the society while slightly more than a half of the respondents (51.1%) agreed that perpetrators of conflicts who watch *Makutano Junction* would make decisions differently than those who do not watch. 43.4% of the respondents agreed that victims of conflicts who watch *Makutano Junction* will make decisions differently than those who do not watch.

79.1% of the respondents either strongly agreed or agreed that *Makutano Junction* promotes and educates the society about bad behavior transformation whereas majority of the respondents (63.8%) either strongly agreed or agreed that *Makutano Junction* influenced demand for reconciliation between different ethnic groups.

Even though KIPI and KIPII said that at the end of each episode viewers were invited to follow the program further on social media and SMS, KICI and KICII felt that there is need to develop face to face interactions with viewers for follow up purposes.
Table 4.7: Effect of Makutano Junction on community relationship, enhanced family relationship, ethnic conflict transformation and style of life.

<table>
<thead>
<tr>
<th></th>
<th>To a greater extent</th>
<th>To some extent</th>
<th>Not Sure</th>
<th>Not at all</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enhanced community relationship</td>
<td>40</td>
<td>21.9</td>
<td>85</td>
<td>46.7</td>
</tr>
<tr>
<td>Enhanced family relationship</td>
<td>30</td>
<td>18.0</td>
<td>85</td>
<td>46.7</td>
</tr>
<tr>
<td>Peace building awareness</td>
<td>21</td>
<td>11.5</td>
<td>87</td>
<td>47.8</td>
</tr>
<tr>
<td>Ethnic conflict transformation</td>
<td>18</td>
<td>9.9</td>
<td>91</td>
<td>50.0</td>
</tr>
<tr>
<td>Style of life</td>
<td>61</td>
<td>33.5</td>
<td>74</td>
<td>40.7</td>
</tr>
</tbody>
</table>

Respondents were asked to indicate the extent to which Makutano Junction had affected community relationship, family relationship, ethnic conflict resolution and style of life. 40.7% of the respondents indicated that to a greater extent, Makutano Junction affected people’s lifestyles while 50% of them indicated that to some extent, Makutano Junction had an effect on ethnic conflict transformation to some extent. 46.7% indicated that to some extent the program enhanced family relationships while a comparable percentage (46.7%)
indicated that the program had enhanced community relationships. A considerable number of the respondents (46.7%) indicated that to some extent, *Makutano Junction* enhanced community relationship.
CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

In this chapter, the researcher presents a summary of the study findings, conclusion and recommendations based on the objectives of the study which were to establish the viewership of *Makutano Junction* amongst Mathare residents, to assess the impact of *Makutano Junction* on Mathare residents and to evaluate the effectiveness of television drama as a tool for ethnic conflict transformation.

5.2 Summary

The overall objective of this study was to establish the potential ability of television drama to transform ethnic conflicts in Kenya. The study was guided by the following research questions:

a. Do Mathare residents watch *Makutano Junction*?

b. What is the impact of *Makutano Junction* on Mathare residents?

c. How effective is TV drama as a tool for ethnic conflict transformation?

The subsequent sections will provide a summary of responses to these questions using the findings presented in chapter 4.

5.2.1 Viewership of *Makutano Junction* by Mathare residents

According to the research findings, television viewership among the respondents peaks on Saturday and Sunday; 24.2% of the respondents indicated that they watch television most
on Saturday while more than a quarter of the respondents (28.1%) indicated that they watch on Sunday. The research findings also revealed that television viewership among the respondents peaks from 5:00 pm to 10:00 pm; 65.9% of the respondents indicated that they watch television between 5:00 pm- 10:00 pm.

40.1% of the respondents indicated that they preferred to watch Citizen TV which airs Makutano Junction. 33.4% of the respondents indicated that they prefer watching local dramas compared to other program genres. Among other programs presented, Makutano Junction emerged as the most preferred local drama with 19.8% of the respondents indicating that it is their favorite. 41.3% of the respondents indicated that they watched Makutano Junction sometimes while 4.9% indicated that they watched the program all the time.

Based on the findings above, the researcher concludes that the time and day selected to air Makutano Junction was good. Even though the program was aired Wednesday, there was an omnibus every Sunday afternoon.

**5.2.2 Impact of Makutano Junction on Mathare residents**

As evidenced by the research findings, almost a quarter of the respondents indicated that they got inspiration from Makutano Junction to talk about ethnic conflicts while 14.3% indicated that they got inspiration from Makutano Junction on how to act when encountered with ethnic conflicts. Moreover, 14.3% of the respondents indicated that Makutano Junction influenced how they viewed or related to individuals from different ethnic backgrounds. Further, 4.9% of the respondents who said that the program influenced how they viewed or related to individuals from different ethnic backgrounds indicated that the level of influence was high while 20.9% of them indicated that the influence was at a medium level. These
findings confirm Laplante & Phenicie, (2010) claim (discussed in chapter 2) that media can bridge the gap between ‘others’ and overcome the ‘us versus them’. 

53.3% of the respondents indicated that ethnic conflicts content was very poor in Makutano Junction and a similar percentage felt that time allocation was very poor. There was a general feeling the episodes related to ethnic conflicts should have been more than four. An evaluation conducted by Do & Kincaid (2006) on an infotainment health program in Bangladesh found out that a 13 episode program which ran for 13 weeks led to an increase in health knowledge, visit to health clinics and use of contraceptives, perhaps a minimum of ten episodes would have been better.

KIC1 and KICII felt that there were numerous advertisements in between Makutano Junction episodes which can distract the audiences. Therefore, there should have been a balance between information and advertisements in Makutano Junction. Becker (2001) cited in Johnson (2004) argues that a balanced combination of information and entertainment in infotainment programs like Makutano Junction is key in making sure that the program is effective.

5.2.3 Effectiveness of television drama as a tool for ethnic conflict transformation

According to the research findings, television is the leading preferred media channel among the respondents; 40.1% of the respondents indicated TV as the preferred media channel. 79.1% of the respondents indicated that Makutano Junction accurately described what happens in the society. The Elaboration likelihood model purports that the more an audience is able to identify with the media content, the more the likelihood that they will change their attitude as directed by the content. Therefore, if television accurately describes
what happens in the society, the more the audiences will be able to identify with the content and the more the likelihood that it will impact their attitudes and behaviors towards an issue (Baran & Davis, 2011).

63.8% either strongly agreed or agreed that *Makutano Junction* influenced the demand for reconciliation between ethnic groups. Almost a half of the respondents indicated that the lesson they remembered from *Makutano Junction* was that it was their responsibility to enhance peace.

### 5.4 Conclusion

This study sought to establish the potential ability of television drama to transform ethnic conflicts. Ethnic conflicts have been an issue in Kenya since independence; they keep recurring from time to time especially prior or post-election periods. As the nation prepares for the general elections in 2017, plans need to be put in place to ensure that ethnic conflicts do not recur and more importantly to ensure that they never recur in the future which will enhance the nation’s political, economic and social stability.

Political interest, stereotypes and competition over resources are some of the factors that cause ethnic conflicts in Kenya. Loss of lives, loss of property and trauma are just but a few of the effects of these conflicts. Previously, mediation and the law have been used in an effort to end these conflicts. However, lasting peace between ethnic groups is yet to be achieved.

Mass media is a powerful tool; when used effectively it can promote social change. TV in particular is considered even more powerful because it combines both visual and audio
ways of presentation. Moreover, television attracts a large number of audiences. In Kenya for example, TV is the second most preferred media channel after Radio.

According to the social cognitive theory, observers can acquire representations of behaviours from the media through viewing and this is how the media can bring about social change. Television drama for example has the ability to represent real life events in a dramatized way. *Makutano Junction* for example, modelled real life problems as well as their solutions by highlighting basic rights and injustices while demonstrating remedies and basic practices for the same.

This study therefore concludes that television drama can be used as a tool to transform ethnic conflicts. However, for TV drama to be effective, content that is related to ethnic conflicts needs to be increased and given more time. Moreover, it should also be aired over an extended period of time. Television drama messages should also be supported by other communication channels especially face to face interactions.

### 5.5 Recommendations

Findings of this study indicate that there are several factors that can hinder the effectiveness of television drama as a tool for ethnic conflict transformation. To solve this, the following recommendations are made:

As evidenced by the research findings, most respondents could not decide whether *Makutano Junction* had influenced them or not; there is need to reinforce the message and inspire the audience to move towards a given direction. Therefore, the researcher recommends target audiences be linked with organizations that can help them work towards the desired cause. Even though the target audiences were given leaflets (upon request via a
telephone message) which had more information on the issues covered, face to face interactions will give the audience an opportunity to seek clarity on issues.

The study also revealed that most respondents felt that *Makutano Junction* was poor in terms of time allocation. The researcher recommends episodes related to ethnic conflicts is given more airtime. In a study carried out by Smith, et al (2002), the results revealed that mass media campaigns may contribute to short- term changes; however, since their impact is not sustained, they should be repeated over time and supplemented by education and policy strategies to increase their effectiveness.

Based on the research findings, most respondents felt that *Makutano Junction* was very poor in terms of content related to ethnic conflicts. Media content has been known to have an influence on audiences’ attitude and behavior. A research carried out by Huesmann & Taylor (2006) revealed that there was a relationship between violent media content and viewers’ behavior. Individuals who were exposed to violent media content were more likely to engage in violent behavior than those who were not. Peaceful media content is also likely to have the same effect individuals. As noted in chapter two, mass media has often been seen as a catalyst for conflict escalation other than an alternative to pursue peace, however, Laplante & Phenicie (2010) argue that media can positively influence reconciliation in the aftermath of violent conflict just as the negative use of the media magnifies and promotes conflict. Episodes related to ethnic conflict transformation should therefore be increased, which will increase the exposure to audiences increasing the probability to change audiences’ attitude and behavior.
5.6 Recommendation for further study

The focus of this study was mainly on television drama due to time and financial constraints. The researcher recommends further research in other forms of mass media programming and how they can be used not only as tools for ethnic conflict transformation but also as tools for socio-economic development in different counties of the republic of Kenya. Comparative studies can also inform the county governments’ decisions on the best media tools to employ for socio-economic development and for the move towards achieving Kenya’s vision 2030.
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Appendices

Appendix I: Interview Guides

A). Interview guide for program producers

1. What is the level of your education?
2. Did you receive any training prior to the production of *Makutano Junction*?
3. Did you do research prior to or during the production of *Makutano Junction*?
4. What Language did the program use and why did you choose that language?
5. Apart from the television program, was there any other form of communication that was used to reach the target audience?
6. Were there any other organizations/ people that you worked with in production of *Makutano Junction*?
7. How many *Makutano Junction* episodes touched on ethnic conflicts?
8. Do you get feedback on your program? If yes how?
9. What kind of feedback have you gotten so far?
10. Do you use the feedback? How?

B). Interview guide for conflict transformation experts

1. Tell me about your background and the role that you play in ethnic conflict transformation.
2. What is your take on ethnic conflicts in Kenya?
3. What do you think about peace media initiatives in Kenya?
4. In your opinion, is television drama a suitable tool to use in ethnic conflict transformation?
5. In your opinion, what can be done to improve the use of television drama in ethnic conflict transformation?
Appendix II: Questionnaire

I am a student pursuing a Masters of Arts degree in Communication studies at the University of Nairobi. I am conducting a research on the use of television drama as a tool for ethnic conflict transformation. Kindly complete the following questionnaire regarding your preferences, attitude and behavior. It should take not more than 15 minutes. Kindly, do not include your name or contact details on the questionnaire. If you have any questions regarding the questionnaire, contact me through 0712 23 22 68.

Section A: Demographic information

1. Gender
   Male [ ]          Female [ ]

2. Age
   a) Below 20 years [ ]
   b) 21- 30 years [ ]
   c) 31- 40 years [ ]
   d) 31- 40 years [ ]
   e) 41- 50 years [ ]
   f) 50 years and above [ ]

3. What is the size of your household? I.e. how many people, including yourself live in your house?
   a) 1 [ ]         b) 2 [ ]         c) 3 [ ]         d) 4 [ ]         e) 5 [ ]         f) More than 5 people [ ]
4.) What is your highest education qualification?

None [ ] Primary [ ] Secondary [ ] Diploma [ ] Degree [ ]

Section B: Television viewership establishment

5.) Approximately, how many hours do you watch television in a week?

Less than 2 hours [ ] 2-10 hours [ ] 10-49 hours [ ] over 50 hours [ ]

6.) Which day do you watch television most?

Monday [ ] Tuesday [ ] Wednesday [ ] Thursday [ ]

Friday [ ] Saturday [ ] Sunday [ ]

7.) What time of the day do you watch television most?

a) 6:00 am- 12:00 pm [ ] b) 1:00 am- 4:00 pm [ ]

c) 5:00 pm- 10:00 pm [ ] d) 11:00 pm- 5:00 am [ ]

8.) What is your favourite local television station?

KBC [ ] NTV [ ] KTN [ ] CITIZEN [ ]

K24 [ ] QTV [ ] Other (Specify)__________

9.) What kind of television programs do you prefer?

News [ ] Soap operas/ drama [ ] Local dramas [ ] Documentaries [ ]

Music [ ] shows [ ] Other (Specify)__________

11) Which of these local programmes or dramas do you prefer watching most?

a) Makutano junction [ ] b) Mali [ ] c) Mother in-law [ ]
d) Lies that bind [ ]  e) Inspector Mwala [ ]  f) Papa Shirandula [ ]
g) M-heshimiwa [ ]  h) Other (Specify) ___________________________

12) How often did you watch *Makutano Junction*?
(Key: all the time: every time, often: many times, sometimes: on and off, rarely: once in a while)

All the time [ ]  Often [ ]  Sometimes [ ]  Rarely [ ]

**Section C: Impact of *Makutano Junction***

13) How would you rate the use of language in *Makutano Junction*? (Key: Very poor: badly off, poor: bad, fair: unbiased, good: acceptable, very good: excellent)

Very poor [ ]  Poor [ ]  Fair [ ]  Good [ ]  Very good [ ]

14) Did you get inspiration from *Makutano Junction* to talk about ethnic conflicts? (Key: yes: agree, no: disagree, neutral: neither agree or disagree)

Yes [ ]  No [ ]  Neutral [ ]

15) Did you get insight from *Makutano Junction* on how to act when encountered by ethnic conflicts? (Key: yes: agree, no: disagree, neutral: neither agree or disagree)

Yes [ ]  No [ ]  Neutral [ ]

If yes, give an example_________________________________________________________
16) Did *Makutano Junction* change how you view or relate to people from different ethnic backgrounds? (Key: yes: agree, no: disagree, neutral: neither agree or disagree)

Yes [ ]   No [ ]   Neutral [ ]

If yes, give an example _______________________________________

17) If you answered yes in question 3, how would you rate *Makutano Junction’s* influence on your actions? (key: High: big, medium: moderate, low: minor, neutral: can’t tell the level)

High [ ]   Medium [ ]   Low [ ]   Neutral [ ]

18) In terms of content, how would you generally evaluate the coverage of issues related to ethnic conflicts? (Key: very good: excellent, good: satisfactory, fair: moderate, poor: low, very poor: badly off)

Very good [ ]   good [ ]   fair [ ]   Poor [ ]   very Poor [ ]

19) In terms of time, how would you generally evaluate the coverage of issues related to ethnic conflicts? (Key: very good: excellent, good: satisfactory, fair: moderate, poor: low, very poor: badly off)

Very good [ ]   good [ ]   fair [ ]   Poor [ ]   very Poor [ ]

20) Is your favourite actor or actress your role model? (Key: yes: agree, no: disagree, neutral: neither agree or disagree)

Yes [ ]   No [ ]   Neutral [ ]
21) What is the main lesson that you remember from Makutano Junction?

To love my neighbor [ ]
Ethnicity is meaningless [ ]
Forgiveness is important [ ]
It is my responsibility to enhance peace [ ]

**Section D: The effectiveness of television drama as a tool for ethnic conflict transformation**

22) What is your favorite media channel?

Radio [ ]
Television [ ]
Newspaper [ ]
Magazine [ ]
Social media [ ]

23) To what extent does television dramas affect the following: enhanced community relationship, enhanced family relationship, Peace-building awareness and style of life in your locality?

<table>
<thead>
<tr>
<th>No.</th>
<th>Factors</th>
<th>To a greater extent</th>
<th>To some extent</th>
<th>No extent</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>Enhanced community relationship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b)</td>
<td>Enhanced family relationship</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c)</td>
<td>Peace-building awareness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d)</td>
<td>Ethnic conflict</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
21.) By use of a tick indicate your extent of agreement regarding the following statements on the effects of television drama on the ethnic conflict transformation. KEY: SA-Strongly Agree, A- Agree, UD- Undecided, D- disagree and SD- Strongly Disagree.

<table>
<thead>
<tr>
<th>No.</th>
<th>Statement</th>
<th>SA</th>
<th>A</th>
<th>UN</th>
<th>D</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td>Television dramas accurately describe what happens in regards to characters and behaviours of individuals in our society.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b)</td>
<td>Perpetrators of conflicts who watch television dramas will make decisions differently than those who do not watch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c)</td>
<td>Victims of conflicts who watch television dramas will make decisions differently than those who do not watch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
d) The contents in the television dramas often emulate bad political affluences in our society

e) Television dramas promotes and educate the society about bad behavior transformation

f) Television dramas has influenced demand for more society freedom

22) What issues that related to ethnic conflicts would you like to be covered more on television?

_____________________________________________________________________________________

_____________________________________________________________________________________

Thank you for your cooperation
UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION

TO WHOM IT MAY CONCERN

RE: MALONZA, REGINA NBINDA - K56/9802/2013

This is to confirm that the above named is a bona fide student of the University of Nairobi's School of Journalism and Mass Communication registered for Master of Arts degree in Communication Studies.

Ms. Regina has completed her course work and is currently going in to collect data for her research project leading to a Master of Arts Degree in Communication Studies.

Any assistance accorded to her will be highly appreciated.

Ndung’u wa Mulye
Assistant Registrar
School of Journalism & Mass Communication

[Stamp]

DATE: July 27, 2015
UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION

RUP: CERTIFICATE OF FIELD WORK

This is to certify that all corrections proposed at the Board of Examiners’ meeting held on 10th April 2015 in respect of M.A./Ph.D final Project/Thesis defense have been effected to render satisfaction and the student can be allowed to proceed for field work.

Reg. No.: 250/098221 2013
Name: MARIAM KEVIN MUSA
Title: THE LUGISI DRAKA AS A TOOL FOR DEVELOPMENT

CONFLICT TRANSFORMATION: ANALYZING THE IMPACT OF MARRIAGE JUVENILE ON FEMALE REGIMENT IN KENYA

SUPERVISOR
Dr. Samir Muriuki

SIGNATURE
DATE
8/13/2015

PROGRAMME COORDINATOR
Dr. Samuel Simuyemba

SIGNATURE
DATE
8/10/2015

DIRECTOR
Dr. Nahl Mahi

SIGNATURE/STAMP
DATE
18-10-2015