

International Journal of Communication and Public Relations (IJCPR)

AN ASSESSMENT OF RADIO TALK SHOW PRESENTERS HANDLING OF CONTENT AGAINST MEDIA COUNCIL OF KENYA'S LAID DOWN PROFESSIONAL AND ETHICAL STANDARDS: A STUDY OF SELECTED FM RADIO STATIONS

Margaret Ayuma Okumbe, Clayton Peel and Nancy Adagala



AN ASSESSMENT OF RADIO TALK SHOW PRESENTERS HANDLING OF CONTENT AGAINST MEDIA COUNCIL OF KENYA'S LAID DOWN PROFESSIONAL AND ETHICAL STANDARDS: A STUDY OF SELECTED FM RADIO STATIONS

¹*Margaret Ayuma Okumbe

¹Post Graduate Student: Daystar University

*Corresponding Author's Email: raelidah@gmail.com

²Clayton Peel, PhD, ³Nancy Adagala, MA

Lecturers: Daystar University

Abstract

Purpose: The study aimed at interrogating radio talk show content, particularly the concern of whether the presenters adhered to professional standards as outlined in the Code of Conduct for Practice of Journalism in Kenya.

Materials and methods: The three study sites were local FM radio stations - Radio Citizen, Radio Jambo, and Radio Maisha. Using a 2014 Media Council of Kenya study of radio talk shows in Kenya as a background, the thesis placed more emphasis on the radio presenters and their content. The study applied Social Responsibility Theory which posits that media should be more responsible and accountable to the society. The study employed a descriptive survey using qualitative and quantitative approaches. In this study, four presenters, two key personnel from the Media Council of Kenya were interviewed as well as a sample of their radio talk show content.

Results: This study noted that the regulatory bodies such as the MCK and the Communication Authority of Kenya were leading efforts to regulate content in the interests of decency. The limitations of the MCK as a media regulatory body were lack of capacity to monitor radio stations, resulting in poor enforcement of the journalists' code of ethics.

Recommendations: The study recommends that the CA and the MCK come to a consensus in regard to the regulation of media practice in Kenya. The two statutory bodies need to be clear on the distinction between their roles, and to involve other stakeholders in addressing matters of non-conformity to regulations by media houses. Moreover, the MCK needs to prepare separate codes for broadcast media regulations (ACMA, 2011).

Key words: *Talk Shows, Presenters, Content, Media Council of Kenya, Ethical Standards*

1.0 INTRODUCTION

1.1 Background to the Study

In their article, “The Ills on Kenyan Radio Stations”, Okoti and Ondego (2013) pointed out that radio presenters in privately owned FM stations in Kenya are often „actors“, „stand up comedians“ and other celebrities. The term celebrity is defined as “actors of a certain rank, performers who had reached the top rung of an insular profession” (Gregory, 2008, p.1 citing Newbury). Many of them are on air during peak hours, starting from six until 10 o’clock in the morning, and in the evenings from four to six o’clock. Among them are Maina Kageni (businessman) and Mwalimu King’ang’i (Comedian, actor, producer, playwright, and Master of Ceremonies at public events), who host a show on Classic FM every weekday morning; and Chipukezy (comedian), and Lynda Nyangweso (actress, musician), who are on Radio Kiss 100 every Thursday afternoon. Kageni, in a profile on the entertainment website *BuzzKenya*, has been referred to as having “never attended college but life offered [him] more opportunities than most people...” (BuzzKenya, 2013). “Mwalimu King’ang’i” is the pseudonym for the leading Kenyan comedian, Daniel “Churchill” Ndambuki, described on his website as “the most sought after comedian in Kenya today” (Churchill, n.d.).

Topics aired during the talk shows range from current political issues, to marital issues, relationships, and sex as illustrated „Nairobi Morning Rush Hour“ by Gadoin Appendix H (Okoti and Ondego, 2013). The broadcasters are not experts in the areas they discuss, but they still attract a large listenership. According to Meso and Akello (2014), the MCK had lamented that, despite imposing fines on some of the media houses, complaints concerning violations of the code of conduct through talk shows had not stopped. Use of obscenities and uncontrolled interventions from callers continued to plague these programmes, and they were the subject of on-going complaints to the MCK.

Thus, inappropriate topical discussions, the quality of moderation during talk shows, sensationalized, immoral contributions, as well as the blatant disregard of professional ethics and the code of conduct were cited as some of the factors that compromised media practice in Kenya (MCK, 2014). Since presenters are perceived as disseminators of information, their application of the code of ethics or lack thereof, affect the image of journalism practice in Kenya.

1.2 Statement of the Problem

According to the code of conduct and practice of journalism in Kenya, a journalist shall not publish obscene or vulgar material unless such material contains news, but unfortunately, this is not always the case with radio talk show content. In a recent study by the MCK, radio talk shows in Kenya have been found to be products of a “lack of quality control and respect for moral and cultural sensitivities loaded with race, religion, and ethnic stereotypes, disability, physical appearance or social status” (MCK 2014, p. 4). As such, the content was regarded by a broad range of listeners, and by the Media Council itself, as constituting violations of decency (MCK, 2014).

The manner in which the radio presenters air content raised questions on the morality and ethics of their practice, both in generating content, and in managing it as it came from livephone-in

contributions. The concern raised was whether or not the presenters had exposure and were adhering to the Code of Conduct for Practice of Journalism in Kenya. To put more emphasis on media adherence to the MCK's journalistic code of conduct, a separate code of regulation for broadcast media by the Communications Authority of Kenya (CA, 2016) was developed on 1 July, 2016. The new code recognized pre-existing regulatory codes and did not seek to supplant them. It states this explicitly in the second paragraph of its Section 1.2:

This Code will not apply where a broadcaster is a member of a body which has proved to the satisfaction of the Authority that its members subscribe and adhere to a programming code enforced by that body by means of its own mechanisms (CA, 2016, p.6).

Using in-depth interviews and content analysis, this study critically examined the three selected radio talk show presenters' content and conduct, against the prescribed code of ethics for practice of journalism in Kenya. The study is a test of the extent to which ethical and professional media standards will be maintained in Kenya.

1.3 Objective of the Study

- i. To examine how radio talk show presenters handle content against the MCK's laid down professional and ethical standards.

2.0 LITERATURE REVIEW

2.1 Theoretical Framework

The study applied social responsibility theory (SRT) to explain the research problem, and later to interpret the findings. The SRT focused on the social aspect of morality where personal ethical values are subjected to societal values. The theory proposed that media principles should work for the greater public good as well as ensure that media practitioners are held accountable by the wider society. The theory focused on the social aspect of morality, in the sense that it would „sublimate“ personal ethical values to societal values. It entails being responsible to society, and holding the press accountable.

2.1.1 Social Responsibility Theory

SRT as one of the four theories of the press was first formulated in 1956 by Siebert, Peterson and Schramm (Middleton, 2009; Baran & Davis, 2015, p. 73). In the theory, ethics are emphasized since media is controlled by community opinion, consumer action, and professional ethics (Ochieng, Gachoka, & Mureithi, 2014 p. 9). SRT grew out of libertarian theory and it proposed that freedom carries concomitant obligations. The press functions of SRT are similar with those of libertarian theory but they reflect dissatisfaction with how the owners and operators interpreted them (Paracha & Sultana, 2011). SRT acknowledges the key functions of the press that it services the political system, enlightens the public, as well as safeguarding the liberties of the individual but it falls short of them (AL-Ahmed, 1987). The theory attempts to lessen the effects of private ownership to influence public opinion through cultural production through electronic media. Due to the fear that imposing press regulation would expose it to official control of media, SRT calls upon media practitioners to be responsible to the public. The media practitioners were

expected to foster productive and creative “Great Communities”. These practitioners were called upon to be the voice of the people by prioritising cultural pluralism and not just the elite groups that had previously dominated culture in the past (Baran & Davis, 2015, p. 73).

The Hutchins Commission (1947) was set up in the middle of World War Two when Henry R. Luce, the then head of *Time* magazine, requested Robert Maynard Hutchins, President of Chicago University, to recruit a commission to look into the role of media in modern democracies (Nerone, 1995). The Commission, which took a period of four years, worked in the context of social change, both nationally in the US and globally (Nerone, 1995). The setting up of the commission was in response to the public complaints on media practices. The following were the Commission’s expectations of the media:

- i. A truthful, comprehensive, and intelligent account of the day’s events in a context which gives them meaning.
- ii. A forum for the exchange of comment and criticism.
- iii. The projection of a representative picture of the constituent groups in the society.
- iv. The presentation and clarification of the goals and values of the society.
- v. Full access to the day’s intelligence (Gleason, 2009, p. 412).

2.1.2 Application of SRT

This research used the SRT theory to prompt radio talk show hosts to be more responsible and accountable to the greater population. This entailed; being answerable to the audience, the government that provides licenses to broadcast, and to themselves as media professionals, for the sense of satisfaction of having done a job well. Through the findings of this research, presenters of radio talk shows would be sensitized to the expectations of their product, which is the content that they generate and moderate on FM radio stations.

2.2 General Literature Review

2.2.1 Media Regulation and Accountability

According to Flenger (2012), traditional instruments of media regulation such as press councils and media journalism were insufficient in monitoring and sanctioning deviation from professional standards. This results from limited sanctioning power (media councils and ombudsman) as well as inadequate enforcement of self-regulation by media owners. The objective of the research was to explore the potential impact of new forms of media accountability in the digital age (media criticism via social media such as Twitter, Facebook, chats, and email).

The study suggested two options to solving the media accountability dilemma, namely political intervention and market intervention. In this study, political intervention which calls for a stronger government co-regulation as an option to media regulation and accountability (Flenger 2012, citing Puppis, 2009) was not considered. As Wanyama (2015) concluded from reviewed literature, media regulation by government in Kenya from the colonial era has been to curtail media freedom. Therefore this study chose to concentrate on market intervention which refers to the engagement of media consumers.

2.2.2 Radio Broadcasting in Kenya

Radio in Kenya has undergone tremendous growth, both in popularity and numbers. According to the MCK's (2015) publication, *Ethics in Ethnic Media* over 300 radio frequencies and licenses have been issued by the Communication Authority of Kenya, which include those not yet utilized. Starting from 1959 when the Kenya National Broadcasting Service (KBS) was established by the British colonial administration, radio became the first public broadcaster. Today, the Kenya government boasts of 120 radio stations (Nyabuga & Booker, 2013, p.18). After independence, the corporation was named Voice of Kenya (VOK) and became a government mouthpiece as a department of the Ministry of Information, Broadcasting and Tourism. Even though government adopted a capitalistic approach to economic development, private ownership of broadcasting was not allowed (Oriare, 2008).

2.2.3 Advent of Talk Shows in Kenya

By 1996, with the liberalisation of the airwaves globally, the Kenyan government started issuing licenses to private radio. The first few licenses were issued to government supporters (Situma & Ndetta, 2010). At that time 13 private radio stations broadcasted around the country. These stations came as a challenge to Kenya Broadcasting Corporation due to their nature of programming. By 2004, the first community radio was licenced, paving way for more vernacular FM radio stations (Nganga, 2016). These stations broadcasted in local languages, breaking the monotony of English and Kiswahili that had previously been dominant.

The new FM stations which are commercial in nature, brought stiff competition in the congested and continuous narrowing market" Wafula (2005), to KBC in the sense that, even though the national broadcaster had already operated vernacular stations across the country for many years, it was perpetuating an unpopular government agenda. KBC became an inefficient propaganda tool "and was therefore abandoned by the government as a Public Service Broadcaster (PSB) in the liberalised media environment (Wafula, 2005). Due to their interactive nature, new FM stations that aired of citizens" concerns gained popularity (Situma & Ndetta, 2010).

Nyabuga and Booker's (2013) empirical look at the post-modern media configurations in Kenya noted that direct legislation on media ownership is lacking. As a result, large established media owners have taken advantage of the situation to engage in cross-media ownership. Examples of such organisations that have print, radio, and television include Nation Media Group, the Standard Group Limited, and Radio Africa Media Group (Nyabuga & Booker, 2013). According to the authors, the media council's CEO Haron Mwangi, stated that media ownership is dominated by the private sector, while the public media is underdeveloped due to underfunding. Also cited was Professor Levi Obonyo's, (a past chair of the MCK) observation that, "the liberalization of airwaves was done without the benefit of legislative statutes to guide the operations of FM stations, which now number 200" (Nyabuga & Booker, 2013, p. 67).

Journalism professionalism is portrayed through the observation of standards (Limor, 2006; UNESCO, 2014). These are contained in the Code of Conduct (a set of rules outlining the social norms, rules and responsibilities of, or proper practices for, an individual, party or organization); set by the Media Council of Kenya. The principles of the codes are not specific to either print or broadcast media (MCK, 2014, p.4). According to Limor (2006, p. 165), journalistic codes area

collection of dos and don'ts for professional activities, serve as a yardstick for assessing acceptable professional norms. This study mainly focused on a few of the listed codes that touched on complaints raised by listeners. The following are the journalistic code of ethics presented in a seven page document with 26 principles of ethics:

1. Accuracy and fairness. A journalist shall give fair, accurate and unbiased story coverage on matters of public interest.
2. Independence. A journalist shall gather and report news without fear or favour, and resist undue influence from any outside forces.
3. Integrity. Journalists shall defend the independence of all journalists from those seeking influence or control over news content.
4. Accountability. Journalists shall present news with integrity and common decency, avoiding real or perceived conflicts of interest, and respect the dignity and intelligence of the audience as well as the subjects of news.
5. Opportunity to reply. A journalist shall be accountable for their actions to the public, the profession and adherence to these standards by all journalists and media practitioners; respond to public concerns, investigate complaints and correct errors promptly; and recognising that they are duty-bound to conduct themselves ethically.
6. A fair opportunity to reply to inaccuracies shall be given to individuals or organizations when reasonably called for.
7. Unnamed Sources. Unnamed sources shall not be used unless the pursuit of the truth will best be served by not disclosing the source, who shall be known by the editor and reporter.
8. Confidentiality. A journalist has a professional obligation to protect confidential sources of information.
9. Misrepresentation. A journalist shall generally identify themselves and not obtain or seek to obtain information or pictures through misrepresentation or subterfuge. Subterfuge can be justified only in the public interest and only when material cannot be obtained by any other means.
10. Obscenity, taste and tone in reporting. A journalist shall not publish obscene or vulgar material unless such material contains news.
11. Paying for news and articles. A journalist shall not receive any money as an incentive to publish any information.
12. Covering ethnic, religious and sectarian conflict. News, views or comments on ethnic, religious or sectarian dispute shall be published or broadcast after proper verification of facts and presented with due caution and restraint in a manner which is conducive to the creation of an atmosphere congenial to national harmony, amity and peace.

13. Recording interviews and telephone conversations. Except in justifiable cases, a journalist shall not tape or record anyone without the person's knowledge, except in a legal action or for some other compelling reason. In this context these standards also apply to electronic media.

14. The public's right to know shall be weighed against the privacy rights of people in the news.

15. Intrusion into grief and shock. In cases involving personal grief or shock, inquiries and shock shall be made with sensitivity and discretion.

16. Gender non-discrimination. Women and men shall be treated equally as news subjects and news sources.

17. Financial journalism. Journalists shall not use financial information they receive in advance for their own benefit, and shall not pass the information to others.

18. Letters to the editor. An editor who decides to open a column on a controversial subject is not obliged to publish all the letters received in regard to that subject.

19. Protection of children. Children shall not be identified in cases concerning sexual offences, whether as victims, witnesses or defendants.

20. Victims of sexual offences. The media shall not identify victims of sexual assault or publish material likely to contribute to such identification.

21. Use of pictures and names. As a general rule, the media shall apply caution in the use of pictures and names and shall avoid publication when there is a possibility of harming the persons concerned.

22. Innocent relatives and friends. The media shall not identify relatives or friends of persons convicted or accused of crime unless the reference to them is necessary for the full, fair and accurate reporting of the crime or legal proceedings.

23. Acts of violence. The media shall avoid presenting acts of violence, armed robberies, banditry and terrorist activities in a manner that glorifies such anti-social conduct.

24. Editor's responsibilities. The editor shall assume the responsibility for all content, including advertisements, published in a newspaper.

25. Advertisements. The editor shall not allow any advertisement which is contrary to any aspect of this Code of Conduct.

26. Hate speech. Quoting persons making derogatory remarks based on ethnicity, race, creed, colour and sex shall not be allowed. (Kenya Gazette, 2013, p. 1227 – 1233).

The Code of Conduct targets journalists, media practitioners, or media enterprises (AMWIK, 2014). The main purpose of the document is to produce ethical journalism in Kenya (Masaviru, 2015, p. 24).

2.3 Empirical Review

The MCK's (2014) study, *Free Speech or cheap Talk?* was prompted by stakeholders' complaints about adherence to professional ethics by talk show hosts in Kenya. The complaints

included poor quality of moderation by radio talk show hosts, inappropriate comments from callers, inappropriate choice of topics for discussion, sensational and immoral contributions from callers and radio talk show hosts, and blatant disregard for the existing professional standards and the Code of Conduct for the Practice of Journalism in Kenya (MCK, 2014). These challenges came up as a result of technological development and subsequent media liberalisation. The introduction of mobile telephony and social media such as Twitter and Facebook increased listenership and also influenced the shape and content of talk show programmes (MCK, 2014, p. 4).

Radio talk shows play a vital role in society, such as providing a platform for public discourse on public interest issues, thus enhancing societal solutions for development. Additionally, talk shows generate public debate and enhance public participation and inclusion in development (MCK, 2014). Like all other forms of media, radio may be both useful and harmful depending on how it is used. Radio contributes to growth and development of a society by providing information, education and entertainment (MCK, 2014). Radio talk show programmes are characterised as follows:

- They are predominantly made up of live broadcasts with minimal pre-recorded content.
- Talk shows target audience participation via mobile telephony via voice calls and text messaging.
- Talk shows are moderated by personalities by guiding, facilitating and stimulating discussions.
- Talk shows employ services of „a clown“ who is often a comedian or popular actor to energize the show.
- Talk show programmes invite guests with expertise in certain areas who also engage with the audience.
- Talk show programmes discuss issues related to social, political or personal matters. They use interviews, narratives, debates, confessions and testimonies, and also allow confrontation and conflicting opinions.

Talk shows are screened by producers to maximise audience interest and to attract advertisers (MCK, 2014).

3.0 RESEARCH METHODOLOGY

The study employed a descriptive survey using qualitative and quantitative approaches. The population of this study was represented by FM radio stations in Kenya which number 120 (Nyabuga& Booker, 2013). The study used three samples. The first sample size for presenters was derived from 10 leading FM stations (Ipsos/KarfSurvey, 2015). Three privately owned radio stations that air breakfast talk shows were selected on the basis of audience ratings from January 2015 (Synovate/Ipsos,2015).The first three radio stations“ rating were: Radio Citizen at 40 percent, Radio Jambo had 28 percent, while Radio Maisha was at 21 percent. The second sample size was from morning radio talk show content. The sample was derived from

content aired in the year 2016. The weekdays in the year numbered 261 days. The 10 percent of 261 days was 26 days. The study therefore considered 26 days content out of the month of January, 2016. For each radio talk show, three hourly slots were selected, which amounted to 78 hours. For each of the three radio stations, 26 hours content was selected. Purposive sampling was used for selecting radio stations, out of which radio talk show content and presenters were selected. Senior MCK officials with comprehensive knowledge were also selected for interviews. Presenters from all the three sampled radio stations numbered six, one main presenter and a comedian for each. Radio talk show content was sampled using a simple random sampling procedure. The selection of the period of time for radio talk show pre-recorded content was purposively sampled, where the hourly slots with relevant content were derived. Structured in-depth interviews were used in the research. The research addressed interviews as primary data from presenters in radio stations, MCK officials as well as pre-recorded raw content from the three selected radio stations. The data were both qualitative and quantitative. Four radio talk show presenters were interviewed: one from Radio Jambo, two from Radio Citizen, and one from Radio Maisha according to their availability. The developed thematic framework was used to record quantitative (manifest) data and qualitative (latent) data through coding and highlighting unique messages in the pre-recorded radio talk show content. Listening to the radio talk show samples for an overall pattern of content, and then listening again to choose content by themes, and to record frequency of occurrence, gave access to sub-topics in the data from which emerged patterns of response and meaning (Braun & Clarke, 2006). Themes such as graphic language, obscenity, gender stereotyping, and ethnicity or hate speech were examined to find out their implication for media practice in Kenya. Thereafter, presenters' in-depth interviews were carried out. Lastly, MCK senior officials were interviewed, namely, the Legal Officer and the Media Monitoring Officer. Pre-recorded radio talk show content was pre-processed by eliminating music content, lengthy commercials or extended hourly slots with invited guests. After selecting relevant data, it was then transcribed and typed into visual presentations, namely tables using SPSS software.

Explanatory design analysis was applied to data from radio talk show content (qualitative converted to quantitative) and qualitative data from interviews. Qualitative data from presenters and MCK officials' interviews were used to confirm quantitative data from radio talk show content once the three sets had been analysed. Qualitative data from interviews were presented using tables and analysed by key words being converted to themes. They were then presented using descriptive analysis.

4.0 DATA PRESENTATION, ANALYSIS, AND INTERPRETATION

4.1 Tables and findings of various contents addressed by the talk show presenters

The discussion of politics and current affairs was contrasted among the three talk show outlets in Table 1. During the talk shows, the core presenters set the agenda followed by further explanation by the comedian, before allowing telephone call-in contributions from listeners.

Table 1: Politics and current affairs views of presenters and listeners of selected radio

Radio Stations	Respondents	Themes			
		Politics		Current Affairs	
		Frequencies	Percentage	Frequencies	Percentage
Radio Citizen	Presenters	13	7%	31	17%
	Callers	48	26%	51	28%
Radio Maisha	Presenters	40	21%	42	22%
	Callers	51	27%	26	14%
Radio	Presenters	21	11%	22	12%
Jambo	Callers	15	8%	13	7%
Totals		188	100	185	100

The content emanated from both the presenters' tone and comments, and the feedback from call-in contributors. Current affairs discussions were the most intense (188), while political discussions appeared 185 times. The difference between politics and current affairs is that, the former refers to issues concerning quality of governance, suitability of leaders to their positions, law-making and the future in leadership choices. The latter refers to happenings across the country like accidents, floods, inflation, and the education system. In cases where guest speakers were invited, core presenters acted as moderators between the speaker and the callers. In Table 1, callers from Radio Maisha had more topics to discuss in the area of politics (51 out of 188 calls) or 27 percent, while Radio Citizen Callers' discussions on political topics rated 48 out of 188 calls or 26 percent. Radio Jambo had fewer calls during discussion on politics (15 out of 188 calls) or 8 percent. The approach by Radio Jambo was they provided discussion topics upon which they asked callers to respond. After different viewpoints were raised, one of the presenters moderated the discussion, clarifying to listeners the stakes in reference to particular topical issues. Radio Maisha presenters had more calls during current affairs discussions (42 out of 185 calls) or 22 percent, while radio station no. 1 had 31 out of 185 calls (or 17 percent). In radio station no. 3, presenters' responses to current affairs issues were lowest (22 out of 185 calls) or 12 percent.

Table 2: Relationships, family and lifestyle views of presenters and listeners of selected radio stations

		Themes			
		Relationships and Family		Lifestyle and Entertainment	
Radio Stations	Respondents	Frequency	Percentage	Frequency	Percentage
Radio Citizen	Presenters	1	1%	30	19%
	Callers	0	0%	7	5%
Radio Maisha	Presenters	0	0	55	21%
	Callers	0	0	26	3%
Radio Jambo	Presenters	47	43%	33	35%
	Callers	61	56%	5	17%
Total		108	100	156	100

Regarding the relationships and family theme, Radio Jambo listeners made 61 out of 108 calls (or 56 percent), while Radio Citizen and Radio Maisha had no discussions on relationships and family. In Table 2, Radio Jambo presenters considered their talk show programme as family shows with “soft touch” content that suited all family members. The same radio station had a segment known as “*Patanisho*,” translated as “Reconciliation,” where members of aggrieved families or friends would present their complaints and get a chance to be reconciled on air. The reconciliation process entailed presenters’ and listeners’ contributions.

Radio Maisha presenters had the highest number of comedy and light talk instances (55 out of 156 times) or 35 percent. For similar presentations, Radio Jambo presenters had 33 out of 156 occurrences (at 21 percent) in their discussion. Comical and lifestyle discussions by Radio Citizen Presenters occurred 30 of 156 occurrences (or 19 percent) of the recorded lifestyle conversations on the three channels that were sampled.

Radio Citizen had sessions where a comedian gave a lengthy political speech, mimicking political leaders’ voices and at the same time giving guidance to listeners concerning political issues. Radio Maisha callers’ discussions on entertainment and lifestyle issues were 55 out of 156 occurrences (or 35 percent), while just seven out of 156 callers (5 percent) were recorded as callers’ contributions to the same theme on Radio Citizen. Only three percent of the calls sampled on Radio Jambo contributed to lifestyle and entertainment issues as indicated on Table 2.

Table 3: A correlation between sports and traffic updates/weather forecast on the three selected radio stations in Kenya

Radio Stations	Respondents	Themes			
		Sports Frequency	Percentage	Traffic Updates/ Weather Frequency	Percentage
Radio Citizen	Presenters	19	30%	16	33%
	Callers	14	22%	7	14%
Radio Maisha	Presenters	7	11%	18	37%
	Callers	6	10%	7	14%
Radio Jambo	Presenters	15	24%	1	2%
	Callers	2	3%	0	0%
Total		63	100	49	100

In Table 3 above, sports themes were correlated with traffic updates and weather forecast. Sports and sports-related content by presenters on Radio Citizen were 19 out of 63 occurrences or 30 percent. Radio Jambo presenters had 15 out of 63 occurrences or 24 percent. Radio Maisha presenters' discussion of sports was 6 out of 63 occurrences or 10 percent. Sports discussion on all the three radio stations was prompted by presenters after news highlights on the same. Listeners' opinion was sought on performance of teams, especially soccer, or sports administration. On Radio Citizen Sports' discussion by callers amounted to 14 out of 63 or 22 percent. Sports discussions featured mostly on Fridays on radio station no.1 for the purpose of setting an agenda for the weekend, and on Mondays to start the week on a high note. Callers' sports discussions on radio station no. 2 were 6 out of 63 occurrences or 10 percent, while callers' discussions of sports on Radio Jambo were 2 out of 63 occurrences or 3 percent. Traffic updates were mainly done by callers upon request by presenters on the three radio stations.

Table 4 below tracked the language used by presenters and listeners. The research analysed the recorded talk show material for evidence of obscene language as well as racial, ethnic, or gender stereotypes. Frequencies were found to be fairly low compared to other themes. Radio Citizen and Radio Jambo presenters had an equivalent number of instances of obscene language. They each had four out of 13 occurrences (or 33 percent) conveying objectionable content, but the content attracted no engagement from listeners in the sampled time frame.

Table 4: Obscene language and stereotypes for callers and presenters on the three selected Kenyan radio stations

Radio Station	Respondents	Themes		Stereotypes: Racial/Ethnic/Gender	
		Obscenity Language		Frequency	Percentage
Radio Citizen	Presenters	4	33%	0	0%
	Callers	0	0%	0	0%
Radio Maisha	Presenters	2	17%	6	67%
	Callers	2	17%	1	11%
Radio Jambo	Presenters	4	33%	1	11%
	Callers	0	0%	1	11%
Total		12	100	9	100

Table 5 below represents economic, business and advertising themes. Economic or business themes featured highest in Radio Maisha which had seven out of 15 occurrences or 47 percent by presenters, while callers' discussions appeared three out of 15 times or 20 percent during the sampled talk shows. The low occurrence of discussions on economic or business themes in talk shows could have been an indication that presenters and listeners did not prefer such themes.

Table 5: Economic, business and advertisement themes by presenters and listeners from the three selected radio stations in Kenya

Radio Stations	Respondents	Themes			
		Economic/Business		Advertisements	
		Frequencies	Percentage	Frequencies	Percentage
Radio Citizen	Presenters	4	27%	158	43%
	Callers	0	0%		
Radio Maisha	Presenters	7	47%	136	37%
	Callers	3	20%		
Radio Jambo	Presenters	1	6%	75	20%
	Callers	0	0%		
Total		15	100	369	100

Advertisements on Radio Citizen appeared 158 out of 369 times or 43 percent, followed by Radio Maisha at 136 of 369 times out of 37 percent, while Radio Jambo featured 75 out of 369 times or

20 percent. Advertisements are an indicator of high listenership ratings due to popularity of presenters, and the topics they discussed. The prevalence of advertisements could be because of high listenership rates.

4.2 Application of the MCK code of ethics to radio talk show content

This study was guided by the question below.

How does the code govern your work?

The four respondents in Table 6 below indicated that they applied the MCK code of conduct and professional ethics to their radio work. Respondent one was made to sign an agreement to abide by the code of ethics by the management of the media house. Similarly, respondent two, three and four were urged by their respective media houses to subscribe to the code of ethics, in order to uphold the image of their radio stations, for instance, the fact that only one presenter was made to sign is an indicator that different radio stations uphold the code of ethics differently.

Table 6: Application of the MCK code of ethics to radio talk show content

How does the code govern your work?

Respondent One

1. We apply code of conduct during talk show.
2. Ensure the content we provide is educative to the audience.
3. We avoid content that could bring conflict to listeners.

Respondent Two

1. The MCK code of ethics gives parameters of the dos and don'ts as the constitution is to a media practitioner.

Respondent Three

The MCK code of regulations governs our work.

2. I am aware of repercussions of our discussions on air, especially how we handle listeners and the public.
3. We normally take care not to contravene the code of conduct as it controls what we do on air.
4. When we feel that we have contravened any of the rules, we normally apologize and make corrective measures immediately.

Respondent Four

I subscribe to the code of conduct in my daily work.

4.2.1 What listeners liked about radio talk show presenters

The question below was used to derive responses about benefits derived from various talk show presenters.

In the feedback you get, what do listeners say they find interesting or likeable about your talk shows?

From the perspective of the talk show presenters in Table 7 below, it appears that listeners had a wide variety of benefits. Respondent one was liked due to ability to endure working at odd hours. The presenter was liked because of being able to amuse listeners. Respondent two was liked because of the ability to give a balanced and fair perspective from divergent sides of the political divide. Respondent three was liked because of being moderate and sensitive to family values, while respondent four woke the listeners up to a new and exciting day. The presenter was happy to give listeners hope for a better day through works of charity and counselling.

Table 7: What listeners liked about radio talk show presenters

In the feedback you get, what do listeners say they find interesting or likeable about your talk shows?

Respondent One

1. The listeners say that I amuse them.
2. I am honest.
3. They also say that I am strong because of being able to working during ungodly hours.
(*I wake up at 3.30 am and start work at 5.00 am.*)

Respondent Two

1. We operate in a politically divided country with two political divides; Jubilee and Cord. When discussing a topic from either group, the group being discussed complained about the content while the opposing group amplified the issue.
2. The group being tabled claimed the presenter had lost track, even when what was being discussed was true.
3. As a presenter, I strive to achieve accuracy and fairness while ensuring that I work within the limits of the code of conduct.

Respondent Three

1. Listeners normally respond positively and they like our shows because they are family oriented.
2. We communicate to the entire family, from the kid, to the married, and to the old people. Our topics have a light touch.
3. If it is politics, it is not too strong. I respect family values and I ensure that everything I talk about is within the acceptable norms.

Respondent Four

1. Morning shows make people feel good and happy to face the new day with hope and expectation.
2. A new day has come. My agenda is to give listeners hope for a better day.
3. I help people by counseling them and supporting the needy; for instance, sick people to fundraise, in cases where they are unable to pay their hospital bills, for free.

4.2.3 Listeners' complaints about radio talk show content

The below question was used to investigate whether there are complaints about the content of the talk show.

Has anyone ever complained about the content of or any of your radio talk shows?

Table 8: Listeners' complaints about radio talk show content

Has anyone ever complained about the content of or any of your radio talk shows?

Respondent One

1. Yes. A listener reported to us about a restaurant that mistreats workers and I discussed it on air.
2. Even though I verified the story as being true, the restaurant owner complained to the management of the media house.
3. We resolved the issue in-house amicably.

Respondent Two

1. Most times listeners do not complain about my presentation on talk shows.
2. Once in a while when we state their views, listeners normally counter them with their other opinions.

Respondent Three

1. We have an open door policy at Radio Maisha. They sometimes contact the MD, or write to us through emails and even letters.
2. We receive a lot of letters and telephone calls from listeners.

Respondent Four

1. At one time a guest gave a wrong telephone contact for a university. Listeners kept calling the private number, until the owner reported the matter to the service provider and to the police.
2. MCK has never summoned us with regard to listeners' complaints.

Table 8 above addressed listeners' complaints about the nature of talk show content. Listeners were alert and they raised complaints when aggrieved. Respondent one had a restaurant issue that was highlighted after verification, but owners still raised complaints about the issue. When presenters made mistakes, they apologized to the aggrieved party, which was in agreement with the code of ethics, which states that they should minimize harm.

4.2.4 Sources of talk show content

The question below was used to establish sources of talk show content by the presenters.

Where do you source information for the content of your talk shows?

Table 9: Sources of talk show content

Where do you source information for the content of your talk shows?

Respondent One

1. I source information for discussion on our radio talk show from social media and other mainstream media, for instance news on television and in newspapers.
2. Listeners call, SMS or write to presenters through Facebook or Twitter, giving suggestions on what should be discussed.

Respondent Two

1. The content I discuss on morning shows is sourced from current affairs issues that affect the population, for instance the World TB day.
2. That prompts me to do research and prepare content for the show.
3. That helps me to invite relevant guests.
4. National events also provide content for discussion as well as issues that affect humanity such as poverty, inflation, bad governance, among others.

Respondent Three

1. The show is divided into segments. From 6.00 am to 7.00 am we normally

- review newspapers. From that segment, most of the stories are from newspapers.
2. We also discuss what we observed on television the previous day and also what is happening on the ground, like breaking news.
 3. From social media we may get news like a lion having been spotted outside the game reserve.
 4. Immediately the topic changes and we discuss what might be happening to the lion. We call KWS to explain what is happening. There are different sources.
 5. Then from 7.00 to 8.00 am we normally have expert guests on different issues. It depends on the issue of the day. If it is about what is happening in the country, an emerging issue like death, a guest psychologist can be invited to talk about it.
 6. From 8.00 am we have “Patanisho,” a family programme where people who have separated are reconciled. Those who are willing to be reconciled are called and we help them iron out their differences.

Respondent Four

1. Content for morning shows is sourced from WhatsApp, Facebook, Twitter, online newspapers, and from callers across the country.

Table 9 presents the talk show presenters’ sources of content for discussion on talk shows. The respondents concurred that they sourced talk show content from newspapers, television, WhatsApp, Facebook, and Twitter stories.

5.0 DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary

Research Objective was informed by prior research which exposed the use of obscene language or racial or ethnic stereotypes in commercial radio talk shows in Kenya (MCK, 2014). Pre-recorded content from the three radio stations appeared to corroborate concerns by the regulators, including input given during the MCK interviews for this study. While the occurrence of obscene language content was low the code of conduct states that there should not be any such content at all (MCK, 2013a, articles 1:14 and 25:1-3). This is also stated in point no. 10 in the code of conduct and practice of journalists in Kenya which touches on obscenity, taste and tones in reporting. It goes on to state that, a journalist shall not publish obscene or vulgar material unless such material contains news. Nevertheless, the rate at which such coarse content surfaced in the research sample seemed to indicate that radio talk show hosts in Kenya were moderating the use of graphic and stereotypical (ethnic, gender, racial) language, but had not completely stopped using it.

Presenters’ responses in chapter 4 above showed that the hosts were familiar with the code of ethics through exposure to it in their respective media houses, and desired to be guided by it in their day-to-day productions. Yet, some degree of obscenity still remained in the content, chiefly from the presenters’ content where 10 out of 12 obscene occurrences were reported, as opposed to callers. Furthermore, failure to ratify the code suggests that accountability and social

responsibility are not always uppermost in the presenters' minds as they present, moderate, and respond to content.

A degree of obscene language was evident when some presenters attempted to infuse humour into discussions on themes such as relationships and family. The code addressed was point no. 19 which concerns protection of children, as well as point no. 26 that prohibits making derogatory remarks based on ethnicity, race, creed, colour and sex. Obscene language was used during watershed periods during which the talk show programmes were aired.

Moreover, the likely reason why the CA developed the free-to-air programming code for radio and television services in Kenya (CA, 2015), was to put more emphasis on the MCK regulation, emphasising the watershed period. In agreement with a previous study by Situma and Ndeti (2010), there was evidence of a lingering lack of professionalism among presenters, leading to the ethical lapses that their sampled content exposed.

The Social Responsibility Theory proposes that media should be responsible and accountable to the society (Middleton, 2009). In this regard, media should be committed to the total elimination of obscene material in the radio talk shows, and exceptions should not be made for obscene language by media presenters even as a way of infusing humour. It appears as if, for as long as the content held a certain group of listeners' attention, thus increasing the programmes' rating, the use of obscenities was likely to be repeated.

5.2 Conclusion

This study discussed the implications of radio talk show presenters and content on media practice in Kenya, specifically in terms of ethical standards, awareness and adherence to them, and how recruitment and training objectives influence such adherence. From the findings, radio presenters appeared to entrench the media council's code of professional conduct and practice of journalism, but did not fully embrace the ethics of decency. There were traces of obscenities in the content captured and analysed from recorded samples, and even observations from the two key informants from the MCK attested to continuing unsavoury content.

5.3 Recommendations

The study recommends that the CA and the MCK come to a consensus in regard to the regulation of media practice in Kenya. The two statutory bodies need to be clear on the distinction between their roles, and to involve other stakeholders in addressing matters of non-conformity to regulations by media houses. Moreover, the MCK needs to prepare separate codes for broadcast media regulations (ACMA, 2011).

5.4 Areas for Further Research

Further research could be done by the CA on the following areas:

Study should be carried to examine the challenges faced by the MCK as a media regulatory body and necessary interventions to improve media practice in Kenya.

Media researchers could study how socialisation of radio talk show presenters is reflected on the content and the effects of the agendas they set during talk shows to the political atmosphere in society.

References

- Abdi, J. & Deane, J. (April, 2008). *The Kenyan 2007 elections and their aftermath the role of media and communication*. BBC World service trust policy briefing 1. Retrieved from http://downloads.bbc.co.uk/worldservice/trust/pdf/kenya_policy_briefing_08.pdf.
- ACMA (2011). *Commercial Radio Australia: Codes of Practice and Guidelines*. Australia Communication and Media Authority. Retrieved on April 27, 2016 from http://www.acma.gov.au/webwr/aba/contentreg/codes/radio/documents/commercial_radio-codes_and_guidelines_5sept2011.pdf
- AL-Ahmed, M. S.(1987). *Mass media and society: The six Normative Theories and the role of Social, Political and Economic forces in shaping Media Institutions and Content: Saudi Arabia - a Case Study*. University of Leicester.
- AMWIK (Association of Media Women in Kenya), (2014). *Laws Governing Media Practice in Kenya: A Journalists' Handbook*. AMWIK. Retrieved from amwik.org/wp-content/uploads/.../Laws-Governing-Media-in-Kenya.pdf
- Anderson, C. (2010). Presenting and Evaluating Qualitative Research. *American Journal of Pharmaceutical Education* 74 (8), p.141
- Article 19.(2003). *Broadcasting Policy and Practice in Africa*. Retrieved from [Africa-broadcasting-policy-pdf](#)
- Babbie, E. R. (2011). *The Basics of Social Research*. (6th ed.). Chapman University, Australia. Wadsworth Cengage Learning. Retrieved from <http://www.pdfdocuments2.com/b/60/basics-of-social-research-babbie-6th.pdf>
- BBC, WST (2006). Research Summary Report. *African Media Development Initiative (AMDI)*, p. 39. Retrieved from http://downloads.bbc.co.uk/worldservice/trust/pdf/AMDI/summary/amdi_summary_full_report.pdf
- Berger, G. (2009b). How to improve standards of journalism education. *African Communication Research*, 2 (2) Rhodes University, Grahamstown, South Africa.
- Blanchard, M. A. (1977). The Hutchins Commission, the Press and the Responsibility Concept. *Association for Education in Journalism*. Retrieved from <http://www.aejmc.org/home/wp-content/uploads/2012/09/Margaret-A.Blanchard.The-Hutchins-Commission>.
- Blevins, F. (1997). *The Hutchins Commission Turns 50: Recurring Themes in Today's Public and Civic journalism*. A paper presented in the Third Annual Conference on Intellectual Freedom day, April 1997, Montana State University- Northern.

- Burgt, C. G. C. (2008). *Journalism Ethics in Perspective: Desirability and Feasibility of a Separate Code of Conduct for Online Journalism*. (Paper), Amsterdam School of Communications Research. University of Amsterdam
- BuzzKenya. (2013, October 3). *20 fascinating things you didn't know about Maina Kageni*. Retrieved June 17, 2016, from buzzkenya.com/maina-kageni/
- Communications Authority of Kenya (CA), (2015). *The programming code for free-to-air radio and television services in Kenya*. Retrieved on May 6, 2016 from [www.mcsk.or.ke/.../downloads? ...kenya-programming-code-for-free...ai..](http://www.mcsk.or.ke/.../downloads?...kenya-programming-code-for-free...ai..)
- Campbell, A. J. (1999). Self-regulation and Media. Maurer School of Law. Indiana University. *Federal Communications Law Journal*, 51(3), Article 111
- Chibita, M. (2010). *Ugandan Radio as Political Space and the regulation thereof*. Department of Mass Communication, Makerere University, Kampala, Uganda
- Christians, C.G. (2006). Communitarianism: A Third Way. *Media Ethics*, Spring, 200617(2) 5, 16.
- Churchill. (n.d.). *About Daniel Ndambuki aka Churchill*. Retrieved June 17, 2016, from Churchill: <http://www.churchill.co.ke/biography.html>
- Codeiro, P. (2012). Radio becoming r@dio: Convergence, interactivity and broadcasting trends in perspective. *Participations Journal of Audience & Reception Studies*. 9(1) 2.
- Dean, J. (2005). *Chapter 10: Media & Glocal Change in Rethinking Communication for Development*. Oscar Hemer & Thomas Tufte (Eds). Retrieved from <http://biblioteca.clacso.edu.ar/clacso/coediciones20100824061923/glocal.pdf>
- DeMaio, T. J.; Rothgeb, J. & Hess, J. (n.d.). *Improving Survey Quality through Pre-testing*. Retrieved April 4, 2015, from <http://www.census.gov/srd/.../98-03.p...>
- Dutta, S. (2011). Social Responsibility of Media and the India Democracy. University of Burdwan, West Bengal, India. Department of Mass communication. *Global Media Journal – Indian Edition/Summer Issue/June*.
- Ekwueme, A; Obayi, P.; & Nwachukwu, C. (2013). Citizen Journalism and Expanding Public Sphere: What Fate for Journalistic Ethics and Professionalism? *International Journal of Research in Arts and Social Sciences*. (Vol. 5).
- Flengers, S. & Russ-Mohl, S. (2008). The Crumpling Hidden Wall: towards an Economic Theory of Journalism. *Kyklos*, 61(4), 520-542
- Fengler, S. (2012). *From Media Self-Regulation to "Crowd Criticism": Media Accountability in the Digital Age*. Dortmund University of Technology,
- Githaiga, G., Minnie, J. & Bussiek, H. (2011). *Kenya: A Survey by the Africa Governance and Advocacy Project*. (AfriMap), Open Society Foundations.
- Gleason, T. W. (2009). *Saving journalism from itself (and from US): The Hutchins Commission was right then, so what about now?* London: Routledge.

- Gregory, K. (2008). *Celebrities: who they are, how they gain popularity, and why society is so fascinated with them and their court cases.*(Thesis). Ypsilanti, Michigan.
- IREX *Media Sustainability Index* (2009).USAID (p. 180). Retrieved from http://www.irex.org/system/files/03-Africa_09_Kenya.pdf
- Ismail &Deane, J. (2008). „The 2007 General Election in Kenya and its Aftermath: The Role of Local Language Media“. *The International Journal of Press/ Politics*, (13),319-327.
- EthicNet (2016).*Journalists Ethics code*. Retrieved November 5, 2016, from http://ethicnet.uta.fi/belarus/journalists_ethics_code
- Joyce, C.; Alex Neill, A.; Watson, V.; Fisher, J. (2008).*Tables and Graphs*. Assessment Resource Banks (ARBs).Retrieved from http://arbs.nzcer.org.nz/tables_and_graphs#2aa
- Kenya Gazette Supplement,(2013,December 27). Acts Supplement. *Kenya Gazette Supplement 180* (Acts No. 44), 1227 – 1234.
- Kijana, E. (2012). A General Assessment of the Independent Ethnic Radio Broadcasting Stations in Kenya.*International Journal of Business and Social Science*.3 (8).
- Kintz, L. F. (2007).Overview of Current Media Practices and trends in West Africa. *Global Media Journal*6(10), Spring 2007. (American ed). Purdue University Calumet.
- Kodi, M. W. (2005). *Media and Good governance.*(Chapter four). UNESCO Retrieved from <http://unesdoc.unesco.org/images/0014/001463/146311e.pdf>
- Kulkami, P. (2013). What is triangulation in qualitative research? Is it a method of validating the information collectedthrough various methods? *Maharashtra Association of Anthropological Sciences.ResearchGate*.
- Limor, Y. H. &Himmelboim, I. (2006). Journalism and moonlighting: An international comparison of 242 codes of ethics. *Journal of Mass Media Ethics* 21(4), 265-285.
- Lowe, A. (2014). SuuKyri to media: greater freedom demands greater responsibility. *Rappler*.Retrieved from www.rappler.com/world/specials/south-east-asia/52567suu-kyi-media-freedom-responsibility
- Mabonga, K. (September, 24, 2014).*Media Council to train Machakos Journalists*. Retrieved on April 6, 2015 from <http://www.mediacouncil.or.ke/en/mck/index.php/news/143-media-council-to-train-machakos-journalists>
- Macfarlan, A. (2015). *Consistent Data Collection and Recording*.RMIT University, Melbourne, Australia.
- Maweu, J. M. (2014). A clash between journalistic and capitalistic values? How advertisers meddle in journalists“ decisions at Nation Media Group in Kenya. *Journal of African Media Studies* (Impact *Radio Stations* Factor: 0.29). 01/2014; 6(1) DOI:10.1386/JAMS.6.1.27
- Mbaria, R. N. (2003). *Factors influencing the choice of a product/service: a case of radio audience in Nairobi*. Kenyatta University, Kenya. (Dissertation abstract).

- Mbeke, P.O. (2008). *The media, legal, regulatory and policy environment in Kenya: a historical briefing*. Commissioned by BBC World Service Trust.
- Mbeke, P. O.; Okello-Orlale, R. &Ugangu, W. (2010).*The Media We Want: The Kenya Media Vulnerability Study*. Nairobi: Friedrich Ebert Stiftung (FES).
- Media Council of Kenya, (n.d.).*Media Literacy*. Retrieved on October 20th , 2016 from <http://www.mediacouncil.or.ke/en/mck/index.php/programs/media-literacy>
- Media Council of Kenya.(2013a). *Code of Conduct for the Practice of Journalism in Kenya*.Retrieved from www.mediacouncil.or.ke/.../mck/.../code-of-conduct-for-the-practice-of-
- Media Council of Kenya.(2013b).*Communication Training Kenyan journalists on election reporting (Machakos)*. Retrieved on October 15, 2014, from http://www.unesco.org/new/en/-and-information/resources/news-and-in-focusarticles/all-news/news/training_kenyan_journalists_on_election_reporting/#.VEoziyKUdFs
- Media Council of Kenya.(2013c).*Training and Welfare of Kenyan Journalists*. Retrieved from www.mediacouncil.or.ke/.../training_and_welfare_of_kenyan_journalists
- Media Council of Kenya. (2015).*Ethics in Ethnic Media: Assessing the ethical and professional competence of vernacular radio stations when discussing sensitive issues in Kenya*. Retrieved from <http://www.mediacouncil.or.ke/en/mck/jdownloads>
- Media Council of Kenya.(2014). *Free Speech or Cheap talk: Assessing the Application of Ethical Standards and Professionalism in Talk radio in Kenya*. Retrieved from www.mediacouncil.or.ke
- Media Sustainability Index (MSI), (2009). *Kenya at a Glance*. Retrieved August 30, 2014, from [03-Africa_09_Kenya_2.pdf](http://www.msi.or.ke/03-Africa_09_Kenya_2.pdf)
- Meso, I. & Akello, I. (2014, May 22)..,85pc of Kenyans unhappy with radio talk show hosts".*Standard Digital News*. Retrieved from [www.standardmedia.co.ke/ mobile/?article](http://www.standardmedia.co.ke/mobile/?article)
- Middleton, M. (March, 2009). *Social Responsibility in the media*. Centre for International Media Ethics, CIME. Oxford University, PCMLP. Retrieved on from www.caluniv.ac.in/.../Document%.pdf...
- Mills, S. & Wohlfeil, M. (2013). What meaning(s) does the lived experience of performing and consuming comedy have for the individual comedian as part of a community of comedy. In: Academy of marketing annual conference 2013, 2013-07-08 - 2013-07-12, Cardiff.
- Minderhoud, A. M. (2009). *Africa's private radio stations: the next best thing for African democracy?*(Dissertation). Retrieved on October 11, 2014, from <http://annemiekeminderhoud.wordpress.com>
- Mukuna, I.T. (2005). *Ethics in broadcast Journalism: Analysis of FM Radio Stations in Kenya*. (Abstract). School of Journalism, University of Nairobi Repository.

- Mungai, N. (2015, January 23). Radio Maisha beats over 20 radio stations to become one of the most listened to in Kenya. *Standard Digital News*.
- Musau, P.M. (1999). *The liberalization of the mass media in Africa and its impact on indigenous languages: the case of Kiswahili in Kenya*. Retrieved November 11, 2014, from www.quosa.de/.../6_10_musau.pdf
- Mwesiga, P. G. (2009). The democratic functions and dysfunctions of political talk radio: the case of Uganda. *Intellect: Journal of African Media Studies*, 1(2).
- (n.d.). Politics and interactive media arts (PIMA). Centre for Governance and Human Rights. University of Cambridge.
- Nerone, J. (1995). „Social Responsibility Theory“, in *Last Rights: Revisiting Four Theories of the Press*, Urbana: University of Illinois (pp. 79-81).
- Nderitu, T. (2008). *When Radio Spreads Violence: Free Speech Questioned in Kenya. Toward Freedom*. Retrieved October 11, 2014, from www.towardsfreedom.com/30-archives/Africa/1217-when-radio-spreads-free-speech-in-kenya
- Ng'ang'a, N. M. (August 11, 2016). *The Media Scene in Kenya*. In-house Kenya. Retrieved July 5, 2016 from <http://musicinafrica.net/media-scene-kenya>
- Ng'etich, J. K. (2014). Journalism in times of change: An exploration of the professional identity of Kenyan Journalists. *Kenya Studies Review*, Spring, 2014, 7(2), 79.
- Ngila, D. (2015, June 29). Media council warns colleges over curriculum. *Daily Nation*.
- Njambi, M. (2015, January, 23). Radio Maisha beats over 20 radio stations to become one of the most listened radio stations in Kenya. *Standard Digital*
- Nyabuga, G. & Booker, N. (2013, February 5). Mapping Digital Media: Kenya. *A Report by the Open Society Foundations*. Retrieved August 29, 2014, from Mappingdigital-media-kenya-20130321_3.pdf.
- Nyabuga, G. (2015). *It's the money, stupid! Grappling with Media Hyper-commercialization in Kenya*. In W. Ugungu, M. Mackochieng, G. Nyabuga, & C. Peel (Eds.), *Exploring Media Policy Landscape: 1963-2013* (pp. 45-65).
- Nyongesa, D. W. (2005). *Kenya Broadcasting Corporation in a Liberalized Market Economy: The Need for a New Model for Public Service Broadcasting*. (Published M. A. Thesis). University of Nairobi, School of Journalism.
- Odhiambo, C. J. (2007). Reading FM Radio Stations in Kenya in Cultural Production and Social Change in Kenya. Njogu, K. & Oluoch-Olunya, G. (Eds.). Nairobi: Twaweza Communications.
- Oketch, O. W. (2015). *Radio- Talk Show Raise Grave Ethical, Legal Questions*. Media Observer, January – March 2015. A publication of Media Council of Kenya.
- Okoti, D. N. & Ondego, O. (2013, August 10). The Ills of Kenya radio Stations. *Art Matters Info*. Retrieved December 22, 2014, from Artmatters.info/.../the_ills_on_kenyan_radio_stations

- Okoth-Owiro, A. (2010). *Laws and mass media in Kenya*. Retrieved on November 15, 2014, from archive. Lib.msu.edu/.../
- Oriare, P. O. (2008). *Background Note The Media, Legal, Regulatory and Policy Environment in Kenya: A Historical Briefing*. University of Nairobi, Kenya.
- Oriare, P.; Okello-Orlale, R. & Ugangu, W. (2010). *The Media We Want: The Kenya Media Vulnerabilities Study*. Friedrich Ebert Stiftung (FES).
- Ostini, J. & Fung, A. Y. (2002). The Four Theories of the Press: A New Model of National Media Systems. School of Journalism and Communication, The Chinese University of Hong Kong, Shatin, NT, Hong Kong. *Mass Communication & Society*, 2002, 5(1), 41-56.
- Otin, J. (2011). *Audience Research Establishment Survey*. Audience Research Foundation (KARF). Synovate Kenya. Retrieved from Joe Otin & Synovate – Broadcast & Film Africa_6-7 July 2011, Nairobi.pdf
- Paracha, S. A. & Sultana, I. (Autumn 2010 & Spring 2011). Press Council: A Historical-Philosophical and Pragmatic Paradigm. *Global Media Journal* 6(1).
- Psychology, (2009). Personnel Selection & Assessment, Unit 5. Leicester University. Retrieved from <http://2.le.ac.uk/.../psychology/.../PSA>
- Raivio, J. (2011). *Quality Journalism: The View from the Trenches*. (Fellowship Paper), pp. 1 – 12. Reuters Institute, University of Oxford. Helsingin Sanomat Foundation.
- Resnik, D. B. (2011). *What is Ethics in Research and Why is it Important?* Retrieved on April 15, 2015, from www.niehs.nih.gov/research/researches/bic
- Rodrigues, V. (2013). *Tips on effective use of tables and figures in research papers*. Editage Insights. Retrieved from <http://www.editage.com/insights/tips-on-effective-use-of-tables-and-figures-in-research-papers>.
- Russ-Mohl, S. (2006). The Economics of Journalism and the Challenge to improve Journalism Quality: A Research Manifesto. *Studies in Communication Science* 6(2), 189 - 208.
- Shaw, C. (1999). *Deciding what we watch: Taste, decency, and media ethics in the UK and the USA*. Clarendon Press: Oxford
- Situma, S. K. & Ndeta, J. H. (2010). [Nurturing Nationhood through Peace Media: Analysing Peace related Programming in Community Radio Stations](#). Peace and Development Network Trust (PeaceNet Kenya).
- Synovate/ Ipsos (2015, January). *Radio Maisha beats over 20 radio stations to become one of the most listened radio stations in Kenya*. Retrieved February 3, 2015 from <http://www.mashada.com/blogs/p/157225/9-most-popular-radio-stations-in-kenya-according-to-ipsos-2015>
- Tomaselli, K. W. G. (2003). „Our Culture“ vs. „Foreign Culture“: An Essay on Ontological and Professional Issues in Africa Journalism. *International Communication Gazette* (65) p. 427. Sage Publications.

- Wanyama, L.L. (2015). Media Control in Kenya: The State of Broadcasting under the New Kenya Information and Communication Act of 2013. *New Media and Mass Communication, (Paper), Vol. 33.*
- Wefwafwa J. A. (2014). An evaluation of training standards in Kenyan media colleges: A case study of public and private middle level media training colleges in Nairobi. *IOSR Journal of Humanities and Social Science (IOSR-JHSS) Volume 19(2), 68 – 83.*