

Appendices

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Appendix 1

Methodology

Mark Galloway (team leader) and Hope Kabuchu (senior consultant) visited Kenya from August 12-19 2008. We had face to face meetings with the Mediae team, research partners, information providers, broadcasters, market researchers, Makutano Junction crew and cast. For a more detailed list, see below. We had access to DVDs of series 1-6, all the audience research commissioned from Steadman and others, all the six monthly and annual reports to DFID, detailed notes on the educational themes featured in all the series. We organized two focus groups of regular viewers of Makutano Junction, one in a peri urban location, the other in a rural location. One of the groups was mixed; the other was all female. More detailed notes on the content of these focus groups appear as Appendix 2. When she returned to Uganda, Hope met with Steadmans in Kampala. She organised a further focus group of Ugandan viewers which appears as Appendix 3.

Meetings were held by the review team with the following people:

Mediae core team

Kate Lloyd Morgan, Director
David Campbell, Director of Mediae and Executive Producer of Makutano Junction
Rob Burnet, Project manager, in charge of the SMS project and involved with fundraising
Oscar Sims, SMS portal manager
Bridget Deacon, in charge of the KnowZone
Cynara Vetch, principal point of contact with the research and information partners

Makutano Junction production team/cast

Irene Mukonyoro, Producer
Victor Gatonye, Director
Ben Boyd, Script editor
Damaris Irungu, Actor/trainee script editor
Illy, Director
Philip Lusweta, Actor/writer
Jim Bishop, Director of Photography
Dina Mwende, Production manager
Wanjiru Kairu, Writer/trainee director
Phil Hookway, Editing mentor
Naomi Kanau, Actor/writer

CRD partners

Catherine Goodman, Lecturer, Health Policy Unit, London School of Hygiene and Tropical Medicine seconded to KEMRI/Wellcome Trust
Professor Erastus Kang'ethe, University of Nairobi Veterinary School
Rose Oranje, Communications officer and Chima Izugbara, Researcher, African Population and Research Centre (APHRC)

Information partners/NGOs

Odhiambo Makoloo, Institute for Law and Environmental Governance (ILEG)
Caroline Pulver, Project manager, FSD Kenya (Financial Sector Deepening Fund)
Dr Nduku Kilonzo, Director, Liverpool Voluntary Care and Treatment (LVCT)
Kemal Mustafa, Country representative, United Nations Population Fund (UNFPA)

Broadcasters

Chris Mutungu, Controller of TV Programmes and Mary Masinde, Controller of Programmes, Kenya Broadcasting Corporation (KBC)
Wachira Waruru, Group Managing Director, Royal Media Services Ltd (Citizen TV)

DFID

Mike Harrison, Deputy Head (Programmes), DFID Kenya and Somalia
Amanda Rose, Communications officer, DFID Kenya and Somalia
Telephone conversations with:
Abigail Mulhall, Team leader, Communications, CRD, DFID
Alan Hamilton, Programme support officer, CRD, DFID
David Howlett, Team leader, Growth and Livelihoods, CRD, DFID
Diana Murray, Senior communications officer, E-content team, Communications, DFID

Others

Roger Steadman, Chairman and Caroline Nkatha-Matiko, Research Director, Steadman Group (market researchers)

Appendix 2

Milestones

<p>Activities: <i>Output 1</i> Year One: Scripts for Series 3 and 4 written</p> <p>Year Two: Scripts written for Series 5 and 6 written</p> <p>Year Three: Scripts written for Series 7 and 8</p> <p>1.2 Year One: Filming of Series 3 and 4</p> <p>Year Two: Filming of Series 5 and 6</p> <p>Year Three: Filming of Series 7 and 8</p> <p>1.3 Year One Post production of Series 3</p>	<p>Milestones:</p> <p>1.1 scripts for Series 3 completed by August 2006 and for Series 4, by December 2006</p> <p>Scripts for Series 5 completed by August 2007 and for Series 6, by December 2007</p> <p>Scripts for Series 7 completed by August 2008 and for Series 8 by December 2008</p> <p>1.2 Shoot completed of Series 3 by October 2006 and of Series 4 by March 2007</p> <p>Shoot completed of Series 5 by October 2007 and Series 6 by March 2008</p> <p>Shoot completed of Series 7 by October 2008 and of Series 8 by March 2009</p> <p>Post production of Series 3 completed by March 2007</p>	<p>1.1 Completed</p> <p>Completed</p> <p>Scripts for Series 7 have been completed and scripts for Series 8 are currently being written.</p> <p>Completed</p> <p>Completed</p> <p>Shoot for Series 7 is currently underway. Shoot for Series 8 due to start in September.</p> <p>Completed</p>	
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Year Two: Post production Series 4 and 5	Post production of Series 4 completed by July 2007 and Series 5, by March 2008	Completed	
Year Three: Post production of Series 6 and 7	Post production of Series 6 completed by July 2008 and Series 7 by March 2009	Post production of Series 6 has been completed.	
Year One: Broadcast of programmes in Kenya	1.4 Series Two broadcast in Kenya, August 2006	Yes	
Year Two: Broadcast of programmes in Kenya and Uganda	Series Three broadcast in Kenya, April 2007, Series Four, August 2007. Series One broadcast in Uganda, May 2007, Series Two, September 2007 and Series Three, January 2008	Yes	
Year Three: Broadcast of programmes in Kenya, Uganda, Zambia and Ghana	Series Five broadcast in Kenya in April 2008 and Series Six in August 2008. Series One broadcast in Zambia in April 2008, Series Two in Zambia in August 2008 and Series 3 in Zambia in November 2008. Broadcast of Series One in Ghana in November 2008	Kenyan broadcasts completed but not yet shown in Zambia or Ghana.	Whilst there is interest from broadcasters in Zambia and Ghana, this review recommends that broadcast in these territories is postponed until a marketing and communications strategy has been fully developed.
1.4 Year one: Workshop with research organisations and information providers, Kenya and Uganda at which information providers will understand how MJ and the portals	1.4 Year One: Workshop with info. providers, Kenya and Uganda, September 2006	1.4 A workshop did not take place – instead it was decided that research and information partners would be met individually.	1.4 The project has a good working relationship with research and information partners and there is a good two way flow of information. The fact that a workshop did not take place did

<p>work and the opportunities for information communication they bring</p> <p>Visit to Zambia to meet potential information providers and researchers</p> <p>Year Two: Workshop with researchers from Kenya, Uganda, Zambia and Ghana</p> <p>Continued liaison with partners over course of the year</p> <p>Year Three: Workshop with research organisations and information providers</p> <p>Continued liaison with partners over the course of the year</p> <p>1.5 Year One: Implementation of marketing strategy: Continued linking with Kenyan broadcasters and commercial sector.</p> <p>Visit to Ugandan broadcasters and commercial sector. Presentations made by Mediae</p> <p>Marketing strategy of programmes in place in Uganda</p>	<p>Visit to Zambia October 2006</p> <p>Workshop with researchers from Kenya, Uganda, Zambia June 2007</p> <p>Workshop with information providers and researchers, June 2008</p> <p>Visit to Ugandan commercial and broadcasting sector, December 2006</p> <p>Broadcaster and commercial support confirmed, March 2007</p>	<p>Yes</p> <p>This took place in October 2007.</p> <p>This has not taken place yet but there are plans to hold it in the UK in February 2009.</p> <p>Yes</p> <p>Yes</p> <p>This has not yet taken place.</p>	<p>not adversely affect working relationships.</p>
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<p>Year Two: Marketing strategy implemented in Zambia; visit to broadcasters and commercial sector</p> <p>Year Three: Marketing strategy implemented Ghana; visit to broadcasters and commercial sector</p>	<p>Visit to Zambian commercial and broadcasting sectors, Zambia in December, 2007</p> <p>Broadcast and commercial support confirmed in Zambia, March, 2008</p> <p>Visit to Ghanaian broadcasters and commercial sector, July 2008</p> <p>Broadcast and commercial support confirmed in Ghana, September 2008.</p>	<p>Not yet</p> <p>Not yet</p> <p>Not yet</p> <p>Not yet</p>	<p>This review recommends that the Zambian and Ghanaian activities are postponed until phase 3 of the project.</p>
<p>6. <i>Output 2:</i> 2.1 Year One: Research into optimum set up of Kenyan portal, undertaken by Mediae Nairobi</p> <p>Kenyan portal up and running, closely monitored.</p> <p>Year Two: Kenyan portal continues</p> <p>Identification of partner to establish and maintain Ugandan portal</p> <p>Ongoing training for Ugandan portal manager. Establish portal in Uganda.</p>	<p>Year One: Research into Kenyan portal completed January 2007</p> <p>Kenyan portal established February 2007</p> <p>Identification of Ugandan portal manager, March 2007</p> <p>Ugandan portal established, October 2007</p>	<p>2.1 Achieved</p> <p>Yes</p> <p>Yes</p> <p>Yes – in Nairobi</p>	

<p>Year Three: Kenyan and Ugandan portals continue to be maintained.</p> <p>Zambian portal manager identified</p> <p>Zambian portal training and portal established</p> <p>Ghanaian portal manager identified</p> <p>Ghanaian portal training and portal established</p> <p>On-going monitoring of all four portals by Mediae and regular feedback from portal managers</p>	<p>Zambian portal manager identified, July 2008</p> <p>Zambian portal established, September 2008</p> <p>Ghanaian portal implementer identified, July 2008</p> <p>Ghanaian portal established, September 2008</p>	<p>Yes – in Nairobi</p> <p>No</p> <p>No</p> <p>No</p> <p>No</p> <p>No – only Kenyan portal established.</p>	<p>It was decided that the only portal would be in Kenya.</p> <p>Monitoring of portal activities takes place on a regular basis.</p>
<p>7. <i>Output 3:</i> 3.1 Year One: On-the-job training of production crew in production of Series 3 and 4</p> <p>Year Two: On-the-job training of production crew in production of Series 5 and 6</p> <p>Year Three: On-the-job training of production crew in production of Series 7 and 8</p>	<p>Series 3 complete by March 2007 and Series 4 pre-prod and prod, by March 2007</p> <p>Series 5 complete by March 2008 and Series 6 pre-prod and prod. By March 2008</p> <p>Series 7 complete by March 2009 and Series 8, pre-prod and prod. Complete by March 2009.</p>	<p>Yes</p> <p>Yes</p> <p>Series 7 is currently being shot and edited and Series 8 is in pre-production</p>	

<p>Over three years, Mediae will implement a fair and attractive fee structure that will ensure production team stay with Makutano Junction productions</p> <p>3.2 Year Two: Training undertaken by Mediae with Ugandan portal implementer</p> <p>Year Three: Training undertaken by Mediae with Zambian and Ghanaian portal implementers</p>	<p>Ugandan portal ready to go by October 2007</p> <p>Zambian and Ghanaian portals ready to go by September 2008</p>	<p>Yes</p> <p>Yes</p> <p>No</p>	<p>The series has not yet been broadcast in Zambia or Ghana.</p>
<p>8. <i>Output 4:</i> 4.1 Year One: Quantitative audience research survey begins, Kenya</p> <p>Year Two: Further quantitative and qualitative audience research surveys to assess viability of model</p>	<p>Year One: Kenya, pre series 3 quantitative survey begins March 2007</p> <p>Year Two: Quantitative, pre Series 3 Kenyan survey completed May 2007</p> <p>Quantitative, pre Series 1, Uganda survey complete, May 2007</p> <p>Quantitative post Series 3 Kenyan survey complete, September 2007</p> <p>Qualitative follow up audience research completed, December</p>	<p>Yes</p> <p>Yes</p> <p>No - it was decided to commission audience research at a later date, once the series was well established in Uganda.</p> <p>Yes</p> <p>Yes</p>	

<p>Year Three: Further quantitative and qualitative audience research surveys to assess viability of model, with particular focus on the generic appeal of programmes produced in Kenya for other regions (Ghana and Zambia)</p>	2007		
	Quantitative pre Series 1 Zambia survey commences, February 2008	No – not yet broadcast in Zambia.	
	Quantitative post Series 3, Ugandan survey commences April, 2008	Yes – this will commence in September 2008.	
	Quantitative pre Series 1 Zambian survey complete, April 2008	No	
	Quantitative post series 3 Ugandan survey complete, June 2008	Yes – this should be complete in November 2008.	
	Qualitative follow up survey completed, Uganda, October 2008	No further surveys planned in Uganda until phase 3.	
	Quantitative pre Series 1 Ghana survey commences September 2008	No – not yet broadcast in Ghana.	
	Quantitative pre Series 1 Ghana survey complete, November 2008	No	
Quantitative post series 3, Zambia survey complete, March 2009	No		
Follow up qualitative audience research commences March 2009	No		

<p>Over three years we will buy national media statistics which will show Makutano Junction ratings which will provide further evidence of success of model(s)</p> <p>Writing up of end of project technical report by Mediae for DFID in which model(s) will be presented.</p>	<p>Quantitative post Series 1 survey Ghana complete March 2009</p> <p>Follow up qualitative audience research commences March 2009.</p>	<p>No</p> <p>No</p> <p>Yes</p> <p>Yes</p>	<p>Steadman conducts an industry wide survey to establish ratings and other relevant data which Mediae subscribes to.</p> <p>Mediae plan to commission a writer/academic to examine in detail the research findings from the whole MJ project – his findings should be incorporated into the end of project technical report.</p>
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Appendix 3

Kenyan focus groups

MAKUTANO JUNCTION MID TERM REVIEW, 2008

VENUE /PLACE/ COUNTRY	Focus Group Discussion 1, Kentmere club in Limuru, Kenya, Focus Group Discussion 2, Bounty Hotel in Ngong, Kenya
DATE OF FOCUS GROUPS	FGD 1: Saturday 16 th August 2008 (Limuru) FGD 2: Sunday 17 th August 2008 (Ngong)
PROJECT PURPOSE	To enhance poor people's livelihoods through access to and use of research information through an educational television drama
KEY QUESTIONS	<ol style="list-style-type: none"> 1. In your view , what major influence or impact has Makutano had: <ol style="list-style-type: none"> a) On your life? b) In your community? c) Relationships between men and women? 2. What specifically helped you in Makutano and how? Was it.. <ol style="list-style-type: none"> a) Topic? b) Scene? c) Character? d) Message? e) Relationship between men and women? 3. What part in Makutano was not useful? Was it a) Message? b) Scene? c) Character? d) Topic? 4. What would you a) Improve? b) Change? c) Leave out? d) Leave in? 5. What major areas/ issues should Makutano Junction focus on in future?
SUMMARY OF GROUP PROFILE	<p>In Kenya, the focus groups discussions were held in two areas outside Nairobi town with MJ "faithful" viewers.</p> <p>FGD 1 held in Limuru was a women only group, aged between 19 – 31 years. The composition was 4 businesswomen, 2 from hair salons, 2 casual workers, a sales woman and 5 students. Health related messages came out overwhelmingly supported by 11 viewers as the favourite theme of MJ, while elections were favoured by 4 viewers. The FGD started with viewing of the fistula episode of Makutano Junction.</p> <p>The FGD 2 was a mixed group of 18 people in total: 4 women, 14 men, in the age range 21 -38 years. They were from mixed occupations including journalism, business, casual workers, housewives, sales, teacher, media, administration and "hustler" (self-description). Unlike the other groups, this was the largest group with married people (12) and the rest single. This group mentioned several favourite episodes which included messages on paraffin poisoning, politics, HIV/AIDS and some characters such as Karis, Mama Mboga and Matano. The FGD started with screening of the paraffin episode "Opaque" series 6, episode 3.</p>

SUMMARY

All participants acknowledged that MJ is an educative drama and has entertainment value. For example, only 6 out of the 14 women who watched the fistula story had heard about fistula before while 8 had never heard about it until the MJ screening. But all agreed that it was the first time they found out how to deal with it. Some of the messages that have captured their interest included HIV/AIDS counseling, the fact that TB can be cured, malaria, education, gender and women's rights, issues of domestic violence, election violence and others.

Messages appreciated include the fact that fistula is treatable, T.B can be cured, all children are entitled to education, the need for gender equity, the importance of unity in communities and the need for development in our societies.

What major influence or impact has Makutano had: a) On your life? b) In your community? c) Relationships between men and women?

- HIV/AIDS is not the end of life. We have learnt how to cater for HIV/AIDS victims, and the need to love them and give them hope to live, as well as guide them and advise them to visit seminars and seek guidance and counseling. One participant said HIV awareness information has opened up her eyes and changed her perception. **"...after I watched Makutano, now I can relate well with my relative who is an HIV/AIDS victim. I used to fear her a lot. I used to run away from her, but now I know HIV/AIDS victims need our care and concern. And having HIV/AIDS is not the end of life"**
- The group also had learnt about gender equity and the fact that as "women we should not allow men to discriminate against us". They also said MJ brought out issues of domestic violence, and that women should come out in public about any violence in their homes e.g. rape
- The women in particular said that that the developmental content in Makutano Junction has boosted their understanding of gender issues and encouraged them to be more vocal and stand up just like the Makutano Junction MP. They also now know what measures to take, and to seek counseling services in case of marital problems or domestic violence.
- Marital problems- men and women should seek counseling about their marriages. MJ brings out issues of extra marital affairs and polygamy and their effects. MJ also teaches that broken relationships can be mended and peace attained in marriages.
- The influence on life and the community include the fact that MJ is able to boost their thinking capacity, help youth to be more creative and use their initiative and find better alternatives to some rights of passage eg (circumcision and FGM).
- MJ also educates on the consequences caused by unethical behavior, such as tribalism, nepotism, racism, hunger for power and discrimination.

What specifically helped you in Makutano and how? Was it ..a) Topic? b) Scene? c) Character? d) Message? e) Relationship between men and women?

- Participants said that some scenes such as the market protests against demolishing the town motivate them to work in unison and overcome different challenges in their lives. The market women play a significance role in encouraging the jobless to work hard and help each other and learn to live harmoniously. One participant said: "The

market setting helps me as a woman to become dependent on myself by working hard, and also on how to socialize with different people found in the market". The community is also educated on how to share resources and utilize them e.g. the C.D.F funds.

- The participants also said that MJ has potential to influence behavioural changes. The majority of the participants found that after watching the story of Vincent's virginity at 30yrs old, that it helped to clear lots of misconceptions and misinformation in people's minds and change their behaviour, and to recognise that virginity among men is still ok – although 1 participant argued that the change would be minimal.
- The useful characters in MJ include Hope the MP, Mercy and Mama Mboga. Hope is admired as a woman who has power and shows that women too, just like men can wield power. Her leadership style is admired because "she listens and understands people of her constituency". Mercy helps people by counseling and this encourages people to visit health centres. Mama Mboga is comic and relieves stress.

What part in Makutano was not useful? Was it a) Message? b) Scene? c) Character? d) Topic?

- Many women characters said to be unnecessary. Other parts are over emphasized especially Red's relationship. The butcher (Snake) was said not to play an important role. Snake is also seen as an irritation and "walks to the market in his bloody clothes", always has "a toothpick in his mouth even if it is not eating time". Mama Karis is seen as negative always and not useful.

What would you a) Improve? b) Change? c) Leave out? d) Leave in?

- They would like to see Mama Mboga's family and home and also increase more characters at the market place where she works. They would like her to progress economically and "see the fruits of Mama Speedy's work".
- Some examples of change the viewers would like to see include: have a high school scene, Johnny should be brought back to represent the youth audience, introduce some comics/comedy to liven up the programme, balance issues in episodes, employ better continuity in programmes, more suspense to captivate the audience, actors shouldn't be restricted in language use and introduce accents from different communities and Matata should be given an appropriate role.
- Some of the viewers argued that the bar scene should be left out because it is unruly while others thought it to be part of community life.
- Some of the issues they recommended to be left in include abortion, Female Genital Mutilation (FGM), and forced marriages. Characters recommended to be left in the drama include the comic characters, the Doctor, teacher, and Matano. They recommended that shooting locations should be varied to reflect the reality in society for example, mix urban and rural locations, balance the different economic classes in society to portray both the rich and poor people in society.

What major areas/ issues should Makutano Junction focus on in future?

- There was a discussion about what was the best time for MJ to be broadcast. The consensus was that the best time was between 7.30pm and 8.30 pm, so that children and parents could watch together. A few argued that at that hour, the

programme is quite “serious” and they need a drama that is more entertaining and helps to relax them after a long day of work. Their proposal was that the roles of the barber shop characters (Bill and Dodgy) should to be made bigger since they bring out most humour in Makutano Junction.

- Some viewers felt that the drama is “too fast” and also deals with too many issues in one episode creating unnecessary confusion, and suspense on each issue which ends up being confusing too. They proposed that the programme should tackle one or limited topics per episode.

The need for innovation was emphasized:

- The viewers also said that Makutano Junction addresses pertinent issues such as corruption but gives it a very wide scope. For example, the corruption exhibited by the MP, Matata may be removed from the day today corruption exhibited in the community. The proposal was that corruption could be appropriately addressed if it was brought to community level e.g. police corruption and extortion, night raids where people have to bribe to be freed without being charged.
- Another area of improvement should be character growth and town development. For example they would like to see some characters grow economically and their projects become successful. For example, someone with a small shop would expand their business into supermarkets.
- Most of the actors are said to be “common faces” and found in other local productions including theatre plays (Dr. Charles, Matata, Mama Mboga, Karis). The proposal is that MJ should introduce new faces and characters when new topics are brought in to break the monotony, and also have less of the main characters in some episodes to bring new “life”
- Some viewers argued that the Makutano characters in terms of people’s status in the market is not realistic, as it gives more emphasis on the poor because the market has only established one rich person [Matata] which is unrealistic. Some extras were said to be irrelevant e.g the woman who pinches Dodgy’s ear after he pours water on her. They suggested that the extras should be given definite roles to play in the market just like a real market eg tailors outside the shops, mad person. They proposed that MJ should feature more old people in the town as extras or main actors. They recommended that MJ reduces the number of market women scenes to avoid monotony.
- Most participants found the English language used in Makutano Junction was too advanced and unrealistic for the characters they are supposed to portray. They suggest that the language used should reflect a real scenario in their local markets. For example, not very fluent English, but also mix a little bit of Swahili language to give the programme a local touch.

Topics to focus on for the future

- Proposed topics for the future include: relationship/sex/romance, sex education, corruption to be addressed at the grassroots level, school strikes, drug abuse, childbirth labour problems, rape, early marriages, women’s empowerment, youth education, abortion, forced marriage, female genital mutilation, effects of some of the already established scenarios eg the effects of domestic violence and failed relationships on the children in a family.

TV Channel: the majority said they would prefer to watch Makutano Junction on Citizen TV rather than KBC, given a choice.

List of People Met

	FGD 1 LIMURU, WOMEN ONLY		FGD 2, NGONGO, MIXED GROUP
1	Nancy Wamuhu	1	Patrick Sampao
2	Caroline Heta	2	Charles Nyabwengi
3	Martha Wangari	3	Samuel Muthamo
4	Sahara Serah	4	Charles Macharia
5	Lucy Wambui	5	Mutua Chenzen
6	Else Wangari	6	Philip Muthama
7	Edith Ngina	7	Kisaka James Vjogu
8	Doreen Muthoni	8	Ayline Nyakige
9	Anna Wambui	9	Darius Muumbi
10	Lilian Atieno	10	Titus Shinanda
11	Anne Makorijio	11	Nelly N. Simei
12	Mary Waithra	12	Elizabeth Wangui
13	Vivian Wantah	13	Mwongela Muange
14	Lucy Nyoguthi	14	Charles Muange
		15	Charles Gitau
		16	Peter K. Muzieyi
		17	Joseph S. Kisaka
		18	Laban Ondara

Appendix 4

Ugandan focus group

MAKUTANO JUNCTION MID TERM REVIEW, 2008

VENUE /PLACE/ COUNTRY	Focus Group Discussion held in Busia Zone, Kawempe Division, Kampala District on 1 st /09/08.
DATE OF FOCUS GROUP	1 st September, 2008.
PROJECT PURPOSE	To enhance poor people's livelihoods through access to and use of research information through an educational television drama
KEY QUESTIONS	<ol style="list-style-type: none"> 1. In your view , what major influence or impact has Makutano had: <ol style="list-style-type: none"> a) On your life? b) In your community? c) Relationships between men and women? 2. What specifically helped you in Makutano and how? Was it ..a) Topic? b) Scene? c) Character? d) Message? e) Relationship between men and women? 3. What part in Makutano was not useful? Was it a) Message? b) Scene? c) Character? d) Topic? 4. What would you a) Improve? b) Change? c) Leave out? d) Leave in? 5. What major areas/ issues should Makutano Junction focus on in future?
SUMMARY OF GROUP PROFILE	The focus group was held in a low income peri-urban part of Kampala, in Uganda. A total of 11 people, all MJ viewers in a mixed group participated in the discussion. The age group ranged from 9 to 53 years. The group was composed of 2 school children, 4 teenagers in high school and 5 adults - 4 of them working (nurse, community leader, hair dresser, council leader). Since children are part of the MJ target audience, we decided to include them to assess their own understanding of the programme. All the children were extremely knowledgeable about the drama series. In Kenya, we had not interviewed children. All the participants had watched MJ for up to one year.

INTRODUCTION & SUMMARY

The drama is broadcast on WBS on Thursday at 8.30, after the news. This is also within primetime for WBS. MJ also has a repeat on Sundays. The show is very popular among its viewers, as we gathered from the focus group and a few other viewers the evaluators talked to. The viewers said they related to the storylines because they focus on issues happening in their community. The fact that there are Ugandan actors is also very exciting for the people interviewed and helps them to relate to the drama. They are proud of one of the actors who has a “feel good” part, playing a character who defends people’s rights and is able to enforce the law.

They liked the fact that MJ allows women to express their views, discourages child labour, and features issues like HIV/AIDS, relationships, tribal conflict and political campaigns. The children in particular said they liked the child characters, the wedding and would also like to see MJ have more fun and parties. The participants also said they would like to see more Ugandan actors, especially women for them to feel that MJ is part of the “Ugandan” community. They also mentioned that they would like to see a “fully rehabilitated” and happy family, leading a good life (maybe after counseling), instead of families that are mostly in chaos.

Major impact/influence Makutano Junction has had on their life, community and relationship between men and women?

- It displays the day to day life of people and a community at large. The series has reflected daily themes such as domestic violence where men mistreat women and vice-versa.
- We have learnt that women too can and should start work as a way of supplementing their husbands’ income.
- There is a scene where a man goes to the bar to spend all his money on drinking alcohol; we learn that this shouldn’t be the case considering that the he has a family to look after.
- Poor leadership which exposes corruption was effectively portrayed, and at the same time, condemned.
- The children who work in the market bring out the child labour theme and show that it is a danger to the children’s future.
- There was discrimination among the leaders of the community where favoritism was exposed in a way that a leader favoured members of a particular tribe.
- Watching Makutano is fun because some characters make it enjoyable to watch (Maama Mboga, Snake).
- Makutano Junction exposes how very dangerous illiteracy is. This is depicted in the scene where Maama Mboga couldn’t stand for election on grounds of being illiterate yet she proved she was capable.
- Teaches us about the importance of being committed to ones job/work. (Mr. Matano in his new role).
- Through Makutano, we learn that women are equal to men. The women are given a chance to air their views and even participate in making decisions for the entire community.

Favourite topics in Makutano Junction

- The real man
- Health topics which involves HIV/AIDS testing and counseling
- Conflicts centred on tribes, power, etc.
- General campaigns especially the one of the Member of Parliament.

Favourite Characters

- Christine
- Maama Mboga
- The boys in the salon
- Matano
- Karris
- Health workers

Worst characters

- Snake. He is unpopular because he seems to have a character that is “annoying”. (He is mean, anti-social, selfish and wears a jacket stained with blood.) But also controversial.
- Mr. Matata (He is a womanizer and arrogant)
- “Queen”. She is selfish, proud, boastful yet arrogant

Participants could not agree on whether the worst characters should be left out or should stay in because they portray typical roles that are seen in the community.

The part in Makutano which was not useful.

The scene where Karris and his parents are involved.

What would you improve/leave out/leave in or change in Makutano Junction?

- There are parts which should be shortened. An example is the scene of Karris and his parents. It’s so long and yet it is always boring.
- The group suggested that there is need to enforce more law and order and improve security in the series because there are many rowdy incidents in Makutano.
- They also suggested the inclusion of many new faces to keep the fans glued to their at TV sets.
- The group was happy with the woman Member of Parliament (Hope) who helped members of her constituency to open up an orphanage
- They would prefer to leave out the scene where Hope keeps denying her daughter the right to meet and talk to her father and feel it is not useful. They feel she should give the child the right to see her father.

What major issues should Makutano Junction focus on in future?

- They should include more entertaining features that are educative.
- They should increase fun and party scenes, for example more weddings
- They should show more interference by the authorities especially in domestic wrangles which often lead to fights.
- They would like to see more Ugandans acting in the drama – especially Ugandan women.

List of participants

1. Zalwango Hanifah
2. Namagembe Ragia
3. Nakibuule Azizah
4. Nabbanja Mariam
5. Najjingo Sharifah
6. Luminsa Robert
7. Ndagire Hanifafah
8. Nantale Rukia
9. Sherry Semakula
10. Kassim Yane
11. Nakalema Aisha

MAKUTANO JUNCTION CREW PROGRESS

NAME	DEPARTMENT	SERIES	CURRENT STATUS
1 IRENE MUKONYORO	PRODUCTION MANAGER PRODUCER	1,2,3,4,5,6 7,8	STILL WITH US
2 NAOMI KAMAU	CO-PRODUCER ACTRESS	1 1,2,3,4,5,6	HAS OWN TV DRAMA SERIES
3 VICTOR GATONYE	LIGHTING 2ND/3RD AD BOOM OPERATOR WRITER TRAINEE DIRECTOR DIRECTOR	1 2 3, 4,5,6 5, 6,7,8	STILLWITH US A DIRECTOR-PERMANENTLY EMPLOYED
4 VINCENT MBAYA	PRODUCTION ASSISTANT CAMERA ASSISTANT CAMERA OPERATOR LIGHTING CAMERAMAN	1 2,3, 4,5 6,7,8	NOW PERMANENTLY EMPLOYED
5 DAVID KINYANJUI	BOOM OPERATOR SOUNDMAN	1,2 3,4,5,6,7,8	STILL WITH US
6 CHRIS ROHIO	CAMERA ASSISTANT	1,2	HAS OWN PRODUCTION COMPANY
7 MARY MIGUI	TRAINEE DIRECTOR	1,2	OWNS A PRODUCTION COMPANY
8 WANJUGU NDIRANGU	TRAINEE EDITOR EDITOR	1,2 3,4	CO-OWNS APRODUCTION COMPANY
9 SAMMY MURAYA	RUNNER TRAINEE 1ST AD 1ST AD PRODUCER	1 2 3,4 5,6	EMPLLOYED BY KBC
10 EMILY WANJA	ACTRESS TRAINEE EDITOR EDITOR	1,2,3,4,5,6,7,8 3,4 5,6,7,8	NOW PERMANENTLY EMPLOYED
11 BIKI KANGWANA	TRAINEE PRODUCER PRODUCER	2 3,4	OWNS A PRODUCTION COMPANY
12 LEDAMA SEMPELE	RUNNER 3RD AD TRAINEE ART DIRECTOR ART DIRECTOR	2, 3,4 5,6 7,8	STILL WITH US
13 SAMMY MBUTHIA	CAMERA ASSISTANT CAMERA OPERATOR	3,4,5 6	CAMERAOPERATOR AT PROJECT FAME AND POP IDOLS E.A
14 JANET ADONGO	TRAINEE 2ND AD	1	EMPLOYED BY UNHCR

	2ND AD	2	
15 PATRICK SHOMBA	RUNNER TRAINEE GRIPS GRIPS	3,4 5,6 7,8	STILL WITH US
16 VICTOR OGOLLAH	RUNNER CAMERA ASSISTANT	5,6 7,8	STILL WITH US
17 FREDRICK MURIITHI	3RD AD TRAINEE 1ST AD 1ST AD	3,4 5, 6,	WORKS AT KBC-HAS A RADIO SHOW ON METRO FM
18 DINA MWENDE	PRODUCTION ASSISTANT PRODUCTION MANAGER	5,6 7,8	NOW PERMANENTLY EMPLOYED
19 ANGELA WAMAI	CONTINUITY	3,4,5,6	EMPLOYED BY KTN
20 WANJIRU KAIRU	TRAINEE ARTDIRECTOR WRITER TRAINEE DIRECTOR	3,4 4,5,6,7,8 6,7,8	STILL WITH US
OTHERS			
21 PATRICIAGICHINGA	PRODUCTION ASSISTANT	7,8	STILL WITH US
22 ANGIE MUSIRA	3RD /2ND AD / 1ST AD	4,5,6,7	LEFT FOR FURTHER STUDIES
23 MILLICENT OGUTU	2ND AD/1ST AD	7,8	STILL WITH US
24 JAMES SANGORO	3RD AD	7,8	STILL WITH US
25 KEVIN MBAKA	RUNNER/2ND AD	7,8	STILL WITH US
26 MERCY MKAIWAWI	TRAINEE EDITOR	5,6,7,8	NOW PERMANENTLY EMPLOYED
27 CHARLES KAIRU	EDITOR	5	EDITOR WITH NTV
28 JUDY MAGU	PA /CONTINUITY	3,7,8	STILL WITH US
29 RODGERS OTIENO	3RD AD	7,8	STILL WITH US
30 ALEX CHEGE	BOOM OPERATOR/SOUND	5,6,7,8	STILL WITH US
31 JOHN KAMICHA	BOOM OPERATOR/SOUND	3,4,5,6,7,8	STILL WITH US
32 MOSES WATYEKELE	GRIPS	1,2,3,4,5,6,7,8	STILL WITH US
33 WALTER ODHIAMBO	GRIPS TRAINEE/GRIPS	4,5,6,7,8	STILL WITH US
34 JOHN WAFULA	GRIPS TRAINEE/GRIPS	4,5,6,7,8	STILL WITH US
35 DERRICK OMFWOKO	GRIPS TRAINEE/GRIPS	4,5,6,7,8	LEFT FOR FURTHER STUDIES
36 NELSON KAMAU	ART]	1,2,3,4	STILL WITH US
37 HARRISON MUTINDA	ART DEPARTMENT	2,3,4,5,6,7,8	STILL WITH US
38 MICHAEL NJOROGE	ART DEPARTMENT	2,3,4,5,6,7,8	STILL WITH US
39 WILLIAM MBURU	ART DEPARTMENT	2,3,4,5,6,7,8	STILL WITH US
40 TIMOTHY MWANGI	CONSTRUCTION	2,3,4,5,6,7,8	STILL WITH US
41 CHARLESMUSYOKI	CONSTRUCTION	2,3,4,5,6,7,8	STILL WITH US
42 MARGARET WAITHERA	MAKEUP	2,3,4,5,6,7,8	STILL WITH US
43 NJAMBI MWANGI	MAKEUP	7,8	STILL WITH US
44 MONICA GITAU	MAKEUP/COSTUME TRAINEE	3,4,5,6,7,8	STILL WITH US
45 CAROLINE MUNYASA	COSTUME	2,3,4,5,6,7,8	STILL WITH US

46 MARY MWANGI	COSTUME	3,4,5,6,7,8	STILL WITH US
47 JUNE NDINYA	CONTINUITY	3,4	PRODUCER WITH NTV

WRITERS

48 NAOMI KAMAU	1,2,3,4	WRITER/ACTRESS	HAS OWN TV DRAMA SERIES
49 LUCIA SHIKUKU	1,2,3,4	WRITER/ACTRESS	CURRENTLY WRITING FOR MNET THROUGH BIG IDEAS
50 PHILIP LUSWATA	1,2,3,4,5,6,7,8	WRITER/ACTOR	STILL WITH US AND RUNS THEATRE FACTORY IN UGANDA
51 CAJETAN BOY	1,	WRITER	OWNS A PRODUCTION COMPANY AND DOES MAINLY MOVIES
52 ABUBAKAR MWENDA	1,	WRITER/ACTOR	STILL AN ACTOR WITH US AND INVOLVED IN SHORT FILMS
53 PATRICK SERRO	2,3,4,5,6,7,8	WRITER/ACTOR	PERMANENTLY EMPLOYED
54 SIMIYU BARASA	2,3,5,6,7,	WRITER	NOW AT SCRIPT EDITOR FOR AN MNET PRODUCTION, DIRECTOR OF TOTOMILLIONAIRE
55 VICTOR GATONYE	4,5,6	WRITER/CREW	PERMANENTLY EMPLOYED AS A DIRECTOR
56 WANJIRU KAIRU	4,5,6,7,8	WRITER/CREW	STILL WITH US TRAINING TO BE A DIRECTOR, WRITING FOR AN MNET PRODUCTION WITH US AND NOW TRAINING TO BE A SCRIPT EDITOR, WRITES COLUMNS IN THE
57 DAMARIS IRUNGU	5,6,7,8	WRITER/ACTRESS/TRAINING SCRIPT EDITOR	SATURDAY NATION
58 BENJAMIN ODIWUOR	4,5,6,7,8	WRITER	
59 CHARLES OUDA	6,7,8	WRITER/ACTOR	STILL AN ACTOR AND WRITER WITH AN INTEREST IN SCRIPT EDITING
60 NATASHA LIKIMANI	7,8	WRITER/ACTRESS	ACTRESS AND WRITER
61 MORRISON MWADULO	5,6,7,8	WRITER/ACTOR	ACTOR AND WRITER AND INVOLVED IN WRITING SCRIPTS FOR OTHER PRODUCTIONS E.G. TAHIDIHIGH, INSPEKTA MWALA