

**GENDER AND THE MASS MEDIA: AN ANALYSIS OF GENDER REPRESENTATION
IN TV COMMERCIALS AIRED DURING PRIME TIME NEWS ON CITIZEN TV
STATION.**

By

ZIPPORAH .M .MWANGI

K50/74677/2014

**A Research Project Submitted to the School of Journalism and Mass Communication,
University of Nairobi in Partial Fulfillment for a Masters Degree in Communication
Studies.**

DECLARATION

This research project is my original work. It has not been presented for a degree in any university or college.

.....

DATE.....

ZIPPORAH . M. MWANGI

K50/74677/2014

This research project has been presented for examination with the approval of my University Supervisor.

.....

DATE.....

DR. KAMAU MWANGI

SCHOOL OF JOURNALISM AND MASS COMMUNICATION

UNIVERSITY OF NAIROBI

DEDICATION

To my mother, Juliet Mwangi, you have been a great source of inspiration, it is through your encouragement, prayer and support that I have come this far.

ACKNOWLEDGEMENT

This research project has been developed through a lot of consultation from different people. It is my hope that upon completion this research project shall contribute greatly towards a deeper understanding of advertising and issues regarding gender representation in TV commercials.

I take this opportunity to thank Dr. Kamau Mwangi who has assisted me in every step of the way without tiring. Surely, it would have been very difficult to develop this research project without your counsel.

I would also like to thank Becky Mwangi for the great insight into Citizen TV Marketing Department. This information has contributed greatly towards my research methodology.

I am also grateful to Simon and Chris who were there to assist me while I was using the School of Journalism computer lab to develop this research project.

Thank you and May God bless you.

ABSTRACT

This research project sought to investigate the portrayal of each gender, gender representation and stereotypes propagated in TV commercials. Although great strides have been made in the area of gender equality in the society it is interesting to note that TV commercials in Kenya do not reflect this change. There are still TV commercials that portray men and women in stereotyped roles even with changes in society on gender equality. This has contributed greatly to the thought that television commercials do not emulate the advancement of the gender equality movement which has made great strides especially in recent years (Eisend, 2010). The research method used was Content Analysis of 24 commercials aired on Citizen TV during prime time news. The findings of this study showed that the most prevalent roles for women were Home maker and Mother which ultimately contributed to the most common stereotype for women which is the Housewife. These women were consistent with the expectations in Africa, where plump women are the benchmark for prominence, virility, elegance and well being. The study also revealed that the most prevalent role for men among the sampled TV commercials was the Traditional man. This contributed greatly to the most prevalent stereotype for a man which was the Buffoon. He is the man of the house and rarely shown participating in the house chores. This has led to the conclusion that it is therefore important that brands should be careful with the roles and messages they pass across ensuring that they don't deceive their target customers on the benefits. It is therefore important that TV commercials consciously represent African ideals of beauty while avoiding objectification of women. There should also be equal representation of each gender in narrations and in roles such as parenting.

DEFINITION OF TERMS

Audience Share- It refers to the proportion of television or radio sets tuned to a particular channel or station during a given period of time.

Body Image- It refers to the mental image that an individual has in their mind on how one's body ought to look. It consists of feelings, meaning and interpretation and attitude towards one's physical appearance.

Buffoon- refers to the stereotype of a male character that is shown as a father. He is normally a fun loving, carefree individual who is mostly unaware of taking care of children or incompetent in doing house chores.

Fast moving Consumer Goods- These refer to commodities that are low- priced with a short service life. They include food, beverages, personal care products, and home care products.

Gender- It refers to the state of being male or female with reference to social and cultural differences.

Ideal Beauty- It refers to the traits that are most challenging and ones that are not easy to achieve at a given time. It's influenced by the societal standards of attractiveness.

Modeling- It refers to the ability of human beings to absorb and imitate certain aspects such as perception and behavior from the environment.

Narration- Refers to the voicing of the Television commercial. It is the voice heard talking about a product. The person doing this narration can be seen or they may be in the background.

Objectification- Refers to the process of reducing an individual from the position of a human being to that of a thing (Kant 1797).

Prime Time- It refers to a part of daily broadcast time during which the number of listeners or viewers is the highest. Prime time on TV is between 7 p.m. to 10 p.m.

Real man- It refers to the stereotype of the male character that is normally presented as muscular, accomplished, experienced, skilled, and quite a charmer when it comes to women.

Stereotypes- Refers to the widely held but fixed and generalized image or idea of a particular gender.

Traditional man- This refers to the male character that is an inactive participant in house chore. The man in this role is shown seated in the sitting room while holding the newspaper as the woman in the kitchen prepares food for him..

LIST OF ABBREVIATIONS AND ACRONYMS

CPG- Consumer Packaged Goods

FMCG – Fast Moving Consumer Goods

TV- Television

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT.....	iv
ABSTRACT.....	v
DEFINITION OF TERMS.....	vi
LIST OF ABBREVIATIONS AND ACRONYMS.....	vii
TABLE OF CONTENTS.....	viii

CHAPTER ONE

INTRODUCTION

1.1 OVERVIEW.....	1
1.2 PROBLEM STATEMENT.....	4
1.3 OBJECTIVES.....	6
1.3.1 Main Objective.....	6
1.3.2 Specific Objective.....	6
1.4 RESEARCH QUESTIONS.....	6

1.5 JUSTIFICATION.....	7
1.6 SIGNIFICANCE OF THE STUDY.....	9
1.7 SCOPE AND LIMITATIONS OF THE STUDY.....	10

CHAPTER TWO

LITERATURE REVIEW

2.1 Overview.....	11
2.2 Objectification.....	12
2.3 Ideal Beauty.....	14
2.4 Body Image.....	20
2.5 Gender Stereotypes.....	24
2.6 Fast Moving Consumer Goods.....	29
2.7 Prime Time	31
2.8 Audience Share.....	31
2.9 THEORETICAL FRAMEWORK	
2.9.1 Semiotics Theory.....	32

CHAPTER THREE

METHODOLOGY

3.1 Overview	35
3.2 Research Design.....	35
3.3 Research Method.....	35
3.4 Sampling.....	35
3.5 Data Collection.....	37
3.6 Data Processing and Analysis.....	40
3.7 Ethical Considerations.....	41

CHAPTER FOUR

FINDINGS

4.1 Overview.....	43
4.2 Role portrayal of women in TV commercials.....	43
4.3 Role portrayal of men in TV commercials.....	48
4.4 Gender representation in TV commercials.....	52
4.5 Stereotypes portrayed in TV commercials.....	58

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 Overview.....65

5.2 Conclusion.....65

5.3 Recommendations69

REFERENCES.....71

APPENDIX A.....76

APPENDIX B.....78

APPENDIX C.....84

APPENDIX D

APPENDIX E

APPENDIX F

APPENDIX G

CHAPTER ONE

INTRODUCTION

1.1 OVERVIEW

This chapter outlines the background, problem statement, objectives, research questions, justification, and significance of the study, scope and limitation of the study. All these provided the background information that contributed greatly to the study.

The media has become the place to go, not only to get news but to connect with other likeminded people. Martín Serrano, (2004) states that, the media plays an important role in providing a platform for people to mingle and also helps to create a mental image of the ideal environment; what people ought to do and what their surroundings ought to look like. Advertising plays an important role in defining to the public the expectations of the society as regards behavior, appearance, way of life and the true measure of achievement, (Díaz-Soloaga, 2007). It is important to note that advertising goes to sell more than the commodity; this goes to define what people want or need by shaping peoples' mindset (Peña and Frabetti, 1990). In this way, advertising plays a significant role in compelling the public to behave or do things in a certain way though in a very indirect manner (Kilbourne, 1999).

According to Altabe and Thompson (1996), Heinberg and Thompson (1995), and Fallon (1990), recommendations by the media on different platforms have contributed greatly to many women feeling inadequate in the way they look therefore leading to an increase in poor eating habits and cases of low self esteem. Heinberg and Thompson (1995) found that, women who watched images in the media of the ideal body were displeased with their appearance than those who did

not watch images that portrayed the ideal look for women. Anderson and DiDomenico (1992) found that the portrayal of thin women in advertisements has contributed to an increase in displeasure and feeling of inadequacy among women therefore contributing to eating disorders.

Striegel-Moore & Smolak, (2000), found that plump women had a hard time relating with men and other women as their weight got in the way of objective discussions. Many such women felt that people criticized them because of their weight. How one looks is affected by various elements, namely eating habits, hereditary components and social standards. This therefore contributes greatly to why people look very different. However even with such diversity, the standards in the west are that women should be slim with low body fat while men ought to be tall and robust (Thompson, Heinberg, Altabe, & Tantleff-Dunn, 1999).

The body as a product in a consumer culture is not one which we put clothes on but also what our culture defines through giving different connotations. What we see as individuals is not necessarily the true picture since our perception is affected by the societal view towards the body (Crisp, 2000). This means that though the body belongs to someone it is still under scrutiny from society based on the shared values and norms. In this sense, the body is defined by our culture which Bordo (2003) depicts as the 'politics of the body', these refer to the struggle we have as our culture and environment affects how we live and what we do. Images of the charming body, intimate and associated with self indulgence emphasize the significance of how one looks and therefore considered a profitable venture (Featherstone, 1982). The market value is based on how close one is to the desired images of the springtime of life, well being, vigor and beauty; therefore the higher its value.

Sexual objectification has been referred to as the detaching of an individual from the rest of his body, considering him to be separate from his reproductive functions and considering these body parts to be capable of impersonating him (Bartky, 1990). However, there are significant differences in how the media objectify both men and women. Some research has suggested that the difference in how the bodies of each gender are portrayed is by the ratio of the face to the body. For men, a 'face-ism' prejudice exists, this is where a lot of attention is paid to the man's head and face as opposed to what happens to the woman (Archer, Iritani, Kimes, & Barrios, 1983). On the other hand we have a 'body-ism' prejudice for women; the focus is on their body or parts of their body, sometimes excluding their heads or feet (Unger & Crawford, 1996).

The environment and one's mindset has been considered to greatly influence human behaviour (Bandura 1999). Bandura is referring to the fact that human beings are capable of absorbing and imitating their surroundings. Individuals create a mental picture that is similar to what they have observed and what they consider important then they act on them. Therefore, if women are taking in images that they see through the mass media as the ideal behavior and look, they will begin to behave in a way that reflects their surroundings. If men are constantly viewing women as commodities that they can possess or trophies to be won, they will treat them so. Bandura (1999) refers to this as modeling. Through modeling an individual picks up what the society considers to be proper and begins to set up a framework of their surrounding based on the information acquired. The media to a great extent contributes to what the general public considers to be the approved way of life, thought patterns, values and socio-structural opportunities and constraints. The fast growth of broadcast media has increased the spectrum of models to which individuals can copy from, day in and day out (Bandura 1995). Bandura also

states that these broadcast media helps in the formation of new and economical frameworks for individuals to construct and model.

According to J. A. Doyle (1989), research on masculinity in children's television consistently portrays men as powerful, assertive and engaged in extracurricular activities whereby they are honoured for their manly abilities. Other studies have shown that many men on prime-time television are depicted as self-reliant, assertive, and in control (McCauley Thangavelu, & Rozin, 1988). Television shows have portrayed men as sober, fearless, skilled, authoritative and in prominent positions. Gentleness in men, which was visible in the 1970s, has reduced as male characters are now hardy and showing more distance when it comes to relationships with others (Bayer, 1986).

According to J. D. Brown and K. Campbell (1986) men are seldom portrayed as involved in doing house chores. Doyle (1989) notes that boys and men are seldom presented as attending and nurturing others. B. Horovitz (1989) points out that they are most often shown as unresponsive inefficient in house chores, parenting and cooking.

1.2 PROBLEM STATEMENT

According to George Gerbner, there is a relationship between the amount of time an individual spends watching television, one's belief patterns and their way of life. Gerbner's focal point was on how the television affects the views beliefs, mindset and opinion of the viewers.

The research strategy used, called Cultivation Analysis, focused specifically on television's contributions to viewers' conceptions to reality (Gerbner, Gross, Morgan, Signorielli, Shanahan,

2002). Through extensive studies, Gerbner found that audiences who spent more than four hours watching television were more likely to hold ideals presented on the television.

Research also shows that to a great extent women continue to be shown in the home settings (Valls and Martínez, 2007: 694-697; Bresnahan et al., 2001); as housewives, Stay at home mums or in clichéd careers (Royo et al., 2008: 381; Coltrane and Messineo, 2000); and as young adults, as compared to their male counterparts who are shown in their different stages of life (Stern and Mastro, 2004: 216). Furthermore being slim seems to be the benchmark of beauty and femininity (Furnham and Imadzu, 2002; Santiso, 2001); there are still very few women who are narrators and those doing voices over as opposed to their male counterparts (Valls and Martínez, 2007; Uray and Burnaz, 2003; Nassif and Gunter, 2008; Furnham and Farragher, 2001); and men are shown more often in prominent positions or as highly skilled (Aronovsky and Furnham, 2008).

Although great strides have been made in the area of gender equality in the society it is interesting to note that TV commercials in Kenya do not reflect this change. There are still TV commercials that portray men and women in their traditional roles even with changes in society on gender equality. This has contributed greatly to the thought that television commercials do not emulate the advancement of the gender equality movement which has made great strides especially in recent years (Eisend, 2010). This study aimed at analyzing commercials with a view to determine implied and explicit messages being conveyed to the general public regarding the role of men and women in the society, gender representation and stereotypes being propagated. This is with the view to determine; whether the Kenyan TV commercials continue to show women to a large degree in domestic settings, whether the TV commercials in Kenya conform to the western standards of ideal feminine beauty and Lastly whether they conform to

the study by Valls and Martínez, 2007 on presence of more men as opposed to women as narrators.

1.3 OBJECTIVES

1.3.1 Main objective

To examine the issue of gender representation in TV commercials aired during prime time news hour with a view to investigate: the portrayal of men and women, stereotypes being propagated and gender representation.

1.3.2 Specific Objectives

1. To evaluate how women have been portrayed in TV commercials aired during the prime time news hour in Kenya.
2. To evaluate how men have been portrayed in TV commercials aired during prime time news hour in Kenya.
3. To examine male and female representation in TV commercials aired during prime time news hour in Kenya.
4. To investigate the stereotypes being propagated by the commercials aired during prime time news hour in Kenya.

1.4 RESEARCH QUESTIONS

1. How have women been portrayed in TV commercials aired during prime time news hour in Kenya?

2. How have men been portrayed in TV commercials aired during prime time news hour in Kenya?
3. What is the male and female representation in TV commercials aired during prime time news hour in Kenya?
4. What stereotypes are being propagated by the TV commercials aired during prime time news hour in Kenya?

1.5 JUSTIFICATION

Recent studies have shown two stages that have taken place in the last decades (Robinson and Hunter, 2008): they find that there is a reduction in the conventional notions of each gender but again a confirmation of their presence (Aronovsky and Furnham, 2008). In this sense, Valls and Martínez(2007) conclude that, nowadays, the general assumption is that chauvinism and gender stereotyping in television advertising continues; although representations of women in advertising are becoming more reasonable. This study aimed at exploring the extent of gender stereotyping and how it can be cured.

There has been a change in the portrayal of women in television commercials (Neto et al., 2009: 1126); Research also shows that to a great extent women continue to be shown in the home settings (Valls and Martínez, 2007: 694-697; Bresnahan et al., 2001); as housewives, Stay at home mums or in clichéd careers (Royo et al., 2008: 381; Coltrane and Messineo, 2000); and as young adults, as compared to their male counterparts who are shown in their different stages of life (Stern and Mastro, 2004: 216). Furthermore being slim seems be the benchmark of beauty and femininity (Furnham and Imadzu, 2002; Santiso, 2001); there are still very few women who

are narrators and those doing voices over as opposed to their male counterparts (Valls and Martínez, 2007; Uray and Burnaz, 2003; Nassif and Gunter, 2008; Furnham and Farragher, 2001); and men are shown more often in prominent positions or as highly skilled (Aronovsky and Furnham, 2008). This therefore forms the basis for this study, to determine how the TV commercials in Kenya conform to the above studies with the aim of finding a solution to the above mentioned stereotypes, male and female representation as narrator and voice over's and criterion for beauty standards.

Research carried out in the last twenty years has also revealed that clichéd portrayals of gender on television have a serious effect on children and adults (Signorielli & Morgan, 1990). Through extensive studies Gerbner found that audiences who spent more than four hours watching television were more likely to hold ideals presented on the television (Gerbner, Gross, Morgan, & Signorielli, 1986; Huston et al., 1992; Kimball, 1986; Lovdal, 1989; McGhee & Frueh, 1980; Morgan, 1987; Signorielli & Lears, 1992). Children are able to get information about the ideal careers for each gender from what is shown in the television. These exposure leads to gender-stereotyped views on careers among young people. In contrast, both children and adults who are exposed to portrayals of both men and women in more equitable positions tend to hold more unbiased opinions on gender roles (Signorielli, 1989, 1991).

Television commercials have also played a major role in furthering the clichéd mind set on the roles for each gender among school going (O'Bryant & Corder-Bolz, 1978). In general, then, the television passes across what is considered a classical representation of behavior and beliefs that are considered appropriate for men and women. Consistent exposure to the clichéd gender

portrayals affect an individual's thought patterns and beliefs (Bern, 1981), and therefore affects how people look at themselves and others. Media illustrations that take a more balanced approach towards gender roles play an important role in providing a new framework from which individuals can draw conclusions on their roles and expectations in the society (e.g., Goffman, 1979; Barthel, 1988; Schudson, 1984).

Advertising has played a significant role in persuading the customer that they need commodities to fix issues that they did not know they had. The media has persuaded women that what science considers "normal body weight" is really abnormal and therefore compelled many to undertake serious dieting regimes (Wolf, 1991). Furthermore, grey hair, which previously was the epitome of wisdom and graceful ageing is something women are working towards hiding through hair dying. Facial lines, which previously were a sign of long life and accumulated experiences, can be done away with so that an individual now looks younger (Greer, 1992).

1.6 SIGNIFICANCE OF THE STUDY

Research has shown that in developed nation's individuals watch 21 hours per week; this is equivalent to nine years of an individual in front of the TV (Shrum, Burroughs & Rindfleisch, 2003). This therefore means that we cannot ignore the power of the media in shaping the values and norms in today's world. The media has played a major role on how we see each gender, their roles and expectations on their standards of beauty. Although there have been major efforts made towards the advancement of gender equality through empowering the girl child by providing them with opportunities to pursue education and entrenchment of the 2/3 rule in female representation of the women in parliament, it is interesting to note that the media has not always

reflected this. There are many advertising companies who are making a kill from stereotypes propagated by the media. It is interesting to note that these stereotypes are still being portrayed through TV commercials in an effort to entice consumers to buy certain products especially the Fast Moving Consumer Goods.

This research project sought to analyze TV commercials with a view to determine the roles portrayal of each gender, stereotypes being propagated and gender representation. This research will play an important role in informing the media and advertising firms to change the content of their commercials to reflect the true picture on the ground.

1.7 SCOPE AND LIMITATIONS OF THE STUDY

The research involved the collection and analysis of 24 commercials on Fast Moving Consumer Goods aired during prime time news hour on Citizen TV within a period of one month. The Kenyan media has been very repetitive in airing certain commercials especially from multinational companies that have invested heavily in advertising therefore painting a picture that most if not all companies behave in the same way. This is in line with what Noam Chomsky stated that the media are often as puppets to further the thoughts and beliefs of the rich, powerful ruling class and the opinions of the government. This study analyzed commercials aired on Citizen TV and therefore limiting the findings to Television only, additional role portrayals and stereotypes may be found in other media such as the internet, magazines and billboards.

CHAPTER TWO

LITERATURE REVIEW

2.1 OVERVIEW

This chapter outlines the main issues that informed this research project. It focuses on issues such as Objectification, Ideal beauty, Body image, Gender and Stereotypes, Fast Moving Consumer Goods, Prime time and Audience share.

Objectification refers to the process of reducing an individual from the position of a human being to that of a thing (Immanuel Kant, 1797). Women have been presented as sex objects. It is interesting to note that even when advertising items that really have nothing to do with sex an underdressed woman is shown as part of the commercial. This is not only dehumanizing but makes women look at themselves that way.

Beauty is very difficult to define because it cannot be quantified as it involves many non concrete qualities which are bound to change over time and between cultures (Freedman, 1986). It keeps changing with changing times and changes in culture. Many women are working towards looking like an hourglass which has proven to be an uphill task. Many are pursuing to look like Kim Kardashian and even go to great lengths of having cosmetic surgeries to achieve this look.

Stereotypes on the other hand have been around since the 18th century with men and women being looked at differently. Women have for a long time been seen as the weaker sex with their place being the kitchen. Men on the other hand have been seen as strong and as the bread winners. Stereotypes are still being propagated in our society.

2.2 OBJECTIFICATION

Objectification refers to the process of reducing an individual from the position of a human being to that of a thing (Immanuel Kant, 1797). Kant explains that objectification starts once sensuality is practiced outside of a monogamous marriage. This is because when an individual has been considered as a sex object she loses value in the eyes of that person after he has satisfied his sexual desire.

Nussbaum (1995; 257) has described seven aspects of objectification: instrumentality, denial of autonomy, inertness, fungibility, violability, ownership and denial of subjectivity. Nussbaum (1995) states that:

Instrumentality is the treatment of an individual as a device to fulfill the objective of the objectifier; denial of autonomy refers to the inability of the person to make sound judgment and decisions; inertness involves the treatment of a person as lacking in agency and perhaps also in activity; fungibility arises when an individual is considered as one that can be exchanged with other objects, and violability refers to the inability of an individual in defining boundary-integrity. Ownership refers to considering an individual as a commodity that can be sold and where that person's feelings are not taken into consideration. (P. 257).

Langton (2009, 228–229) identified three more traits of objectification as “reduction to body, reduction to appearance and silencing. Reducing a person to their body refers to identifying a person with their body or body parts; reduction to appearance happens when an individual is

criticized by their physical appearance, and silencing a person refer to treating an individual as if they are incapable of talking .

Bartky states that objectification involves two people, one who objectifies and one who is objectified. However, Bartky states that sometimes the one that objectifies and the objectified are the same person. Many at times women in some societies feel constantly scrutinized by men and they feel compelled to be sexually appealing (Bartky 1990, p.65). According to Bartky, the woman has the responsibility to make herself appealing to a man, many at times being a victim of a man's scrutiny (Bartky 1990). Women therefore find themselves at a tough spot and many objectify themselves. Bartky argues that these women then take on the attitude of a man towards themselves. Later this woman will derive pleasure in how they look and desire that they should be stared at because they consider themselves charming. This attitude is called 'narcissism', which is defined as an individual's obsession with their body (Bartky 1990).

This obsession causes a woman to learn to treat herself as a thing; she desires to be gazed at and therefore becomes an objectifier at the same time as the objectified. Narcissism, as Simone de Beauvoir also points out that it involves having an individual taking up another person's attitude towards themselves (Beauvoir 1961). The adolescent girl starts looking at herself as a thing, an object of desire; she then realizes that she is two people in one and now she can exist outside her body (Beauvoir 1961).

In an investigation carried out on popular music videos of Black Americans 84% of these videos showed sexual behaviors which involved women being considered as sex object (Ward and Rivadenerya, 2002). The most frequent representation of women in these videos apart from singing was dancing and walking erotically. 71% of women in these videos were dressed in

clothes that were rather revealing or sometimes very short as compared to the 35% of male characters dressed in less revealing clothes (Gordon, 2008).

2.3 IDEAL BEAUTY

Wykes and Gunter (2005) suggest that, the relationship between the portrayals of the media regarding the ideal body has been speculated since Orbach (1978). Orbach noted the tendency for the media to portray the ideal woman as slender, well groomed, classy, well dressed and well scented. They therefore portray an image that is too far from the real world (Orbach 1978: 20-21).

Socio-cultural theory suggests that the mass media plays an important role in advancing what is typically considered as the ideal beauty standards (Dittmar, 2005). This theory suggests that currently the society holds being slender as the epitome of ideal beauty which many women have found very difficult to achieve (Thompson, Heinberg, Altabe, & Tantleff-Dunn, 1999, p. 85). However, content from the media that contains an unreal standard of beauty does not always cause women to feel inadequate about how they look. Cusumano & Thompson (1997) have suggested that there are three factors which need to come into play for this to happen; media exposure, awareness of societal standards, and internalization of those standards.

Beauty is an abstract term that is not easy to describe this is because there is no way to quantify certain aspects which change over time and between cultures (Freedman, 1986). It is based on an individual's judgment by others and can be exemplified very differently among people, mainly because people generally do not look alike. Ideal beauty is therefore considered the benchmark

for beauty which women need to adhere to if they are going to be considered attractive. Krasner (2009) states that what is considered ideal beauty changes over time and what was once considered an aspect of beauty can be dropped or upgraded to be the measure of attractiveness. Ideal beauty refers to the most challenging and one that is not easy to achieve at a given time (Saltzberg and Chrisler, 1995). Propagation of an ideal beauty standard which is difficult to accomplish can cause many to feel disappointed with how they look leading to poor eating habits and low self esteem (Freedman, 2002).

Jeffreys (2005) argues that some of the beauty practices like the use of bodice and stilettos in Western culture should be considered as detrimental. Foot binding was regarded as the epitome of beauty in East Asia, Ping (2000). Like in the modern Western culture the stilettos; foot binding was the benchmark for beauty although achieving this was through a hard and painful process. Grogan (2008) writes that the modern day woman turns to dieting and cosmetic surgery in an effort to achieve the desirable look. As the cosmetic surgery and the beauty industry continues to boom, Greer (1999) explains that what is typically considered as the ideal beauty is a powerful force that exerts pressure on women to achieve the classical body. Therefore beauty practices from Asia and the Western cultures have played a significant role in influencing how women look at themselves where this appearance can be changed at will (Bordo, 1993).

Forbes, Collinsworth, Jobe, Braun and Wise (2007) state that, advertising persuades women to spend a lot of time and money in an effort to achieve the ideal look. Wolf (1990) points out that a myriad of things go a long way in influencing women's behavior, these are : their desire to look beautiful, fear of growing old and their obsession on physical fitness and these deny the existence of real women's faces and bodies.

Phelan (2002) and Steele (2001) state that the bodice in the western culture played an important role in helping women achieve the hourglass shape and was important in helping women look classy in their elegant dresses which were worn in the 20th century. In this era status was an important issue and women had to ensure that they achieved this by all means possible. Davies (1982) states that the bodice in England was considered as an important garment that helped the women maintain their status in the society. Summers (2001) states that the bodice has been criticized for its overall effect on the woman; it affected her digestion and breathing something that the medics have considered a serious issue since the 1860s.

IN AFRICA

In Kenya we have TV stations that have shows which aim at helping men and women lose weight so as to conform to the ideal body weight. Citizen TV has the slim possible show that targets women with the aim of rewarding those who lose the most amount of weight during this program. This show has run for the last six years, we see so many women enroll for the program because there is a one million jack pot for grabs to the woman that loses the most amount of weight. This show also has opportunities for the women to show off their prowess in fashion and talents. Fashion stylists take part in recognizing the best dressed women. Other TV stations like Family TV have a Family Fitness show that helps men and women exercise while at home. KTN have a show known as the Weight Challenge Show that focuses on helping men and women lose weight, it's based on the level of one's commitment to eat and exercise as prescribed by the dieticians and fitness instructors.

Women in the Western Culture pride themselves to be thin with an hour glass look through diets, exercise and cosmetic surgery, Onishi (2001) argues this is contrary to the expected look in Africa where being slender has been considered to be a reflection of sickness, lacking in charm and infertility. Hawks (2001) says plump women in many parts of Africa are not just associated with affluence, fertility and prominence but also a symbol of a happy and an accomplished husband. Brink (1995) adds that plump women in Central and West Africa are often described as influential women who are the epitome of affluence, fertility and prominence. In order for African women to fulfill this ideal held by their societies, they go through a fattening process, sometimes known as 'leblūh' (Popenoe, 2004).

Bernus (1991, cited by Popenoe, 2004) notes that the fattening process is done to speed up puberty and increase their chances of getting married. In addition, stretch marks on a plump woman's body were regarded as beauty marks that showed she had obtained the required weight (Popenoe, 2005).

Draelos (2002) and Phelan (2002) write that an individual's skin colour in many different communities has been a great indicator of one's social status, well being and criteria for determining whether one fits the classical standards of beauty. Glenn (2008, p. 282) believes that one's skin tone is often considered as form of venture capital. Individuals therefore attempt to lighten their skin tone in an effort to conform to the widely acceptable standards so as to avoid being criticized. Sherrow (2001) states that, individuals from diverse cultures and eras have used various substances to make one's skin lighter or darker. This has gone a long way to make women desire for lighter skin tone since there is the assumption that lighter skinned women are more attractive than darker skinned women. This in a big way contributes to pressuring women

to look for ways to get lighter using lightening chemical products and natural products like turmeric and lemon.

From the colonization era in the 1800s and the present, Hunter (2002) and Glenn (2008) write that black women, especially from Africa and many parts of Asia, have found themselves criticized and looked down upon because dark skin is mostly associated with a lack of finesse, lack of prominence in society and hard labour. Light skin on the other hand is not only a symbol of beauty but it is also regarded as a mark of one's better chances of getting a job and marriage partner (Dadie and Petit, 2009). Shankar and Subish (2007) and Leong (2006) agree that there is preference for 'white' skin in both post-colonial African and Asian societies. This is a post independence legacy where advertisements and skin care products feature light skinned celebrities and models which rouse the general feeling of elegance.

Although companies producing skin lightening products assure users that they will attain the pale and radiant complexion they desired, Easton (1998), Fuller (2006) and Olumide et. al. (2008) have cited various medical reports stating consequences of skin lightening cosmetics, especially those sold in the black market and those not regulated by health officials. According to the World Health Organization (2013), Nigerians rank highest in the use of skin bleaching products; 77% of Nigerian women use these skin bleaching agents regularly. Togo is in second place with 59%; South Africa is in third place with 35%; and Mali in fourth place at 25%. Studies found that men in South Africa are also using these skin bleaching products. These products contain 2% of hydroquinone which has been in use since the 1980s. We however don't have statistics that indicate the percentage of women who are bleaching their skin. It is worrying to

note that some socialites like Vera Sidika have had cosmetic surgeries that changed her skin colour from dark to light skin tone and also an increase on her breast and buttocks. This procedure was done in the UK and it cost sh.15 million this is according to the kenyanlife.com website as cited on <http://kenyanlife.com/vera-sidika/>. This therefore goes a long way in encouraging women that light skin is the preferred choice if women are to attain the ideal beauty.

Toerien and Wilkinson (2003) cite Synott's (1993), state that body hair has been used to differentiate between men and women not only in the western culture but also in Asia. Toerien and Wilkinson (2003) write that in the past, female body hair was associated with female wantonness, cases of insanity and linked with bewitchment. For example, Ferrante (1988, cited by Toerien and Wilkinson, 2003) state that in the olden times in France, very often women caught during witch-hunts were shaved by interrogators who believed that body hair represented strength and protection through black magic and sorcery.

However, not all communities have a negative attitude towards body hair; in the past European Jews regarded body hair as symbol of karma (Sherrow, 2001). The Greeks considered the monobrow as a symbol of wisdom Halprin (1995) writes that in Kenya, facial hair was a symbol of family honour. Furthermore the conservative group considered hair removal as an immoral act because the woman's body was not a public exhibit (Toerien and Wilkinson, 2003).

The hair industry in modern day is now one of the largest beauty industries since hair grooming rituals were introduced back in the olden times (Sherrow, 2001). From dyeing to styling hair into having straight locks or beautiful curls, Harrison and Sinclair (2004) says that individuals are unable to maintain the way their hair originally looked but are working towards

attaining a certain hair colour or style in an effort to achieve desired beauty standards. Harrison and Sinclair (2004)⁰, states that hair dye helps individuals look younger and change one's look.

Pitman (2003) gives an example, during the early times in Roman era blonde hair whether as wigs or after dyeing was associated with harlotry. However, when blond celebrities like Jean Harlow, Brigitte Bardot and Marilyn Monroe became the yardstick for beauty and sexiness many women worked towards imitating them (Pitman, 2003; Sherrow, 2001). This led to many women bleaching or lightening their hair in order to emulate the popularized blond hair by these models. Therefore, Sherrow (2001) stipulates that dyeing ones hair gives individuals a chance not only to emulate renowned personalities but it gives one an opportunity for self expression.

According to the Media Foundation, Kendra Hodgson, there has been a startling rise in recent years in the amount of cosmetic procedures in the United States of America: 91% of all plastic surgeries are done on women. From 1997 to 2007, these procedures rose 457% to almost 12 million per year. Over the same period, there has been an increase of 754% in non-surgical procedures like Botox and laser treatments, an increase of 114% in actual surgeries, like breast implants, liposuction, and eyelid surgery. There are now more than two million of these a year.

2.4 BODY IMAGE

Schilder (1950) describes body image as the mental image that an individual has in their mind on how one looks. Wykes and Gunter (2005) and Krueger (1989) explain that body image consists of feelings, meaning and interpretation and attitude towards ones physical appearance. Body image has changed over time due to the changes in the representation by the media and adoption of cultures (Hogg and Fragou, 2003). However, body image can rapidly change from one day

to another depending on the type of clothes worn or level of activity undertaken, for example it may increase if an individual has just eaten and generally looks like their tummy is wider than the desired size. The ability of our bodies to change and adapt to the environment is the reason for the development of the term 'elastic' body image (Myers and Biocca, 1992). Seymour Fisher (1990) argued that how an individual's body looks can greatly affect his emotions, behaviour and ultimately affect his self esteem.

Ferguson (1983), Friedan (1983) and Janice Winship (1978) have criticized the fact that women whether in their teenage or older are subjected to serious scrutiny in regards to the ideal beauty standards. Magazines address the individual, but convey a cultural feminine identity (Ferguson 1983; Friedan 1983; McRobbie 2000). Regardless of a woman's age or looks or where they come from they are all subjected to being judged based on the societal standards that are shown by the media (Ferguson 1983; Friedan 1983; Goffman 1979; McRobbie (2000; 1977]; Tuchman 1978; Winship 1978). Ferguson (1983) states that the problem with beauty is that, it is rare for one to be considered born beautiful and yet beauty is the benchmark for being culturally appealing and appropriate.

Although there are few studies of the idolization of female pop stars, Budgeon (1998), Karniol (2001), Lemish (1998; 2003) and Lowe (2003) provide information that gives us an understanding into this phenomenon. Some girls in their puberty have stated that they consider Spice Girls and Britney Spears as their benchmark for the ideal body. Many of these girls say that the message these pop singers pass across even in their music has played a key role in raising their self esteem. However, as Lowe (2003) found, in her study 'Colliding Feminism' that some individuals don't always have a good relationship with these celebrities. She found that

although girls adored Spears they were uncomfortable with the sexual imagery in her music and were consciously aware of the critical sexual standards that they may face. Lowe concluded that the girls were then torn between being encouraged by what Girl Power was all about and the consequence of sexual imagery. This is because of the belief that girls who were overly sensual and sexual were considered as having a poor image in the eyes of the general public and many were branded as 'whores' or 'sluts'.

In 1950, Marilyn Monroe was regarded as the benchmark for being a plump and a plus size woman (Sheehan, 2004). Monroe was a star; her photographs were shown on magazines such as Playboy, Family Circle, Yank Magazine, Colliers Magazine, LIFE, and Vogue (Marilyn Monroe.com, 2006). Helser (2004) found that Monroe was regarded as a size 12 during the 1950s. However, Helser found that clothing sizes have changed over time and in the last half a century, this was after an interview with a fashion designer who deals with vintage clothes and a representative of the Art Institute of Phoenix show. What was then referred to as a size 12 in the 1950s was regarded as a size 6 in 2004.

According to Pollack-Seid (1989) the prominent media has not been keen on presenting plump women to lead an enjoyable, fun and pleasant life. These women are considered unlovable, not desirable sexually and most importantly undeserving. To be slender is equivalent to being lovable while to be plump is equivalent to being unlovable. A research by Cash & Pruzinsky (1990) found that slender women were considered classy, elegant and regarded as living a very flashy lifestyle. The society therefore finds that a woman can never be too slender. Pollack - Seid (1989) found that generally women believe that they are not slender enough, that they have been informed that they are not plump at all. Phillippa Diedrichs (2012) states that in every five men

four (80.7%) are critical of how they look; their talk is generally about their lack of a good physique which causes a great deal of uneasiness among themselves and others. This is in comparison to 75% of women.

Furthermore, 38% of men stated that they would give up one year in their lifetime just to have an excellent body. 12% of these men said they would also sacrifice one year to look great. 15.2% said they would sacrifice about 2 to 5 years, 5.3% would sacrifice 6 to 10 years and 5.3% would forego 10 years or more. Some 4% said that they had tried dieting just to shed some weight while 3.4% said they reported using laxatives just to achieve this. Almost a third (31.9%) felt compelled to exercise in an unhealthy manner so as to attain the perfect body, although that might have been partly because 52% of the respondents were gym members, when the average is 12%.

According to Allan White (2012), the number of British men that have undertaken plastic surgery such as a nose job or removal of breast tissue has been on the rise over the last decade. This goes a long way in compelling many to find a solution to their seemingly lack of good looks. They forego taking appropriate steps like exercising and watching what they eat and look for short cuts through cosmetic surgery.

From 2000 to 2009, as reported by the American Society of Plastic Surgeons (ASPS) (2009), there was a: 36% increase in breast augmentation surgery, an 84% increase in abdominoplasty (tummy tuck), 4,184% increase in lower body lifts, 4,191% increase in arm lifts, 132% increase in buttock lifts and 65% increase in breast lifts. 91% of cosmetic surgeries took place in U.S.A and this was done on women. There is also an increase in eating disorders among women. The National Eating Disorder Association (2005) found that ten million American women had

suffered from Anorexia or Bulimia Nervosa. The National Association of Anorexia Nervosa and Associated Disorders reported that mortality rate for women who had suffered from this illness stood at 20%.

2.5 GENDER AND STEREOTYPES

During the industrial revolution fathers had to work away from their families however with the changing times this is now not so as they are expected to help in parenting (Rossi, 1984). However, the amount of time a father spends with a child is still very low (Berk, 1985). When both husband and wife are working outside the home the husband and children increase their share of household tasks (Goldscheider & Waite, 1991), the fact that women are now working outside the home has helped contribute to the number of fathers who now have a chance to stay with their children, (Stearns 1993). LaRossa (1988) notes that although there have been great changes in the art of fatherhood their behavior has not really changed. Parke and Stearns (1993, p. 166) suggests that in as much as the fathers in modern day are helping in child care they are just supporting the mothers' role in child care. Fathers ``help' ' when it comes to child care but mothers are not considered as helping for this is their prime job (Ross, Mirowsky, & Huber, 1983). It is considered that it is a mother's prime job to take care of children; this is her obligation (Boulton, 1983). Mothers are the ones who have the opportunity to spend a lot of time with the children as compared to the fathers (Baruch & Barnett, 1983).

Over the recent past, men have often been presented as very clueless about being husbands or fathers on television. In an article entitled 'Better Dead than Wed', Pollner (1982) states that married men are depicted unfavourably as compared to the single men. Married men were shown

as entrapped by their wives since they had to wait for instructions from them. Single men were portrayed as jovial and leading a fun life. This therefore suggests that boys should desire and admire bachelors and be like them (Pollner, 1982). However, the number of men shown as husbands and fathers has risen (Bretl & Cantor, 1988). Men are still shown in activities outside the home and also in products that are used outside the home (Bretl & Cantor, 1988), most of the time they are not shown as caring parents (Coltrane & Allan, 1994). However, women are shown to advertise more home care products compared to their male counterparts (Bretl & Cantor, 1988).

Different people have considered the subject of stereotypes and defined it differently. Durkin (1995) describes them as aspects that characterize a certain group but with an unfavourable connotation. Some Research have found that although women may be qualified for a promotion while at their places of work many at times they are not rated in the same way as their male counterparts (Rosen & Jerdee, 1974; Stroh, Brett, & Reilly, 1992). Studies have revealed that leadership positions are considered as manly positions (Eagly, Makhijani, & Klonsky, 1992; Eagly, Karau, & Makhijani, 1995; Heilman, 2001; Schein, 2001; Guimond, Chatard, & Martinot, 2006). In 2008, women made up nearly 51 % of management, professional, and related positions in the United States (U.S. Department of Labor, 2009).

Stereotypes offer assumptions about particular groups based on their association (Donelson, 1999, p. 40), often giving power to the few who are considered to members in that group while oppressing those not members of the same (Fiske, Xu, Cuddy, & Glick, 1999). Conventional gender stereotypes have portrayed men as the benchmark by which women are critiqued.

This therefore makes the women to be judged based on how they relate with other people and most especially the men (Donelson, 1999).

Social roles refer to tasks that individuals undertake every day (Eagly & Steffan, 1984, p. 735). These activities refer to house chores, childcare and workplace activities. Research has investigated how these roles show the propensity towards attaining mutual goals versus agentic goals (Bem, 1974; Spence & Helmreich, 1978). Agentic qualities are expressed by self-approval, self-growth, and the desire to master, whereas mutual qualities are shown by benevolence, caring for other people and a desire for oneness (Eagly & Steffen, 1984, p. 736). When the many programs aired on Television continuously relay these gender roles, they go a long way in legitimizing them (Merskin, 2006). Conventional representation of women goes to show that they are normal and propagate the male supremacy (Merskin, 2006, p. 5).

The social role perspective argues that the 'observed distribution' of women and men into social roles such as interpersonal and work roles underlies gender stereotypes (Eagly & Steffen, 1984, p. 749). Gender stereotypes arise from what people see others doing which informs social roles, therefore stereotypes arise when each gender are seen to perform these different social roles (Eagly & Steffen, p. 749). This approach suggests that social roles provide the substance, at least in part, of gender stereotypes (Eagly, 1987). In an experimental study, Eagly and Steffen found that only differences in social roles (homemaker vs. employee) accounted for the subjects' beliefs that women are particularly concerned with the well-being of others or communal and men are more assertive or agentic. In their study, they found that an individual's estimate on

communal and agentic qualities is affected by his or her rank at their work place (Eagly, 1987, p. 750).

In British television commercials, men are more likely to do voice over's (a piece of narration in a movie or broadcast, not accompanied by an image of the speaker), be an interviewer or narrator, presented with a woman in the background, and make an end comment (Furnham & Bitar, 1993). Women are shown in positions of dependence and generally in the home setting (Manstead & McCulloch, 1981). Gender stereotyping is also seen in British radio advertisements as well as in television commercials (Furnham & Schoeld, 1986). In Australian television commercials, men and women are portrayed in stereotypical roles. Many at times women are shown as relying on others as compared to their male counterparts (Mazzella, Durkin, Cerini, & Buralli, 1992).

Prior studies have found that men have been shown as being self sufficient, confident and self assured than their female counterparts. On the other hand women have to be caring, loving, and benevolent (Schien 1973; 1975; Heilman, Block, Martell, & Simon, 1989; Eagly et al., 1992; Kawakami, White, & Langer, 2000). Women who take up roles that have been considered privy to men tend to be criticized severely. (Rosen & Jerdee, 1974; Stroh et al., 1992; Eagly et al., 1992; Rudman & Glick, 2001; Heilman & Chen, 2005; Lyness & Heilman, 2006).

Men have been presumed to be ones that are active and engaged in outdoor activities while women are weak and powerless while keeping indoors (Burkette and Warhol, 2009). Although a stereotype may look harmless it might have dire consequences later on to an individual in the

same group (Fiske, 2010). When men and women are shown they are still presented in stereotyped roles. This has contributed greatly to the thought that television commercials do not emulate advancement of the gender equality movement which has made great improvement especially in recent years (Eisend, 2010). When women are shown in commercials they are portrayed to be younger while using home care products. Men on the other hand take roles that are considered manly, that is they are independent and places of leadership while away from home. (Knoll, Eisend, & Steinhagen, 2011). Stereotyping is still taking place when it comes to different careers as some jobs are considered manly and therefore privy to the male gender this is inconsistent to the progress that women have made in higher education (Eisend, 2010).

IN AFRICA

Dominica Dipio's (2009), in a study on Nollywood films with Catholic themes, these films have played an important role in assessing the Nigerian culture. These films mirror in a big way the opinions that Nigerians hold regarding gender. According to Dipio (2009, p. 86), these Nigerian films are renown for supporting the stereotypes on the existence of power in an effort to emphasize the role of power and status to an individual in the society. Women in these films have been shown in provocative positions as a threat to the men who hold on to chastity. They are also presented as evil and found practicing sorcery and magic. Women are rarely shown in different careers but rather in the home performing domestic chores. When they are shown as career persons they are shown to be unable to perform household tasks. These women are also seen as unable to handle and resolve societal problems in the Nigerian society. Orlando (2007) postulates that women are the solution to gender bias and negative portrayal.

2.6 FAST MOVING CONSUMER GOODS

According to the Sector report by KPMG (Klynveld Peat Marwick Goerdeler 2014, pg 10); the fast-moving consumer goods (FMCG) sector, also called the consumer packaged goods (CPG) sector, is one of the largest industries worldwide. FMCGs refer to commodities that are low-priced with a short service life. The income from these commodities is normally small due to the high competition among traders and they are forced to sell large quantities so as to make profit.

The renowned organizations that produce these products are Unilever, The Coca-Cola Company, and Johnson & Johnson. The CPG sector includes a number of commodities which fall into four categories namely food, beverages, personal care products and home care products. Kenya boasts of having an advanced food retail sector as compared to a number of African countries. Stratlink (2015) states that Kenya's domestic consumption increased by 33.6 per cent over the last decade. Some of the African countries that have surpassed Kenya's growth are Libya, Angola and Egypt.

Kurt Davis Jr (2016), as of 2011, Africa and Asia accounted for 20 percent of Colgate-Palmolive's sales. Africa has had a shortage in the supply of soaps and detergents. Africa has now become the new hub for products produced by multinationals as the markets in the developed nations have been saturated. This has led to an increase in the sales of soap and detergents in Africa. Africa has been divided into four main market regions namely north, south, east and west. Economists anticipate an exponential growth in northern, southern, and eastern parts of Africa. They also estimated a 16% growth of the same in East Africa and 8% growth in Southern Africa by the end of 2012.

The reason for the growth is due to an increase in the numbers of consumers and improved purchasing power of the buyers. These growth forecasts are largely linked to GDP growth and consumer growth numbers. Africa's GDP has been estimated to grow by 5.5% according to a report by IMF. The population in Sub-Saharan Africa is estimated to be at 800 million and is increasing by 2.3% every year. According to the McKinsey Africa Consumer Insights Center, Africa's consumer-facing industries are estimated to increase by sh. 40,000 million by the year 2020 (Davis, 2016).

The other elements influencing the rapid growth of the FMCG sector are improved education, increase in the numbers of people who have moved to the urban areas, changes in product preference, improved income among the middle class and changes in taxation and costs of the commodities. Urbanization has contributed greatly to the change in demand and circulation of personal and home care products. Cities in Africa are estimated to grow by 3.4% by the year 2025 (Frost & Sullivan, 2010). It is also estimated that by 2050 Africans who shall be residing in urban centers shall be 60% of Africa's population. Some of the cities that are growing rapidly in Africa are Dares Salaam, Kinshasa, Luanda, and Addis Ababa. The change in way of living among the population that has moved in urban towns shall contribute greatly to the change in choice of products. The higher the income the more likely that those individuals shall prefer what they consider to be prestigious products which are highly priced (Davis 2016).

2.7 PRIME TIME

The Business Dictionary defines Prime Time as Part of daily broadcast time during which the number of listeners or viewers is the highest. In radio broadcasting, there are commonly two prime times: Morning drive (6 a.m. to 10 a.m.), and Afternoon or Evening drive (3 p.m. to 7 p.m.), Monday through Friday. In TV broadcasting, the only prime time is from 7 p.m. to 11 p.m.

Prime Time in Television is therefore a very important part in the daily broadcast. This is because it is the time when most viewers are watching therefore implying that the stereotypes, roles and messages propagated are likely to make the greatest impact. If messages keep being repeated during this time they are likely to have a greater effect on the viewers as opposed to the ones passed across during hours when the viewers are few. This therefore formed the basis for the study. The study aimed at examining stereotypes, gender representation and roles propagated with a view to determine whether they conformed to previous studies. The rates for TV commercials aired during prime time news hour are higher than those aired at other times and these therefore is the reason only a few companies mainly multinationals which are therefore able to advertise at these time.

2.8 AUDIENCE SHARE

The Business dictionary defines the audience share as the percentage of television or radio sets tuned to a particular channel or station during a given period of time. It is generally used to gauge the popularity of any television or radio program or to find out the popularity of individual station/channel. This therefore means that the more popular the Television channel the higher the chances it has to influence the beliefs and views of the viewers. This is what companies check to determine where they advertise their product so as to reach the biggest number of consumers so

as to increase their sales. It also forms the basis for the rates on advertising. The TV station with the greatest audience share stands the best chance to make a kill from advertising as it can reach far more consumers than other TV stations.

2.9 THEORETICAL FRAMEWORK

2.9.1 SEMIOTICS THEORY

Charles Peirce states that symbols are extensions of neurological and psychological sensory and intellectual processes. Therefore signs are the apparatus whether real or fictional which extend some sensory, physical, or intellectual capacity. The intrinsic interconnection between mass communications technologies and cultural evolution was developed by Wilbur Schramm.

A code is a learned rule for linking signs to their meanings. This word has been used in different ways in the media studies. The message that a sender formulates is done through the process called encoding, upon reception the receiver has to interpret the message and this process is called decoding (Schramm 1954). The receiver then has to formulate a message in response to the message from the sender.

In semiotics a code refers to a scheme or structure that is learned and shared in the use of signs and symbols. For one to understand this symbols they must have previously learned them and belong to the group that shares these meanings.

In semiotics, culture refers to the sum total of shared and learned symbolic activity used by a group of people at a given place and time. Information gained from the television plays an important role on how people view the world and also generally how and they behave (Bandura, 1994; Gerbner, 1969; Gerbner, Gross, Morgan, & Signorielli, 1994). The television not only

passes good aspects of the world but also perpetrates certain evils that may have dire consequences on the viewers. Television has played a major role in causing socialization problems in families as people now want to follow up on the programs they find intriguing. It also denies people an opportunity to participate in extracurricular activities (Dietz, 1990). The mass media plays a very important role in passing on the views of the powerful and the rich in the society to the unsuspecting majority.

Ferdinand de Saussure (1857–1913), found that individuals look at messages in the opposition context by looking at the contrasting issue. This means that people listen to information and consider it in parallels. This notion allows the media analysts to find out the hidden message in certain texts. Noam Chomsky in his theory of Hegemony stipulates that the media many at times are coerced into presenting news and other information that is in line with the ruling parties or the government. The media therefore looks like the puppet that is pulled in whichever direction the government and capitalist so choose (Chomsky and Herman 1988). Hall argued that people do not necessarily take in information from the media without critically putting it into consideration (Hall 1977). Individuals can either reject the meaning of the message because it contravenes their belief patterns, or accept the message but develop a new meaning or fully accept the message as it came. Roland Barthes (1975, p 24).in his book *Mythologies* states that the media may change the form in which certain messages comes through but the meaning is still the same.

Interpretation refers to developing meaning. Interpretation normally takes the form like that of the signs being interpreted. Meaning therefore can be said to occur within a system of symbolic

relationships. For an individual to make sense out of what they see or read from the mass media they must combine the use of language and symbols.

Summary

Semiotics is the theory of the production and interpretation of meaning through signs. It involves the study of verbal and non-verbal signs that can represent something and how the members of the society are affected by the use of these signs.

There are two concepts which are critical to understanding this study they are sign and symbol. Signs are real while symbols are abstract although they help us develop meaning.

The basis of semiotic thinking is the concept of the triad of meaning and this maintains that meaning comes from the relationship between the object, person and the sign. The word is not the actual object just a symbol therefore it has no meaning. However the thoughts, associations or interpretations that the receiver links to it cause it to have meaning. Meaning does not reside in the word but rather in people, the meaning from a sign is subjective.

Some of the symbols used in advertising are images, text, sound and process. An image refers to the portrait of the item being sold; it helps to arouse the buyer's curiosity. Individuals then draw meaning from what they see. Sound may not be visible however it needs to be audible; it helps to tell the viewer or listener the mood of the message. Furthermore semiotics uses repeated symbols to help symbolize a commodity. Advertisers do not necessarily use one symbol but rather several of them to help the consumer identify the product.

CHAPTER THREE

METHODOLOGY

3.1 OVERVIEW

This chapter outlines the method used to carry out this study. It outlines the research design, research method, sampling selection, data collection and data analysis and ethical considerations.

3.2 RESEARCH DESIGN

Babbie (2002) defines research design as how a researcher formulates the conditions for data collection and analysis. This study used the Quantitative research design.

3.3 RESEARCH METHOD

This study used content analysis method in carrying out the research. Krippendorff (1980) defined content analysis as a research approach that allows the researcher to make accurate and authentic interpretation from the information gathered to their context. Weber (1985) defined it as a research procedure that employs a set of steps to make accurate suppositions from text. These inferences are about sender(s) of message, the message itself, or the audience of message.

3.4 SAMPLING

3.4.1 POPULATION

A population refers to an entire group of individuals, events or objects having a common observable characteristic (Mugenda and Mugenda, 2003). According to a report by GeoPoll

released in October, 2015 showed TV ratings in Kenya. Citizen TV had the highest rating in Audience share and viewership; 1.42 million viewers per 30-minute time block. KTN had 535,000 viewers per time block while NTV had 442,000 viewers. K24, QTV, and KBC all had an average viewership of less than 300,000 per half-hour. Citizen TV station had the highest TV ratings during prime time. This therefore formed the basis for which I settled to use Citizen TV as my channel of choice for this particular research.

Citizen's viewership stays high not only in the daily peaks in audience size, but most notably during the weeknight evening hours of 7pm-10pm. At 7pm during the nightly news show Citizen Nipashe and the weekend version Nipashe Wikendi, Citizen's average viewership in October was over 2.2 million, and audience numbers did not go below 2 million viewers before 10pm. I recorded and analyzed the commercials on Fast Moving Consumer Goods aired between 6.50 pm and 7.40 pm during the week. According to Citizen TV Marketing Department the commercials on fast moving consumer goods are aired at the above mentioned time during the news hour. This therefore formed the basis for my choice of time to carry out my research on commercials aired on Citizen TV during the week.

3.4.2 SAMPLE SIZE

A sample is a finite part of a statistical population whose properties are studied to gain information, about the whole (Orodho and Kombo, 2002). According to Citizen TV Marketing Department there are 6-7 commercials aired from 6.50 p. m to 7pm and 5-6 commercials aired between 7.20 p. m and 7.40 pm. The total number of commercials aired between 6.50 pm and 7.40 pm for the whole month are 390. According to Borg and Gall, 2003, at least 30% of the

total population is representative, this would average to 117 which ideally are too many to analyze. However due to the need for more resources to achieve this and also that a small sample can represent the total number of all the commercials aired at this time I settled on any 24 commercials on Fast Moving Consumer Goods, all aired during the prime time news bulletin between 6.50 p. m and 7.40 p. m on Citizen TV.

3.4.3 SAMPLING TECHNIQUE

This study used the convenience sampling technique, this is due to the repetitive nature of commercials thereby limiting my findings to a particular few yet my focus was entirely on the different categories of Fast Moving Consumer Goods. I recorded and analyzed 24 commercials from each category on Fast Moving Consumer Goods (i.e. food, beverages, personal care products and home care items) aired between 6.50 p. m and 7.40pm.

3.5 DATA COLLECTION AND INSTRUMENTS

3.5.1 PRIMARY SOURCES OF DATA

Data was collected through video recording of the commercials and analysis of content on the commercials aired during the prime time news bulletin between 6.50 p. m and 7.40 p. m on Citizen TV. Only 24 commercials were recorded. On average, each commercial runs for 28 seconds and more women speak as opposed to men in these commercials during the prime time news hour.

Upon collection of the recorded videos on the FMCG I then developed a codebook which provided a clear description of all coding variables. The variables for this study were gender,

number of men/ women, product type, roles and stereotypes. After identification of the applicable variables in the commercial, the variables were coded numerically on the coding form.

The criteria used to determine the role category portrayed in the TV commercials included the analysis of character, props, setting and the product.

The male and female character was personified by appearance, manner and actions. Appearance referred to age, physical looks and relationship to other people. The manner of the character included their clothing, facial expressions, eye contact or pose. Actions or activities included movement as well as positioning of the character relative to objects and other people in the commercial. Props on the other hand supported the role of the character as they often assisted in demonstrating the use of the product. Props include for example utensils when the character is cooking. Indoor or outdoor settings served as indicators of roles.

Role portrayals

Different roles for women were coded namely homemaker, mother, decorative, sex object and product user. The home maker role is shown by a female character who is obsessed with cleaning, cooking and performing house chores. The role of a mother is represented by a female character that is shown in a parenting role while taking care of children whether indoors or outdoors. The decorative role here refers to the flashy and classy role, and serves as a decorative point in the commercial. This is mostly used to advertise the personal care products and cosmetics. The product user role refers to the character that is usually depicted as holding the product or using it hence suggesting the mastery thereof.

Different roles for men were coded namely Father, Traditional man, Romantic role, product user and other. The role of the Father is one where a male character is shown in a parenting position, he is providing for the family and shown playing or taking care of the children. The Traditional man is the one that is shown by male characters who are inactive participants in house chores. The men in this role are shown seated in the sitting room while holding the newspaper as the woman is in the kitchen preparing food for them. The romantic role is shown by a male character that could be having dinner with a woman or even buying flowers for her. This man could be shown hugging, kissing, playing and holding hands with a woman. The product user role is that role shown by male characters holding or using a product.

Product Types

The Fast Moving consumer goods are categorized into four, namely Food, Beverage, Personal Care and Home care products. Food here refers to products like Home baking flour, margarine, spices, cooking oil and already made food like cake. Beverages in this study are inclusive of alcoholic drinks and soft drinks. Personal care products refer to products that individuals use for their general well being, they include: lotions, hair care products, soap, toothpaste, body oils, diapers and cosmetics. Home care products refer to products that are used in the home for cleaning and keeping the house in good condition. They include soap and insecticides.

Stereotypes

Different stereotypes were coded for women, namely Housewife, Female vamps and Hourglass. The house wife here refers to the woman who is normally preoccupied with removing a stain on a garment or a woman whose main problem is what she will cook for supper or one who is

generally obsessed with house chores like cleaning, ironing and cooking. Female vamps on the other hand are women who are shown as provocative in their behavior and dressing; they are a man's objects of desire. They mostly advertise cosmetics, but they also appear in the commercials directed to men. Hourglass refers to the woman who looks young, active, has an athletic body and whose bust and hips are almost the same size. It is important to note that there are many slender women in commercials and may pose as the benchmark for good looks and well being.

Different stereotypes were coded for men, namely that of Real man, Buddy, Expert, Buffoon and Provider. The expert refers to that male caretaker who appears to advice women, for instance, how to do general housework well for example laundry properly or what products to use and how best to cook certain meals. The Buddy refers to that male character shown in the presence of other men while at a sports arena, bar or catching a football game. These men like to spend time together while involved in daredevil kind of outdoor activities. They have similarities in how they view issues and what they like to do (Pawlica, Widawska 2001).The Buffoon refers to the male character that is shown as a father. He is normally a fun loving, carefree individual who is completely unaware of taking care of children or incompetent in doing house chores. The Provider is the traditional concept of a man. He goes shopping and brings home items that were needed in the house.

3.6 DATA PROCESSING AND ANALYSIS

Data is a collection of facts and figures relating to a particular activity under study (Mugenda, 2008). Data has to be analyzed in order to provide answers to research problems. Data analysis is the whole process which begins upon data collection and ends with data processing and

interpretation of results. Data processing is the link between data collection and data analysis. It is the central part of any project. Kothari (2004) defines data processing as editing, coding, classification and tabulation of collected data so that they are ready for analysis.

Data from the content analysis coding instrument tool was converted from their raw form into systematic categories for analysis. This was done through data editing to ensure the data is accurate, consistent with other information, uniformly entered, complete and arranged to facilitate data coding, data classification and data tabulation. In data coding, the main function was to assign numerals or other relevant symbols to answers in order for the responses to be grouped into a limited number of categories. The content analysis coding instrument tool was edited for completeness and consistency by checking every individual coding instrument. Quantitative data once gathered was analyzed and presented in tables and graphs.

3.7 ETHICAL CONSIDERATIONS

This research project followed due procedure expected to meet the standards clearly set out by the School of Journalism and Mass Communication and in line with the global standards. The research project used Content Analysis method in the analysis of the TV commercials aired in Citizen TV. The methodology clearly outlines how I got to determine the commercials used for this particular research. It involved developing a Code Book which is attached as (Appendix B) and also developing a Coding Sheet which is attached as (Appendix C). All the commercials that I used for this research are outlined in (Appendix A). Having developed a research proposal I then went on to defend it in June and was issued with a Certificate of Fieldwork that allowed me

to go ahead and carry out the research. This certificate of fieldwork is attached in (Appendix D). I ensured that I obtained authorization from the University that allowed me to obtain already recorded TV commercials that had already been aired on Citizen TV. I compared this with my own recording of the commercials aired on Citizen TV to ensure accuracy of information. I have also attached a copy of my Declaration of Originality where I expressly declare that this is my original work; I have not copied or used professional help to develop this research project. This form is attached as (Appendix G). After collecting my data, analyzing it and having presented all this information in this research document I then defended it before a panel in October. Having passed and effected the corrections suggested during the final Research Project Defense I was then issued with a Certificate of Correction which is attached in (Appendix E). Having gone through a Plagiarism Test and being within the required limit in terms of similarity to other published works within the University and in the world I obtained the results which are attached in (Appendix F).

CHAPTER FOUR

FINDINGS

4.1 OVERVIEW

This chapter outlines the findings of this study which are in line with the objectives outlined in chapter one of this study. The primary objective of this study was to examine gender representation in TV commercials aired during prime time news with a view to investigate the stereotypes being propagated, gender representation in terms of number of men/ women and portrayals of each gender.

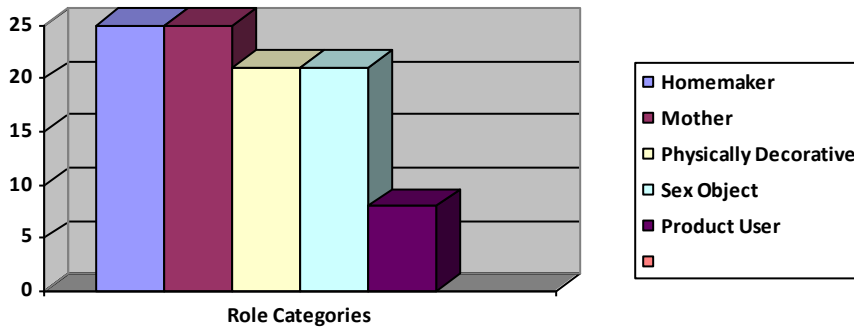
4.2 ROLE PORTRAYAL OF WOMEN IN TV COMMERCIALS

One of the specific objectives of this study was to evaluate how women have been portrayed in TV commercials aired during the prime time news hour. To achieve this, the study analyzed TV commercials on FMCG aired during prime time news on Citizen TV. Different roles were coded namely homemaker, mother, decorative, sex object and product user. In this study the woman here is represented by a female character whose dressing, role and setting imply that she is above 18years old in a position to have and take care of a family and also get into a romantic relationship with a man.

Below are the figures that informed the percentages obtained from the role portrayal of women in the selected TV commercials aired on Citizen TV during the prime time news hour.

Role	Number
Home maker	6
Mother	6
Decorative	5
Sex Object	5
Product User	2

Below is *Figure 4.2 Percentage of the woman's role in selected TV commercials aired on Citizen TV.*



The home maker and mother are the two most prevalent roles (25%) seen on TV commercials aired during the prime time news hour on Citizen TV. In TV commercials such as Avena cooking oil and Exe home baking flour the women are shown in the kitchen cooking and clearly enjoying it. These women are wearing long dresses; modestly dressed and as opposed to being slender they are plus size women. This therefore implies that the women who are generally

considered as home makers and mothers are expected to be modest in their dressing and mannerisms and are not bothered by maintaining a very slender look. This also implies that the woman's place is in the home taking care of the family; providing them with good food and making excellent choices in using the best products in the market while preparing the food.

According to Pollack-Seid (1989) the prominent media has not been keen on presenting plump women to lead an enjoyable, fun and pleasant life. These women are considered unlovable, not desirable sexually and most importantly undeserving. To be slender is equivalent to being lovable while to be plump is equivalent to being unlovable. A research by Cash & Pruzinsky (1990) found that slender women were considered classy and elegant and regarded as living a very flashy lifestyle. The society therefore finds that a woman can never be too slender. Pollack - Seid (1989) found that generally women believe that they are not slender enough, that they have been informed that they are not plump at all. Women have been shown to be slender and younger, uninvolved and relying on men while engrossed in house chores (Davis, 1990). Although this may be so in the western culture it is important to note that it is different in the African culture where generally plump women are associated with fertility. Hawks (2001) says plump women in many parts of Africa are not just associated with affluence, fertility and prominence but also a symbol of a happy and an accomplished husband. It is however true that these plus size women are only shown in the home setting as mothers and homemakers and not seen as sexy ladies going out for dates or having many suitors by their side. This is consistent with previous research with the expectation of women in the society.

Brink (1995) adds that plump women in Central and West Africa are often described as influential women who are the epitome of affluence, fertility and prominence. Mazzella, Durkin, Cerini, & Buralli, (1992) found that women were most often than not presented as reliant and vulnerable; as a mother, wife and shown in the home setting as compared to the men.

The second most prevalent roles for women are Decorative and Sex object roles (21%). In TV commercials such as Zoe, Rexona and Mentholatum Acne women are shown as sex objects. These women are dressed in tight clothes that are above the knee, they are slender and are concerned with their looks. This implies that generally for a woman to look sexy and attractive she needs to take care of her look and scent. She needs to watch her weight, ensure she has an extremely smooth skin free from any pimples or blemishes. In the Rexona commercial the lady is seen to be concerned about sweat patches under her armpit however using the product assures her that she can look and feel confident while taking selfies with her girlfriends. She is overly concerned about looking perfect in the photograph. In the Zoe commercial the lady that uses the product has three male suitors all taking flowers to her while the one not using the product hardly has any suitor. This also implies that a woman who looks sexy and attractive shall be the envy of not only many women but is assured of having a male suitor pursuing her. Sim and Suying (2001: p 478) state that the roles assigned to women in commercials most of the time have been unprofessional, these women are mostly shown engrossed with how they look. This is therefore consistent to the standards set in the western culture on the ideal beauty.

In the Coca-Cola commercial that was aired between March and June, in the three-second scene two strangers have a passionate embrace in a library. The heading of this segment is *Coca-Cola with Fire*. Here Fire is a term that signifies sexual desire; this therefore implies that the soft drink can accelerate the same. The lady is holding a Coca-Cola soda and when the young man approaches her, they start kissing. This implies that a woman is just a sex object meant to be played with and not taken seriously at all. This is especially worrying noting that they are strangers; they have not taken time to get to know each other but are rather interested in fulfilling their lustful desires. This is consistent with what Kant observed about objectification. Kant explains that objectification starts once sensuality is practiced outside of a monogamous marriage. This is because when an individual has been considered as a sex object she loses value in the eyes of that person after he has satisfied his sexual desire.

In commercials like Miadi and Royco women are seen as Decorative. They have even skin tone, smooth skin, well dressed, long black hair and attractive. The results shows the prevalence of women being considered as decorative beings in commercials aired in Kenyan Television. It is important to note that beauty seems to be a very important aspect that is shown in commercials. It puts a lot of pressure on women to look great and most importantly look perfect. This also leads many women to pursue this goal that has proven generally impossible for many (Napoli & Murgolo Poore, 2003; p 60).

The least prevalent role is the Product User role which is at 8%. In the Vaseline and Stay free commercials women are shown as product users. In the stay free TV commercial, the lady is simply holding a packet of stay free sanitary towels and recommending that other women should start using the product. She is wearing an official dress and is seen walking with other three

women. She states that using the product assures that a woman is ultimately protected and free to relate with other women. These women are all seen walking and smiling implying that the product boosts the self esteem of the woman that uses the product. In the Vaseline commercial a woman's skin is compared to a leaf and the use of Vaseline safeguards' the skin from drying. The commercial focuses on the healing power of Vaseline. It implies that a woman is generally concerned about having a smooth, moisturized and spotless skin. The commercial is promoting the use of Vaseline on the woman's body with the focus being on its ability to restore previously dry skin and maintain moisture in the skin hence preventing damage. The comparison of a woman's skin to the leaf shows how delicate the woman's skin is, it therefore needs to be taken care of.

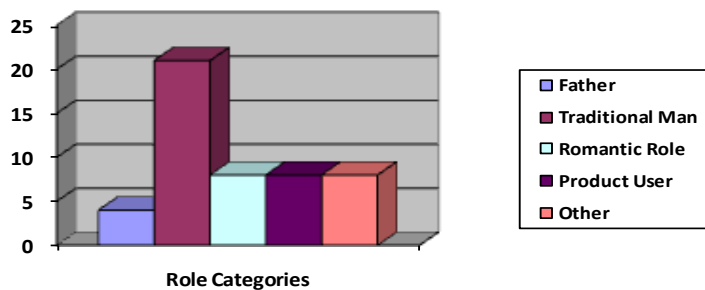
4.3 ROLE PORTRAYAL OF MEN IN TV COMMERCIALS

The second specific objective was to evaluate how men have been portrayed in TV commercials aired during prime time news hour on Citizen TV. To achieve this, the study analyzed TV commercials on FMCG aired during prime time news on Citizen TV. Different roles were coded namely Father, Traditional man, Romantic role, product user and other. The man in this study refers to the adult male character in commercials that is in a position to enter romantic relationships with women, have and take care of a family. This is shown through the spoken word, how the rest of the characters refer to him, his role and the implied message in the commercial.

Below are the figures that informed the percentages obtained from the role portrayal of men in the selected TV commercials aired on Citizen TV during the prime time news hour.

Role	Number
Father	1
Traditional Man	5
Romantic	2
Product User	2
Other	2

Below is *Figure 4.3 Percentage of a man's role in selected TV commercials aired on Citizen TV*



The most prevalent role for men among the TV commercials sampled was the Traditional Man (21%). In TV commercials such as Pepsodent Toothpaste the male character is a well built man, clean shaven with a wife that is taking care of him. After he has used Pepsodent Toothpaste

which has been provided by the wife he goes out for a meeting officially dressed and finds favor with his male counterpart. The issue of physical fitness is of a concern. Diedrichs (2012) states that in every five men four (80.7%) are critical of how they look; their talk is generally about their lack of a good physique which causes a great deal of uneasiness among themselves and others. This is in comparison to 75% of women.

Similarly, 38% of men would sacrifice at least a year of their life in exchange for a perfect body this is a higher proportion than women. This commercial is advancing the belief that a well built man who is physically fit is attractive and therefore consistent with the above research that would promote anxiety in men that are unable to attain that particular look.

In the Exe Home baking flour and Avena Cooking oil commercials, the male character is seated at the dining table reading a newspaper, casually dressed and enjoying the good smell that is coming from the kitchen. This man is not well built as compared to the previous commercial on Pepsodent. He is also simply dressed in a checked and un-tucked shirt. This is the typical Kenyan man who is not overly conscious of how his body looks but rather happy that he has a wife who is taking care of him and two children. This is also consistent with what Hawks (2011) found that plump women were a representation of a successful and an accomplished husband. This implies that the man should be taken care of by his wife. His food is prepared by his wife as he sits and enjoys his newspaper; ideally he is the boss being served by his wife. We also find that in these commercials the families have two children; a boy and a girl. The general assumption is that two children is the ideal number of children that a family should have. In the Dola commercial, while

the men are seated enjoying the meal we have the bride busy in the kitchen preparing food for her groom's family. This is consistent with the African belief that the kitchen is no place for the man.

The second most prevalent roles for men are the Romantic role and product User (8%). In TV commercials such as Coca-Cola the men are shown with women in romantic positions, they are shown hugging, kissing, playing and holding hands. The men generally are the ones initiating the romantic gestures. In the Zoe commercial the men are shown buying and presenting lovely flowers to the woman using Zoe. It is the men that are initiating this show of affection. This romantic gesture of men handing women flowers is not an African concept it's borrowed from the western culture dating back to the Victorian era. In the Black Forest cake House commercial the man is seen as a product user. He is shown advocating for the cake and is happy as he takes a bite of the cake being advertised.

The least prevalent role for men is that of a father which is at 4%. In the Can bebe commercial the man is shown as one who goes and buys diapers for the baby. He then goes with them to the house and gives them to the wife. He is also seen expressing that the baby is happy because he bought the best diapers in the market. This is the least prevalent role; out of the 24 commercials sampled it is only this commercial that presents a man as the father and is consistent with what Parke and Stearns found in their study. Parke and Stearns (1993, p. 166) state that although fathers are now more involved in parenting as opposed to during the industrial revolution, they are only shown as helping women in taking care of children. They are shown in helping positions, this is opposed to the mothers role; parenting and especially the area of child care are

considered as a mother's core function (Ross, Mirowsky, & Huber, 1983). It is a mother's duty to take care and nurture children (Boulton, 1983). Mothers spend a lot of time with children as opposed to their fathers (Baruch & Barnett, 1983).

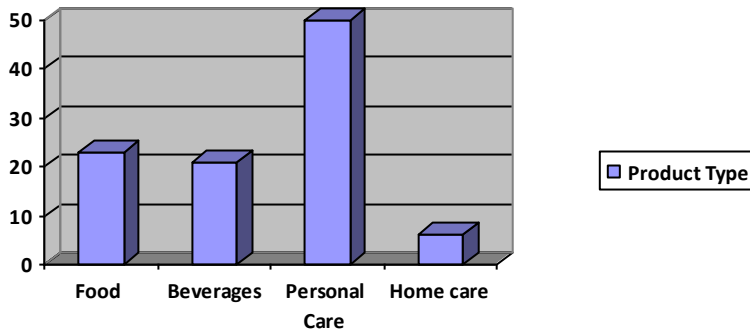
4.4 GENDER REPRESENTATION IN TV COMMERCIALS

The study also sought to investigate male and female representation in TV commercials being aired during prime time news hour. The Fast Moving consumer goods are categorized into four, namely Food, Beverage, Personal Care and Home care products.

Below are the figures that informed the percentages obtained from gender representation of both men and women in the selected TV commercials aired on Citizen TV during the prime time news hour.

Product Type	Number of Women	Number of Men
Food	11	12
Beverage	10	11
Personal Care	24	13
Home Care	3	2

Below is *Figure 4.4.1 Percentage of the women shown in selected TV commercials aired on Citizen TV.*



50% of the women shown in all of the selected commercials aired on Citizen TV were in personal care products. This therefore means that a lot of attention is being paid to personal care products. Personal care products refer to products that individuals use for their general well being; they include lotions, hair care products, soap, toothpaste, body oils, diapers and cosmetics.

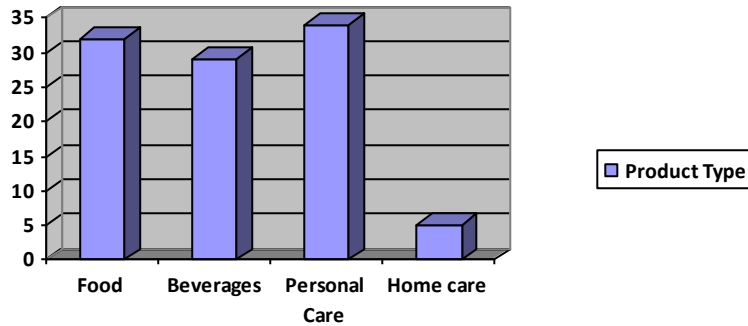
In the Zoe and Mentholatum Acne commercials we have 2 women in each commercial. These are skin care products meant to make a woman's skin glow, radiant and free from pimples. In commercials such as Movit hair relaxer we have 7 women, four of whom are having their hair done and three of whom are hairdressers. In commercials like Cussons and Dettol we have 3 women in each commercial. In the Cussons commercial all the three women are playing the role of a mother taking care of their children and advocating for the use of cussons. This is consistent with the findings of Davis Jr (2016), who stated that Soaps and detergents for a long time have been in fewer quantities in Africa, however the influx of these products from the multinational companies has caused an increase in sales

From all the above commercials we find that more attention has been paid to hair products. The impression therefore being that well permed hair that looks like that of an American woman is the best hair that a woman can have. Upon using Movit hair relaxer, the hair is black, shoulder length, straight or with curls at the end. These findings are consistent with the research done by Sheerow and Sinclair. The hair industry is now one of the biggest businesses within the beauty industry (Sherrow, 2001). Harrison and Sinclair (2004) found that many at times women changed the colour and design of their hair in an effort to look presentable and socially acceptable. Dyeing not only helps to cover graying hairs but also a way of expressing ones personality.

The percentage of women in food commercials was 23% followed closely by beverages (21%). In commercials such as Dola home baking flour, we have 4 women: one of whom is in the kitchen preparing the chapatis while the other three women are seated with the guests in the sitting room. One of the women seated with the guests is the Mother in law who threatens that if there are no more chapatis then there shall be no wedding. In the Black forest cake house commercial we have 2 women all who are seen preparing the cakes in the background.

The least number was shown in homecare products where the percentage of women was at 6%. In commercials like Mortein Doom, Baygon insecticide and Persil commercials we have 1 woman in each commercial. This therefore implies that the least attention has been paid to home care products.

Below is *Figure 4.4.2 Percentage of men shown in selected TV commercials aired on Citizen TV.*

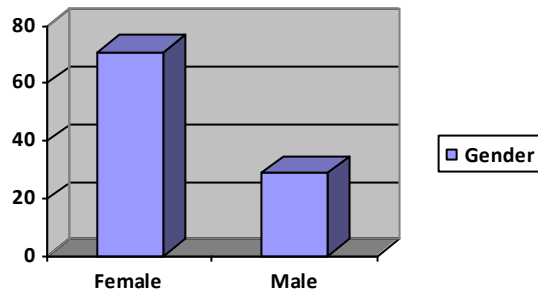


There were more men shown in Personal care products as opposed to any other FMCG commercials aired during news hour (34%). These were closely followed by food (32%) and beverages (29%). The fewest number of men were seen in commercials airing Home care products (5%).

Below are the figures that informed the percentages obtained from the number of male and female narrators in the selected TV commercials aired on Citizen TV during the prime time news hour.

Gender	Number
Female Narrators	17
Male Narrators	7

Below is *Figure 4.4.3 Percentage of male and female narrators in selected TV commercials aired on Citizen TV.*



In all the selected TV commercials on FMCG female narrators were in greater numbers than male narrators 71% for women and 29% for men. The findings in this study are inconsistent with those found in the British commercials where there were more men doing voice over's as opposed to women. This is because the products are generally used in the home and therefore more likely to have women as narrators. In commercials aired in British television, narrations done by men are more than those done by women. There are far more men acting as interviewers as opposed to women, women are shown most of the time in the background (Furnham & Bitar, 1993).

4.4.4 Summary of Gender representation

This table shows the comparison of the percentage of each gender represented in commercials on FMCG aired during prime time news hour.

PRODUCT	% OF WOMEN	% OF MEN
Food	23	32
Beverages	21	29
Personal Care Products	50	34
Homecare Products	6	5

There were more men shown in Food (32%) and Beverages (29%) commercials as opposed to their female counterparts whose percentages were 23% and 21% respectively. It is interesting to note that although there are more men in food commercials the roles they play are that of the Traditional Man. They are shown sitting and waiting on women to prepare for them food. In the Dola commercial the setting is that of a dowry negotiation. The groom's family has visited the bride and she is in the kitchen preparing chapati. However the chapatis run out and the groom's mother threatens that the wedding will not take place unless more chapatis are served. So the groom runs to the shop to buy four packets of Dola Home baking flour. In this setting the men are more than the women especially because it is the men that are directly involved in the dowry negotiations. Then although women are fewer in food commercials they are shown as mothers and homemakers who are busy in the kitchen preparing food for their families as shown in Avena cooking oil, Dola and Exe Home baking flour commercials.

There are more women shown in personal care products (50%) as compared to their male counterparts (34%). In a third of these commercials women are shown as sex objects. In TV commercials such as Zoe, Rexona and Mentholatum Acne women are shown as sex objects. These women are dressed in tight clothes that are above the knee, they are slender and are concerned with their looks. The main focus is normally on how the woman looks, her size, shape and her skin tone. This implies that generally for a woman to look sexy and attractive she needs to take care of her look and scent. She needs to watch her weight, ensure she has an extremely smooth skin free from any pimples or blemishes. This leads women to objectify themselves. Bartky argues that these women then take on the attitude of a man towards themselves. Later this woman will derive pleasure in how they look and desire that they should be stared at because they consider themselves charming. This attitude is called 'narcissism', which is defined as an individual's obsession with their body (Bartky 1990).

4.5 STEREOTYPES PORTRAYED IN TV COMMERCIALS

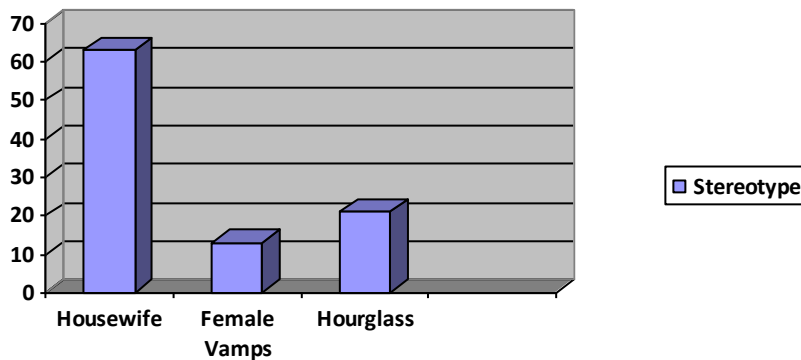
Female Stereotypes

This study also sought to investigate the stereotypes of each gender being propagated by the commercials being aired during prime time news hour. Different stereotypes were coded for women, namely Housewife, Female vamps and Hourglass.

Below are the figures that informed the percentages obtained from the female stereotypes portrayed in the selected TV commercials aired on Citizen TV during the prime time news hour.

Stereotype	Number
Housewife	15
Female Vamp	3
Hourglass	5

Below is *Figure 4.5.1* shows the percentage of female stereotypes portrayed in selected TV commercials aired on Citizen TV.



The most prevalent stereotype among women is housewife (63%). This therefore generally implies that the woman's place is in the house, where her main concern is taking care of the family and keeping the house neat and tidy. Truly most of these women are obsessed with cleaning, removing stains, cooking and doing other house chores. In commercials on food for example Dola, Exe and Avena cooking oil the stereotype portrayed here is that of a housewife. This is consistent with the findings of the study done on Australian commercials. In Australian television commercials, men and women are portrayed in stereotypical roles. Many at times

women are shown as relying on others as compared to their male counterparts (Mazzella, Durkin, Cerini, & Buralli, 1992).

The second most prevalent stereotype is the Hourglass (21%). According to www.look-fabulous.com, the hourglass figure is a well rounded, shapely woman, curvaceous, with a well proportioned bust and hips. It is considered the perfect feminine shape. This is observed in commercials on Personal care products like Rexona, Vaseline, Miadi and Mentholatum Acne. This implies that for women who want to look good they really just need to have an hourglass figure to match the expectations of the society as this is the ideal body shape for women. This also implies that women who use these products being advertised more often than not have an hour glass shape.

The least prevalent stereotype is the female vamp (13%) and is shown in commercials such as Coca Cola, Blue Ice Vodka and Zoe. According to the Cambridge Dictionary the vamp is defined as a woman who is conscious of and makes use of being attractive to men in order to get what she wants. These women are shown as objects of desire. The lady who uses Zoe actually has two young men running to give her flowers. In the Coca Cola commercial, in the three-second scene two strangers (a lady and a man) have a passionate embrace in a library. The heading of this segment is *Coca-Cola with Fire*. The lady is holding a Coca-Cola soda and when the young man approaches her, they start kissing.

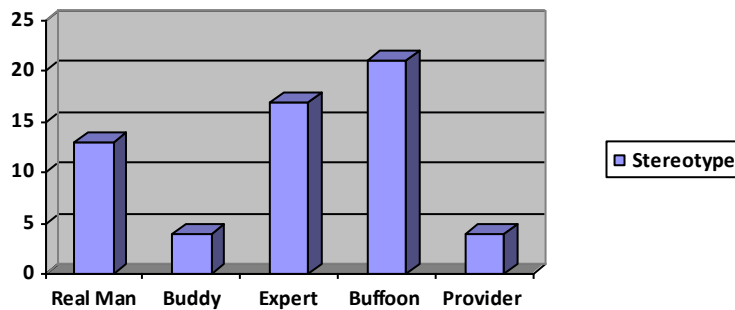
Male Stereotypes

Different stereotypes were coded for men, namely that of Real man, Buddy, Expert, Buffoon and Provider. A real man refers to the male character that is normally presented as muscular, accomplished, experienced, skilled, and quite a charmer when it comes to women.

Below are the figures that informed the percentages obtained from the male stereotypes portrayed in the selected TV commercials aired on Citizen TV during the prime time news hour.

Stereotype	Number
Real Man	3
Buddy	1
Expert	4
Buffoon	5
Provider	1

Below is *Figure 4.5.2 Percentage of male stereotypes portrayed in selected TV commercials aired on Citizen TV.*



The most common male stereotype portrayed in FMCG commercials is buffoon (21%). This is the man who knows very little about the kitchen. In commercials like Avena cooking oil, Exe and Dola Home baking flour the man only sits and waits for his wife to cook and serve him food. In commercials such as the Mortein doom we find the man trying to kill the mosquitoes with his bare hands together with the children. When the wife comes in she finds her whole family trying to kill mosquitoes with their bare hands and shows them that Mortein doom will do the trick. The man is totally clueless on what he should do regarding this problem. Brown and Campbell (1986) found that men are seldom portrayed as involved in doing house chores. Doyle (1989) notes that boys and men are seldom presented as taking care of others or as nurturing. Horovitz (1989) points out that they are most often shown as unresponsive inefficient in house chores, parenting and cooking. The findings of this study are also consistent with Pollner's study. Over recent past, men have often been presented as very clueless about being husbands or fathers on television. In an article entitled ``Better Dead than Wed,' ' Pollner (1982) states that married men are depicted unfavourably as compared to the single men. Married men were shown as

entrapped by their wives since they had to wait for instructions from them. Single men were portrayed as jovial and leading a fun life.

The second most common stereotype is expert (17%). In commercials like Movit and Miadi the men are seen showing the women the best products to use on their hair. These men are hair dressers and therefore well versed with hair products. This is propagating the notion that women prefer male to female hairdressers. In commercials like Royco the man is seen preparing vegetables with Royco for his family as his wife watches. The children like the vegetables and even ask for more. This implies that when men know how to cook they are even better than women at it. In Black forest Cake House commercial the man is seen advocating for black forest cakes from this cake house. They are also a great judge on food that is well done.

The third most common stereotype is the real man (13%). In the Pepsodent Toothpaste commercial the man is well built and a professional, in fact pepsodent product goes to enhance his charm when he goes for a meeting. In commercials such as Coca cola men are shown in the presence of one or several ladies chatting, hugging and playing. In the Zoe commercial the men are shown ogling and offering flowers to the lady who uses Zoe. This implies that a real man needs to have a woman by his side and the woman's role is that of a trophy. It also implies that the role of the woman in a real man's life is to make him look good and attractive to other women and men. Recent studies reveal that the majority of men on prime-time television are autonomous, go-getters, assertive, bold and in authoritative positions (McCauley Thangavelu, & Rozin, 1988).

The least common stereotypes are provider and buddy at 4 % each. In the Can Bebe commercial the man goes to the supermarket to buy diapers for the baby and therefore considered as the provider. Parke and Stearns (1993, p. 166) state that although fathers are now more involved in parenting as opposed to during the industrial revolution, they are only shown as helping women in taking care of children. They are shown in helping positions; this is opposed to the mothers who are shown as this being their core role. Parenting and especially the area of child care are considered as a mother's core function (Ross, Mirowsky, & Huber, 1983). In the Blue Ice Vodka commercial the men are shown as drinking buddies just catching up and having a drink together.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 OVERVIEW

This topic outlines the conclusion and recommendations of the study. It highlights the conclusion made after the findings had been analyzed revealing the most prevalent portrayals of each gender and the stereotypes propagated in the commercials aired on Citizen TV. It also highlights the recommendations on what the Kenyan media ought to do to ensure equality in gender representation while avoiding issues such as objectification or propagating values that are not tandem to the beliefs and values in the African setting.

5.2 CONCLUSION

The objectives of this study were: to examine the portrayal of each gender, stereotypes propagated and gender representation in TV commercials aired on Citizen TV during prime time news hour. This was in an effort to establish whether the portrayal of each gender in the Kenyan media was consistent with previous studies by various scholars or defied the same. The findings of this study have been that in various instances the portrayal has been positive and in line with the expectations of each gender in the African context. The findings of this study have revealed that the most prevalent roles for women are Home maker and Mother (25%) which ultimately contributes to the most common stereotype for women which is the Housewife (63%). These women are plus size, modestly dressed. They have been shown to be generally concerned about family; taking care of the children, cooking and cleaning. They have basically been involved in indoor activities in keeping the house neat and their families happy. These women are consistent

with the expectations of women in Africa, as Hawks (2001) says plump women in many parts of Africa are not just associated with affluence, fertility and prominence but also a symbol of a happy and an accomplished husband.

The findings of this study have also shown that there are certain female roles that have been negative and consistent with the trends in Western culture. The study revealed that the second most prevalent roles were Decorative and Sex Objects (21%). These women as opposed to those shown as Home makers and mothers were slender with an emphasis on their even and spotless skin tone. These women have been characterized by their short, sleeveless dresses, long black hair and their obsession for looking perfect, glamorous and beautiful. These commercials have shown these women who look this way to be the envy of other women and also assured of suitors. This is consistent with previous studies that have found that According to Pollack-Seid (1989) the prominent media has not been keen on presenting plump women to lead an enjoyable, fun and pleasant life. These women are considered unlovable, not desirable sexually and most importantly undeserving. To be slender is equivalent to being lovable while to be plump is equivalent to being unlovable. Cash & Pruzinsky (1990) found that slim women are seen as glamorous people leading glamorous lives. Pollack - Seid (1989) also stated that most women think that they are never thin enough or taught to believe that they are not fat at all.

The study also revealed that the most prevalent role among the sampled TV commercials was the Traditional man (21%). This contributes greatly to the most prevalent stereotype for a man which is the Buffoon (21%). He is the man of the house and does not participate in the house chores. Many at times he is shown waiting on the woman to attend to him. This man is generally considered clueless on certain issues, for example eradicating mosquitoes. This is the typical

Kenyan man who is not overly conscious of how his body looks but rather happy that he has a wife who is taking care of him and his children. This is consistent with the African expectations that the kitchen is no place for the man. It is also consistent with previous research by Brown and Campbell (1986) who found that men are seldom portrayed as involved in doing house chores. Doyle (1989) notes that boys and men are seldom presented as attending and nurturing others. Horovitz (1989) points out that they are most often shown as unresponsive inefficient in house chores, parenting and cooking.

The study also revealed that the second most prevalent role for a man is the Romantic Role (8%). This goes hand in hand with the third most prevalent stereotype which is the Real Man. The expectations for a real man are one who has a muscular body, accomplished, experienced, skilled, and quite a charmer when it comes to women. These expectations are consistent with western standards. Romantic gestures like giving roses to women date back to Victorian era where this was a way of men communicating their love without necessarily using words. The expectations of a real man as a muscular man with a keen interest on his looks are consistent with other studies that reveal the impact of such standards on men. Diedrichs (2012) agrees that, more than four in five men (80.7%) talk in a way that shows they are very conscious of how they look especially that they are flawed and imperfect compared with 75% of women. Almost a third (31.9%) of these men state that they had exercised in an unhealthy manner; in their pursuit for a perfect physique however this might have been because 52% of the respondents were gym members, when the average is 12%.

The study also showed that in all the selected TV commercials on Fast Moving Consumer Goods female narrators were in greater numbers than male narrators 71% for women and 29% for men. This is because the Fast Moving Consumer Goods are mostly used in the home. The findings in this study are inconsistent with those found in the British commercials. . In commercials aired in British television, narrations done by men are more than those done by women. There are far more men acting as interviewers as opposed to women, women are shown most of the time in the background (Furnham & Bitar, 1993).

Commercials therefore need to be careful with the messages they propagate being especially conscious of whether they are importing western standards that might have severe consequences on the viewers. Prime time is an important time as this is when a majority of the viewers are tuned in. Therefore companies need to make a conscious effort to portray what is on the ground as opposed to set unachievable standards for each gender in their roles. The visuals in commercials communicate particular meanings and need to adequately reflect the image of the brand. Role portrayals communicate to the consumer the benefits of the advertised product. It is therefore important that brands should be careful with the roles and messages they pass across without deceiving the target customers on the benefits.

5.3 RECOMMENDATIONS

This study has revealed various portrayals of each gender, gender representation and stereotypes propagated. These findings have led to the development of certain recommendations in an effort to ensure fairness in the representation of each gender. The recommendations are as follows:

There should be the use of the ordinary African woman in all commercials, who happens to fit the African standards of beauty, fertility and health not only in TV commercials that advertise food but also those advertising personal care products like lotions, soaps and cosmetics. Findings of this study have revealed that a beautiful glamorous woman is considered as one who has an hourglass shape, even skin tone, long hair and wearing short tight dresses. This is contrary to African standards that show a plump woman as the epitome of beauty, fertility and health.

TV commercials should desist from presenting women as Sex objects hence objectifying the woman's body but rather focus on the benefits of the product. The study revealed that a third of all the women presented in Personal care products were shown as sex objects. These women were overly conscious of how they looked. A lot of emphasis was placed on their tight clothing, skin tone and looks. These women also attracted the attention of men.

TV commercials should be careful to use messages consistent with the African culture and careful not to use intonations that might be offensive to the viewers, as in the case of the Coca Cola in the segment *Coca cola with fire* commercial that caused an outcry and led to that segment being pulled down. They should avoid using sex as their selling point of products that have got nothing to do with sex at all. To imply that a soft drink is an aphrodisiac is simply very far from the truth.

TV commercials need to highlight the role of men as fathers in an effort to bring equality in their role in parental care. The study found that the representation of men as fathers stood at 4% which is way too low.

TV commercials should ensure that there is an equal representation each gender. The study revealed that female narrators were 71% while male narrators were 29%. This shows an unfair representation of men in TV commercials on Fast Moving Consumer Goods. They ought to follow the example of the TV commercials on Home care products that showed the number of men to be 5% while the women were 6%.

TV commercials should avoid presenting the Real man as one who is athletic, successful, professional, and romantic. A real man ought to be characterized by his character and not just his outward look. The study by Phillippa Diedrichs (2012) revealed that almost a third (31.9%) had "exercised in a driven or compulsive way" in pursuit of that goal, although that might have been partly due to 52% of the respondents being gym members, when the average is 12%.

REFERENCES

- Archer, D., Iritani, B., Kimes, D. D., & Barrios, M. (1983). Face-ism: Five studies of sex differences in facial prominence. *Journal of Personality and Social Psychology*, 45, 725–735.
- Aronovsky, A. & Furnham, A. (2008). Gender portrayals in food commercials at different times of the day: *A content analytic study. Communications*, 33 (2), 169-190.
- Bandura, Albert. 1999. "Social cognitive theory: An agentic perspective." *Asian Journal of Social Psychology*. 2:21-41.
- Bartky, S. L. (1990). *Femininity and domination: Studies in the phenomenology of oppression*. New York: Routledge.
- Bresnahan, M. J.; Inoue, Y.; Liu, W. Y. & Nisihida, T. (2001). *Changing gender roles in prime-time commercials in Malaysia, Japan, Taiwan, and the United States. Sex Roles*, 45 (1/2), 117–131. Retrieved doi 10.1023/A:1013068519583
- Burkette, A., & Warhol, T. (2009). "The Bush Was No Place for a Woman": Personal Pronouns and Gender Stereotypes. *Women & Language*, 32(1).
- Calogero, R. M., Tantleff-Dunn, S., & Thompson, J. K. (2011). *Self-objectification in women: Causes, consequences, and counteractions*. Washington, DC: American Psychological

Association.

Cattarin, J. A., Thompson, J. K., Thomas, C., & Williams, R. (2000). Body image, mood, and televised images of attractiveness: The role of social comparison. *Journal of Social and Clinical Psychology, 19*, 220–239.

Comstock, G., Chaffee, S., & Kautzman, N. (1978). *Television and human behavior*. New York: Columbia University Press.

Davis Kurt Jr (2016). Fast-Moving Consumer Goods: Soaps and Detergents in Africa.

Retrieved from <http://www.africa.com/fast-moving-consumer-goods-soaps-and-detergents-in-africa/>.

Dipio, D. (2009). Gender and religion in Nigerian popular films. *African Communication Research, 2*, 85-116.

Eisend, M. (2010). A meta-analysis of gender roles in advertising. *Journal Of The Academy Of Marketing Science, 38*(4), 418-440.

Forbes, G. B., Jobe, R. L., & Revak, J. A. (2006). Relationships between dissatisfaction with specific body characteristics and the Socio-cultural Attitudes Toward Appearance Questionnaire-3 and Objectified Body Consciousness Scale. *Body Image, 3*, 295–300.

Goffman, Erving. *Frame analysis: An essay on the organization of experience*. Cambridge, MA: Harvard University Press.

Gordon, M. K. (2008). Media contributions to african american girls'focus on beauty and appearance: exploring the consequences of sexual objectification. *Psychology of Women Quarterly*, 32(3), 245-256.

Kilbourne, Jean. "What else does sex sell?" *International Journal of Advertising* 24.1 (2005): 119-22. Print.

Kozee, H. B. & Tylka, T. L. (2006). A test of objectification theory with lesbian women. *Psychology of Women Quarterly*, 30, 348-357.

Lavine, Howard, Donna Sweeney, and Stephen Wagner. "Depicting Women as Sex Objects in Television Advertising: Effects on Body Dissatisfaction." *Personality and Social Psychology Bulletin* (1999): 1049-57. Print.

Malkin, A. R., Wornian, K., & Chrisler, J. C. (1999). Women and weight: Gendered messages on magazines covers. *Sex Roles*, 40, 647–655.

Mbwesa, K J (2006). *Introduction to management research, a student hand book*. Jomo Kenyatta Foundation, Nairobi, Kenya.

Mugenda, M. and Mugenda, G. (1999). *Research Methods. Quantitative and Qualitative Approaches*. Nairobi, Kenya.

Muehlenkamp, J., & Saris-Baglana, R. (2002). Self-objectification and its psychological

outcomes for college women. *Psychology of Women Quarterly*, 26, 371-379.

Olumide, Y.M., Akinkugbe, A.O., Altraide, D., Mohammed, T., Ahamefule, N., Ayanlowo, S. & Onyekonwu, C. (2008). Complications of chronic use of skin lightening cosmetics. *International Journal of Dermatology*, 47: 344-353.

Quinn, D. M., Kallen, R. W., & Cathey, C. (2006). Body on my mind: The lingering effect of state self-objectification. *Sex Roles*, 55, 869–874.

Sector Report (2014), *Fast Moving Commodity Goods*.

Retrieved from: <https://www.kpmg.com/.../Fast-moving%20Consumer%20Goods>.

Shanahan, J. (1998). Television and Authoritarianism: Exploring the Concept Mainstreaming. *Political Communication*, 15(4), 438-495.

Shrum, L.J. (1999). The relationship of television viewing with attitude strength and extremity: implications for the cultivation effect. *Media Psychology*, 1(1), 3-25.

Sommers-Flanagan, R., Sommers-Flanagan, J., & Davis, B. (1993). What's happening on music television? *A gender role content analysis*. *Sex Roles*, 28, 745–753.

Tiggemann, M., & Lynch, J. E. (2001). Body image across the life span in adult women: The role of self-objectification. *Developmental Psychology*, 37, 243–253.

Toerien, M. & Wilkinson, S. (2003). Gender and Body Hair: Constructing the Feminine Woman. *Women's Studies International Forum*, 26(4): 333-344.

APPENDIX A

Below is a list of the commercials sampled on Citizen TV during prime time news hour between 15/05/2016 and 18/06/2016.

Number	Commercial	Manufacturer
1	Cussons	PZ Cussons
2	Persil	Unilever
3	Geisha	Unilever
4	Rexona	Unilever
5	Pepsodent Toothpaste	Unilever
6	Vaseline	Unilever
7	Royco	Unilever
8	Stayfree	Energizer Holdings
9	Coca Cola	The Coca Cola Company
10	Exe	Unga Group Liited
11	Blue Band	Unilever
12	Scotts	GlaxoSmithKline

13	Baygon	Sc Johnson
14	Black Forest Cake	Black Forest Cake House
15	Dola	Dola Ltd
16	Miadi	Haco Tiger Brands
17	Can Bebe	Ontex-Turkey
18	Blue Ice Vodka	Africa Spirits Limited
19	Zoe	Flame Tree Brands ltd
20	Movit	Movit Products Limited
21	Avena	Golden Africa Kenya Ltd
22	Dettol	Reckitt Benckiser
23	Mentholatum Acne	Rohto Pharmaceutical Japan
24	Mortein Doom	Reckitt Benckiser

APPENDIX B

1.0 OVERVIEW

This codebook was intended to assist in the analysis of Gender representation in TV commercials aired during prime time news on Citizen TV. This study was investigating the portrayal of each gender, Number of men and women narrators in the TV commercials and the stereotypes being propagated in these commercials. This codebook provides a clear description of all coding variables. Each TV commercial on the coding form had space for a code that indicated the presence of a variable. The analyzed items were presented in columns, and variables were presented in rows.

1.1 INSTRUCTIONS

The coder had to analyze each advertisement to assess the Gender representation and stereotypes propagated in TV commercials aired during prime time news on Citizen TV. This entailed identifying various aspects, which were described in section 3. After identification of the applicable variables in the commercial, the variables were coded numerically on the coding form. Specific codes identified each coding variable. The analysis was conducted in the following manner:

Step1

Read this codebook, and then ensure that you are familiar with the study and all its facets.

Step 2

Look at each of the TV commercials. Then complete the coding form provided, by indicating all the coding variables for each commercial. Please complete the coding form for the first commercial moving on to the next one.

Step 3

The first step in completing the coding form will be to match the number of the TV commercial to the number listed in the first column of the coding form, as provided by the researcher.

Step 4

Upon identifying the commercials, you now write down the brand name appearing in the TV commercial, together with a concise description of the commercial. This should be done in the first blank column next to the item number provided by the researcher.

Step 5

Now complete the remaining blank columns on the coding form by examining the specific TV commercial for the presence of each of the listed coding variables.

1.3 RELEVANT CONCEPTS

Character

The character in the study refers to male or female who act in the TV commercials for a product.

The character may be human or animal depicted in the human role.

Role categories

The different roles symbolize the behavioral patterns suitable to and expected of an individual, based on an individual's position from a societal point of view. This study includes seven distinct role categories.

Product Categories

A product type refers to the category in which the product falls such as food, beverages, personal care products and home care items.

1.4 CODING VARIABLES

The coding forms consist of variables that were coded on the forms using corresponding numbers to indicate the presence of the variable in the commercial that is being analyzed. The specific codes were indicated in the instructions that follow.

Coder ID: The coder fills in his/her name in the space provided

Total number of items coded: This indicate the total number of commercials coded after all the items have been coded.

Item: This is the number of commercials as indicated by the researcher.

Product Categories: Food, Beverages, Personal care products and Home care products.

1.5 ROLE CATEGORIES

The criteria used to determine the role category portrayed in the commercial included the character, props, setting and the product/ service. Below is a concise description of each.

Character

The male and female character is personified by appearance, manner and actions. Appearance is included in age, physical looks and relationship to other people. The manner of the character included their clothing, facial expressions, eye contact or pose. Actions or activities include movement as well as positioning of the character relative to objects and other people in the commercial.

Props

They support that the role of the character as they often assist in demonstrating the use of the product. Props include for example utensils when the character is cooking.

Setting

This refers to the location in the TV commercial. Indoor or outdoor settings served as indicators of roles.

Description of each role as well as the numerical codes applicable to each are described below:

1. **Homemaker**- Appearance is informal, depicted in household tasks such as cleaning, ironing or cooking.
2. **Mother**- Signified by a woman depicted with one or more children in a setting that suggests a parenting scenario such as child's bedroom. For example, the mother may be brushing a child's hair, or in the bathroom with the child.
3. **Father**-Signified by a man with children in a setting that suggests a parenting scenario such as playing with the children.

4. **Decorative**- The decorative role here refers to the flashy and classy role, and serves as a decorative point in the commercial. This is more often than not used to advertise the personal care products and cosmetics.
5. **Traditional man**- This portrayal is shown by male characters who are inactive participants of house chores. The men in this role are shown seated in the sitting room while holding the newspaper as the woman in the kitchen is preparing food for them.
6. **Sex Object**- The portrayal is decorative but usually sexually attractive or alluring. She may be dressed provocatively or in very revealing clothes.
7. **Romantic Role**- It is depicted of a man with a woman. For example a man having dinner with a lady or handing her a bouquet of flowers.
8. **Product User**- This character is depicted as preparing to use or actually using the advertised product. This character is usually depicted as holding the product or using hence suggesting the mastery thereof.

1.6 STEREOTYPES

Below are the male stereotypes portrayed in the TV commercials.

1. **A real man**- He is normally presented as muscular, accomplished, experienced, skilled, and quite a charmer when it comes to women.
2. **The expert**- refers to that male character who appears to advice women, for instance, how to do general housework well for example laundry what products to use and how best to cook certain meals.

3 **The Buddy**- Buddy refers to that male character shown in the presence of other men while at a sports arena, bar or catching a football game. These men like to spend time together while involved in daredevil kind of outdoor activities. They have similarities in how they view issues and what they like to do (Pawlica, Widawska 2001).

4 **Buffoon**- refers to the male character that is shown as a father. He is normally a fun loving, carefree individual who is completely unaware of taking care of children or incompetent in doing house chores.

5. **Provider**- is the traditional concept of a man. He goes shopping and brings home items that were needed in the house.

Below are the various female stereotypes.

1. **Housewife** – refers to the woman who is normally preoccupied with removing a stain on a garment or a woman whose main problem is what she will cook for supper or one who is generally obsessed with house chores like cleaning, ironing and cooking.

2. **Female vamps** – These refer to women who are shown as provocative in their behavior and dressing; object of desire of every man. They mostly advertise cosmetics, but they also appear in the commercials directed to men.

3. **Hourglass**- refers to the woman who looks young, active, has an athletic body and whose bust and hips are almost the same size. It is important to note that there are many slender women in commercials and may pose as the benchmark for good looks and well being.

APPENDIX C

CODING INSTRUMENT

SECTION A: POTRAYAL OF WOMEN IN TV COMMERCIALS

What is the role of the woman portrayed in the TV commercials?

Role	Number
Homemaker	
Mother	
Decorative	
Sex object	
Romantic Role	
Product User	

SECTION B: PORTRAYAL OF MEN IN TV COMMERCIALS

What is the role of the men portrayed in the TV commercials?

Role	Number
Father	

Traditional Man	
Sex object	
Romantic Role	
Product User	
Other	

SECTION C: GENDER REPRESENTATION IN TV COMMERCIALS

1. Number of women shown in the below TV commercials.

Product	Number of women
Food	
Beverages	
Personal Care Products	
Home care Products	

2. Number of men shown in the below TV commercials.

Product	Number of men
Food	
Beverages	
Personal Care Products	
Home care Products	

3. Number of male and female narrators in the TV commercials.

Gender	Number
Female narrators	
Male narrators	

SECTION D: STEREOTYPES

1. How have women been portrayed in the below TV commercials?

Stereotype	Number
Housewife	
Female vamps	
Hourglass	

2. How have men been portrayed in the below TV commercials?

Stereotype	Number
Real man	
Buddy narratives	
Experts	



UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION

Program: Journalism Varsity Nairobi
 Phone: 254-02-3318262, Ext. 28080, 28061
 Director's Office: 254-02-2314201 (Direct Line)
 Fax: 254-02-245566
 Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
 Nairobi, GPO
 Kenya

FF: CERTIFICATE OF FIELDWORK

This is to certify that all corrections proposed at the Board of Examiners meeting held on 16/06/2016 in respect of M.A/PhD. Project/Thesis Proposal defence have been accepted to my/our satisfaction and the project can be allowed to proceed for fieldwork.

Project No: KSO/74677/2014

Name: ZIPPORAH MUTHONI MWANGI

Title: GENDER AND THE MASS MEDIA: An analysis of Gender representation in TV

Location: Commercials aired during prime Time News on Citizen TV station.

R. KAMAU MWANGI
 SUPERVISOR

[Signature]
 SIGNATURE

16/6/2016
 DATE

Samuel Siniga
 ASSOCIATE DIRECTOR

[Signature]
 SIGNATURE

30/7/2016
 DATE

[Signature]
 DIRECTOR

[Signature]
 SIGNATURE/STAMP



30/8/2016
 DATE

Appendix I Declaration Form for Students

UNIVERSITY OF NAIROBI
Declaration of Originality Form

This form must be completed and signed for all works submitted to the University for examination.

Name of Student ZIPPORAH - N. MWANGI
Registration Number K50174677/2014
College HUMANITIES AND SOCIAL SCIENCES
Faculty/School/Institute JOURNALISM AND MASS COMMUNICATION
Department _____
Course Name N. A. COMMUNICATION STUDIES
Title of the work GENDER AND THE MEDIA: AN ANALYSIS OF GENDER REPRESENTATION IN TV COMMERCIALS Aired DURING PRIME TIME NEWS ON CITIZEN TV STATION.

DECLARATION

1. I understand what Plagiarism is and I am aware of the University's policy in this regard
2. I declare that this Project (Thesis, project, essay, assignment, paper, report, etc) is my original work and has not been submitted elsewhere for examination, award of a degree or publication. Where other people's work, or my own work has been used, this has properly been acknowledged and referenced in accordance with the University of Nairobi's requirements.
3. I have not sought or used the services of any professional agencies to produce this work
4. I have not allowed, and shall not allow anyone to copy my work with the intention of passing it off as his/her own work
5. I understand that any false claim in respect of this work shall result in disciplinary action, in accordance with University Plagiarism Policy.

Signature _____

Date 11/11/2016



Turnitin Originality Report

GENDER AND THE MASS MEDIA: AN ANALYSIS OF GENDER REPRESENTATION IN TV COMMERCIALS AIRED DURING PRIME TIME NEWS ON CITIZEN TV STATION. by Zipporah Mwangi K50/74677/2014

From Mass media and Technology (MA Communication theory)

Processed on 31-Oct-2016 17:34 EAT
ID: 729606378
Word Count: 17893

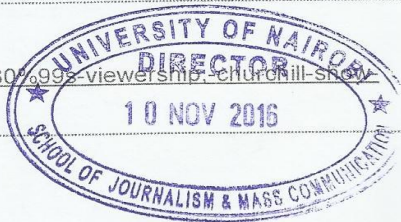
Similarity Index

Similarity by Source

Internet Sources: 11%
Publications: 3%
Academic Papers: 6%

Sources:

- 2% match (Internet from 28-Apr-2011)
<http://aut.researchgateway.ac.nz/bitstream/10292/1046/3/FooS.pdf>
- 1% match (Internet from 08-Apr-2015)
<http://obs.obercom.pt/index.php/obs/article/download/586/540>
- 1% match (Internet from 06-Jul-2009)
<http://www.entrepreneur.com/tradejournals/article/182033209.html>
- 1% match (Internet from 07-Mar-2014)
<http://www2.uwstout.edu/content/lib/thesis/2003/2003sparhawkj.pdf>
- < 1% match (Internet from 02-Apr-2012)
<http://www2.uwstout.edu/content/lib/thesis/2009/2009corcoranm.pdf>
- < 1% match (Internet from 16-Apr-2012)
<http://www.guardian.co.uk/lifeandstyle/2012/jan/06/body-image-concerns-men-more-than-women?INTCMP=SRCH>
- < 1% match (Internet from 08-Jun-2015)
<http://cio.co.ke/blog/citizen-tv-dominates-kenya%E2%80%99s-viewership-churchill-show-brings-in-millions-for-ntv>





**UNIVERSITY OF NAIROBI
COLLEGE OF HUMANITIES & SOCIAL SCIENCES
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

Program: Journalism Varsity Nairobi
Telephone: 254-02-3318262, Ext. 28080, 28061
Director's Office: 254-02-2314201 (Direct Line)
Telefax: 22095 Fax: 254-02-245566
Email: director-soj@uonbi.ac.ke

P.O. Box 30197-00100
Nairobi, GPO
Kenya

REF: CERTIFICATE OF CORRECTIONS

This is to certify that all corrections proposed at the Board of Examiners meeting held on 25/10/2016 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to our satisfaction and the project can now be prepared for binding.

Reg. No: KS0174677/2014

Name: ZIPPORAH N. MWANGI

Title: GENDER AND THE MASS MEDIA: AN ANALYSIS OF GENDER REPRESENTATION

IN TV COMMERCIALS Aired DURING PRIDE TIME NEWS ON CITIZEN TV STATION

Dr Michael Mwangi
SUPERVISOR

[Signature]
SIGNATURE

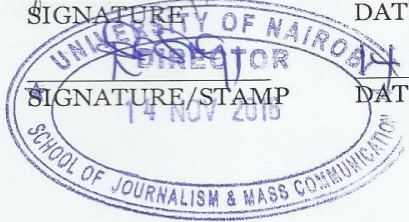
10-11-2016
DATE

Dr Samuel Siringi
ASSOCIATE DIRECTOR

[Signature]
SIGNATURE

11/11/2016
DATE

Dr Samuel Siringi
DIRECTOR



SIGNATURE/STAMP

11/11/2016
DATE