**EFFECTIVENESS OF KENYA FILM CLASSIFICATION BOARD'S MEDIA**

**LITERACY PROGRAMME IN CREATING AWARENESS ON FILM**

**CLASSIFICATION PROCEDURES, A CASE STUDY OF STAREHE CONSTITUENCY**

**BY**

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## Declaration

This research project is my original work and to the best of my knowledge has never been presented for a degree award in any other university.

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Faith Kamene Musyoka                Date

K50/81500/2015

This research project has been submitted for examination with my approval as a University Supervisor.

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## Dedication

This research project is wholeheartedly dedicated to my Family. You've always wanted me to finish this study. Thank you for your support and for loving me always.

## Acknowledgement

I wish to extend my sincere appreciation to the people who assisted me in the production of this work in terms of both physical and moral support.

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Thank you, and God bless you all.

# Abstract

The study sought to examine the effectiveness of Kenya Film Classification Board's Media literacy programme in creating awareness on Film Classification Procedures. The objectives of the study were: To assess the levels of awareness of classification procedures and age ratings among parents, to evaluate the effectiveness of Kenya Film Classification Board's media literacy sensitisation in creating awareness on classification procedures, and To assess the impact of film classification procedures in protecting the children from harmful media content. The study based its theoretical approach on gatekeeping theory. The study utilised a qualitative research approach. The study sample was 20 parents who formed part of the participants of the media literacy programme held in Starehe constituency. Interviews were administered to all the 20 parents who were conveniently selected. Data was obtained using interview guides and analysed thematically and narratively. Findings indicate that Kenya Film Classification Board's media literacy sensitisation programme is effective in creating awareness on classification procedures. There were low levels of awareness of classification procedures and age ratings among parents before the sensitisation. The study can also conclude that the film classification procedures are useful in protecting children from harmful media content. The study recommends that the Board should continue with the media literacy programme as its key in creating awareness on the mandate of the Board. This will also improve the low level of knowledge of Kenya Film Classification Board as well as the classification procedures. The study also recommends collaboration with Kenya Institute of Curriculum Development and the Ministry of Education to incorporate basic media education into the school curriculum.

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## Abbreviations

BBFC        British Board of Film Classification

BFC        Board of Film Censors (Mauritius)

CBFC        Central Board of Film Certification (India)

FBFC        Finnish Board of Film Classification (Finland)

FCA        Film Censorship Authority (Hong Kong)

FPB        Film and Publication Board (South Africa)

GE        General Exhibition or programmes suitable for general family viewing or viewers of all ages

IMDB        Internet Movie Database.

KFCB        Kenya Film Classification Board

KICD        Kenya Institute of Curriculum Development

MDA        Media Development Authority (Singapore)

MPAA        Motion Picture Association of America's Classification

NFB        National Film Board (Ghana)

NFVCB        National Film and Video Censors Board (Nigeria)

OFLC        Office of Film & Literature Classification (Australia)

PFB        Provincial Film Boards (Canada)

PG        Parental Guidance

<center>**CHAPTER ONE**</center>

<center>**INTRODUCTION**</center>

## 1.1 Overview

This chapter focuses on the introduction and background to the study that emphasises on the impact of Media Literacy Programme in Creating Awareness on Film Classification procedures. It also describes the statement of the problem, study objectives, justification, significance, as well as the limitations of the study.

## 1.2 Background

According to Hensley (2007), to classify is to arrange or to organise into groups. Film classification is assigning an age limit rating on film. It is not exclusively a Kenyan practice; it is practiced in most countries across the globe. Film classification authorities in other countries include: Film and Publication Board, FPB (South Africa), NFVCB (Nigeria), BFC (Mauritius) BBFC (Australia) (Office of Film and Literature Classification), Singapore (Media Development Authority), Finland (Finnish Board of Film Classification), India (Central Board of Film Certification), Canada (which is Provincial Film Boards), Brazil (Departmento de Justicia, Classificacao, Titulos e Qualificacao), Hong Kong (Film Censorship Authority), and Ghana (National Film Board).

In some countries official government agencies decide on ratings and classification, for instance, FPB, South Africa while in other countries it is done by industry agencies without any official governmental status, e.g. United States of America classification decisions are carried out by Motion Picture Association of America's Classification (MPAA) and Rating Association.

The regulations elaborate the various classification classes, the limit and scope of the material appropriate for every class. Classification procedures are culture sensitive; they reflect

norms, perceptions as well as virtues of a country. These attributes differ from state to, explaining the difference in classification procedures for each country. For example, "Game of Thrones" TV Series, a show revolving around kingship inheritance and struggles towards claiming the throne; was rated 18 in Kenya, 15 in the UK, while South Africa and US was rated at 16 and 18+ respectively, BBFC, (2014)

In Kenya, classification and rating of films are carried out by the KFCB. It is authorised by the Act of Films and Stage Plays, Cap 222, Kenyan Laws to control the establishment, broadcasting, ownership, distribution and demonstration of films within the nation. Section 46 I (2) of the Kenya Communications (Amendment) Act, 2009 further enlarges the obligation of the Board to encompass the broadcasting subsector (broadcast content). Before KFCB, there was Kenya Film Censorship Board under The Ministry of Information.

The chief responsibility of the Board is to assess and categorise films intended for the general public not only to conform to moral standards and national aspirations, but also to safeguard the kids whereas permitting more choices for adults. The kids are safeguarded in the manner that they do not consume the content targeting adults and concepts or ideas which can compromise morals and decency of the public are not disclosed to the general public through films Constitution of Kenya, (2010).

KFCB has established procedures that examiners use when rating and categorising films. Classification procedures as prescribed by the KFCB apply to both non-programme and programme audio-visual stuff, infomercials, programme advancements, programme citations, station identifications, commercials, community service proclamations and documentaries.

The Board carries out various awareness sensitisations under a programme called 'Media Literacy Programme. The programme is carried out every financial year in all counties. The sensitisations bring together critical stakeholders in the film industry; who include, parents, filmmakers, film distributors, film exhibitors, children, youth, teenagers as well as media. These groups are reached through learning institutions, faith-based organisations or activities involving the target group, for example, youth conferences, church seminars etc.

## 1.3 The Purpose of Classification procedures in Kenya

The Constitution (article 33) assures everybody the liberty of expression, such as freedom of creativity and also freedom to receive and impart information or thoughts.

However the right of expression as a freedom does not cover the expressions of hatred based on ethnicity, gender, religion, race or expression of war propaganda; Provocation to imminent violence; and which constitutes provocation to cause destruction, Constitution of Kenya, (2010)

The structure of classification provided for the Stage Play and films Act, (CAP 222) tolerates restrictions but not total bans the right of freedom of expression.

The purpose of classification therefore is:

a) To prohibit the production, distribution and exhibition of film content meant for adult as well as to safeguard general public from the content that may be perceived as aggressive.

b) Age restrictions protect children from harmful content with a motive to safeguard public morals among them.

c)     Classification also gives the consumer information that enables him/her to make proper viewing selections for him/herself and also for the kids.

## 1.4 Media literacy programme

This programme focuses on understanding how mass media function, how to use media, how media are structured, and how they construct reality and produce meaning. Its goal is to empower persons to be innovative producers who are of a gradually more range extensively in messages by use of sounds, images, language and critical thinkers.

Media literacy programme was born of a need to bridge the gap on content regulation challenge identified through media monitoring reports. The digital migration, advancement in ICTs, mobile telephony and easily accessible and affordable internet simplified media content creation, created various media content exhibition and distribution platforms. Today, media content is available to most internet users as well as children. This has thereby increased unclassified and potentially harmful material to the children, despite the laws to regulate content.

The programme is structured to cover areas such as educating people how to use internet and training them on how to measure the value of the sources they are meeting, educating kids how to be responsible while they are online, the cooperation among main actors to improve alertness of web protection mechanisms, filtering software awareness, services on security and also hotlines.

The programme was started to create awareness, especially to children on safe internet use as well as potentially harmful and inappropriate content. It targeted learning institutions. Currently, the programme incorporates parents, media, filmmakers and general public; this was after the Board started recording high numbers of complaints, especially on inappropriate content.

The programme brings together film stakeholders in different platforms in all counties. During the last financial year, 2017/2018, the Board intensified the programme, reaching to over 30,000 students in learning institutions and 100,000 general members of the public. This fiscal year the Board targets over 50,000 students and over 150,000 members of the public.

## 1.5 Objectives of the media literacy programme

The media literacy programme has the following objectives:

a) To create awareness on Boards mandate and function especially the classification function

b) To gather the information that can inform varied decisions on film content regulation and compliance levels

c) To rally the public's support of clean media content in the interest of child protection from harmful film content

d) To share and disseminate media monitoring reports

## 1.6 Procedures for Programmeme Classification or Rating

While making classification choices for a film, the Panel takes cautious thought of the content of the film and also other relevant issues. The narration of every of classification categories and the hint of appropriate viewers in terms of age is found in the procedures. The Panel recommends the process for application for licensing as an exhibitor or a distributor of films, and instructions to be used in the classification of films from time to time.

The procedures identify certain classifiable elements, the intensity and frequency of these essentials in the film and its total effect on audiences which decides the rating classification of a movie. Customer information, through content-alert symbol, is also provided to inform general

public about the contents which can be avoided by some, though the film is rated for "everyone". KFCB Procedures (2015).

The factors which impact on the film rating, and which are mutual to utmost like bodies, are: drug and substance abuse, language, violence, sex, nudity, wickedness and bias otherwise negative categorising based on gender, race, religion, ethnicity or other group-identifiable features. The film's theme can also affect its rating, BBFC, (2005)

Films are studied in contradiction of the procedures and rated properly as GE (General Exhibition), "PG" (recommended for parental guidance to the younger viewers), "18" (is not for people under 18 years of age) or "16" (is not for kids under 16 years of age). Films can also be restricted depending on the content. Section 9 of the KFCB Procedures (2012) states that KFCB can review its procedures upon a change in lifestyle, public expectations and concerns.

According to reports by KFCB, the Board has managed to examine and rate nearly all films exhibited or distributed in Kenya. It has also restricted some controversial films — like, Fifty Shades of Grey, Rafiki, 'the Wolf of Wall Street, etc.

Some of the significant successes of KFCB are: Implementing strategies that have led to increased submission to grouping requirement for the broadcast content and film, Enhanced it's visibility through sustained media and public campaigns, Supporting the growth of the film industry by sponsoring different industry-related activities such as Riverwood Awards and Implementing the recommendations of the Presidential Task Force on Parastatal Reforms that consolidated all the regulatory functions at KFCB.

People's ideas and thoughts can be obtained in several forms, such as songs, books, plays or even films. When they are offered in various ways, they stop to be just thoughts and ideas but

turn out to be a form of communication. Communication has penalties which can be positive or negative. The film is a medium of mass communication which has the influence on someone's choices and decisions; therefore, there is need to classify and examine the film. Classification procedures come in to help sieve what should be communicated and what is deemed potentially harmful.

## 1.7 Problem Statement

Among the outstanding alterations in the 20th and 21st centuries on social environment has become the culture fullness and routine lives by the media mass. In the advanced environment, cell phones, videos, television, radio, computer network, movies and video games have taken fundamental roles in the lives of people. For good or bad, the mass media is posing a massive effect on the beliefs, behaviors, and values of our children.

Regrettably, the consequences of a given common aspect of the electronic mass media have a specific unfavorable impact on the well-being of children According to Villani (2001), and regardless of the media, children receive the conveyed messages which become part and parcel of their inner sphere. This, in turn, influences their thoughts and behavior. There is, therefore, the need to classify materials meant for public viewing.

Despite the use of classification procedures in classifying film and intensifying the media awareness sensitisations, current records indicate a rising number of complaints mostly by parents regarding their children's exposure to inappropriate materials. The Board has also been receiving complaints concerning some classification ratings on film content. Some think that classification procedures are strict, while others feel that they are lenient. According to reports by KFCB, 2013, 2014 and 2015, the number of complaints rose from 2.5% in the year 2013 to 3.0% in the year

2014 and further to 7% in the year 2015. Further, clients seem not to understand these classification procedures.

The purpose of this study was to evaluate the awareness levels of classification procedures and age ratings among members of the public before and after the sensitisation. It was also essential to investigate if parents are utilizing KFCB classification decisions in choosing for their children what they can view. The study also evaluated the effectiveness of KFCB media literacy sensitisation in creating awareness of classification procedures.

## 1. 8. Research Objectives

The main aim of this study was to assess the effectiveness of media literacy programme. The specific objectives included:

1.  To assess the levels of awareness of classification procedures and age ratings among parents

2.  To evaluate the effectiveness of KFCBs media literacy sensitisation in creating awareness on classification procedures.

3.  To assess the impact of film classification procedures in protecting the children from harmful media content.

## 1. 9. Research Questions

It is significant to have in mind that the scope of the study was constructed within the present obligation of the KFCB. Thus, to make sure that the main purpose of the study is achieved, the vital research questions included:

1.  What are the awareness levels of classification procedures and age ratings among parents?

2. How effective is KFCBs media literacy sensitisation in creating awareness on classification procedures. (Before and after the sensitisation?

3.  Are film classification procedures and age ratings appropriate in protecting the children from harmful media content?

## 1.10 Justification of the study

Classification or rating of films encompasses the application of procedures which highlights whatever is possibly worrying or injurious to kids and whatever is largely agreed to by the Kenyan society. Classification procedures should not only mirror the values, tolerance levels, and norms amongst the Kenyan society but also give Kenyans the relevant media content information and safeguard kids against early exposure to age-improper resources.

According to Atkinson R. (2003), policy-making requires community participation, therefore to create classification procedures as correctly as possible owing to Kenyans' religious, cultural, and demographic, KFCB Need to "consults" the public. The rising number informed the study of complaints lodged by members of society against KFCB. The Members of Public complained about unfavorable classifications/ ratings on films.

In 2015, FPB and BBFC researched to gauge public attitudes on some classification issues, such as early exposure of kids to bad language, experiences of adults, ethnic and sexual prejudice, and violence. The research also focus on the general public awareness levels on their mandate. These initiatives create gaps in the public attitudes about what is inappropriate for children to view at diverse age-groups. Hence, the sensitivities of the public determine all procedures and decision-making in the process of classification.

General response and public complaints, about the research initiatives and procedures guarantee that the classification system, method and procedures mirror, as correctly as probable, the values, norms, and principles of a country

## 1.11 Significance of the study

The study will provide essential baseline information on the impact of media literacy programme as well as further investigation into the general awareness and suitability of the present age limitations and classification procedures as provided for by KFCB and how best the procedures can be put into to use. The findings will also provide yardstick in improving the level of awareness of the organisations' mandate. It will also provide critical information that can be used by KFCB in engaging stakeholders who can help in redesigning classification procedures.

## 1.12 Scope and Limitation

This study took place in Starehe constituency within Nairobi County. Its focus was on the impact of Media Literacy Programme in Establishing Awareness on Film Classification procedures. A total of 20 respondents (parents) were selected during KFCB's 'Media Content Consumption Awareness' sensitisation. The sensitisation comprised of key stakeholders in the film industry. They included parents, film producers, distributors, film exhibitors and other members of the public. The film classification procedures are used to classify films across the country. All KFCB regional offices use the tool when rating films.

The researcher had foreseen the issue of collecting data during the sensitisation to be a challenge. Subsequently, the researcher wrote a letter to the management, asking them to permit data collection during the sensitisations process and guaranteed them that the information collected would only be used only for the purpose of academics. The researcher was, therefore granted

permission to collect data.  Time was also limited, thus hindering the data collecting process. It was, therefore, essential to plan how to utilise time well to ensure necessary interviews had been completed in good time.

## 1.13 Operational Definitions

**Act** - The Kenya Information and Communications Act, 1998

**Advertise** - broadcasting an item in return for valued consideration such as payment.

**Board** - Kenya Film Classification Board

**Broadcasting** - unidirectional transmission of information or programmes, whether encrypted or not by television or radio, to the general public;

**Broadcasting station** - a station equipped to Broadcast Radio/Television Programmes;

**Free to air** - service which broadcast without encryption and capable of being received by conventional broadcasting receiving apparatus;

**Presenter** - An individual who composes, distributes, or packages, radio or television programmes services to be responded to by a section or the general public or subscribers to such programmeme or service;

**Programme** - A recorded or live item containing of sounds, images or sounds or both symbolized with signals and distributed for the purpose of broadcasting;

**Programme Classification or rating** - the rating or classifications described below allocated to a programme or film by the Kenya FCB as authorised by the Act of Film and Stage Plays, Cap 222

**Watershed** – the term used to define the period in radio and television programmes after which a more adult rated material can be broadcasted.

**Watershed Period** - the period in radio and television programmes (period between 5:00 a.m. and 10:00 p.m.) or such other time as might be recommended by the Authority, inside which the content meant for an adult audience is not to be broadcasted.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 Overview

This chapter reviews the Literature to the study on the impact of Media Literacy Programme in Creating Awareness on Film Classification procedures.

## 2.2 Film Production around the World

Film and television form the present of entertainment forms. They are rapidly gaining popularity in the developing world (Timberg M.B, Erler R.J, 2002). According to The Internet Movie Database, IMDB, there has been about 2,577 films produced yearly worldwide since 1900.

Before 1910, virtually no films were produced each year. Since 1964 the yearly tally went up to 2,509, and it has never gone below that since. Within the previous 10 years, production of films has doubled. IMDB, (2016) indicate that the number of films produced in 2005 was 4,584 and this figure increased to 9,387 in 2015.

In world of today, kids have several opportunities to watch, explore, learn from digital, and play with different forms of digital media, such as computers, video games, MP3s, cell phones, DVDs, television, Touch/iPhones, video games, and smart toys (Hasebrink, Livingstone, Haddon, & Olafsson, 2009; Critcher, 2008; Linebarger & Piotrowski, 2009). These opportunities of learning arise at a specifically vital period in the growth and development of those children.

## 2.3 The Kenyan Film Industry

The Kenya film industry has achieved remarkable growth in the previous two decades, from the 90s when the sector was small and struggling to the now central multi-million business. This growth is associated to several factors, key among them the technological improvement and implementation, together with a less strict democratic society maintained by the surging freedoms, privileges, and rights, especially the freedom of expression. However, film content promoters and film producers have always misused and abused these freedoms.

The current liberal society has either removed or lowered every moral limitation under the pretext of democracy, freedoms, rights, and privileges. This has led to unprecedented exposure of kids and adolescents to adult contents which were previously considered as taboo for them to watch. Hence continuing to adversely impact on the young generations.

## 2.4 Development Stages of Children

According to the Cognitive Theory of Development, the period from birth to two years, kids only know about what is visible in their front and tend to obtain information through such skills as sensory skills. Between the ages of 2 to 6, children develop memory and imagination. They can think and understand concepts. Ages 7 to 11 years, children can logically reason and realize their feelings and thoughts. From 12 to adulthood, children can critically make sense of almost everything that is happening around them.

It is important to note that Piaget Jean proposed that there is a qualitative transformation in the way kids think as they progressively advance through the phases. Lankshear & Knobel, 2003; Glaubke, 2007; Weigel, James & Gardner, 2009; and Lemish, 2008 indicate that it is until lately when the increase in digital media-based learning opportunities for young kids has attracted little

attention. Content available for children need to be rated and vetted to ascertain whether or not it is fit for them.

## 2.5 The Nature of Complaints Related By Citizens to KFCB

The Commission on Administrative Justice (Legitimate Office delegated to accept and provide solutions to complaints of the general public) describes public complaints as expressions of discontent by one or more members of the public on a given act, lack of act, or on a service's standards, whether the act done or the service provided by the an individual, the public organisation itself an agency acting on its behalf.

Australian Ombudsman (2006) describes complaint as expressions of discontent addressed to an organisation concerning its services/products. A Complaint is a vital way through which institutions' managements can be accountable to the public and provide fruitful attempts towards reviewing the policies and performance of the institutions.

According to an annual report by the KFCB, (2015), the total number of complaints lodged by citizens in 2013, 2014, and 2015 were 2001, 3100, and 5,670 respectively. In 2015, about 70 per cent of the complaints recorded were matters on classification procedures more specifically dissatisfaction with classification ratings on films. Most of the complaints came from parents who felt that the procedures are not protecting their children from harmful film content.

## 2.6 The Need for Media and Information Literacy

Although it is believed that the media and new information technologies cause certain challenges, there are also some ways in which they are valued as sociocultural resources. The question which is usually raised is whether kids are abandoned victims or they are able to meet the problems presented by current media. Under this context, therefore, the significance of the literacy of the media and information is usually stated. As such, it is no longer a trend to view "protection" in terms of protecting children against certain content, or the other way round.

The significance of empowering children and the youth in their responsibilities as media consumers is noted. The mediatised figurative surrounding that we presently live in is largely responsible for shaping our knowledge, choices, and values, which define our lives of everyday. Therefore, media literacy assists in strengthening the communication skills and essential capabilities that give meaning to the existence of a person and allow the person to apply communication for transformation, as he/she encourages a well-oriented, democratically knowledgeable society. Within on decade, advanced media such as the internet and mobile phones have transformed culture of the media across the globe.

Given the mounting convergence of TV, computer solutions and radio, as well as the rise of different specialisations and hybrids, a variety of electronic media, communication, and information, are progressively becoming usual products. Yet with interactivity comes what has since been described as 'safety risks', which entails the fact that an individual cannot be observed at the other communication end. Insafe puts it that, "The challenge is made worst because the actions of most individuals are irresponsible and their feeling are less accountable when they believe their operations are anonymous", (Insafe, EU 2006). Computer games is another fresh

element of the culture of the media. Presently, Ulla Carlsson 16 Traditional media literacy is not r enough

It is important to establish advanced competencies and skills that boil down illiterate the consumers and users of information. The terms oscillate among cyber, digital, web, and internet literacy, yet a better comprehensive terminology is information terminology. Children and the youth as well as the parents and adults in their midst require these expertise.  It is basically a concern surrounding awareness. Studies have revealed that most parents do not have an idea of the way their kids consume the media content, or of whatever the new media avails to them. Moreover, children and adolescent understand the media content in shapes of reference differing the experience of the adults like never before (SAFT, 2003, 2005).

## 2.7 Media Literacy for the Children, the Young, Adults and the Media Educators

Methods of creating awareness among parents are not by any means sufficient enough to control the media setting. Nevertheless, when addressing the issues to do with media education and literacy, adults usually relate it only to the young, yet media knowledge is required among educators of media, professionals, adults, and parents.

For instance, UNESCO Sirkka Minkkinen's book publishe by UNESCO, A General Curricular Model for Mass Media Education (Paris, UNESCO, 1981). The author presented in the book, a theory on programmemes for media mass education within the curriculum of secondary schools targeting the comprehension and critical utilization of various diverse media. The initial section addresses the issues of 'education for mass media' and how it relates to 'film education' (which was the agenda for decades in most nations), and the significant reasons of mass media education and associations existing between general education in schools and media education.

The section that follows deals with media education goals as well as the aim of teaching techniques. UNESCO in Grünwald, the Federal Republic of Germany in 1982 braced an international conference on media education. The professionals who participated maintained that governmental bodies, systems of education, parents, and community organisations aught never assume the media's responsibilities in the process of social and individual development, and tools for an active participation of a person as a citizen in community.

The conference Recommended: Starting and sustaining all-inclusive programmes of media education beginning from lower level school to the university, together with education for the adults, the drive for the Media Literacy for the children, teenage, adults and the media instructors is to create skills, attitudes, knowledge in which it promotes the growth of serious responsiveness and, subsequently, of more significant competition among users of the electronic and the print media.

Coming up with courses for training intermediaries and teachers in order for both of them to have increase and growth in their understanding and knowledge of media and inform and train them on appropriate approaches when it comes to teaching, which would incorporate in to account the already substantial but disjointed and acquaintance with media which is possessed by majority of the students. Motivating research for development activities and the advantage of media education, after such domains such as sociology, communication science and psychology. In support and reinforcement of actions accepted or foreseen by UNESCO which targets at motivating and encouraging co-operation in international media education.

## 2.8 Awareness Levels of Film Classification procedures

Research done by Flavell John H. (1992) on the development of child came up with an excellent understanding on changes that happen in our children's thinking abilities during the early stages or years. Majority of the studies realise that children in the early stages differ from the older school children not only in what they think but also in how they know about the world. For our commitments and purposes, then, we should classify the children into two extensive categories according to the perceptive development: the young children, the age gap three to seven, and the older aged children of eight (8) to 12.

The ideologies enlightening both age categories and procedures are almost commonly harming based (BBFC, 2015). In the mass media books on film, on youth, and modern life, whether they celebrated or condemned film, children in the area of movies have been the crucial experiment case for the promise and danger of films. What children see at the film might look like a contemporary issue to the readers of today's print media such as newspapers, articles, magazines, and blogs, but late teens has continuously remained a site and a sign of cultural change. (Barrett, 1926; Young, 1926).

For instance, BBFC operates on the ideologies that: Grown-ups should have freedom to choose what they want to see, as long as it remains under the law and is not hypothetically harmful to the society. Works should be allowed to reach the comprehensive audience that is suitable for their subject and conduct. The framework in which something like violence and sex is accessible is vital to the question of its suitability. They also review their procedures occasionally in light with changes in public taste, attitudes, and concerns.

OFLC is mandated to ensure that the classification decisions they make gives the effect to the doctrines that adults ought to be able to read, see and hear and what they opt, but minors should be protected from the material that are likely to harm or distract them. Every person should be protected from being exposed to unwanted content that he or she finds offensive, and the necessity to take into account the community worries about the depictions that condone or provoke violence, predominantly sexual abuse and the depiction of persons in a belittling the manner.

The Film and Publication Board (FPB) of South Africa has many principles that guide them in attaining the purposes set in the ACT; These include grown-ups enjoying freedom to choose, children must be sheltered from being exposed to possibly worrying and destructive materials., The policy of striking age restrictions in order to protect children in relevant age-groups from being exposed to adult experiences or materials that may be unsuitable in reference to the South African society. They also ensure that they signal members of the community, by use of consumer advice on the about of the material which may found offensive, both for the grown-ups and also the children under their care.

Finally, the actions are published annually and they are revised based on public representations so as to reflect the society, contemporary South African standards and values. (FPB, 2015). Children do not accept what they see on television at face value; they identify with the character portrayed and regard them as having some relevance in their own life. (Gunter and McAleer, 1990)

Film classification certifications of the versions of films or programmes to be transmitted or viewed by audience act as a guide to audiences, especially parents, in choosing what their children can or should watch. Public awareness about such classification procedures is generally less widespread. In Britain, this is a common phenomenon. A report on Public Opinion and BBFC

Procedures (2005) asked respondents on how they often check on classification on a film before they decide to watch it. The results for those always noticing with 40% in 2004 seemed to differ a little with that found in the 2000 survey. More women than men claimed ever seeing the rating, but majority of the people with children agreed they did, as a result rising it to nearly three-quarters which was (73%) of people having children aged 12-14.

Annual public opinion surveys conducted in Britain and the United States of America found signs of steady improvement in awareness (Gunter et al. 2013). General knowledge of classification and rating systems showed a discrepancy substantially across jurisdictions. According to The 2005 report on Classification Study for the Australian OFLC 'awareness of the procedures used to classify film was very high' among Australian adults, with those acknowledging being aware of at least one classification were 97%.

Stephen Tropiano's (2009), provides a history of film regulation in the United States, New Zealand and Britain, including copies of the various procedures and codes, past and present. The bulk of this work is case studies of controversial films; however, the chapters on the origins of Film Censorship and Film Classification procedures awareness are a rich source of information. In his survey, a good number of Citizens in the three jurisdictions are not aware of film classification procedures. He also notes that even those who are aware of the existence of classification procedures, don't understand them.

As there are much reconsideration and discussion of past censorship, the current operations of classification bodies and awareness of the ratings are widely and frequently criticized. Raymond J Haberski Jr.'s (2007) takes a different and suspiciously approach to the history of controversial films, stating that artistic taste, now lacking, not the courts or censors, should limit movies. This is a new contribution to the history of film censorship and awareness levels of procedures in the

United States. This is similar to what Kenya today. Once controversial films are banned, not very many people agree with the decision of the Board. There is the feeling that audiences or rather members of the public don't quite understand why or how a film is rated. They are not aware of the classifiable elements that the examiners use while assessing each film.

Stephen Tropiano's (2009), advises that Awareness levels about film classification procedures and censorship Board across the world need to be raised; parents and caregivers need to be educated about classification procedures continuously to make sure that they apply it correctly.

## 2.9 Levels of Understanding of Film Classification procedures

From 18th century out of the Liberal policies there came to worth the so called "free speech" therefore, restricted prior limit of materials. Nevertheless, these so called freedoms are restricted. These limits have been tested mainly by the rise of the popular newspapers in the mid-19th century with the mass supply of moving images from the late 19th century. For example, protected speech. Governments at the times of "crisis" have intended to extend their regulatory authority in order to protect official "truths," such that the government's claim that national security mandates control of information. (Lee Grieveson, 2011).

Malcolm Dean (1981) maintains that censorship is inherently wrong and provides a history of censorship to support this argument. Though he is biased, the book is a goldmine of information about why understanding film classification procedures is Gatekeeping. His Canadian censorship Board case study has no National Authority to attract widespread attention, criticism, or review. He notes that Age restrictions and content warnings had long been used periodically in the United States and Canada, usually for sexual health films, even so, a few people understood what these ratings meant.

FPB (2015) Report on levels of understanding of the Procedures, 'respondents mentioned that they are conversant with the symbols of classification and age ratings. Parents point out that they apply the classification procedures very strictly because they understand what they mean and the role they play in protecting children from exposure to harmful film content. They have well laid rules when it comes to watching film in their household.  Others indicated when it comes to development of their children, they strictly take into considerations when it comes to watching film and they do not certainly keep to the classification procedures by FPB but instead they prefer to use their discretion.

Understanding the procedures range based on socio-economic status. People living in urban areas and those on higher incomes were most likely to identify the meaning of a classification symbol correctly.

## 2.10 Appropriateness of Classification procedures in Protecting Children from Harmful Content

The right in which adults have to exercise their freedom of choice and at the same time duty to protect kids from harm are mutual to most of authorities mandated for classification, and the KFCB is no exception. Public conversation of the risk of mass culture and the helpless manipulability of film audiences (Paul, 1995) has frequently been met up with concerns about children as an, especially sensitive and vital life stage.  The content under the right to freedom of choice includes the right to receive as well as not to be exposed to information that may be offensive to.

A few things in day to day life can be considered risk free or safe. To emphasis on this, accidents still happen in cities where there is smooth movement of traffic which is highly regulated and strictly controlled. A film is not without risks, especially for children. Children can be thought

of as receivers, participants, and actors in their media environment. Thereby the need to question how appropriate film procedures are in protecting children. (UNICEF, 2015)

The current and existing rating categories take up that majority of films are more problematic for young ones than for teenagers. For instance, the programme that has PG-13 rating indicates that these films may be seen by older children but should are restricted to those who are under 13. Research advocates that certain media representations, such as teenage characters who engage in realistic aggression, are likely to be more problematic for an older child. Preteen audiences who are typically interested in the motives and searching for role models might be more inclined to imitate the behaviours seen than a younger child who doesn't yet grasp the complexity of how motivation affects action (Barbara J. Wilson, 2002).

According to Henry Talbot's (2012/2013) Paper: Comparing Classifications and appropriateness of film classification procedures: Feature Films and Video Games prepared for the Office of Film and Literature Classification; New Zealand and the Australian Classification Board, the Ontario Film Review Board, the Singapore Media Development Authority, the British Board of Film Classification, and the MPAA use almost similar method in gauging appropriateness of film classification procedures. They carry out periodic surveys to help them align their procedures with changing technology trends; this aspect is lacking in Kenya.

South Africans rely so much on classification procedures in making viewing choices for their children. This is because homosexuality is legal in their country; therefore, the production of homosexual-themed films is also not prohibited; therefore, parents are keen on what the children are watching. This means that to them, the procedures are effective in protecting children. (Barbara J. Wilson, 2002).

## 2.11 Theoretical Framework

### 2.11.1 Gatekeeping Theory

According to Pamela Shoemaker and Tim Vos (2009), explained gatekeeping as the "progression of culling and crafting numerous bits of information into the restricted number of messages that extent people every day." Gatekeeping as a news process was identified in the literature as early as 1922, though not yet given a formal theoretical name. Gatekeeping was formally recognized in Kurt Lewin's publication, Forces behind Food Habits and Methods of Change (1943).

As Kurt Lewin coins the word called "Gatekeeping", defined it as to block useless or unwanted things by using a gate. Here the person who makes a decision is called "Gatekeeper". At first, it was widely used in the field of psychology, and later it occupied the area of communication. Gatekeeping is practiced by people called gatekeepers who control access to something, for example, via a city gate. In the late 20th century, the term came into metaphorical use, referring to individuals who decide whether a mass medium will distribute a given message.

The power to control the movement of information is a significant lever in the control of society (Bagdikian, 1983). Giving citizen a choice to information and ideas is as important as giving them an opportunity in politics. Control over the mind of the society may be suggested by control of the media of dissemination. (Hardt, 1979). The world around us is determined by the process of gatekeeping therefore it affects the social reality of every person. The social reality here reflects the fact that we don't see the world in the same way. The most apparent effect of gatekeeping on the audience is cognitive- shaping the audience's thoughts about the world is like what many have called "cognitive maps' (Rannney, 1983). Information that gets through the gate

can shape one's social reality, while news that doesn't get out doesn't serve any purpose. (J.C Alexander, 1981)

Example, as MC Combs and Shaw (1976) Agenda Setting Theory Approach points out issues that go through the gate are accorded by the audience more importance and which affect public opinion on the subject.

In 1943, Lewin through his article identified several parts of the gatekeeping process. Movement of information through channels vary and the amount of time in each channel can also change. In order to move from one channel to the next one, this information must pass a "gate". For instance, the Board receives data in the form of a film, (programme, feature, play or documentary) which is after that subjected to panel scrutiny by examiners. The channels here are the different stages that the film or content goes through before is send back to the producer or broadcasting station.

He also noted that forces govern channels that there may be forces opposing psychological conflict which creates resistance movement through the channel. In gatekeeping, there may be several channels that lead to the same result, which is controlled by different actors who act as gatekeepers at different times. Sometimes the classification decision that the Board makes on a particular film is received negatively by the audience or the producer. In such a situation, the complainant is supposed to apply for a review of the decision; if after the examination the complainant is not satisfied, the Principal Secretary constitutes a tribunal to look into the case.

In other words, Gatekeeping is the process where information is controlled as it moves through a filter which is related with exercising different types of power. In media, to be specific broadcast media, chief editor's work as the gatekeepers to what kind of news goes on television.

The literature on gatekeeping is split in terms of models and theories, both between and within fields and disciplines. This occurs because discourse on the subject of gatekeeping is conducted within each subject in relative isolation. Comprehensive reviews are to be found despite of extensive literature.

Censorship is defined as the conquest of public communication or other speech that may be considered as harmful, invasive, sensitive, or inconvenient as resolute by a government, controlling bodies or media outlet. Self-censorship can be done by governments, private organisations or by individuals who engage in it. It occurs in different contexts which includes speech, film, books, radio, music, television, internet and other arts. Censorship occurs for a variety of reasons including national security; to control child pornography, obscenity, hate speech; to promote or restrict religious or political views; to protect children; to protect intellectual property and to prevent slander and libel. Filtering what audiences view in a government perspective is censorship, which can be equated to gatekeeping. (Shoemaker & Vos, 2009)

Gatekeeping content from audiences has positive impacts which may range from morally upright generation, sensible content on television and set the right culture for the nation at large. Gatekeeping also affects audiences negatively. For instance, the case whereby harmful or wrong information passes through the gate; members of public or audiences end up supporting the messages believing that that information is credible since there's a 'gate' that controls what they hear. For instance, social media in Kenya distributes what we may call, not reliable information.

Total control of what gets to the public could also have negative implications on the Board and the country at large. For instance, when controversial '50 shades of gray' film was restricted, it rose the curiosity of the audiences, the forbidden fruit effect. They now wanted to see what

exactly was in the movie for it to be banned and again pointing fingers to KFCB that it was 'protecting' the interest of the government.

## 2.12 Conclusion

Governments around the world began creating film censorship agencies in the early 1900s, typically as part of regulations to set safety standards and licensing requirements for theatres, film exchanges or distributors, and projectionists. (Jason, Andrew & Kaufman 2009). The constitutional validity of film censorship and ratings has been challenged in several countries, as reviewed in this chapter, and Kenya is not an exception. Even when it has been found unconstitutional, film censorship and the operations of the agencies have not significantly changed.

Historically, the ideological and authoritarian regimes have exerted more direct control over speech and media especially in film. The era of moving image media in these political and historical contexts has been varied. The regime of ideological and authoritarian maintain a closer control, ordinarily because of lack of trust of market censorship. Across all systems, advocates of censorship generally insist that screen representations affect attitudes and conduct more than other forms of media, influencing viewers to act in socially prescribed ways.

Since the late 1970s, when home video became widely available, the ability of any authority to censor, rate, or otherwise limit the distribution of material has been significantly weakened. Videotapes, DVDs, and particularly electronic files are easy to copy and distribute (David Twohy, 2013). It is relatively easy to obtain almost any film in an uncensored form, either online or by mail. This availability of the uncensored and unrated product has not reduced the awareness or prevalence of film ratings.

The viewer who is affected severely by screen demonstration is regarded as dangerous to social order and curiously vulnerable. Censorship discussions often focus on children, though the effects of screen demonstrations on other groups such as immigrants working audiences, women, colonized populations, have also been a concern.

Restricting the borders of freedom of expression is centrally a question of power. Censors try to encourage obedience to marginalise competing voices and the various systems of values. Censorship debates about media are normally highly indicted negotiations over culture practices and marking boundaries that are all time tied to the establishment and maintenance of forms of moral, social and political order.

## CHAPTER THREE

## RESEARCH METHODOLOGY

### 3.1 Overview

This chapter presents the procedure that was used in the process of data collection, analysis and presentation. It also presents the research ethics for the study.

### 3.2 Research Design

The study applied a descriptive survey research design. This design, according to Kothari (2005), tries to explain phenomena such as behavior, attitudes, values, and characteristics. It was also suitable because it is concerned with describing attributes of individuals or a group of individuals'. According to Orodho (2003), design is a method of collecting or gathering information by use of interview or administering questionnaire to individual sampled from a population.

The main purpose of survey research design is to define specific characteristics of a large group of object, persons or institutions, through the use of questionnaires (Jaeger, 1988). This was ideal because the researcher interviewed parents who are well informed about matters of film classification. The design helped the researcher to assess the awareness levels of film classification procedures as well the perceptions towards the same. It also helped in explaining the reasons behind the rising number of complaints.

### 3.3 Research Approach

The study used qualitative research approach. The approach enabled the researcher to fully understand and get familiarise with the nature of the research problem (Wimmer & Dominick, 2000).The qualitative approach yields non-numerical data (Esiri & Onwubere, 2008). The approach was used to explain public awareness levels of classification procedures as well as their appropriateness and to evaluate the impact of film classification procedures in protecting the children from harmful media content. The rationale for using this approach was to explore and describes the answers from respondents and also other variables in the study like attitudes, perceptions, Tastes, and preferences.

### 3.4 Study site

The study was conducted in Starehe constituency, Nairobi County. This was during one of KFCBs' media literacy sessions in the constituency. Starehe constituency residents lodged the highest number of complaints, especially parents as recorded by the Board.

### 3.5 Population

According to Mugenda and Mugenda (1999), the target population is what is generalized by the researcher in any given study. Polit and Hungler (1999) defined population as a cumulative or totality of all the objects, items, members, or subjects that conform to a set of specifications. The target population is a general set of the study of all members of a real or hypothetical set of people, objects or events to which a researcher wishes to generalise the result. According to Ogula, (2005), he defined population as any group of people, institutions or objects that possess common characteristics.

The study population was parents residing in Starehe constituency of Nairobi County who attended the media literacy sensitisation that took place on 20th August 2018. A total of 280

parents out of the 600 residents participated in the awareness. The population included significant stakeholders in the film industry.  Twenty parents were sampled.

## 3.6 Sampling, Sample Size and Sampling Procedure

The study sample technique used was a purposive sampling. It is a non- probability technique which comprises the conscious selection of the sample of certain people that should be included in the study by the researcher. The participants selected have particular characteristics which the researcher is interested in and in which convenient sampling will be based on ease of access. In this study, parents were interviewed since they had the highest number of complaints concerning classification procedures and also because they are expected to make viewing choices for their children to ensure that they are not exposed to harmful content.

Classification majorly is carried out to protect children from harmful content; Parents were purposively sampled so that they can give information on whether the classification procedures are serving the purpose in protecting the children and whether they make viewing choices for the children.

The first 20 parents to attend the sensitisation were chosen as respondents. According to Guest et al. (2006), the most commonly used sample is the purposive samples when it comes to non-probability sampling, and of which their size typically depend on the concept of "saturation," or the point where there is no more information or themes are detected in the data. After the first twenty parents were interviewed, no further information was noted. 20, therefore, was ideal in answering the research questions.

According to Copper & Schindler (2006), the sample size has to be large enough to represent the universe population. This research was conducted in Starehe Constituency.  Nairobi

is a metropolitan city; this allowed the researcher to collect information from diverse groups of people. Most of the complaints recorded by the Board came from residents of Starehe constituency.

## 3.7 Research Instrument

The researcher use research instruments to collect data. In this research, the researcher used an interview guide to collect data.

### 3.7.1 Interview guide

The researcher used interview guide to collect qualitative data in the study. The guide was employed to get in-depth information from the respondents who were parents attending KFCBs media awareness sensitisation in Starehe Constituency. The interview guide was set to comprise of an open-ended questions in which the questions were in reference to the objectives of the study. This guide also enabled the researcher to get clarification, enhancement and verification of information that was given by other respondents in the questionnaires.

According to Mugenda and Mugenda (2003), interview schedule is administer so as to make it possible to obtain necessary data in order to meet the specific objectives of the study, standardize the interview situation so that the interviewers can ask the same question in the same manner, and allow for clarifications and the elimination of ambiguity in answers.

## 3.8 Data Collection Procedures

According to Wellinton (2002), data collection methods used should be one that provides high accuracy and explanatory power that have minimum management demand. Qualitative research will use interviews. Twenty Key Informant Interviews with parents were used in order facilitate the respondents to give and share their opinions, perceptions, attitudes, and understanding

of age restrictions and classification information provided as well as the mandate of the Board before and after the sensitisation.

Classification majorly is carried out to protect children from harmful content; Parents were purposively sampled so that they can give information on whether the classification procedures are serving the purpose of protecting the children. The interview guide was set to comprise of an open-ended questions in which the questions were in reference to the objectives of the study. They were recorded and transcribed for data analysis.

According to Mugenda and Mugenda (2003), interview schedule is administer so as to make it possible to obtain necessary data in order to meet the specific objectives of the study, standardise the interview situation so that the interviewers can ask the same question in the same manner, and allow for clarifications and the elimination of ambiguity in answers.

## 3.9 Data Analysis and Presentation

Data analysis and presentation procedure is the process of packaging and interpreting the collected data or information, placing it in order and writing it in components mainly in a means that findings can efficiently and effectively be communicated (Gray, 2008).

Data analysis was done by editing and grouping to highlight useful information, suggesting conclusions and supporting interpretations. Data collected through interviews will be transcribed from the audio to word processing package then grouped into themes, for instance, the researcher looked at similar phrases or words mentioned by the interviewees to form the items to allow straightforward interpretation. These units were then categorised into different groups that were analyzed thematically.

## 3.10 Validity and Reliability

Joppe (2000) defines reliability as the degree to which results collected are consistent and dependable over time which represents the accurate total population under study. In a study that the results are produced under similar methodology then the research instrument used is considered and taken as reliable.

Validity on the other hand is to determine if the research actually measures what is actually intended to be measured or how accurate and exact the research outcomes are. In other words, it tries to find out if the research instrument allow the researcher to get his or her research object. Validity is generally determined by the researchers asking series of questions who often tries to find answers by use of research done by other people. (Joppe, 2000).

After developing the evaluation tool and before the real data is collected, the researcher conducted a pilot study among the targeted group of respondents to examine out the reliability and validity of the study tool. This pilot was carried out in Starehe Constituency before the actual date of data collection. Indicators such as wording, sequencing of questions determined its validity. The fact that the respondents were able to understand and provide accurate data for the pilot, the instruments were considered valid.

## 3.11 Ethical Considerations

Throughout this survey, the researcher upheld the highest ethical standards for consultation and observed the following principles: Assured confidentiality to respondents and affirmed that this study would be used for the purpose of academic only. Permission was sought form relevant authorities such as KFCB and the University of Nairobi to permit the researcher to carry out the research. The University issued the researcher with the following certificates: Certificate of Field Work (see appendix ii), Certificate of Originality (see appendix iii), and Certificate of Corrections (see appendix IV). The researcher ensured that collection and analysing of data was done without any biases.

Participants participated voluntarily in the research. The researcher sought the consent of the participant before conducting the interviews. The researcher explained the rationale, objectives, and methodology to participating individuals; listened to and valued all participants' views during meetings; respected the anonymity of individuals when analysing and reporting; all sources of information were acknowledged; respected the values of the KFCB.

# CHAPTER FOUR

## DATA PRESENTATION, ANALYSIS AND INTERPRETATION

### 4.1 Overview

This chapter presents research findings from data, the analysis, interpretation and emerging discussions aimed at evaluating the effectiveness of Kenya Film Classification Board Media Literacy Programme in Creating Awareness on Film Classification procedures.

The investigation was done in reference to the objectives of the study in which were as follows: To evaluate the effectiveness of KFCB's media literacy sensitisation in creating awareness on classification procedures, To assess the levels of awareness of classification procedures and age ratings among members of public before and after the Sensitisation, To evaluate the impact of film classification procedures in protecting the children from harmful media content.

### 4.2 Media Literacy Programme in Starehe Constituency

Media literacy programme is an awareness sensitisation whose main aim is to create awareness on the Boards mandate more specifically, the classification function. The Board is mandated to classify all films meant for public consumption to protect the children. The programme focuses on film industry stakeholders who include parents, children, filmmakers etc. it is carried out across all counties, intensified in urban areas such as Nairobi, Mombasa, Nakuru etc.

According to KFC survey on audience consumer trends (2010), Kenyans who are exposed to TV on a daily basis is high with 59% with majority of them at 40% of 59% living in urban areas. 60% of the complaints recorded by the Board came from residents of Nairobi County, 30% of

these, were from Starehe constituency. The programme highlights important classification symbols and the thematic areas under each. In all the session, the Board illustrates the process of classifying a film and exposes the participants to a practical course of the same. The programme also highlights some of the controversial films that were either restricted or have an 18 rating and the reasons for the decision.

During the session, participants are also allowed to ask questions and get clarifications on classification procedures. Further, the Board also shares with the participants some complaints that were received. Parents get information on Programmes, both TV and movies that might be harmful to children. The programme will include a feedback session where the participants will be required to give their opinion/ feedback on how effective the programme was and areas for improvement. This will be done at the end of the programme.

The programme can take between 5- 8 hours, depending on how interactive the participants are.

## 4.3 Response Rate

The study targeted a sample size of 20 parents. All 20 parents were successfully interviewed. The response rate was considered sufficient for the study. Above 70% rated very well, 60% good and 50% response rate is adequate, Mugenda and Mugenda, (2003).

## 4.4. Level of Education

Different education background elicits different understanding and interpretation of classification procedures. It was, therefore, crucial to know respondents highest/ educational background. The level of education was assessed, and the results are as tabled below.

Among the sampled respondents, eight had attained secondary school level of education, six tertiary education level; six had attained a university education. With this in mind, most of the participants of the media literacy sensitisation who form the film industry were educated and able to understand different classification rating symbols as well as classification procedures in general. They were also able to understand the questions and express their feeling, perception, and opinion on the media literacy programme.

## 4.5 Effectiveness of the Media Literacy Programme

The study try to find out whether the media literacy programme has created awareness on KFCB's mandate and precisely, classification procedures. This was done before and after the Sensitisation.

Results indicate that before the Sensitisation fifteen parents (seventy five percent) were aware of the existence of KFCB. Eight parents were able to state the vital function of the Board as to classify films. The rest were not sure if classification is carried out by KFCB or KFC.

After the Sensitisation, however, all the parents interviewed were able to explain the different classification procedures as well as the thematic areas under each. This showed that the programme was indeed impactful in creating awareness on Boards mandate. In addition, participants were requested to gauge the magnitude and degree to which they support the Board on the fight against harmful media content.

Some of the respondents said:

> *'The programme will definitely, in the long run be a very productive programme. At least now I know why the Board does what it does. I am a parent and a filmmaker but so often I didn't understand why Dr. Ezekiel Mutua was restricting almost everything that was interesting. I know for a fact now that it is genuinely for the protection of the children'*

Twelve parents felt that there was indeed need to support the Board since it's for the benefit of their children while eight of the parents thought that the Board should leave that role to the parents/guardians. They felt that children's viewing choices should solely remain with their parents. According to some guardians, classification symbols on film are not always accurate. They gave an example of coca cola advert, 'taste the feeling' in this particular incident, the advert was rated PG by the Board. Due to public complaints, the said advert was later reclassified to 16.

Additional, the study sought to find out how effective Media literacy programme was, as a platform to share and disseminate media monitoring reports.

Media monitoring reports show different programmes aired on various TV and radio stations, highlighting suspect content on the programmes. Suspect content here means content that can/might be harmful to the children. This can be content either with adult themes, substance abuse, violence, occult etc. the reports are shared in such forums to create awareness on which programmes pose a risk the children.

Findings indicate that a majority of parents (eighteen) found disseminating media monitoring reports was effective. They can make informed viewing choices for their children. Two parents however, felt that media monitoring reports were not effective.

The media monitoring reports are compiled each quarter and therefore not useful since new programmes come up often. They also felt that disseminating reports only during the Sensitisation was not adequate. They added that the Board should come up with better ways of distributing the catalogue for example, in the Boards official website of as TV advert.

They, however, recommended that the Board should come up with other ways in which the reports can reach the audience. The parents also recommended a weekly update of the film catalogue.

This finding corresponds with Sirkka Minkkinen (1986) that the reason for media literacy for the children, teenage, adults and even media educators is to cultivate the skills, knowledge and attitudes which will inspire the development of critical awareness and, consequently, be of more significant competition amid the users of print and electronic media. One of the objectives of the media literacy programme is to create awareness on classification mandate.

Sirkka (1986) noted that Media literacy plays a role in strengthening the communicative, critical skills and abilities which give a meaning an individual's existence and enables an individual to use them for promoting as well as change a well democratic, and oriented knowledgeable society.

Findings indicate that the media literacy programme is effective in informing the public what KFCB does as the sole body that regulates film content in Kenya. Through the programme, the parents also get an opportunity to familiarize themselves with new programmes and ratings assigned as well as raise their concerns on broadcast content.

## 4.6 The Levels of Awareness of Classification procedures and Age Ratings among Parents

The other objective was to find out the levels of awareness of the classification procedures and age ratings among parents. To determine this, the researcher tested both the levels of knowledge of KFCB and the classification procedures. The Findings were as follows:

### 4.6.1 Levels of awareness of KFCB

Among the sampled respondents, seventy five percent (fifteen parents) were aware of the existence of the Board. Out of this, eight parents were mindful of the mandate of the Board to regulate film/ content. The rest were confusing KFCB with KFCs mandate which is to promote/ market the film industry. This means that the focus should not fall on only being aware of the KFCB or recognizing their logo, but on what they do. It also means that most of the parents are not aware of Boards mandate to protect and prevent children from being exposed to harmful film content.

A Parent said:

> *'I didn't know anything about classification until I had kids. Kids are always wanting to watch the next higher classification than they are allowed'*

All the respondents who were mindful of KFCB indicated that they learned about the existence of the Board through such sensitisations either in schools during parents meetings or through TV and social media.

> *'I have called severally to KFCB Offices in regards to the condom adverts usually aired just before news on some stations and am glad that KFCB took up the case. I no longer see them but moving forward KFCB should ensure such adverts don't come during family time'*

*'I always have issues with the Mexican/Philippine soaps on TV stations that's why I think TV is the biggest culprit when it comes to children exposure to dirty content'*

Note: It's critical to note that the current CEO of the Board, Dr. Ezekiel Mutua, has been on the forefront in the fight against pornographic/ obscene content both on TV and social media platforms. This has, in return, enhanced the Board's visibility to the public in the recent past.

After the Sensitisation, all the twenty parents interviewed were able to outline the significant functions of the Board. It appears that parents, have minimal awareness and information of the KFCB as the authority mandated to regulate the distribution and exhibition of films in Kenya.

The level of awareness about the KFCB as government entity and its functions need to be raised; parents, guardians and caregivers need to be fully educated and informed about classification procedures continuously in order for them to be applied correctly, most parents are not aware of the classification procedures/symbols.

This finding corresponds with Gunter et al. (2013) that General awareness of classification and rating systems is low in most countries and varies substantially across jurisdictions.

### 4.6.2 Film Classification procedures

The purpose of classification is:

a)  To prohibit the production, distribution, and exhibition of film content intended for adults as well as to protect members of the public from content which may be perceived as offensive.

b)  Age restrictions protect children from harmful content with a motive to safeguard public morals among them.

c)     Classification also gives the consumer information that enables them to make appropriate viewing choices for themselves as well as for their children.

To create the parent's knowledge on classification symbols and their meaning and what they stands for, the researcher administered to the interviewee the physical four (4) classification symbols assigned in order to rated film/broadcast content. The researcher marked 'yes' when the respondent gave the correct meaning indicating awareness.

PG (for parental guidance) and GE (for General Exhibition) were correctly identified by sixteen respondents. 16 (unsuitable for children younger than 16 years) and 18 (for all Over 18 years old) were also correctly identified by ten parents.

A parent said;

> *'the intensity of each thematic area is what informs the symbol, for instance, a  GE rating means that the film or programme has no strong language, sex or nudity'*

The finding corresponds with FPB, 2015 Report on levels of understanding of the Procedures. In the report, respondents mentioned that they are conversant with some of the age rating and classification symbols.

> *'Knowing these symbols is one thing and understanding their meaning is another. I now can make very informed choices for my kids especially when it comes to films and such using the classification symbols'*

Further, the researcher opted to find out parents' opinion on the mandate of the Board and the classification procedures (before and after the Sensitisation)

To establish the parents' views/opinions on the Boards mandate and the classification procedures, the respondents were questioned on the role played by KFCB in the film industry. In

their rejoinder, the respondents would show the extent to which they agreed or disagreed with the statements.

The statements were selected from the complaints recorded by KFCB. They were the major issues highlighted in most of the complaints.

| Statement | Agree | Disagree |
|---|---|---|
| KFCB plays a crucial role in cultivating the right morals and values among Kenyans | 15 | 5 |
| Regulating the film industry by KFCB is a good practice in line with international standards | 16 | 4 |
| Is the Board Overstepping on its mandate? | 4 | 16 |
| trustworthiness of the KFCB and classification procedures | 15 | 5 |
| Procedures are sufficient to inform the public of harmful content. | 12 | 8 |

**Table 3: Opinion on the mandate of the Board and the classification procedures**

As shown in the table above, 70%(seventy five per cent) were in agreement that the Board plays a critical role in taming the right morals and values into Kenyans children and advising on harmful content while twenty five Percent disagreed.

> *"It is effective on TV because, before the start of every programme, they say it is fit for general viewing or restricted to a certain group but on the radio, they don't show that"*

*"KFCB's classification system has helped because programmes not good for kids are aired during late night hours"*

*"It has helped a lot because now we have the classification of programmes and we know which programmes are good*

Notably, eighty per cent were in agreement that film industry regulation by the Board is a good and positive practice while twenty per cent were of contrary opinion. Those that that disagreed noted that KFCB is 'Not doing their job properly'. Four parents felt that the Board is overstepping in controlling what the children should be watching. They said that the Board should leave that decision to the parents.

Rating the trustworthiness of the KFCB and classification procedures; seventy five percent of parents interviewed agreed that the procedures used by the KFCB can be trusted as an accurate indication of the suitability of the movie. A further sixteen parents felt that the procedures are sufficient to inform the public of harmful content. Nonetheless, eight still felt the procedures could be better communicated.

## 4.7 Effectiveness of Film Classification procedures

The third objective was to test the effectiveness of film classification procedures and age ratings appropriate for protecting the children from harmful media content. The results were as follows.

Seventy percent of the sampled respondents stated that the classification system was appropriate, effective and ratings were noticeable, while thirty per cent felt that they are not.

Some of the responses on the effectiveness of KFCBs rating systems were as follows:

*"On the question of effectiveness I have to say they have really tried, censorship of cartoon network on DSTV, Coca-Cola advert, East Africa breweries LTD advert are good examples. This goes a long way in protecting children against undesired content"*

*"KFCB really tries to promote national and cultural values by helping us Kenyans not to adopt the western ways of living like the recent case about nickelodeon programme to suit the country and Coca-Cola had to edit their advert for the market"*

*"The Board is very effective in maintaining our national and cultural values by rating films according to our expectations which is in accordance to the moral values"*

*"The Board is helping a lot in promoting national and cultural values through drama and film festivals and participating in activities in our schools and colleges"*

*Yes, to an extent. By restricting the age limits for watching or listening to certain shows, it ensures that only content that is relevant to certain age groups is accessed by those age groups thus protecting national and cultural values"*

The study can conclude that most parents find that when it comes to choosing movies for their kids and themselves, the classification procedures and age ratings has been so much useful. Nevertheless some respondents reiterated that the classification standard of the KFCB has 'gone down' and is no longer dependable since they cannot all the time choose a movie with confidence that it will be safe-viewing and not harmful for their children. Therefore, respondents felt it is necessary for parents to take initiative and apply their own discretion when choosing movies and not only heavily rely on the KFCB classification procedures.

This finding corresponds with Barbara J. Wilson (2002) that rating categories in most jurisdictions is assumed that the younger are faced with problematic with all films more than the older children. Parents are constantly advised to use their own discretion / understanding when choosing films for their children and not necessarily rely on the rating given by the rating Agency.

# CHAPTER FIVE

## SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

### 5.1 Overview

The chapter presents a comprehensive summary of the study, major findings, and conclusions on the impact of KFCBs Media literacy programme in creating awareness on film classification procedures. It also presents recommendations as well as areas for further research regarding classification procedures and children exposure to harmful film content.

### 5.2 Summary of the study

Kenya Film Classification Board has been carrying out a sensitisation programme called media literacy programme across the country to create awareness on the film classification mandate and address complaints that have been on the rise since 2015.

This study sought to find out the effectiveness of the media literacy programme in creating awareness on classification procedures. The study focused on parents residing in Starehe constituency who attended the sensitisation in their constituency.

The literature reviewed indicated that there is no research work conducted on classification procedures locally. This study focused on the sensitisation and the classification procedures whose primary role is to protect children from obscene film content. Under this consideration the present study adopted a qualitative approach to investigating the impact of the sensitisation.

The study population was parents since they formed the largest number of complaints recorded by the Board. A purposeful sample of 20 key informants with parents was drawn. Qualitative data obtained was thematically analysed.

## 5.3 Major findings of the study

### 5.3.1 The effectiveness of the media literacy programme

Results indicated that the media literacy programme is instrumental in creating awareness on film classification procedures. Though before the sensitisation programme, only 15 parents (75%) were aware of the existence of KFCB. After the sensitisation, however, all the parents interviewed were able to explain the different classification procedures as well as the thematic areas under each.

On media literacy objective two; to gather the information that can inform varied decisions on film content regulation and compliance levels, respondents interviewed stated that there was no adequate time to express their opinion on the same. In this particular session, the study can conclude that this objective was not met.

On whether the parents support the Board on the fight for clean media content, 60% of the parents interviewed felt that the Board should be supported while 40% said that the Board should leave the responsibility of what children watch to the parents. We can, therefore, conclude that parents have varied opinions on who should protect their children from harmful film content, although a majority of parents support the Board on clean media content campaign.

Findings indicate that 18 parents found disseminating media monitoring reports effective in helping them make informed viewing choices for their children. Two parents, however, felt that that was not helpful since new programmemes are always coming up on TV.

This finding corresponds with Sirkka Minkkinen (1986) that the aim of media literacy for both children, teenage, adults or grown-ups and media tutors is to advance the skills, talent, ability, knowledge and attitudes which will inspire the growth of critical awareness and, subsequently, of

more significant competition among the users of print and electronic media. One of the objectives of the media literacy programme is to create awareness on classification mandate.

Sirkka (1986) notes that Media literacy plays a great role to strengthen communication skills and precarious abilities which gives an individual's existence meaning and enable the them to use communication for change at the same time promoting a well oriented, focused and democratic knowledge society.

The research found that majority of the parents have totally no control or they have no idea at all on the usage of media by their children, or even what the new media impact on their children. In addition, the young understand the content of the media in general of reference which differ at large from the adults' experience than ever before (SAFT 2003, 2005).

### 5.3.2 Levels of awareness of:

### a) Kenya Film Classification Board

Results indicated that 75% of the parents interviewed were aware of the existence of KFCB. 8 parents knew its classification mandate. Sixty percent of the respondents were confusing KFCB with KFC, whose mandate is to market the film industry. The respondents were questioned regarding the role KFCB plays in the film industry. Seventy-five percent were in agreement that the Board plays a critical role in when it comes to nurturing the right values and morals among the Kenyans whereas 25 percent disagreed. Eighty percent were in agreement that the film industry being regulated by the Board is a good practice whereas 20 percent opposed.

## b. Classification procedures

Data indicates that a majority of the respondents could identify correctly two ratings, PG and GE, while 50% were able to identify 16 and 18 rating. After the sensitisation, all respondents were able to highlight all the thematic areas as well as the symbols correctly.

The results also indicated that 15 parents do not guide their kids or children on which programmemes or films they should watch or listen to; out of the 15, 5 parents indicated that the children were too young as a results they lacked the rational understanding to be advised; 5 of them said they are always absent from home, while 5 directed that their kids knew what they listen and watch hence they were responsible.

This corresponds with FPB, 2015 Report on levels of understanding of the Procedures. Respondents mentioned that they were familiar with some classification symbols and age ratings. Parents point out that they applied the classification procedures very strictly because they understand what they mean and the role they play in protecting children from exposure to harmful film content. However, according to classification study of 2005 Australian OFLC' awareness report on the procedures used to classify film indicated a very high rate amongst Australian adults, with 97% admitting awareness of at least one classification.

This finding corresponds with Gunter et al (2013) that General awareness of classification and rating systems is low in most countries and varies substantially across jurisdictions.

### 5.3.3 Appropriateness and effectiveness of the Board's classification procedures and classification system

Majority of parents find the usefulness of classification procedures and age ratings which has assisted them when it comes to choosing movies suited for their children and themselves also. However, the respondents suggested the view that emphasis more on classification procedure and age restriction should be put in place.

The study established that 70 percent of the survey showed that the classification system was effective and appropriate, while 30 percent felt that it wasn't. The parents also said that in most cases, the classification ratings were clear and accurate in advising viewers on films but also felt that in some instances the ratings were lenient. Some parents expressed concern over weekend cartoon shows indicating that the ratings do not conform to the content. This can explain the rising number of complaints that the ratings do not give correct advisories on films.

Respondents wanted to know more about KFCB and the classification procedure which it implements and execute, together with the standards used for classification and those who are behind the process of classification. In general, the respondents felt that more input from the society should put in this process since they are the most affected together with their children. They also felt that the Board should be supported in the classification mandate since the ratings and consumer advice is needed for the sake of the children. The participants were taken through the classification procedure to address this.

These findings correspond with Shoemaker and Vos (2009) gatekeeping theory. Shoemaker and Vos (2009, p1) highlight the need for 'filtering' media content before it reaches the audience.

Film and Publication Board, 2015, South Africans when asked whether the age limits and classification ratings were appropriate, respondents found the procedures were clear, suitable and appropriate, even though rarely they did not conquer with the rating, which found it to be too lenient. Some the respondents felt that the reliability of classification standard of the FPB is no longer taken as a source of information when it comes to making suitable viewing choices.

## 5.4 Conclusions

From the findings of this study, the conclusions made were as follows:

### 5.4.1 Effectiveness of Media Literacy Programme

KFCBs media literacy sensitisation programme is effective in creating awareness on classification procedures. It emerged from the research that the participants who before the sensitisation didn't know much about the Board were able to highlight key functions of the Board. They were also able to explain different categories of classification procedures and thematic areas. The presentation procedure used during the sensitisation was also effective since it focused more on practical sessions where participants were taken through a movie rating exercise. They, however, felt that there is need to incorporate native languages, especially in rural areas.

### 5.4.2 Level of Awareness of Film Classification procedures and Age Ratings

There are low levels of awareness of classification procedures and age among parents before the sensitisation. Most respondents were able to name only two age ratings and could not well explain their meaning. They attributed this to the lack of awareness on Boards mandate and the classification ratings. This is the reason for the high number of complaints recorded by the Board.

Parents are not aware of the classification procedures used before a classification decision is reached. Stephen Tropiano's (2009), advises that Awareness levels about film classification procedures and censorship Boards across the world need to be raised.

### 5.4.3 Effectiveness of Classification procedures

The study can also conclude that the film classification procedures are not very effective in protecting children from harmful media content. This also can, therefore, explain the rising number of complaints. Respondents said that sometimes the ratings on most of the kids' programmemes are not accurate/ do not give the accurate advisory on the film. Some of the parents alleged the classification procedures and measures are as unreliable and unsuitable. This can to some extent be attributed to a lack of information and knowledge about the KFCB classification process and procedures.

In 2018, the Coca-Cola company advert 'Taste the feeling' which had been rated PG had to be re-rated to 16 due to public complaints. Parents felt that PG was not appropriate since it had some adult scenes. However, KFCBs' 2017 nationwide survey on public opinion on mandate and content classification role indicated that 70% of 1,068 sample size, comprising of key stakeholders in the film industry felt that the classification procedures are indeed impactful.

All respondents agreed that it is important to have classification procedures and age ratings since they aim at the protection and safeguarding children from being exposed to possibly film materials which may be harmful. The Board should, therefore, ensure that films contain accurate rating information.

## 5.5 Recommendations

From the findings of this study, the following are the recommendations made:

i.      In regards to the media literacy programme, the study recommends that the programme should continue since it is yielding results.

The programme educates the parents on the effects of film content as well as how to protect children from harmful film content. The Board has to work with education organisations and institutions to in order to implement comprehensive media-education programmes. The study also recommends collaborations with the religious organisations, and relevant community groups to expand media literacy programme beyond educational institutions.

This means with the collaboration of the Ministry of Education and the Kenya Institute of Curriculum Development towards incorporating issues related to media content in our school curriculum. The Board should work together with the two ministries to ensure the aspects on access to clean and  safe media content by children is incorporated into the school curriculum, i.e., Try to incorporate primary media education into the school's curriculum. For instance, Minkkinen (1980) emphasises the need for children to understand and critically use different media. The book articulates a model for mass media education programmemes that can be incorporated into the secondary school education curriculum. It outlines the importance of education in mass media and the teaching methods that can be used.

In 1982, media education got a boost when UNESCO threw its weight behind it during an international symposium that took place in Germany. In the symposium the participants who were largely experts agreed that parents, government agencies, community organisations and educational systems have not to overlook the role played by media in the process of individual and social development.

ii.    On awareness levels, there is a need for Enhanced public awareness of the Boards mandate.

Currently in regards to awareness, there is a low level of public awareness of the Board and its mandates. There is a positive effect of KFCB's work, yet a good number of the public are not capable to exactly attribute this success and miles made by the Board's effort. Involvements and sensitisation should be made to inform and publicise the Board, if possible through media adverts. Most people are not aware of the Boards' mandate resulting in complaints.

According to FPB, 2007, awareness on the role of the Board has greatly increased which has contributed to the parents to understand the thinkable harmful effects of elements being exposed to an unsuitable age. Larger exposure will effect parents to take the classification procedures and age restrictions extra seriously.

Feedback mechanism. The respondents felt the need for the Board to come up with a complaints/ feedback mechanism for addressing complaints effectively.

iii.    Finally, the study recommends the following on classification procedures:

There emerged a general agreement amid the interview participants that updating the current scheme on time is vital to ensuring the sustained significance, utility, and effectiveness of classification. Technology is rapidly changing. There is a need to realign the current classification system with the changing technology trends. This could include adding more thematic areas as well as classification symbols. Parents suggested thematic areas such as substance abuse. Drugs and radicalisation abuse be added to the current thematic groups. In other jurisdiction, for instance, South Africa, FPB carries out periodic surveys which help them review their classification procedures.

With online content regulation children are highly exposed to harmful online content, particularly when exposed to such harmful content by the use smartphones, internet and unfettered Websites. According to Westphal & Towell, (1998), survey on investigating internet regulation in the future, the respondents showed that more or less regulation might be necessary, nevertheless again the cultural diversity in the world of today makes it challenging to be implemented.

Other research finding such as Wirtz, Lwin & Williams, 2007 indicate that internet regulation is doable and can help when it comes to children online safety.

## 5.6 Suggestions for further study

The study findings point to a need for further research and investigation in the following areas:

i)      The study was limited to Starehe Constituency.

This study was conducted in Starehe constituency, Nairobi County. The researcher suggests a nationwide survey of the same. This can help the Board in identifying the gaps in their Media literacy programme and how to address them.

ii)     The study's target population was parents. Parents formed the highest number of complaints on classification issue. However, the research suggests that another review can be conducted, which captures a broader population. This can include film industry stakeholders. Their opinions on the Boards Mandate and the media literacy programme can inform better structuring of the classification procedures.

## Appendix 1

### Interview Guide

1. Are you aware of film classification procedures?

2. To what extent do you understand classification procedures?

3. Do you make viewing choices for your children?

4. What is your opinion on the mandate of the Board and the classification procedures (before and after the sensitisation?)

5. Are film classification procedures and age ratings appropriate for protecting the children from harmful media content?

6. In your opinion, what do you think of the media literacy programme? Do you think its creating awareness on KFCBs mandate and classification procedures, precisely?

7. What changes/ proposal would you suggest in the media literacy programme?

8. What are some of the issues of concern to you as a parent concerning the classification system?

9. In your view, what do you consider can be done to safeguard that children are protected from harmful film content?

10. What are some of the possible changes to the classification procedures and age restrictions you can recommend to KFCB?

# Appendix 11

## Certificate of Field Work

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# Appendix 111

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Title: __EFFECTIVENESS OF KENYA FILM CLASSIFICATION BOARD's__

__MEDIA LITERACY PROGRAM IN CREATING AWARENESS ON FILM__
__CLASSIFICATION GUIDELINES —A CASE STUDY OF STAREHE CONSTITUENCY__

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